



UK DK TODAY Newsletter 2

Paul Rab John interviews Steve Spon

UKDK/Pneumania 1978-1981

A tribute to the Punk fanzine scene of the 1970-80's

Punk Fanzines Special

Ian's looks at the 'LU7' (Leighton Buzzard) scene

Ian Lee's 'LU7' Perspective

News of an Exclusive 'Classic' UK Decay T-Shirt

Exclusive T-Shirt Offer!

UK Decay Communities updates

News # Views # Reviews and more !

UK Decay Communities June 05

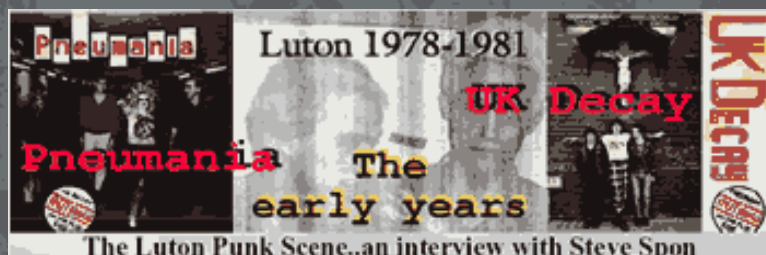


UK DK TODAY Newsletter 2

Paul Rab John interviews Steve Spon

UKDK/Pneumania 1978-1981

Kicking off in this issue, Paul Rab John interview's Steve Spon on the early days of Pneumania, Snow White, (The Rezistors), UK Decay and the alternative Luton Music Scene.



Tribute to the Punk fanzine scene.

Punk Fanzines Special

Our Punk Fanzine Special features a selection from 1978 – 1984 offering samples from local and national fanzines. also.....

"THE SUSS 2005" ! 26 years later



Ian's looks at the 'LU7' (L.Buzzard) scene

Ian Lee's 'LU7' Perspective

Ian Lee meets famous personalities and explores some of the forgotten Leighton Buzzard (LU7) punk bands.



Exclusive 'Classic' UK Decay T-Shirt offer

Exclusive T-Shirt Offer!

At last you can own an Official UK Decay Communities T shirt. This exclusive opportunity is now available for a limited period only. Check out the ad on page for details!

try out the **UK/DK Today Crossword!**



News # Views # Reviews and more !

Welcome to UK Decay Today – Newsletter 2

This is the June 2005 issue, presented by UK Decay Communities.

UK Decay Communities June 05

UK DECAY.co.uk

The Ultimate UK Decay Web Resource

IN THIS ISSUE

At the beginning of the year

Spon did an interview with Mick Mercer for 'The Mick 14' web-fanzine.



Spon gave the story about the latter days of UK Decay and his following career. Paul Rab John wanted to find out about the early days so fills us in with the years 1978 to 1981. A lot has been said about post 'Fresh' days, now find out about the pre history! (And see some rare pictures from the life and times!!!).



LU7 were amongst the most dedicated UK Decay followers – taking their name from the postcode of Leighton Buzzard, a market town near Luton, their exploits are legendary! Ian Lee, one of the LU7 Punks, ran a fanzine called 'The Revolution Will Not Be Televised' - 'The Black Sheep Magazine'. In those days he promoted many of Leighton's finest gigs and organised Alternative Nightclubs.



Continuing Ian's 'The Forgotten Punk bands' article, we have more stories from the LU7 perspective. He delves into his meticulous memories and photo archives to bring us tales of chance meetings with the famous. Ian also re tells the legends of the Forgotten Bands from Leighton Buzzard. These feature Chronic Outburst (whose drummer was the late Dave Barr) and the famous Kajagoogoo. Also included will be some excerpts later in the fanzine article and assorted fliers and posters from those anarchistic days!

The fanzines show a selection of Punk/DIY culture from the late 70's and early 80's containing interviews with UK Decay and information on the UK Punk scene.



This is the first time the fanzine images in the article have appeared on line.

Some have only been discovered recently making this news letter a unique archive of the early 80s punk scene. Thanks to digital technology we have preserved these rare pictures. We hope you enjoy this authentic material.



The Gallery will be hosting other fanzines in the coming months that were popular in the Home Counties back in the 1980's.

Local fanzines exemplified the local scene in Herts, Beds and Bucks. So look out for further fanzines in the gallery in the future.

If you are local to the Home Counties and have a fanzine from that era you would like to see include in this collection please contact werewolf@ukdecay.co.uk in the first instance.



Don't forget the special T shirt offer which is open to everyone – see our advert...



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NEWS&UPDATES by ELLa Jo & Werewolf

UK Decay Com News June 2005

CD Re-release news update

Thanks to everybody who bought our recent release, its success has inspired us to look into further projects!!!!

The official re release of the Uk Decay back catalogue continues to be ongoing.

We have had numerous meetings, which look very positive.



News on other members!

MB Eddie's family in contact



We are delighted to have contact with Eddie's daughters and look forward to welcoming Eddie's views and memories about UK Decay.

Local Bands for Local People (snuffle snuffle)

LB Forum Name change!

We will be changing the name of the 'Post your Profiles' forum to clarify the use of this domain. This forum will continue to be for followers of UK Decay and the Luton and Area music scene from late 70s to mid 80s – we know the 'Tribe' is still out there!!!!!!

In the future we will feature more bands from that time . Changes will take effect during June/July 2005.

There will also be a new gallery for local bands.



UK/DK COM Forums Update

FU; Community Forums News

Our terms and conditions have recently been updated; you may want to check these [Terms Conditions](#)

The site has been the subject of recent hacking problems that has lead to the newsletter being late. Apologies for this and doom to the attackers! One of the results was that we have lost some pictures, but we are confident that they will be found eventually! The good news is that we have located new images to add to the site and we have made the site more secure.



Merchandise news

ME; Merchandise

In case you haven't noticed, we are proud to supply UK Decay T-shirts and we have future plans for other merchandising..

Future activities

FA; More Streaming Media

The streaming Audio & Video should now be back to normal after our recent problems. In the summer months we shall be updating and adding more clips to the growing resource. The 'Anti-Nirex' collection will be updated with recently found 'crisper' quality versions and there will be material from UK Decay, IN Excelsis, Pneumania, Furyo, Nostramus and Big Eye and other well and less-well known Luton/area bands. If you have anything that you think ought to be included, please in the first instance contact [Werewolf](#)



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The Ultimate UK Decay Web Resource

NEWS&UPDATES by ELLa Jo & Werewolf

More video footage found

SV Stevenage video tape

Recently we were contacted by Stevenage Re-Wire Project who were able to supply us with footage from an early UK Decay gig filmed at Bowes Lyon House in Stevenage January 1981. It was Martin Segovia Smiths very last gig and therefore the end of UK Decay's first Era! The footage was damaged and only three songs could be restored. However, the condition of the film that was saved has a good quality to it and the sound is reasonable for the time.

With this new discovery and other footage from the Luton carnival and Dingwalls, Berlin and Friars we are closer to gathering enough material to produce an exiting live DVD!

We urge any closet film collectors to contact us if they have any UK Decay footage in their collection to assist in the manifestation of this project!!!!

We are very grateful to all those who have already sent in material a big thanks for expanding the archive!

We shall be streaming some of this footing for members in the near future, so check the web site for news and regular updates.



Video stills

VS

Dingwalls 1981



Dingwalls, London, March, 1981. The return from europe saw **Loll**, standing in on Bass making one of her final appearances.

Video stills

VS

Berlin 1981



Live at the 'Musically', Berlin Feb.. 1981. Martin 'Segovia' Smith had recently left and 'Loll' was standing in on Bass. Abbo is wearing that famous mask and raincoat as seen in that legendary Sounds Article "Is this the face of Punk Gothique"?

Video stills

VS

Luton Carnival 82



Luton Carnival May 1982. Trouble broke out after 'football hooligans' invaded the pitch!



One of the last gig's in Luton. An action packed thriller in which "good finally triumphs over evil"!

Classic UK Decay T-Shirts

Special offer to UK Decay Community Members!
UK Decay Communities presents Two Classic UK Decay T-Shirts

T-Shirt 1



"Unexpected Guest"
(pictrd on a 'small shirt')

As worn by 'Rodney' in 'Only Fools and Horses'!
The Classic 'Unexpected Guest' T Shirt was produced at the time of the "Unexpected Guest"/"Dresden" single, released in 1980.

XX Large and other sizes and colours available on request
[Email](#)
Also long sleeve shirts!!

Quality T – Shirts

White print on Black tshirt

All T – Shirts are 50% Cotton/50% Polyester
Taped Neck and Shoulders

Twin Needle Finish – 4 ply
Rib colour with Elasthane.
Weight – 180 grammes
Wash at 60 degrees

Sizes small to X Large are
priced at £12.00

Small
Medium
Large
X Large
(XX Large [Email](#))

These T-Shirts are exclusively
available from UK Decay
Communities
and are based on the original
1980/1981 designs
and the cost..
£12.00 +p&p per shirt

Interested?

[Order Now!](#)

T-Shirt 2

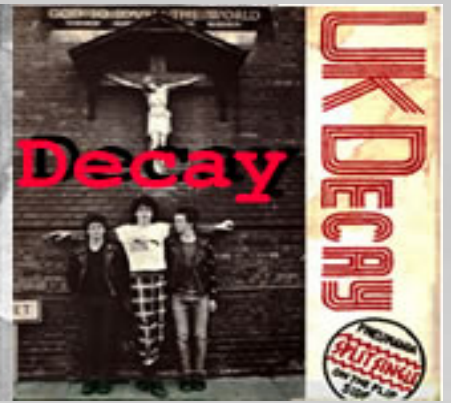


"For Madmen Only"
(pictrd on a 'small shirt')

On of the most popular of the UK Decay designs, this Classic 'For Madmen Only' T Shirt was produced at the time of the "For Madmen Only", Album released in 1981.

Shirts1 & 2 from the "Classic UK Decay Communities T-Shirt series", more including brand new designs to follow

UK Decay Communities Special Members presentation
UK Decay Today-Newsletter 2 June 2005



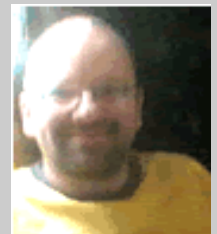
The Luton Punk Scene..an interview with Steve Spon

by Paul Rab John

Ah , what a lot of punk rock nostalgia is around us these days. Seems churlish not to add to the pile , a little nostalgia never did any harm.....

It always struck me that whilst there was a lot of available press interviews etc from the 81/82 "Twiggy Era" , I really knew very little about the early part of the band's career. Not a lot ever got written about the likes of Pneumania and the Resistors , so I was thinking this might be some good stuff to get "on the record".

Paul Rab John



UK Decay Com's
'PRJ'

At the start of 1979 I was a spotty little 14 year old enjoying the delights of Dunstable , we were all into punk bands but it was the mainstream Pistols/Clash/Buzzcocks kind of thing. Gigs in Luton pubs were something you heard mentioned by older kids , but sadly not on the agenda due to lack of transport/cash/ability to get served. So I heard of all the Luton scene from afar , and it wasn't for another year or so that I got to see any of these bands. By which time UK Decay were probably a lot better live , but I'd missed the formative years. Kindly Spon agreed to submit to an interrogation on the subject , where certain grisly details were dredged up to be preserved for posterity.

Steve Spon



Steve Spon today



Spon, Steve Harle the 'Captain' and Martin Dill; a 'Welly' st. scene.

The Luton Punk Scene..an interview with Steve Spon

by Paul Rab John

Ok , taking it right back , were you actually born in luton? where did you grow up?

Yes I was born at the L& D (Luton and Dunstable Hospital) I grew up in the Swifts Green area of Stopsley. Although I spent a year or so of my early childhood in Widnes, Merseyside

Looking at pre-punk days , what were you listening to in 75-77?

I was into David Bowie, Roxy Music, Hawkwind, Pink Floyd and The Bonzo Dog band, amongst others. I went to lots of gigs at the California Ballroom and Queensway Hall in Dunstable , mainly Soul and Reggae bands at the 'Cali' such as KC and the Sunshine Band, Rufus Thomas and the Fatback Band as well as The Glitter Band and Steve Harley.. At the Queensway Hall the taste was a bit heavier I saw Hawkwind 3 times! And other bands ; Thin Lizzy, Curved Air and Judas Priest amongst others!

Was pneumania your first band or were there others before that? Were you playing guitar before punk , or did you pick it up then?

I had previously to Punk played keyboards in 3 bands, Toad the Wet Sprocket, Poser and K-OS. As Punk kicked in eventually I found myself getting increasingly frustrated in getting my ideas across with keyboards so in late 1978 I picked up the guitar with the idea of forming a brand new band.

Toad the Wet Sprocket - good grief! these are the same guys who did the "Metal for Muthas" track i presume? i saw them live in 81 at the queensway , my memory is of a sort of bluesy rock band , not quite heavy enough to compete with iron maiden/def leppard type acts from that scene who "made it". were they like that in your days? any of the stuff from your time in the band get recorded (with you or after you'd left)?

Well yes my very first band was called Dragonfly, later changing their name to Toad the Wet sprocket (From 'Lord of the Rings') Based in Studham , that was in 1975 I think. I was on keyboards , the band recruited a guitarist from Dunstable, 'Curly' Rideout and had a guy called Mick Mustafa on vocals. They were into the usual 'Dinosaur' stuff, Led Zep, Deep Turtle etc at first. When the band wanted to get more into serious blues and things, I started losing touch, 1976 happened and I started opening my eyes and ears to Punk. They shunned Punk so a parting of ways was inevitable.



The Jets aka (Tee Vees)

The first Luton Punk band were The Jets. They appeared on

[Farewell To The Roxy](#)



which was recorded at the famous Covent Garden club in early 1978

The Luton Punk Scene..an interview with Steve Spon

by Paul Rab John pg3

I was aware they moved on and released at least one record, I do know there was a Canadian Band of the same name however , early 90's or so..

I know 'TTWS' became a very highly respected 'Muso' band in the Dunstable area during the 80's developing a Bluesy, Jazzy style, I hear Curly teaches guitar now.

There is nothing other than the odd faded C90 rehearsal tape left from the time I was in the band. A time that I guess was necessary for my development I suppose in retrospect.

Hey this makes the uk decay family tree a lot more fascinating now :-

'Laughing out aloud' Yes who knows where it could end!

Would you say you had "influences" as a guitarist (i'd struggle to suggest one....)? who did you really admire when you started playing?

I liked the ragged 'anti-guitar' playing style of Gang of Four, the pure energy of the Sex Pistols sound. Around 1978 I started listening to the Velvet Underground and Ramones, Captain Beefheart and Pere Ubu. As well as Magazine, XTC, Public Image and Siouxsie and the Banshees. Always in my life there was John Peel, who would continually play new and exciting music in fact I would go as far as saying that 'Peely' himself was probably single biggest influence on me for introducing me to a whole world of new music.

From pneumania right through to nostramus you've always bravely resisted "playing the blues" , or ever doing covers. does "classic rock" interest you at all?

Yuk! I had dabbled with 'the blues' in 'TTWS' and ended up feeling there has got to be a better way! It's why I got into Punk. To see grown men wetting themselves over yet another guitar solo from 'sonny boy howling lone wolf rogers' or come to that 'cock rocking' themselves to Queen or Status Quo, didn't then and doesn't now appeal to me in the slightest.

I have no problem with 'covers' providing they are done for the right reason and perhaps with some sense of artistic respectfulness to the original.

It's just not my general style to 'cover' other people's songs.

So moving on to luton in 77 , did you know the other guys in uk decay / pneumania before punk took off , or was it then that you met them all?

Not at that time apart from 'Captain B' who was playing with 'The Jets'. They had played at 'The Roxy' in the previous year.



..Images

The Images shown in this edition are from various singles in the repotoire. Plus some from our archives, many thanks to 'Captain' for additional Slides

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The Luton Punk Scene..an interview with Steve Spon

by Paul Rab John pg4

At the time I was in a band Called K-OS and we had a support slot in Bishops Stortford with Sham 69 and we had just lost our bass player so 'Captain' covered for us in what turned out a most memorable debacle!

It was pure Chaos but that's Punk!

After that I became good friends with 'Captain' and we started to get our heads around building a rehearsal room, by the end of 1978 it was finished. Around this time Captain and I had got involved in helping to get the new Art Centre together. It was an old abandoned Hat Factory and was full of crap, one day on arriving to clear one of the upstairs rooms out, we were astonished to find a right proper 'din' crescendoing around the old wooden staircases. We attentively entered the room, which on first appearance seemed empty but on further investigation there was a cupboard door slightly ajar in the far corner. Opening the door there was two young punks; beating the living daylights out of a sprawl of Tupperware boxes with broken drumsticks we were all startled! It was Steve Harle and Martyn (Segovia) Smith, after a few uncomfortable moments silence we all broke out laughing. We got chatting and learnt Steve and Martyn were forming a new band but money for drum kits amps guitars and rehearsal rooms etc was a bit thin on the ground!

Over the next few months moving into early 1979 we would meet up down the 'Grapevine' and met up with Abbo, Gaynor, Steve the voice and the rest of the Luton Punks who were around at the time.

The Jets are generally seen as the original luton punk band , which i guess you'd agree with? what did you make of them?

Undoubtedly they were! They were the role models for all the Luton Bands that followed! They had a background in Art, Jazz, Reggae and Rhythm and Blues. Despite this they had locally at first a huge amount of 'street cred' and respect and then they seemed to lose it. They should have gone a lot further!

After that followed a chunk of local punk acts like the resistors , the clips , the friction , pneumania etc etc. was it easy to get gigs and make things happen locally back then? there certainly seemed to have been a lot of bands in action.....

Yes in those Halcyon days down the Grapevine it seemed the entire congregation of Punks that drank there also had their own bands.



PLAsTiC

ReCoRds

SpLiT

SiNGLe

Matrix Records



The Luton Punk Scene..an interview with Steve Spon

by Paul Rab John pg5

I had been involved in promoting gigs before and so had a bit of experience approaching potential venues in view of promoting Punk Gigs, it was a matter of being 'economical with the truth' as far as the venue landlords were concerned and hoping for the best! There were others too, Abbo was able to get gigs going at the Tech College (now the Uni.) Roger Holdstock (The Friction) and the Jets/ Tee Vees also put on gigs. Fahim Qureshi out of 'The Five Year Plan' managed to sucker Barnfield College into putting on gigs. There was the Luton Carnival and the Marsh Farm Festival as well as the Grapevine and other odd public houses. There was potentially a big audience in town so the 'carrot' was the 'rentacrowd' in the Landlords mind, we got away with it mainly. Until much later, when we got banned from everywhere starting with the Town Hall!

Was there much rivalry or was it a big bunch of mates?

I think it would be fair to say there was a kind of 'rivalry' amongst the bands at the time, friendly but serious to the point of competitiveness, however we were one big community in the pubs and particularly the 'awaydays', we would 'stick together' as friends We needed to in those times

Very few of the luton punk bands made records , so a lot of people out there won't have a clue what they sounded like. who do you think were "the ones that got away" who should have got big but never quite got it together?

It's a real shame The Statics never recorded their music, they had some classic tunes such as 'Life is like a Coke in a Mickey Mouse Glass' and 'Electric City' that would I am sure have set the charts on fire had they have been released. They had a very colourful approach in their music and in their stage presence.

How did pneumania evolve then?

Gaynor was the most outstanding figure in the Grapevine Which I guess could have been seen as being a bit of a callous way of choosing a vocalist for your band, but that was the plan! In true punk fashion we (me and the Captain) asked her if she would like to try singing in a band. She said she had never sung before but would love to give it a try. That's where it started; we arranged a jam session in our new rehearsal room a few days later (this is late 78)

Gaynor was already a 'veteran' of the local Punk scene, she had spent the previous couple of years charging the tourists for photos in Kings Road, Chelsea and 'liggin' at Seditionaries.



The Luton Punk Scene..an interview with Steve Spon

by Paul Rab John pg6



She was awesome, a true London 1978 'Madonna Punkette'. She was 'street-wise' and had lots of experiences to sing about. Gaynor promptly showed up, bottle of cider in one hand and make up kit in another and a crew of her friends in tow, Tibor, Steve the Voice and Skinny Tony.

Captain was to play drums (he was playing Bass for the Jets at the time!), I was to play guitar (for the first time!) Gaynor of course on voice but there was no bass player! Steve the Voice said he would give it a go, so we had a band!

After a couple more sessions, there was talk of a gig so we needed a name, as Gaynor had long 'jack frost' white style hair she kind of adopted the 'Snow White' name, so we used 'Sno White and the sic Punks' for that first show.

After a couple of months Captain decided Drums wasn't his thing after all, so he made way for Nigel Dark. It was then that we changed our name to Pneumania that was just before we recorded the Split Single.

So roughly what was the timescale of pneumania (with you in it) , when did it start and when did it finish?

In spring 1979 "Sno White and the Sic Punks" changed our name to Pneumania. In about September 1979, I had left Pneumania and joined UK Decay.

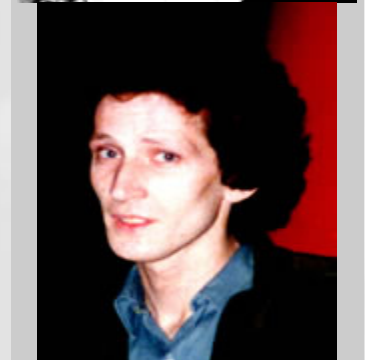
Pneumania floundered for a while then Steve the Voice picked up the pieces and formed the second line-up of Pneumania with Elaine O'Brien on voice. They flourished for a while ; they were quite good in their own right! But sadly finished after 18 months.

Did you play many gigs? what did you think of yourselves as a live act compared to others on the scene?

We probably played about a dozen or so gigs between March and September 1979. Although I had gigged before it was like starting all over! I was now playing a guitar that missed its last string! This gave my guitar playing a darker sound and I adapted a technique for using this. We were quite ramshackle in our performance, Nigel played a light energetic almost Jazzy style. Steve the Voice who's real love was Reggae and Dub gave us a 'Dubby' feel. Gaynor would sing her heart out. In retrospect I guess we were living out a kind of Punk fantasy a synthetic dream or soap opera. Pneumania was always going to be a precarious entity.

We would never know until we actually got up on stage and started playing whether we had actually got a band! "Was Nigel going to actually turn up" or "Was Gaynor going to in the right frame of mind to be able to sing in front of a crowd"? such were the vagaries of a Pneumania gig! That did make the odd gig that we successfully completed an even more extra-special event!

The rare moment that everything was running on all four cylinders though seemed to make everything else worthwhile, we felt unbeatable!



The Luton Punk Scene..an interview with Steve Spon

by Paul Rab John pg7

I guess very few people ever heard the resistors , i was a really big uk decay fan and i've never heard a note. is the uk decay side of the split single a fair indication of what the resistors sounded like?

The short answer is yes it is! As is 'Disco Romance', 'Rising from the Dead' and 'Middle of the Road Man' from the 'Black 45' and the RFTD EP

Abbo played the guitar in the Resistors as well as doing vocals, when I joined Abbo was free to concentrate on singing. I learnt the guitar parts formerly played by Abbo and for a long time on certain songs Abbo would continue to reach for his guitar. The Resistors were a really good band in their own right , they summed up and acted out the spirit and aspirations of the Luton Punk movement admirably. They became the omnipotent voice of the people for the time, so it seemed to me

I think i'm right in thinking the resistors had various singers in , and then abbo took over vocals too and it became a three piece. did you see the much with all these line-ups? did they "have something" back then that made you think they'd be the ones to go far?

You are right in saying that. I think there was a guy called Simon from St. Albans who did vocals, he was around late 78 until early 79. I don't remember a lot about him. In early 1979 when I got closer to the band, Paul Wilson was on vocals with Abbo on guitar along of course with Steve and Martin.. Then they lost Paul and became a three piece. The Resistors definitely had a lot of promise back then, they were the champions of the rising Luton Punk scene.

At the time, I was in Pneumania and the 2 bands played many gigs together, we teamed up and by doing so found we could do so much more together, 'Yin and Yang'! I guess we were a bit of a double act really; sometimes we literally 'fused' together to form the 'Stevie Band' with the 2 Steve's from Pneumania and the 2 Steve's from the Resistors. So there was a lot of fusing together of potential in the embryonic UK Decay days.

So pneumania recorded 2 tracks for the split single. were these the best 2 songs ? did you have a lot of other material?

'Exhibition' and 'Coming attack' were written shortly before the recording of the Split Single. Exhibition grew out of an earlier 'Snow white' song; Gaynor parodying herself in the lyrics. After recording the 'S.S' (about May 1979-Nigel Dark joined just before) we started writing a new batch of songs.



The Luton Punk Scene..an interview with Steve Spon

by Paul Rab John pg8

These were unfortunately never properly recorded, although we played them at various gigs over the summer of 1979. Save one live recorded rehearsal using the new at the time, 'binaural' recording system they had just got in at the '33' Arts centre. Unfortunately we only have a very poor copy of this tape and its mostly way too 'decayed' to restore! There were some great moments in some of these 'prototype' songs.

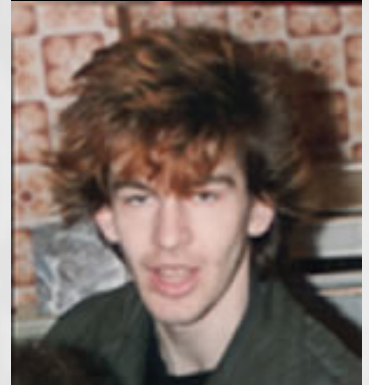
Incidental anecdote; On the day of the '33 Binaural session'', we took a break midway and legged it up the Grapevine for a swift half; as you do! On the way back (at closing time) we got jumped I nearly had my arm broken by some nutter picking on the 'Punks' He jumped out of an alleyway with a baseball bat and started walloping us! I put up my arm to protect my face and took the blow on my elbow. Somehow we got back and continued our session to the wee hours in extreme agony Ah those were the days!



Were you happy with how the split single came out? how many did it sell in the end?

I think at the time we were over the moon! At least I was, it was 'mission successful', the culmination of a couple months of hard work. We had a launch gig and party to celebrate, we had the local press all over us and school kids wrote in asking if they could have a look round the ('Plastic') 'record factory'! When the New Musical Express review came out, we were at first surprised then when we realised the implications. It was the best thing that could have happened, in true 'Punk' style!

Rough Trade were on the phone that afternoon asking for more, because they had sold out of their stock. It took a couple of weeks for the pressing plant to do another re-pressing; we were still learning the ropes as far as supply and demand. Overall however when I think back on it the 'S.S' was a 'triumph' of 'DIY' and collaboration between not only the 2 bands but also the enlarged community of people who helped make it all possible.



UK Decay are
Abbo guitar/vocals
Martyn Smith Bass
Steve Harle Drums

Pneumania are
Sno White (GAYNAR) Vocals
Steve Spon 5st. Guitar
Steve the voice Bass
Nigel Darke Percussion

RECORDED AT QUEST STUDIOS
thanks to:-
DAVE COOKE ENGINEERING
GEORGE PECKHAM MASTERING
TREVOR FORDE PHOTOGRAPHY
T. J. CON GRAPHICS
All tracks produced by the bands
& Capt Mick Bluett
Dedicated to

The Luton Punk Scene..an interview with Steve Spon

by Paul Rab John pg9

I think, I am pretty sure that in the 2 presses of the 'S.S' we ended up selling something like 1500 at the end of the day.



Is it right that a couple of uk decay songs were actually re-worked Pneumania numbers? Which ones were they?

Yes, Music-wise obviously, Abbo of course put some new lyrics to a couple of tunes that I had written. Previously they had been worked on with Pneumania.

The songs will be familiar to those who have heard 'The Black 45', they were 'The Black Cat' and 'Message Distortion'

Anyway, it all ended when you left for uk decay. Did they invite you or did you offer your services?

Aha! That's a question. Pneumania were a 'temperamental', 'finicky' beast to say the least. There were several factors that lead to the situation of me leaving Pneumania and joining 'Decay'.

There was I suppose a frustration on my behalf with some of the other members lack of serious attitude when it came to things like rehearsals and eventually gigs. I would literally not know whether certain people were going to turn up or not.

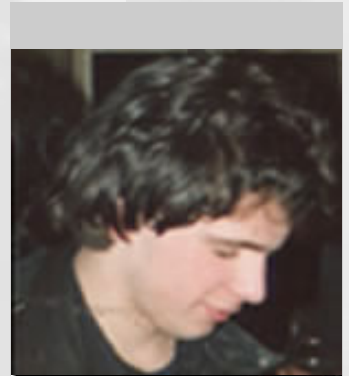
The 'S.S' had given us a great opportunity to progress further, we were getting offers of gigs left right and centre and we were trying to write new material for the Pneumania follow up to the 'S.S' But unfortunately certain members didn't seem to get it!

I think that Abbo and the boys could plainly see what was going on and saw how they could turn the situation to their advantage, so they asked me to join them on guitar.

I could see that they were dead keen to move on; I weighed everything up and took the offer.

Difficult decision or was it obvious uk decay had more potential? How did the rest of Pneumania react?

No, at the time it seemed an easy decision for me although it wasn't easy breaking the news to the other members of Pneumania. Steve the Voice (bless his heart) was the most disappointed. Nigel had already done a disappearing act and Gaynor was smitten with personal problems anyway. I think however that they all respected my decision to leave the band and join up with UK Decay.



The Luton Punk Scene..an interview with Steve Spon

by Paul Rab John pg10



Did you ever see "Pneumania mark 2" that Steve the Voice put together later? What did you think of it starting again without you or snow?

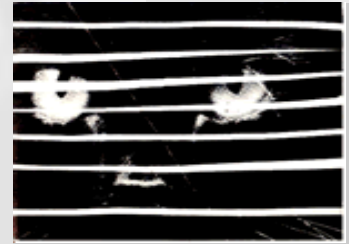
I think Steve the Voice did really well forming that new look Pneumania MK2.

I saw them at Barnfield College in 1980/81 I think with new drummer Dave Sidley new vocalist Elaine O'Brian and on guitar Pete Keady (I think!) Steve of course was on Bass. It was something else witnessing a baby that I had helped to create, playing some of the tunes we used to play! They had a great sound and it's a real shame they didn't go any further and record some of their stuff.

I had no problem at all with it, I only wish that I had more time to help them somehow but we by that time were up to our necks in our own work. I have often wondered whether there were any half decent recordings of their music. I have absolutely no idea why or exactly when this line up finished though.



So then you joined uk decay and it was onwards and upwards. to an outsider the "black 45" is like a different band , it all seems to gel and there's a real band sound which carried on developing over the next 3 years. Did it all come together quickly when you joined?



UK Decay:-

Abbo - vocals / guitar
Steve Spon - 5st. guitar / Keyboards
Martyn Segovia-Smith - Bass
Steve Harle - Drums
Production by UK Decay ©1979

Thank you:-

George Peckham	-	Mastering
Dave Cooke	-	Engineering
Geary Powell	-	Photos
TJ Can	-	Graphics
Steve the voice	-	Artwork

Also

Le Captain Bluff, Jeronimo Jeff, Chris Hall, Paul O'Reilly, Slug, Bald Eagle, Quest Studios, The Luton Belts, Leighton Buzzard Boys plus all at 33 and everyone who helped.

PLASTIC RECORDS
WWW WWW

Black Cat

"Have we not a perpetual inclination,
in the teeth of our best judgement,
to isolate that which is loud,
merely because we understand it to be such?"
E. A. Poe

The recurring crime
The memory - its still haunting me
The Black Cat's revenge - the table's turned
Red eye, socket burns
But will the torment end?

MESSAGE DISTORTION?

Rearranged conveniently
Shown what they want to see
A message distortion
It'll only ruin the story
If it stinks of reality
A message distortion
To ease your mental contention

middle of the road man

This record compares favourite boy,
Nice hair, nice teeth, nice personality.
"You make his decisions, he's denied of recognition,
The sweet talking, nice walking, so smooth,
White, toothed, middle of the road man."
Tony Blackburns favourite boy,
Are you his favourite boy?

disco romance

The disco zombies rotate around
the roundabout of romance.
"End of another disco romance.
Time to move onto another new
Dance."



The Luton Punk Scene..an interview with Steve Spon

by Paul Rab John pg11

Yes it all happened very quick, I brought over a couple of songs from Pneumania and learnt the Resistors songs we had a short intense period of rehearsals to work out the new live set and bang! We were in the studio recording the 'Black 45 EP'.

Next we were playing out of town Oxford, Northampton, London and that moved on to Berlin and Europe. I had worked with Steve and Abbo before in the 'Stevie Band' I really liked his powerful rolling style. Martin had a more driving Bass guitar style than Steve the Voice . We very soon were developing a sound, a very raw sound at first, Abbo was left a lot more freedom to concentrate on his vocals and I felt I had much more space to manoeuvre with my developing 5 string style. Steve and Martin had by now developed into a really tight rhythm section so the pieces were in place!

We felt we were on to something. The following period was a blur of activity with the production and release of 'The Black 45', more and more gigs, negotiations with 'Fresh' records, Fanzines, Indie Record and Punk clothes Shop and John Peel sessions. This lead on to more formalised tours, in Britain and Europe and then on to the Dead Kennedys first British tour in the Autumn of 1980. Then there was 'For My Country', followed by 'The Unexpected Guest' singles! It seems incredible looking back how much shit we did back then in that short while.

Then Martin 'segovia' Smith, hit us with a bombshell!

So how many did the black 45 sell then?

That's a good question Initially of course it came out on our own 'Plastic records' label and I think we did about 2 or 3 thousand. We ran into supply and demand and cash flow problems pretty soon however as we were a small outfit I guess, some of the shops and distributors thought we could wait for our paychecks! So that's where Fresh records stepped in with their licensing offer, which is what the relationship Fresh had with the 'Black 45' always was. I don't actually know exactly how many Fresh went on to sell but it sold consistently over the next couple years. As Fresh went down I don't suppose anyone will ever know

Is it fair to say you started writing most of the music, or was much of it done collectively? What was the song writing process in the band?

When I first joined 'Decay' they already had a set. So I had to learn how to play the already established tracks such as 'UK Decay', 'Middle of the road Man', 'Disco Romance', 'Necrophilia' etc, so



The Luton Punk Scene..an interview with Steve Spon

by Paul Rab John pg12

that was the very first priority as there were gigs booked. We soon got established and now we had to get some new material together for the forthcoming studio sessions (Black 45)

Gradually as time went by new songs replaced the earlier Resistors songs. As I had some sort of formal music training (keyboards) when I was a kid I was able to work out and put together chord sequences and structure to the songs. I pieced together chords at first by looking at a keyboard and then transposing the notes into chords (very limited at first!) on the guitar. I had been in a couple of bands before so was a little older and wiser and probably more able to articulate composition to the others to begin with at least! Playing the guitar for me unleashed a lot of creative energy, I had got bored with playing keyboards or the sound of them and the guitar sounded fresh and exciting.

So this earlier period of 'Decay' for me personally, was a 'peaking' period where I felt a lot of energy and enthusiasm and new songs and ideas seemed to flow in abundance.

Steve, Martin and myself, used to jam a lot and in this we would get tighter together and of course songs or parts of songs would develop out of this.

However the vocal department was always well governed by Abbo, who would so often 'knock us out' with some of his twisted lyrics and performances.

But it is also fair to say that as time went by we did get more 'collective' in our approach to writing music, especially when Eddie 'Twiggy' joined the band.

Finally, UK Decay were the sum of its component parts. It was the combination of the individuals that made up the whole band. It simply wouldn't have happened if there had been anything different in the line up, in my opinion.

Well, there you have it. Just think, in a parallel universe EMI heard "Metal for Muthas" and signed Toad the Wet Sprocket rather than Iron Maiden, and Spon ended up in spandex playing to thousands of hairy grebos all over the globe. Hmmm, maybe we all had a lucky escape there.....

Maybe next issue we will get "The Fresh Years".....time will tell. Thanks a lot to Spon for delving deep into the memory banks for that lot.





Captain & Steve Harle, chilling out.



Steve the Voice: Bassist, Pneumania



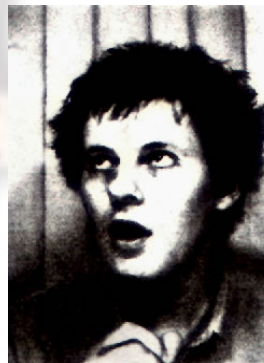
Steve Spon & Dave Siddley (Drums with Pneumania#2)



Ella Jo and Eric 1986
Eric played guitar
with the Statix



Skinny Tony



Roger 'Friction' Holdstock

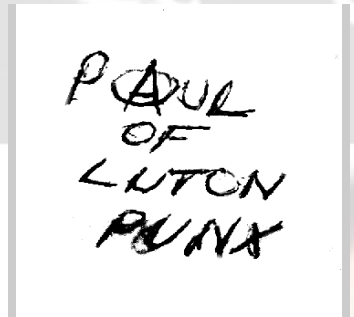


UK Decay live at the Paddocks, Northampton 1980

The Luton Punk Scene.. Continued



"The last days of 'Welly' st
They were demolishing our
home, rehearsal room and
center of operations!"



L7 erupts in a frenzy of nostalgic spirit



© UK Decay Communities 2005 UK Decay Today
Luton Scene 1978 1981



Moments with the Rich and Famous By Ian Lee

Ian Lee's LU7 Perspective

11 In the last edition of UK Decay Today we were treated to some ace memories from former Leighton Buzzard inhabitant and LU7 member Ian Lee. So we asked him to continue with some of his best moments with the rich and famous

Most of us at one time or other - whether planned or accidental- have met those in the public eye we admire and respect. These people may have even enhanced our lives in some way- particularly, in my case, through music.

These are some of my such incidences, and the stories around them. I tell you these not as boastful anecdotes, but as interesting tales with friendly people, mainly during the course of gig-going. We can all do it if we wish, as long as we pick the right time- not just before they go on, or immediately come off stage ! If they aren't interested, they or security will let you know in no uncertain terms ! Only once was I a bit overawed. Most other times, it felt like a casual one-to-one conversation with a friend.

Back in December 1978, The Clash and The Slits played Aylesbury Friars. I was determined to get backstage afterwards and meet The Clash. I had a few things to say to them. And so I did. Unfortunately, I got out of the venue far too late to cadge a lift back to Leighton Buzzard- all my mates were gone. It was cold, it was snowing. I ended up kipping on a bus in the local bus station all night, then getting the first bus back the next morning. I bumped into Joe Strummer a few days later, coming out of the Rainbow Theatre after the Public Image Ltd gig there on the Boxing Day. We exchanged quick pleasantries, before I started the long walk back to Euston Station to wait for the first train that morning. Not the most pleasant of places, railway stations at night. At least in those days people weren't thrown out of the place, as long as one behaved.

Around this time, Kris Needs, of The Vice Creams band, Zigzag magazine and now DJ fame, lived in Leighton Buzzard. Our mutual friends ensured that one night 'after the pub' I ended up back at the Needs' home, where upon he regaled us with tales of his friends Debbie Harry, The Ramones, The Clash, the Pistols and others.

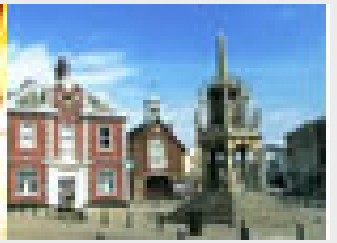
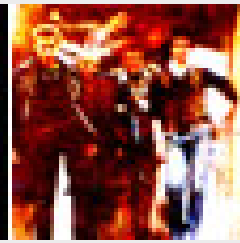
In June 1979, following a gig by The Damned and The Ruts at Hemel Hempstead, others and me were accused of being drunk by the local newspaper. The reason being, a number of us had got on stage with The Damned- I found myself singing 'Pretty Vacant' with Rat Scabies. I wasn't drunk that fuelled my impromptu stage appearance, but excitement, verve and opportunity. Regional/small town newspaper hacks don't recognise such things even when it's right in front of them. They seem stuck in clichés- probably to reinforce the stereotype.

The Ruts were a favourite band of mine at the time (singer Malcolm Owen had a chat with me in the bar area at Aylesbury Friars once), and on holiday in August 1979 at Cheltenham (!) some local punks told me that they were playing an old army camp several miles out of town that Saturday night. So meeting up with them on the night, we caught a bus and off we went. There were two other bands on the bill that night- The Selector, and playing their first ever gig, Killing Joke. So there I was, complaining to KJ about Youths' swastika jumper, a la Sid Vicious.



It was a year or so later, in the Market Tavern pub, Leighton Buzzard, that I was introduced to KJs' guitarist, Geordie, through a mutual friend, Paul Leas, who had gone to school with him. The offshoot of all this was that I have got freebies into Killing Joke gigs and backstage access too, chatting to Geordie, Jazz and Youth, the latter now a millionaire thanks to his production work with all sorts of folk, including Paul McCartney.





Moments with the Rich and Famous By Ian Lee (cont.)

Ian Lee's LU7 Perspective

I2

Ian meets Nick Cave

At The Venue, London, in 1980, seeing 4 Be 2, Jimmy Lydon's band. (Yeah, brother of...) Anyway, I was standing towards the back, minding my own business, when I stepped on someone's left foot. 'Sorry mate', I instantly said. 'That's all right' a familiar voice replied. It was Rotten himself. I later met him again at The Phoenix Festival in 1996. I had a back stage area pass, which helped me to get some friends, in the back of a car, into the back stage area.

I was walking around back stage, when I noticed the Sex Pistols tour manager (whoever that was then) handing out new style 'God Save The Queen' t-shirts to people. So bold as brass, I went up to him and asked for one. 'Fuck Off' was his reply. Oh well. Then a few minutes later, I spotted John Lydon. So I went up to him, and again asked for a t-shirt. 'Sure, mate, come with me' And with that I went with him to a Mercedes parked back stage. He opened the boot, to a big pile of shirts. He picked one, held it up against me, and said 'that's your size'. Thanking him, he said

'no problem' and went on his way. It was then that I noticed comedian Vic Reeves chatting to John Peel and filming in my general direction. So whether or not I appear in Reeves' home movies... (At Glastonbury Festival in 1997, friends and myself were in the car park, preparing to leave, when we heard a well-loved accentuation- 'have you got any black bin liners I could have?' Yes, it was Peellie !)

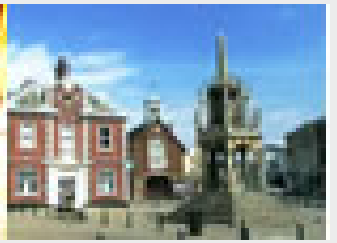


In the 1980s, I got into an Undertones gig at Hemel Hempstead gratis, after bunking the train, then seeing Fergal Sharkey who put me on the guest list. There have been chats backstage at London gigs with The Birthday Party, New Order, Cabaret Voltaire, and The Fall (advice: keep on the right side of Mark E Smith !) Exchanged souvenirs with The Fall drummer Karl Burns after a gig at Woughton Campus, Milton Keynes. This Milton Keynes venue was where I met Cosey Fanni Tutti and Chris Carter, ex Throbbing Gristle, at an electronic music event. Then with journalist and Anti Social Workers band member Paul Wellings, had a long chat backstage at the Hammersmith Palais with The Raincoats, followed by a chat to Mark Springer of Rip Rig & Panic backstage at The Venue, Victoria- an invite following the latter chat to join the band on stage and 'play' some unplugged instruments- which we did ! Too 'liberated' to worry ! This was on 15/10/81- two days after a diary entry reads 'a character called Rodney in the BBC 1 TV programme 'Only Fools and Horses' wearing a UK Decay Unexpected Guest t-shirt'.

Then got in to see The Slits last official gig, at Hammersmith Palais, sharing rounds of drinks with Mark Stewart of The Pop Group throughout the evening. I went with others to a Rip Rig & Panic gig at The University of London early 1982- only to discover it was sold out. So tapped on the dressing room window, explained our predicament to the band- and they, recognising us from previous gigs dragged us through the windows and into the venue- a most fulfilling night !



Moving on to the latter half of the 1980s, I swapped more souvenirs at Aylesbury with Thurston Moore of Sonic Youth, then found myself being invited back to Psychic TV 'HQ' in Hackney by Genesis & Paula P-Orridge, following my regular attendance at their gigs. I didn't go however- as I didn't go and visit the Crass commune in Essex, when invited by two of them. Why not, I've no idea. I'm sure it would have been most enlightening. On a record label organised coach trip from London in 1983 to see a Psychic TV gig in Manchester, found myself sitting near to Marc Almond. It got more interesting when we stopped at service stations en route. After going to a Gary Clail (On U Sound) gig in Nottingham once, myself and friend found ourselves sharing a room with him at the promoters' house overnight...



Moments with the Rich and Famous By Ian Lee (cont.)

Ian Lee's LU7 Perspective

13

Ian meets Julian Cope

On September 11 (oh um) 1991, I at last took the P-Orridges up on their offer from some years earlier, when I went and had tea with them at their house in Brighton, where they were then living (it got raided a year later by the police, CID, whoever- causing them to move to the USA). Anyway, I sat down with them, their daughters Genesse and Caresse and transvestite 'housemaid' Alice to a meal of vegetable stew and dumplings, followed by apple crumble and custard (hmm, very traditional). I remember being a bit put off when their 'pet' hamster peed on the clear glass table during the course of the meal. Whilst Alice washed up, I was out in their back garden, where I saw that this was where their dog crapped- not in the street whatsoever. Very sociable, but hardly a lawn on which the daughters could play. My evening was completed by conversation and studying paintings by William Burroughs, Brion Gysin and Austin Osman Spare on their living room wall, before walking back through wonderful Brighton to where I was staying.



I have found myself sharing a table in pubs with Richard Butler (of The Psychedelic Furs), The Fall and Primal Scream (not, of course, all at the same time !). And another time, trying to catch up Karlheinz Stockhausen through the trees of my local Birmingham park (where, in 1992, he was putting on a performance of 'Sternklang').

Things seemed to change in the 1990s- no more meeting people at gigs (except Jarvis Cocker backstage at a Pulp 1994 gig in Sheffield). I began- intentionally or not- to meet older people, and at more, ahem, 'arty' events. These were mainly book signings- Nick Cave in 1990, Henry Rollins twice, Julian Cope three times (he recognised me the third time !), The Doors drummer John Densmore in 1991- now that was a good chat !- and Marianne Faithfull, a few hours before a gig in Birmingham, September 1996.. The latter event was where I was a bit overawed. This legendary '60s figure, close friend of the Stones... I needn't have worried. She was most friendly and chatty, a lovely person.

I have since met author Iain Sinclair (great writing about London), then a few months later, J G Ballard - Britain's greatest living writer- who signed my old copy of 'The Atrocity Exhibition'.

I have found that meeting these people has added to my gig-going, the sense of occasion, my interest in life- and it's been good fun, too !

IAN LEE

Ian Lee anecdotes

A good friend of mine in Leighton Buzzard, Dave Griffiths, decided to hold a -for want of a better description- 'punk disco' in the front garden of his home. (His house mate at the time, Rick- another teacher- did not have much say in the matter). The front of the house was decorated with sarcastic bunting and a string of flags. The speakers from Daves hi fi system were fastened out of each upstairs bedroom window (anyone who wanted to hear something just went in the room and put it on).

And so it came to pass that the word got out, and on this hot summers day, a multitude of punky types made their way to the Nelson Road, LB house. Many people showed up during the course of the day, with the majority staying all day. Although there was a lot of drink, there was no agro or complaints from the neighbours (probably petrified), although a police car did show up at one time. The police were greeted by Dave Barr throwing a brick in their direction. They did not return.

So a most successful day, except for one thing. The host, Dave Griffiths, lacerated his left arm three times on a broken bottle, having accidentally fallen on it. So much so, that you could see the muscle inside the arm. So an ambulance was called, and off he went to the L & D for an overnight stay. He had to return to the hospital at least twice more for further treatment, and has since had scars on his left arm.

But apart from that, a positive and successful day, one that burns brightly in the memory of those that were there !



Forgotten LB bands

The Revolution Will Not Be Televised

14 I have found some information on lost bands and forgotten people in LB

The Absconded

Andy Austin vocals, Daryll Forstoe bass, Geoff Greene guitar, Jimmy Favel drums.

Punk band with a very tight sound owed mainly to solid, concise drumming. Played what seems to have been their debut gig at The Unicorn Club, LB, 28/12/81. Phil Fletcher later replaced Daryll, and Selwyn Morley (in the Chronic Outbursts at the same time) took over from Geoff Greene.

The Anti Social Workers

Mark Howard, Paul Wellings and Tim Wells. Plus, early on, dancer Kev, then Mandy, Mitch and Nancy. A unique LB 'band' who vocalised in a singing/chanting/rapping manner over a reggae/dub backing track by The Mad Professor. They supported Peter Tosh, among others. Check out their 1983 LP 'Positive Style'. Paul Wellings later wrote for the NME and The Daily Mirror and wrote four books, including his 2004 autobiography, 'I'm a Journalist... Get Me Out of Here !

Battery Park (later Shanghai Rhythm)

Paul da Costa, guitar, brother Mark da Costa lead vocals and bass, and Adam (no record of surname), drums. Later added Ricky Welsh (a student at the Royal Academy of Music) and Simon Reeves (ex Zapweeds). Good production on their studio work, which included percussion. A competent band with a degree of talent, which probably did not reach their full potential.

State of Shock

Formed by Norman Hughes after he got kicked out of the Outbursts. He was on vocals, Jay Wolfendale, guitar, Woody (who he ?) bass and Andreas, drums and percussion. In Normans' words, a very '77' sound and not degenerating towards Oi style. Didn't perform any old Outburst numbers even though Norman wrote some of them. Bruce Hawthorne later on bass- or was he this 'Woody' character ?

The Zapweeds

The final line up appeared to be Mark Howard (later in The Chronic Outbursts then the Anti-Social Workers), Paul Hawkins, Simon Reeves and Dave Stubbs. Mark Howard used to get annoyed in the lack of audience dancing to them....

The Chronic Outbursts: Jigsaw-Completing Info

The Chronic Outbursts were formed sometime in 1980 by Norman Hughes (vocals), with Dave Barr, drums, Sue Limbert, bass, and Jimmy Yonn, guitar. Keith Minney then joined on (additional ?) guitar in time for the UK Decay event at the Bossard Hall, LB, on 24/10/80. Then Craig Hopgood joined on additional vocals just before a gig in Northampton. Jimmy left after this. Ian Williams (later of Napalm Tan) replaced Jimmy. He and Keith left after the Birthday Party gig (Bossard Hall, LB, 05/06/81). (Keith later joined Bedford band The Condemned, then promoted gigs in LB, as well as doing poetry/rap at gigs at 'Alternative Discos'). Jimmy came back temporarily, so did Keith- then they both left again. Eventually Nick Hawkins (later in Big Audio Dynamite 2) joined temporarily. Richard Hart replaced Sue for the UK Decay gig.

From an interview with Norman Hughes, issue 1 of TRWNBT -which included a credit to Jay Wolfendale for photocopying.

More on Luton & LU7 here



Julian & some LU7 Crew

Other active LB punky types not yet named

Andy Shingler (active gig organiser in Black Sheep Promotions and part-producer of TRWNBT; his sister Anne Shingler (one time singer with Luton band Screaming Blue Murder), Gill Buckmaster (who designed the Anti Social Workers' LP sleeve), Tanya Anderson-Dixon (who did poetry raps with Keith Minney), Dave King and Tim Young- the latter two being regular gig-goers and stalwarts of the scene. Also, John Dawson, John Bliss, Bone (Christopher Reeves) and, of course, the late Wayne Twigg (the latter reflecting Dave Barr in that he later lived in Amsterdam and died in India).

BLACK SHEEP PROMOTIONS
present at

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LEIGHTON BUZZARD

SATURDAY OCTOBER 10th 7:30-11:30

UK
Decay

— reviewing the new album! —
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+ THE CONDEMNED

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DISCOS at the UNICORN CLUB, LEIGHTON
BUZZARD. THE NEXT SUCH OCCASION IS ON
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OF musical awareness ◁ ◻ ▷

LAST TRAIN TO: LONDON 01:39 a.m.

BLETCHLEY: 00:29 a.m. NORTHAMPTON — 00:29
a.m. to Bletchley, then 01:05 train from
Bletchley. LAST BUSES TO: AYLESBURY

Leighton Buzzard Youth Club, Black Sheep promotions Flyer

UK Decay Communities 2005 UK Decay Today LU7 perspective

Zines





Fanzines changed the face of the world as we knew it!

The DIY aesthetic of punk led to many underground publications, you could not only start a band, you could also be a music journalist and critic. With the aid of cheap photocopying and offset Litho printing anybody could publish their own 'Zine' and many did. Mark Perry's Sniffin' Glue pioneered the way forward and soon there was an avalanche of 'zines'. Every local "scene" had at least one, often primitively- or casually-published magazine with news, gossip, and interviews with local or touring bands.

In a way Fanzines were a kind of precursor to the World Wide Web and communication revolution that swept the world some ten to fifteen years later. Many are now used to Blogs, Forums websites etc. and the fact that you can reach out into the digital community almost instantaneously with the latest articles, news, reviews, thoughts etc complete with text, graphics, music, video, etc to a potential limitless world wide audience.

But back in the late 70's the fact that this new idea meant that you could conceive, write and publish your own zine and sell anywhere between 50, 100 or even a couple of thousand copies of your creation was enormously empowering to the individual compared with what was available before.

Fanzines became the true voice of the underground with a limitless freedom of speech, often subversive. In December 1979, Crass, The Poison Girls and Luton's UK Decay played a benefit gig at the Marsh Farm Community centre in aid of the 'Cobalt Hate' fanzine which had come 'under attack' from the authorities, often bands allied themselves to the new DIY ethic.

A friend who was in the RAF was arrested and had to spend a couple of weeks in 'Jankers' for being caught in possession of 'The Suss' Fanzine in 1980.

Where did Fanzines begin?



Whether it was the pamphleteers of 17th century England, or the art-school Surrealist's of Europe. Or maybe it was 'OZ' the UK hippie magazine of the 1960's. One thing is for sure, the advent of large scale Xerox photocopying technology made it easier and more accessible for the masses to use.



Zines

Zines were often published in time for major gigs that would happen in the area, as this was the best method of getting them across to a larger audience. Generally they were as cheap as possible perhaps 20 or 30 pence in the UK as it was seen as

‘uncool’ to make a profit out of them.

Some of the more popular zines were taken up by Rough Trade in ‘Production and Distribution’ deals that would make them available to a wider market.

Popular zine writers were ‘poached’ by the mainstream music press, and this became a popular method for them to further their careers as journalists.

A lot of zines only surfaced for one or two editions and disappeared, others perhaps 6 or 7. Only a small handful went on to produce more than ten editions, notably Class War which became a stalwart of the underground scene during and until the later eighties.

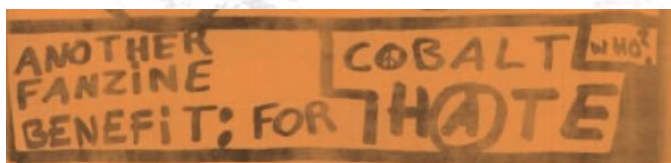
As quick as they first came, one by one they also vanished. However the revolutionary fervour of those times is not forgotten! Today Fanzine do pop up from time to time, often in a digital format. But still occasionally in the time-honoured fashion you can purchase a ‘hard copy’ of somebody’s latest creation hand crafted with loving care.



The idea of a fanzine was first taken up in the world of Science fiction but quickly moved to underground newspaper publications in the USA in the 1960's. Its first emergence in to the Punk domain began with Mark Perry's 'Sniffin Glue' that came out in 1976 in the UK



To coincide with this Punk/DIY culture fanzines from the late 70's early 80's special. UK Decay Communities is presenting a number of these zines in their entirety, as digitised scans in the Gallery. Links can found be at the end of this article



written by Werewolf

special thanks to Ian Lee, Richard Lester, Neil and Steve Spon

And blessed be to all those that have at some time have written or been involved in zines **Now Read on!**



Zines

The following is a short selection of Punk/DIY culture fanzines from the late 70's early 80's containing interviews with UK Decay and or information on the Luton UK area Punk scenes.

This selection is by no means a comprehensive list of all the 'Zines' that were available at the time but contains some of the choice highlights from that era..

UK Decay Communities would like to add to this collection over time!

If anyone thinks their zine should be in this collection or would like to add their fanzine from this era and area to this collection please in the first instance email werewolf



Kick (no 4)

fanzine; north London, Luton Dunstable 1981-1982 ??

Richard North, Originally from Dunstable. Played in Brigandage, went on to become a writer for a well-known mainstream rag. Now a freelance journalist,.

Distribution unknown (this issue, offset print so was probably widely circulated), editions unknown (Kensington Park road Address)



Kill Your Pet Puppy (no 5) fanzine;

north London, Beford 1981-1982?? Paul?? Mark?? This zine made memorable by its killer name! Interview with Abbo and review of Ritual. Distribution unknown (this issue, offset print so was probably widely circulated), editions unknown (Kensington Park road Address)



LUTON'S FUTURE?

Here's a couple of... **LIVE REVIEWS**.
In fact, they're the last two gigs I went to before this page went into print (sawno I made a mistake with the composition & had to add some pages that were gonna be in the next kick, oh well....)



Sorry if this has turned out to be the UK UK overall issue, it wasn't planned that way, this is a review of the LUTON CARNIVAL.

It all happened under the flyover in sunlit Luton, which vaguely reminded of the Westway. And Westways is bestways, yes?

This occasion was a splash of hot colour surrounded by an insistent sense of gloom that finally broke out in violence when football hooligans did what they do best.

Hundreds of punks lounged, laughed, posed and hurtled around under the viaduct - an anarchic multi-coloured oasis in the desert that is Luton. The sun briefly shone & yes - LU! punk, Oxford Mental Mob, K.Org. and various personalities from Stevenage, Luton and London had PUK. There was energy.

And there was music: The first real band on were the Chrome Outbursts playing a fast, brash but lugen protest sound. It was fine, it suited and added to the rashness of the occasion, but if they're gonna keep peoples attention then they've got to add something ie more originality. There's too many bands around that sound the same, an 82 interpretation of 77 excitement and 9 out of 10 times it doesn't work or isn't worth it. The Outbursts though have it in them to rise above the pretend bands like the Blits or the total Looney Chao or whatever.

As the C. Outbursts began to finish, the blando football types moved in for trouble, a full lager can struck the drummer in the face resulting in a black eye for him and a short, physical lousen in manners for the footballs after the set. A frivolous and gay party lurched into a darker weightier affair with the sometimes barely suppressed violence breaking out at odd times during the rest of the afternoon. It was worth it though, to show that punks will not take harassment all the time & will stand together against any frustrated thugs that try it on (sometimes).

Often this kind of dangerous climate can be transformed into a plus positive force and this is what UK Decay did; feeding on the black influence and turning out light, changing the weakness of fear into the potency of action and fun.

UK Decay: A swirling and enriching melting pot of heavy but heartening music with titles like 'Ground', 'Rising from the dead', 'Sexual', and 'For Madmen Only'. I love this music, I love the optimistic style that's around it and the whole animate feeling that's involved with it. This is the type of stuff now that's making people move, dance, go out and do different things. This is the side of punk that when tempered with some anarchy style adds up to rebellion and that's what it's all about.

But right now westways is bestways, when UK Decay finished it started to rain and it was time to move on and leave the town to the violent majority once again. Perhaps it will always be theirs but I don't believe that energy or effort ever goes to waste. *Vive la Change.*

Richard

& Yes, it's Flux at Blatchley Campus Club

Carousing wildness rampant as flux hit local village hop I Well, a few people danced and a few more had a pogo - free for all - rugby scrum in front of the stage and even more stood listened and watched.

I was moved to dance a few times, after all Tube Masters is one of the best punk songs ever and that calls for some kind of movement. But, as this was one few times I'd seen Flux in a fairly sober/straight state I thought I'd take in as much as I could. And mark my words, there's a lot to take in, from the visual assault of massed stage banners collectively proclaiming FREEDOM to the lyrics which back these up into the sometimes atmospheric and visionary and sometimes basic and breathtaking tunes.

If this seems a bit strong and you see Flux as just another, albeit more imaginative, punk band then take a closer look. Pogoing and dancing great but sometimes it's OK just to stand listen and watch.

A page from KICK edition 4, "Lutons Future" written by Richard North

UK Decay Communities 2005 UK Decay Today Fanzine tribute

UK DECAY

AN INTERVIEW WITH ABBO - THE RESULTS ?

This interview took place back in October '81. Still, it hasn't outdated much : it's still mostly relevant.

ARE YOU STILL CENTERED IN LUTON ?

"Yeah we live there basically, but I spend most of the time in London going to gigs and things, so I'm not exactly the sort of diva centre of the world, for gigs and entertainment."

Hardly surprising though, after all - Luton's just another part of middle-class haven - Bedfordshire. There's no abundance of inspiration anywhere in what is basically a decadent county. Perhaps it's partly due to the fact that UK Decay come from such a shit-hole (Luton isn't thank god as bad as Bedford) that they've picked up such a faithful cult-following over the last few years (see Oxford mental mob etc.).

UK Decay are always aligned with the punk movement - they themselves see themselves as a very progressive part of it. In my opinion punk is now a practically pointless, clichéd label - I'm not talking about Oi - more to the point is that if it's meant to be a positive, aware attitude & action, varying in exact form from one individual to another, why label it? Why stereotype it? Enough of that for now; UK Decay are far less material than even your run-of-the-mill "thinking" punk group; they are far more spiritual. And when politics (or political observations) do turn up in their lyrics, they are now usually communicated with dense subtlety; when understood, the total effect is there fore all the more powerful.

WHY DID YOU CHANGE THE WORDS TO SEXUAL ?

"Well I brought them up to date, more contemporary you know, 'cos I did write the song (lyrically) about 18 months ago."

SO DO YOU LET YOUR SONGS SORT OF GROW OR EVOLVE ?

"Yeah they do, you know, the trouble is with the LP a lot of the songs we thought 'Oh! We got an LP!' We recorded 6 tracks, we gotta have another 6 tracks, so we go into the rehearsal place and we gotta write another 6 songs, but if they come out really plastic, like bands like Abba would do, say 'Oh! Dancing Queen', that's a good title and they write a song a brand that. We don't do it like that. If we haven't got the songs there, then we don't record 'em. Like the record company tried to rush us into doing the LP, and we say 'No we're not gonna do it; when we write the songs, then we'll go and record 'em.' But we didn't want to go into the rehearsal place and say 'Right we got 6 songs to write' and sit there for 3 weeks writing 6 songs, 'cos then they come out manufactured and they're false, you know, they're not really extensions of our group, which they should be."

So obviously, Abbo despises falseness and to a certain extent wants to let things run naturally and freely, thus obtaining all the sincerity possible, though this is not a restriction: humour can be and often is subtly inserted. In the eager eyes of Abbo, lyrics are the feeling behind the music. I think it definitely works both ways - music can be

the feeling behind the lyrics.

WHAT EXACTLY IS "SEXUAL" ABOUT ?

"I believe in a lot of the islands of the anti-sexism ideas of a lot of the liberalised women and the likes, and I believe in liberated women like they are on the continent but it gets taken to such an extreme, like to take, for example, one of the verses: 'female in command, temptation leads the foot, the male dilemma, condemned Predictable.'"

So like it's no longer the female thinking the male's predictable, it's the male that's got the problem, because every female he meets, he says 'Oh, sex please!' that's all he wants, you know, the females have created exactly the problem that they were going out to fight against, you know, 'cos they were condemning the males as being predictable on thinking the women are sex objects, but if they treat them like that, the males are gonna think like that. It's basically about the role of sex in the 1980s it's like the broad Mary Whitehouse:-

"Mary's in a flutter, her nickers in the air" she's the same as anybody else, if she had the chance she'd be out every night sort of courting young men and that, just 'cos she's an ugly old bag, it's in her interests to be anti-sexist, 'cos it's more of a jealousy, feeling than a liberation for women."

UK Decay certainly don't cater for the tastes and requirements of the general public (nor any stuck-up elite), but they do have some concern for the consumer. So on that note this is what Abbo

said on studios and recording:

"Well, like our first single was recorded in a day, and the second single, the Black Cat, we recorded in a day that was a 12 hour session, but now I play it and I think how much better we could have done, if we'd had say 2 days to do it you know. At the time, but finances were tight there, but I think if we were selling a record for a pound, four enough, if we record it in a day it's the record buyer that's gonna lose out on it, not so much us, you know, I like to give 'em the value, that's why now we'd spend £400 in the studio recording a single, rather than £200 because it makes it more worthwhile, for the person buying it, it's a better quality product, you know. It's

the same with our covers, we take a lot of interest in our covers now, like 'For my Country', 'Unexpected Guest' - I wasn't totally happy with, but the new single, 'Sexual', I really like and the LP cover's quite nice as well."

YEAH WHY'S IT TAKEN SO LONG TO GET THE ALBUM OUT ?

"Um... 'cos we had 4 bass players basically, that's the problem. And also now we're just waiting for the cover, we finished recording it about 6 weeks ago, but because none of us are artists we can't have total control over the cover, although we got Bernard, the old Poison Girls' boss to do it, so he's got the right ideas, it's just a matter of him transforming them and making the cover, you know."

HOW LONG'S YOUR SET NOW ?

"Well, tonight we're doing over an hour. We do different sets every night, I don't think it's wise to play more than 40 minutes, because concentration goes in zones of about 20 minutes, it's been proved, you know. And I think we can play without being too pretentious about it, hold people for three quarters of an hour at the most, you know."

To a large extent we are all consumed by western propaganda.

A lot of this is trying to justify things like the bomb. Then a lot goes on about how free and democratic the west is, and how gloomy and oppressive the east is. I'm not trying to justify the Russians at all, but everybody is conditioned successfully (99%) to say how terrible the eastern block is. I don't really think that Russia is any better than America or vice-versa. Both appear to have expansionist and imperialist policies - both are greedy for power. I know from living on this side of the division, that our spokesman (reagan) is bloody negative about it.

The last 2 songs on UK Decay's debut album - "Mayday Malady" and "For Madmen Only" are respectively observations on the east and west. Gladly then someone still has a certain sense of objectivity and open-mindedness about them.

ON UK DECAY'S VISIT TO AMERICA IN EARLY '81:

HOW DID YOU GET TO KNOW THAT AMERICAN BASSIST CRISTON ?

"Well we were supposed to be doing a west coast tour of America, because of our connection with the Dead Kennedy's and that, from doing the English tour, and we decided no, we were gonna finish the LP, we were all gonna go, but then two nights before we got a phone call from the old Dead Kennedy's manager Barbara."



LU 7 erupts in a frenzy of nostalgic spirit

A page from Kill Your Pet Puppy (no 5)

UK Decay Communities 2005 UK Decay Today Fanzine tribute

continued in
the UK/DK
Fanzine Gallery



2 Zines from Luton and Leighton Buzzard

The Revolution Will Not Be Televised-The Black Sheep Magazine (January 82 edition)

Fanzine from Leighton Buzzard (LU7) 1981-1982

Ian Lee, Leighton Buzzard promoter and 'LU7' spokesman. Insights and reviews from the Leighton, Luton and area scenes Distribution self-unknown (this issue, offset print ??), editions unknown



Stagestruck (no.1) fanzine Luton scene 1983-??

Gregg Webster, Roger Holdstock A look at the

Luton scene post UK Decay in 1983 with articles interviews on Furyo, World Circus and Twisted Nerve. Gregg Webster at the time played in a band called the Cinematix, he later went on to join the Razorcuts and is currently in a band called Sportique

<http://www.indiepages.com/matinee/artists/sportique.html>

Distribution unknown (this issue, photocopied) editions at least 1!



UK Decay Communities 2005 UK Decay Today Fanzine tribute

Luton Life - The Bands

Am I one to waste words? Well, let's jump straight into it then:-

NEXT.X. A new band in Luton (who have yet to gig) but who are busy practising - very wisely. I have it on good authority (thank you Tibor and Donna) that they are - to put it politely - "very good". They consist of five members: Paul (vox) ex Statics (remember them?): Johnny Gee (guitar): Pat (synth): Phil (Bass) ex Urban Warfare: Darren (drums) ex Urban Warfare and Screaming Blue Murder. I have been told that Next X's music is "a bit Killing Joke-ish but the vocals apparently change this sound. Well with this description and with Paul who in my opinion is an excellent singer and with a brilliant drummer like Darrell, they must be really good. I can't wait to see them.

THE PEALLIC SYMBOLS. Following a good gig at the Bossard with U.K.Decay - they've split up. Musical differences, I believe. Phil and Steve (guitar & bass) tell me that they are writing new material and when things are sorted they will look for a new singer. Commodity, the band's infamous singer is involved with many band projects around the town; playing drums or singing for some crass-type bands, among other things.

CLICK-CLICK. Last I heard, Rick the bassist told me they'd split up. Rick says that he is now making music with Gaynor (ex Pneumonia). The music consists of backing tapes, bass with vocals; having heard it, it is very interesting and different to say the least. I liked it!

TERMINAL SPECTATORS. The least you say about them, the better - so I won't.

FOUNDED. A mixture of music - mainly H.M. I heard them play very loud down the Plume last year. I haven't heard much about them for a while, but I believe they'll start doing things again when singer Steve has fully recovered from his car crash. Oh yes, the guitarist John has an ego as big as the Empire State Building.

SKY JUICE. Sort of a Ska/Blue Beat Music - I like their single Tobago - it was good to dance to at Marsh Farm Carnival in the main last Summer. They've had a lot of trouble in the last few months (according to the local press) with equipment being nicked and their van being towed away, but they're supposedly gigging again now.

FRITION. I saw them with Decay at the Bossard. I didn't know they were still together. Read the gig review for my view.

ONCE UPON A NIGHTMARE. No doubt you've never heard of this band before, either. Another new band; formed from the ashes of Screaming Blue Murder. Blink and me have been practising with our new guitarist Jay who used to be in State of Shock (LU7 band). The music reflects all of our own personal ideas which are a lot different to SBM and a lot more enjoyable. It's sort of Cramps/Banshees at the moment (Blink'll kill me for that!). We're still looking for a permanent drummer. This time we want to be quite ready before doing any gigs ..later..

U.K.DECAY. Goodbye to 1982 and Goodbye to U.K.Decay. The best band ever to come out of Luton (and all of Bedfordshire) sadly played their last gig on 30th December 1982. They have now split up. Abbo said to me that night that he wished they could have finished with a local gig, even the one at the Bossard last October, but never mind. The 30th was a very emotional night for myself and many other followers when the fact dawned on us that this was the last time that we would ever see U.K.Decay live. It was a great gig, a good set, etc., only dampened by the nagging sorrow that never again would I dance to Stage Struck, live. Testament was dedicated to all the followers, namely "Dave (Mad), Sue & Andy Driver, Bedford Funx, Leighton Funx, Stevenage Funx, and the Mental Mob." The band then went off and came on to play Black Cat, U.K.Decay and For My Country, to which the audience went suitably wild. The last thing U.K.Decay played was Unwind - the memory will always stay in my mind of running back to the Tube, very upset, with the tones of "This night for celebration, this night to Unwind...." drifting over Hammersmith. Thank you for U.K.Decay. I await the next act.

Well that's only mentioned nine of Luton's many bands - sorry I can't mention all of them but lack of space, info antime is my excuse. Next issue hopefully will hold an interview with Next X. Hope to see you in Luton sometime in '83, but more hopefully at some gigs in Leighton Buzzard.

AN.

Alternative Luton News

THE BLOCKERS ARMS

In High Town Road, near the station. The only pub in Luton where anyone "different" goes. Punks/Rockabillys/Funkies/and would be positive Punks all rub shoulders here. They have discos every night except Tues and Thurs when live bands play. Usually at least one rockabilly and punk disco each week. The night to miss on the disco scene is Wed when it's jazzfunk night. Prices are reasonable and they do very good meals at lunchtime which are amazing value for money. The bar staff are friendly also. A word of warning - this pub gets very packed on Fri/Sat nights so you may have to wait awhile for a drink!

CHARLIE BROWNS WINE BAR

Now putting bands on again Wednesday nights. They dont just sell wine, you can get a good pint if you'd rather. There's rather a barn-y feel about this place. Wooden benches and barrels - very trendy. I wouldn't go here unless there was a band playing who I wanted to see. Oh yeah, it's situated in Midland Road, just around the corner from the Blockers.

Greg Electric, guitarist with the Cinematics is at present writing a fanzine to be called "Stage Struck"! He's been interviewing bands such as Paschendale, Gaynor and Rick's collaboration, and wait for it --- Abbo, Steve and Eddie to find out what they're doing or have been doing since the Slavedrive/Meat of Youth tracks on the Whip/Batcave albums respectively. I'm not quite sure when the fanzine will be out - soon I hope.

AYLESBURY ACTION

....Aylesbury band Weeds of Hatred at the moment involved in the making of their own video, and practising like hell for the next event...
....The Vibrators have expressed their willingness to play the Uptown after July (they're booked up til then). More info when known...
....Uptown to get its own Music and Dance Licence. When that happens all gigs will probably be put on by a club...

Jeff Norris

For news of what's happening in the Aylesbury locality pop in the Uptown (situated near Friars - address - The Arches, Market Square, Aylesbury) and obtain a free copy of "Raw Deal" the house magazine or 'phone the Uptown on Aylesbury (0296) 31183. Jeff is soon bringing out his own new fanzine, which if the last edition of "Outside View" was anything to go by should be well worth waiting for.

STUDCLAY

Luton's alternative nightclub, recently re-opened on Saturday nights at Doublets under the flyover in Park Street. Hours 9.30 p.m. till 2.00 a.m. (bar shuts at 1.45 a.m.) Mainly the Blockers people go here after the pub shuts. Good alternative music and black & white B/Silent movie shows upstairs. I've been every night since it re-opened and really enjoyed myself, it's quite good, but I hope it's not trying to become Luton's answer to Batcave - it doesn't need to be. If you aint a member it costs £2.00 to get in (that includes membership) and £1.50 for members. I must say it's worth the price you pay. Interior decor is a bit dodgy - too many mirrors - you keep seeing someone and think "Who's that prat" and then realising it's yourself!

THE BRONX

Just over the road from the Blockers. It's got about four pool tables in it, which is the main attraction. Also an interesting video juke-box with some good videos on it. A lot quieter than the Blockers which is sometimes a relief - prices are cheaper too!

THE CASTLE BAR (next to Arndale/Library)

A pub full of skinheads, football hooligans and junkies. Not a very nice place to go if you don't know anyone in there.

THE THOUGHTS OF CHAIRMAN HOLDSTOCK

IN THE FIRST OF A SERIES OF ARTICLES,
ROGER HOLDSTOCK, LEADER OF LUTON'S
BEAT POP COMBO 'THE ANARCHIST FORMATION
DANCE TEAM', AND SELF CONFESSED CAREFREE
PUNK ROCKER EXAMINES THE JOYS OF 1000
EDITIONS OF BRITAIN'S No.1 POP PROG,
TOP OF THE POPS.



Thompson twins, The Beat, Human League, Fun Boy Three, Heaven 17, Spandau Ballet. The best of British pop represented on the 1000th edition of TOP OF THE POPS. Exciting, eh? well, er, no. Whatever happened to the great British pop single? Christ, if this is the best pop music around, then I forged Hitler's diaries. But wait, the 'alternative' pop is just as bad - Marine Girls, Bluebells (watch it now, Rog-Ed), Pale Fountains et al are all so damn weedy. Personally I put the blame fairly and squarely on the Spands. Why the hell did they need to feel so elitist? Suddenly on every street corner a promising punk group pretended to be a part of the local cult with no name and started making shitty pseudo-electro funk. But has punk come up with an exciting, noisy, rowdy alternative? yes. Okay then, no.

Back to TOTP. The Thompson twins are oh so obviously old hippies in drag. I'm surprised the NME hasn't taken more readily to them. And who buys Thompson twins records? Riddle me that Batman. The most exciting part of this 1000th edition (remember 'Pretty Vacant' 36 minutes into the 658th edition? neither did Noel Edmunds) was a clip of the Rolling Stones doing 'get off my cloud'. Compared to the Beat's 'can't get used to losing you' it was positively brilliant. It's oh so bloody obvious The Beat are out to recapture their own glory days of British pop (7th-10th february 1980) by churning out dross (1983 mix dross, though) from days gone by. Why, dear consumer, there's even a version of 'mirror in the bathroom' on the b-side of the 12". My grandma likes the Human League's single. She also prefers Steve Davis to Hurricane Higgins. As T.V. Smith would say if anybody listened "safety in number one in the charts". I say slap as many legal actions on the Human League as possible, Mr Branson. 'Our lips are sealed' is a seedy song. Thankfully the FB3 do as much as possible to minimise it's nastiness. I like the fun boys so I'll overlook this piece of severe bad taste but just watch it in future, okay boys? Heaven 17 make me sick, but I feel stunningly healthy compared to how I feel when Spandau Ballet come on. I wanted to make some joke out of their name, like say Spineless Bollocks, but, and this is true, just take a look at Spandau Ballet and you'll agree the Great British Pop Single is no longer in existence. (Cue 'Dead Parrot' sketch, substituting 'Great British Pop Single' for 'Parrot').

Captain Roger M. Holdstock GC (Dec'd)

PRODUCT

CLICK CLICK

5 Track Cassette with
cardboard box and insert.

LUNG FUNCTION ORGANISATION
50 Bute Street,
Luton.

OUT NOW

BACK IN THE GARAGE, various.

Nine bands including Anarchist
Formation Dance Team, Cinematics,
Kaxachua and Statics, at least 18
tracks. FRICTIONPRODUCT - FP 002

FEAR OF FEARS - THE FRICTION

6 Tracks with insert card.
FRICTIONPRODUCT - FP 001

51 Beaconsfield, Luton.



2 Zines from the East anglia region

Impulse (no.7) fanzine Stevenage and area 1979-1980??

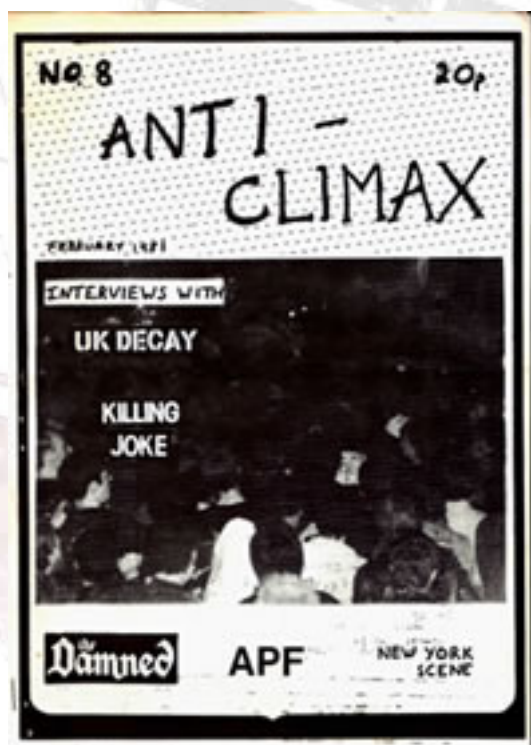
Keith and Stevenage RAR, This issue features a close look of the Luton scene featuring UK Decay, Pneumonia, the Friction and others. Also a look at racism issues in Stevenage

Distribution unknown (this issue, offset print so was probably widely circulated) editions at least 7!



Anti Climax (no.8) fanzine, Ipswich, East Anglia areas 1979-1981??

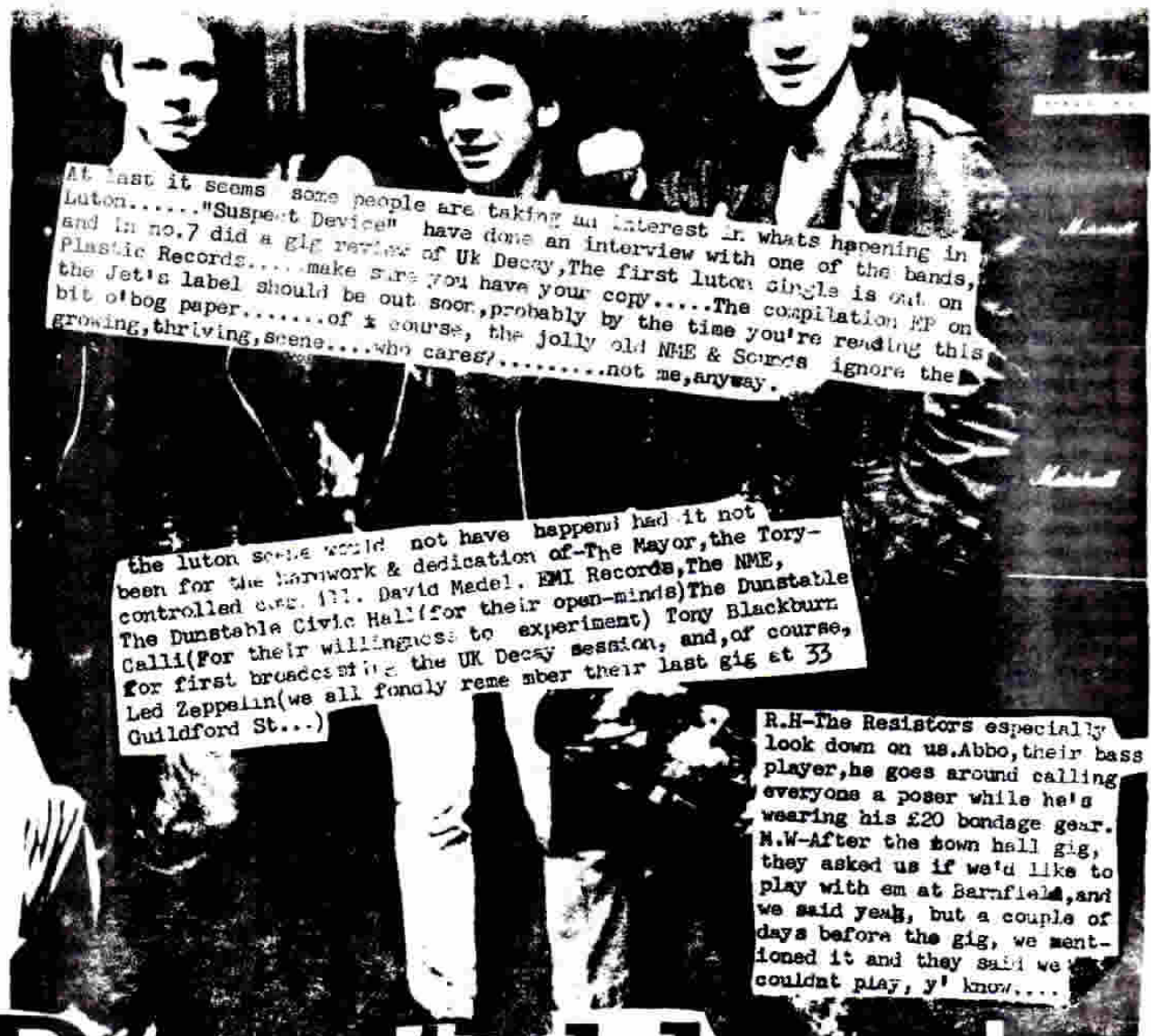
Phil and Nig?? Widely sought after, thanks to 'Neil' for sending this one. A look at the Ipswich and East Anglia scenes with an emphasis on other fanzines and bands, Interviews with Killing Joke and UK Decay. Distribution unknown (this issue, offset print so was probably widely circulated) editions at least 8!



UK Decay Communities 2005 UK Decay Today Fanzine tribute

Luton

A TOUCHING TALE OF HOW THE CITY OF THE DEAD ROSE FROM THE GRAVE (!!)



At last it seems some people are taking an interest in whats happening in Luton....."Suspect Device" have done an interview with one of the bands, and in no.7 did a gig review of UK Decay, The first luton single is out on Plastic Records.....make sure you have your copy.....The compilation EP on the Jet's label should be out soon, probably by the time you're reading this bit of bog paper.....of course, the jolly old NME & Sounds ignore the growing, thriving, scene....who cares?.....not me, anyway.

the luton scene would not have happened had it not been for the hardwork & dedication of The Mayor, the Tory-controlled council, David Medel, EMI Records, The NME, The Dunstable Civic Hall (for their open-minds) The Dunstable Calli (for their willingness to experiment) Tony Blackburn for first broadcasting the UK Decay session, and, of course, Led Zeppelin (we all fondly remember their last gig at 33 Guildford St....)

R.H-The Resistors especially look down on us. Abbo, their bass player, he goes around calling everyone a poser while he's wearing his £20 bondage gear. M.W-After the town hall gig, they asked us if we'd like to play with em at Barnfield, and we said yeah, but a couple of days before the gig, we mentioned it and they said we couldn't play, y' know....

Dunstable punks

Running from fear
Having no fur
Wanting some fur
Feel the pressure increase
Flashing lights flash
Lighting me up
Feeling a trap
sense a coming attack
coming attack
coming attack
Stopping me dead
asking them why
playing for time
we're forming a line
Making me sweat
coming for me
moving a piece
catch a look on their face
look on their face
look on their face
Starting to leer
getting intense
looking quite sick
must get out of this quick
Squinting my eyes
seeking a guy
hoping to fur
its a dozen to one
dozen to one
dozen to one

Phau Mania 1977

THE ABOVE SONGS
IS INCLUDED
IN SPLIT
CD SINGLE

MO. WEDDINGS
ON PAGES 54, 55 and 56

A page from Impulse (no.7)

UK Decay Communities 2005 UK Decay Today Fanzine tribute

continued in
the UK/DK
Fanzine Gallery

UK DECAY

AC: What was the reason for signing to Fresh? Has Plastic records folded up?

ABBO: The trouble was, when we were on Plastic, we were writing our own material, producing it in the studio and recording it then we were hassling the pressing plants to get the record done and the label places to get the labels printed, hassling the places to get the covers done on time, and coordinating all these ties to bring the record out at the time we said it would. Also trying to organize gigs, our own lives and everything else. It was a very busy life, and we didn't have the time to expand at the rate we wanted to musically and carry on Plastic records and so we were short on time. Although the single was selling well and bringing in a bit of money, no great profits though, there was also the idea of opening a shop in Luton, because it was lacking a social centre. So the money from Plastic records went into this shop and Fresh approached us about doing the single for them. Everything tied in at the right time; they asked us to do a single the same time as considering the shop and at the same time as Black 45 was selling too many for us to keep up with. We had a few companies interested, but Fresh made a firm offer, with full artistic control and all that, a straight 50/50 deal we still had control of the covers, and the hassling was left to them. We could come straight on doing gigs and working out some more material. Also they've got a good distribution service, and quite a progressive policy.

AC: You did that in preference to signing to a major.

ABBO: Yes. Although we didn't have a major offer to us at the time we could have waited and perhaps got one, but we prefer to stay with an independent, because Fresh have got such a good distribution service, there's no point. Fresh weren't the company to go to if we wanted a £10,000 advance, which we didn't want at the time because we weren't established except in Luton and the Home Counties. Fresh would give us one now. It was a chance on both sides and it's paying off now.

AC: Are you going to do anything else with Plastic for other bands?

ABBO: We were going to do another split single, like the one with Pneumonia.

AC: How many did that sell?

ABBO: We did 2,000 which sold out and that was it. Although the Luton scene was really thriving, no-one could hold a stable line up and produce two songs worthy of being put on a single. We couldn't wait around; the shop was necessary and another record by a local band wasn't - they could get it together themselves with our guidance, which a few of them are thinking of doing.

AC: Are you making any money from the band at the moment?

ABBO: Well, we've been living off it the last few weeks, on the tour, obviously.

AC: Are you a professional band then?

ABBO: We are now, yeah. Seg still works, but....

SPON: We're treading a very fine line...

ABBO: Yeah, it's about £3 a day we get to eat and drink with, but you get a lot of free drink. You get into gigs free, you save a lot of money, but you're living off very little. It's better than earning three times that in a really boring job.

AC: How is 'Unwind' going?

ABBO: 5,000 have been sold now, and obviously the tour will push that up. Peel has been playing it a lot - almost too much! I suppose it will reach about 10,000 in the end.

AC: What sort of reaction have you had on the tour?

ABBO: Well, very mixed. Scarborough was a damp fart, really bad. A lot of people had this preconception that we were a hard core punk band and they all went down the front to have a good old hard core punk pogo, and when we played some of the slower stuff they were a bit disheartened. The name does conjure up a heavy image.

AC: How do you feel your music is progressing at the moment?

ABBO: Very fast, in the right direction we feel, which is one of the assets of us signing to Fresh - we've had a bit of time to think about the music and do some new stuff.



UK DECAY WITH POSING FANZINE WRITER (LEFT)

A page from Anti Climax (no.8)

UK Decay Communities 2005 UK Decay Today Fanzine tribute

continued in
the UK/DK
Fanzine Gallery

And finally from Luton The Suss edition 4

The Suss (no.4) fanzine Luton and area 1979-1980

Steve Spon and the Welly st crew. Luton perspective, whimsical layout with topical front covers.(this one came out the week Lord Mountbatten was assassinated) This issue contained a freebie 'Pirates' flexidisc!!!! Reviews of Swell Maps and the Banshees Distribution 300/400 this issue offset printed: editions 6 or 7

Below is the editorial comment re. Lord Mountbatten's assassination. Below that is a sample page from issue 4 and finally the rear cover,,a cartoon by Scotch Bob-E coloured in recently by Steve Spon.



'REMEMBER, ALL MY LIFE I-VE ENJOYED A JOKE' MOUNTBATTENS EPITAPH.

These words came from the mouth of one off Britains greatest 'Hero's'. Millions weep at the death of this man blown up by a Terrorist's bomb. YET it goes without me saying that every day in Northern Ireland someone gets killed in the most ridiculous situation that exists there. The last joke must surely on the earl himself, wanting only a peacefull death passing away in the most savage way possible. You all know the saying, 'He who lives by th sword? shall die by the sword'. He surely died a Matyr to the media. In the way the Media manipulate public feeling the whole issue was used to perpetuate propergander against the I.R.A. In the same way, that the death of one Man should cause such attention is it not possible the emphasis should ~~be~~ be used to bring an end to the slaughter. I believe and I know many will agree that the British Army should pull out, we should stop trying to act like the 'Big Brother' and stop 'bullying' the people of Ireland and let them look after their own people! I do not approve of the ways of the terrorist but what does any man do when he is cornered in any situation, he fights back. Retalliation is always a sickening affair for the 'aggressor' and if the death of one of the nations ageing 'Hero's shocks you, you ought to think about the freedom that the Earl so bravly fought for us all in the last War.

FOR THE IRISH PEOPLE, THERE IS NO FREEDOM.

an acknowledged authority on the Royal Family

UK Decay Communities 2005 UK Decay Today Fanzine tribute

U K Decay The song

The prime example of message distortion, written while stranded on St. Pancress station during the winter of 78 go-slow. It incorporates the tales of a waiting room'. Abbo has the artistic virtuosity to write and compose songs in the most unlikely of places. 'Union Jack no longer rules the skies' 'Inflation rise, you're dole queue grows' ect. Blame it on youth, the weather, the government ect. it has to be blamed on someone!

message distortion

Have you ever had anything written about you in the press? If you have, you will probably know what this song is about. 'Inaccuracies

Inaccuracies, distorted opinions, enforced views and censorship rule the roost. Read the same story in any two papers, and you will find discrepancies.

'Re-arranged conveniently

Shown what they want to see,

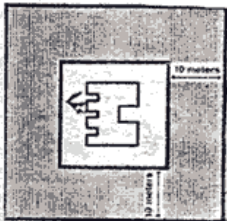
A message distortion

It'll only ruin the story

If it stinks of reality

a message distortion- ease mental contortion.'

A song about the media.



The recurring nightmare recalls the black cat 'Hanging from the tree, eye socket so empty.' A wrong act committed simply for wrongs sake.

'Have we not a perpetual inclination, in the teeth of our best judgment, to violate that which is Law, merely because we understand it to be such?'

(Courtesy of E.A.Poe)

A song written about a basic Human inclination.

The Black Cat

A page from The Suss (no.4)

UK Decay Communities 2005 UK Decay Today Fanzine tribute

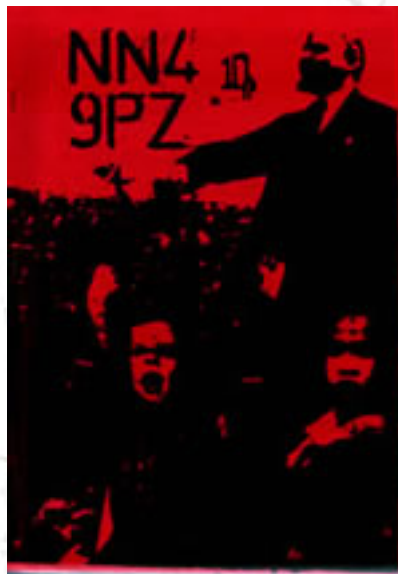
continued in
the UK/DK
Fanzine Gallery



Suspect Device (no 7) fanzine;
Newport Pagnell, Northampton,
Milton Keynes 1978-1981??
Paul O Reilly, Impresario punk
fanzine writer, promoter,
journalist and went on to manage
Siouxsie & The Banshees.
Distribution Beds, Bucks,
Northamptonshire. (this issue,
offset print), editions at least 7!
(Newport Pagnell Address)



NN49PZ (no 4) fanzine;
Northamptonshire 1979-1981 ??
Mick, Neil, Chris, Alan and Tim,
Northampton as in the postcode,
when Bauhaus were still a local
band! Reviews include Killing
Joke and UK Decay and many
local bands. Distribution
unknown (this issue,
photocopied), editions unknown
this issue..1980
(Northampton Address)



**The Friction
Appreciation Society
fanzine;**Luton, 1979
An earlier creation from
Luton's very own Roger
'Friction' Holdstock.
Complete with a free 'Real
Thing' postcard. Luton
scene stuff with a Friction
interview! Distribution
unknown (this issue,
Photocopied), editions
unknown

Buddy Holly(no 1) fanzine;
Northamptonshire, Bucks 1980 ??
Robin Steel: Stoke Goldington
address A spin-off from Suspect
Device Live reviews from the The
Cure and viewpoints on the
Northampton Mod and Punk
scene's. Distribution unknown
(this issue, photocopied), editions
at least 1 ! this issue..1980



SUSPECT PROMOTIONS AT THE COLLEGE,
STRATFORD ROAD WOLVERTON

**THE
FALL**

+

THE PSEUDO-EXISTORS

+

SNOW WHITE

EDDIE
STANTON

SATURDAY AUGUST 11th 7.00pm
ADMISSION £1 LICENSED BAR
BE THERE

The rear cover from Suspect Device (no 7) fanzine

UK Decay Communities 2005 UK Decay Today Fanzine tribute

INTERVIEW

Line 1: Audio - vocals/guitar
Steve Spon - guitar/keyboards
Sagovin - bass
Steve Harle - drums

* How do you feel about being likened to the Banshees ?

A It doesn't bother us that much, cos I'm not a female singer. We're not really that much like them, I think it's the flinger Steve Spon uses that does it. I'm chuffed being likened to them because they're sort of my fave raves.

* Did the singles you've released help you get gigs in Luton ?

A The first one didn't because that was pretty bad, due to inexperience and lack of money. But the second seems to be going quite well and that's how we got the first two gigs. Also on the London scene its who you know, unless you're a mod band and its hard to get gigs.

* Do you think the Luton new wave scene has dwindled a bit recently ?

A There's alot of violence in Luton and many bands had gigs closed down and there's no gig in Luton, we have to get our own. Also there's a general apathy in the Luton people. We seem to be the only band people come to see. The people are very hard to please, its only that we did alot of gigs in our early days and they still come to see us. Bands don't expect to get more than 20 people turn up. Anyway Pneumonia are back together again.

* Was it a joint decision to share the first single ?

A It was between me and the manager of Pneumonia, we each decided to release a single, but when we found out the cost and found out we didn't have enough money to release a single from each band we decided to put out two singles for the price of one, sharing the cost. Anyway we used to gig together and with the bands on either side of the single they weren't contrasting styles.

* You mentioned the apathy in Luton, do some of your numbers touch on this subject ?

A Not really, Message Distortion is about the Luton Jews (local rag), it had been trying to kill off the Luton music scene for years, any time there was any aggro in town they'd blame it on the punks, and the police are very heavy with anybody with spiky hair. This apathy is probably due to this and that alot have turned skins.

* Your song Disco Romance is that aimed at the foreign students in Luton ?

A Yes, we had been going about 3 months when a pissed Iranian tried to knock down our drummer in a van whilst he was walking along the pavement, this got our backs up. They go to the disco's in town, get pissed up and then go out beating up anyone they can find.

THE PADDOCK: NORTHAMPTON.

DISCO ZOMBIES/SINCERE AMERICANS/EDDIE/BAUHAUS 1919/COIL.

DISCO ZOMBIES.

A fairly mediocre, non-descript new-wave band, I'm glad to see them onstage anyway, at least they're trying. They have a single out (already!) which I'm told is OK.

EDDIE STANTON

Extra to the advertised billing, already a minor cult figure in Northampton. He had spent the day recording, getting a tape done on which he plays five instruments; then he managed to loose the tape before he reached the paddock, fortunately there's a copy about somewhere. His songs are strong, the lyrics are good, and he's a great musician. Eddie's voice has been described as "the worst voice in modern music." At present heads a new-look Peace of Grey. Probably not for long.

SINCERE AMERICANS.

Like the name this band turned out to be a bit of a contradiction. They're a Leicester band, who've been together for about 18 months but as yet don't seem to have found a very strong direction/identity. The band consist of a sax, 2 guitars, bass, vocalist, drums. They've got a single out soon, that could be interesting. A side "Contact" one of their stronger songs, the B-side is called "Cathy Gale" is on Television which shows something of their talent for silly titles (which I admire.) Their set gained some momentum as it progressed, they'd got going by the encore. This band could develop into something quite interesting, or they could sink into mediocrity.

OF FREEDOM FROM FLESH AND BLOOD, WE HAVE ADAPTED TO TAKE OVER MACHINERY. AS YOU CAN SEE.

I...I CAN HARDLY BELIEVE IT!

John Peel was apparently there, the selection of records played was quite decent, it just seems odd that the DJ gets bigger billing than the bands.

BAUHAUS 1919

Bauhaus 1919 blasted all opposition off-stage. They just didn't act like local amateurs. They follow well trod paths, but they carry it off quite well. Clearly Bowie influenced, the vocalist demands attention. His stage presence is powerful, almost threatening, and contains a strong element of sexual ambiguity, almost decadent. The three instrumentalists are content to take the background, their immobility only accentuates the power of the vocalist's performance. The music was only an aspect of their total act, it's difficult to assess on one hearing. "Telegram" Sam was included in the set, but most

INSTANT, TOTAL DARKNESS!

COIL

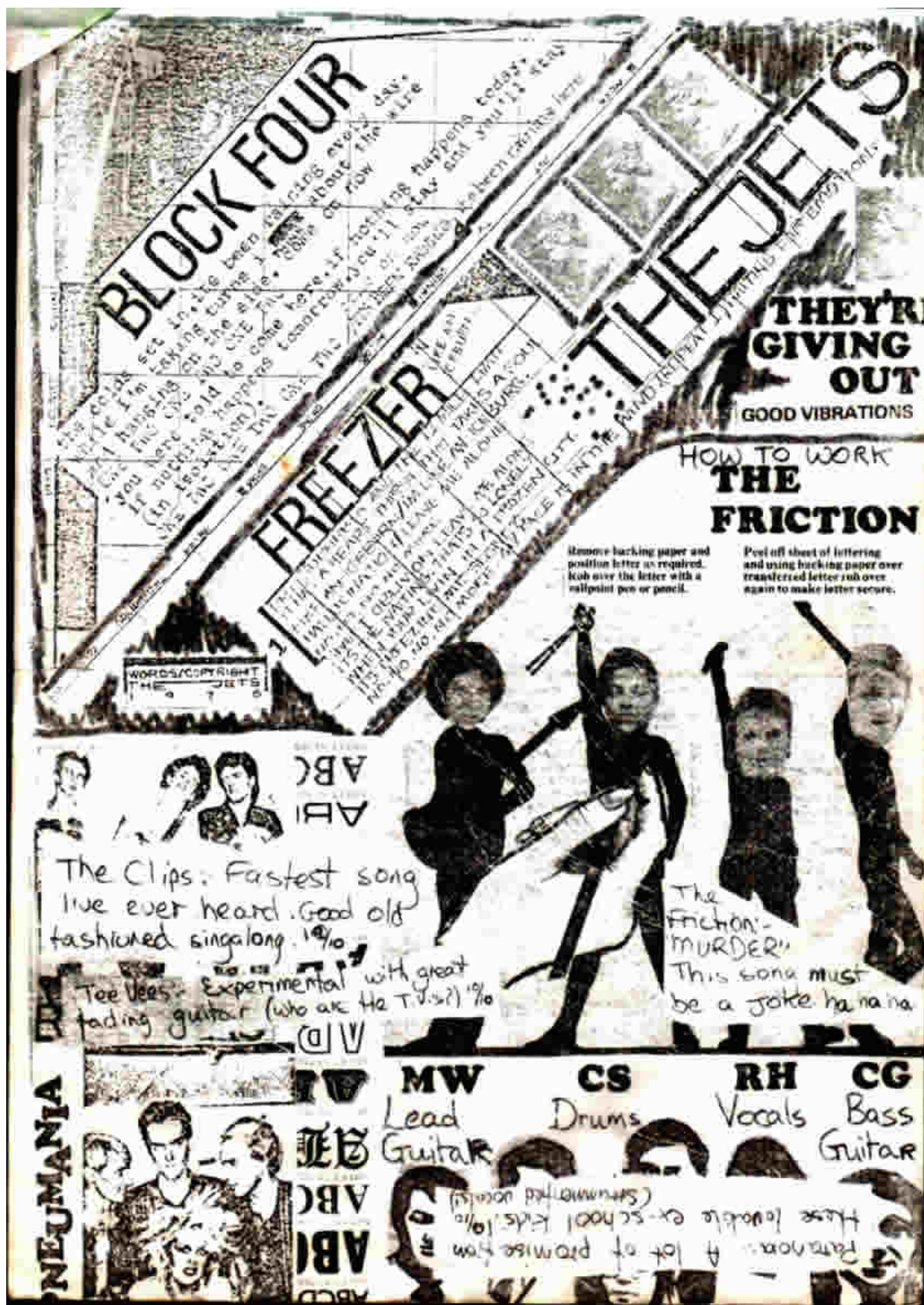
of it seemed to be their own. Bauhaus have a lot of confidence in themselves, their arrogant manner comes across quite well, the vocalist drops down into the audience, occasionally bites necks of members of the crowd. They're not entirely original, but they are individual. I doubt if we've heard the last of them.

Coil had the unenviable task of following Bauhaus, the audience were snuffling about ready to go home. I didn't hear much of the set myself, but I hear that they could have taken a tip from Bauhaus who refused to do an encore and left the crowd snuffling for more. Coil might have made a sharper impression with a shorter set.

THWAMM!

SPHATT!

GOT IT! THAT'S THE LOT!



A page from The Friction Appreciation Society fanzine

UK Decay Communities 2005 UK Decay Today Fanzine tribute

The Incredible Skin E

OR DR PHIL TEXLE & MR DILL HYPE



The rear cover of 'The Suss 4'
Original artwork by Bob-E. coloured in
by Steve Spon 2005 UK Decay Communities 2005 UK
Decay Today Fanzine tribute

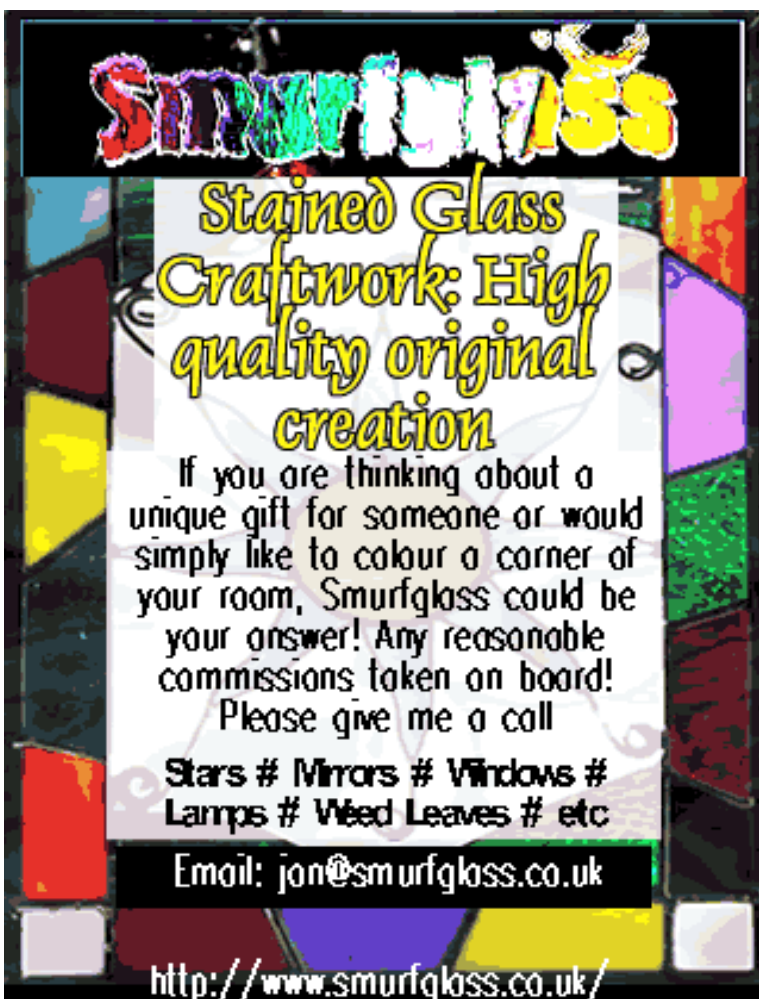
The Incredible Skin E



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UK Decay Today

**UK Decay Newsletter 2
June 2005**

This issue

Credits
Werewolf for being there,
Paul Rab John for the interview,
Ian Lee for his LU7 perspective and his famous people,
Steve Spon for UK Decay interview and fanzine stuff.
J.Wolfendale for photos and other input,
Ella Jo for typing the editorial,
Rich Stuff and Neil for the Fanzine material and
Frank Forthright for not being Forthright!
And of course a big thank you to all that have contributed to make this Community what it is.

As always;
a big thank you to
SDZ web services, for whose hard un-mitigating work has made this all possible.
Also **Tribaleditor** for his commitment to **Level One** and the underground Music scene and streaming services.



UK DECAY.co.uk

Choice Cuts



Regular forum user Nigel is in a band called "Mojag". His band have a new album out.

'A great live act... Intelligent, hard-hitting and darkly tinged.'

you can find out more details [here](#)

UK Decay Today



**The Pokers
"Punk'n'Roll"
new album available now!**

Blink is also a regular UKDK forum user. His band 'The Pokers' hail from Leicester.

[more](#)



The Naked and the Dead!

Vintage post-punks from New York City, The Naked and the Dead were cult figures in Gotham's small but fervent mid-1980s goth-punk scene

[more](#)

Online Web Goth Magazine



"The Mick" no.16
Mick Mercer's "The Mick", absolutely splendid E Magazine.

[More](#)



**IL GIARDINO
VIOLETTA - Danse
Macabre - CD: OUT NOW!**

Paul Tired's band "Il Giardino Violetto".
New Album out now!

[More](#)



"Click Click"

Adrian and Derek's band. From Luton, UK. Various merchandise from the 'Industrial/EBM pioneers.

[More](#)



UK DK Today takes a look at a Lutonian Hugh Byrne, who uses art to inspire the youth.

Hugh Byrne is a Photographic Artist from Luton. His art makes use of specialist digital image manipulation.

Hugh is a founder member of Snap Art founded in Luton eight years ago in 1997. Previously, He was involved with an Art Work company called Vivid Whisper and has also been a press photographer. He set up a studio and became resident artist and photographer at '33 Arts Centre' in Luton, during the 1980s. He used his position to teach and led photography workshops at the centre.

His works have been published by The New York Times, and shown at Dacorum City Hall, De Monfort University, The London Gallery, The Hairdressing Journal, The British Journal of Photography and many daily newspapers.

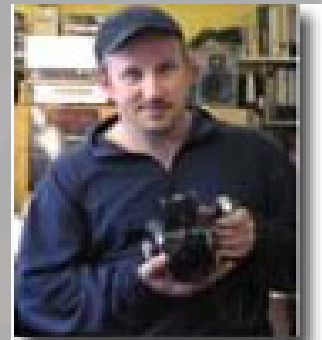
Hugh has produced album covers for various artists including Click Click, Tina May and various others. He has participated in The Calendar Project (a collaboration with Tony Hough, another local artist), National Poster Campaign For Homeless People, and Campaign Against Gun Crime. Also he has produced National Health Service Postcards and a rave flyer that won an award.

His work at Snap Art has led to other award winning projects including, the 'John Chatley Award' and others. He has worked with 'Charlie Dark' on the 'Rhythm And Poetry (R.A.P) project.

He has even worked briefly as a film extra!

His dedicated and committed personality inspires those he works with. He is a fine role model for dis-enfranchised young people with his sheer enthusiasm and engaging style. His guidance and motivation has led to many young people successfully bettering their lives.

His artwork is, at times, simply breathtaking, with spectacular juxtapositions of urban ideas and images often involving the young people he works with.



*Hugh Byrne
Photographer*

Lutonian makes good!
an inspiration to all.

www.snapart.co.uk



<http://www.snapart.co.uk/>

Social Needs Awareness Project

1st floor, the hat factory, 65/67 bute street, luton, beds.

SNAP aims to introduce young people, who are marginalised from traditional arts activities, by introducing them to creative experiences and facilities and offering them an arts environment which supports independent cultural expression, skills building and personal development motivation and enables the production of peer-aimed images.

The project primarily uses young people's issues for discussion, and photography to explore and create themed images. The work involved leaves a positive impact on the participants own sense of self. Recent themes have tackled youth safety issues including: Gun crime, Sex, Healthy Baby Awareness, Friendships, Homelessness, Alcohol and Drug use and Mental Health.

SNAP also encourages and promotes young people to take up millennium volunteering, education, and employment and training opportunities so that they can achieve their potential as young adults.

Age 16 to 25 and bored?

SNAP is administered by
Luton Community Arts Trust Ltd.
65/67 Bute Street, Luton LU1 2EY

Tel: 01582 419584
e-mail: snapart@hotmail.com



Luton's Alternative Music scene 2005

"Vandalism Begins @ Home" poster

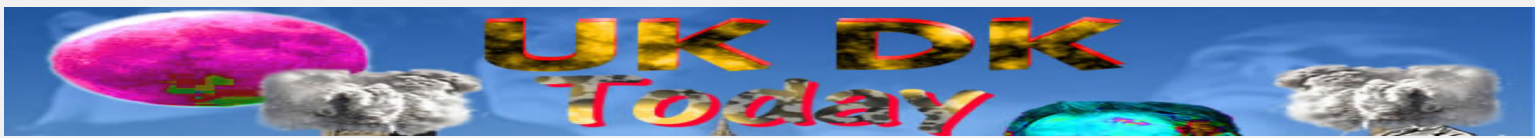


[Vandalism Begins @ Home](http://vandalismbegins.tripod.com) is an independent site

for those into the Luton Alternative music scene.

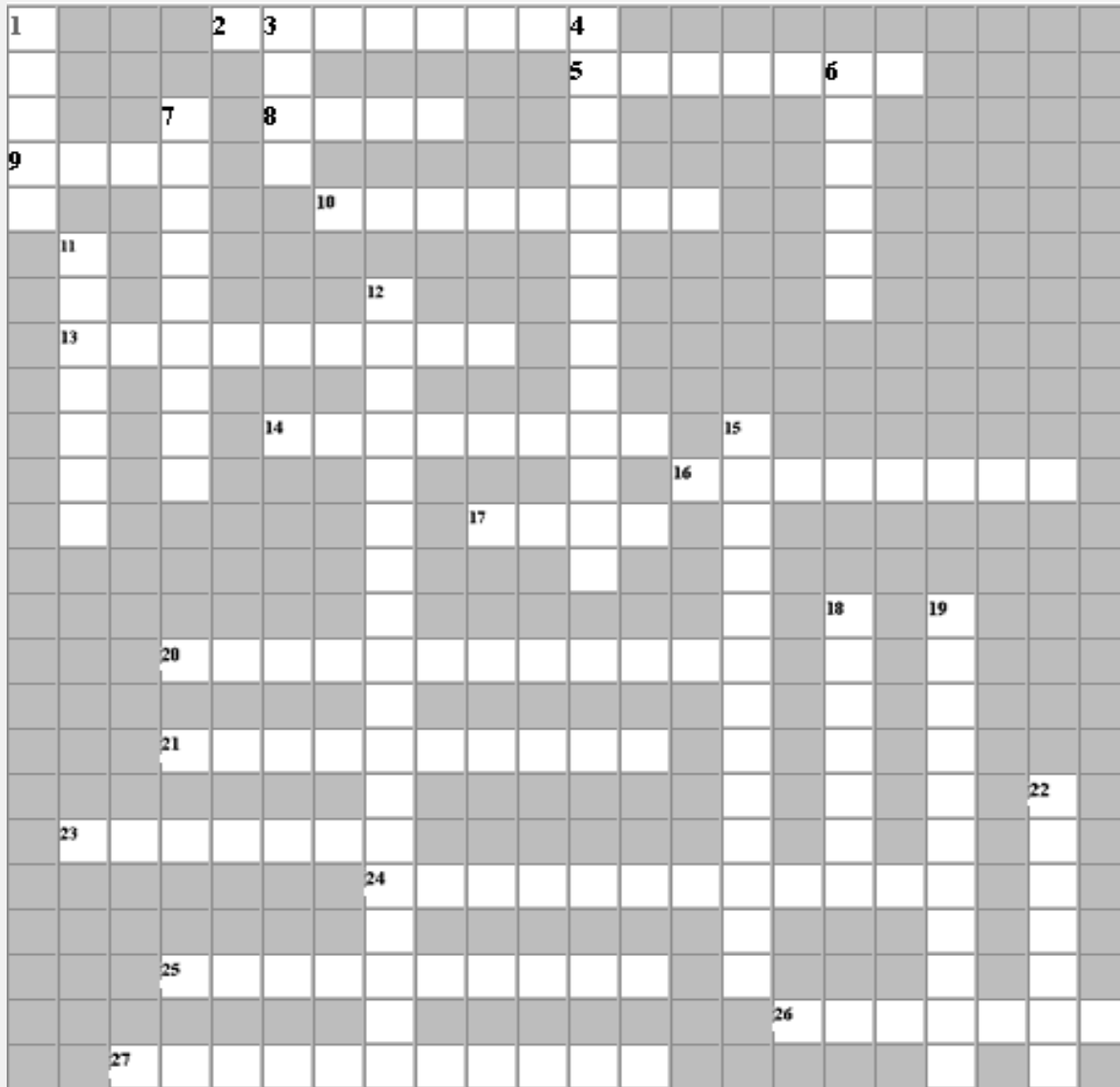
"A great site with lots of usefull links to the current Luton Music scene"

UK Decay Today Newsletter 2 June 2005



UK DK Today Crossword 01 print this out and have a go!

note; answers like "Sex Gang Children", should be written as one word thus, "Sexgangchildren"



Down

1. Not a stale indy record label that went 'tits up' in 1982
3. A nickname for a native Australian
4. Bass player with Pneumonia's nickname
6. 60's female pop idol and sometimes nickname of one of UK DK
7. A new 'fuss' about Air, Early Luton band
11. The father of the modern classical guitar
12. Elevating out of a dire situation, this UKDK track.
15. Definitely not for the sane! this platter.
18. Bird of prey in the LU7 area
19. The banging of metal, location of Decay's last gig
22. Bursting out of a badly sick LU7

Across

2. The Sword is hanging by a tiny thread
5. First Luton Punk band, they are not propeller driven
8. Same as James, surname of one of In Excelsis
9. Happening due to a natural reason; no planning. a shortened abbreviation became a nickname.
10. The late great champion of Alternative music
13. I heard it down the legendary Luton punk venue
14. Caused by rubbing 2 surfaces together, a well know Luton Band
16. First spelling of that infamous 'G' word, as in that Steve Keatons Sounds article
17. The fanzine that 'boots' the rest
20. Early Bedford punk band, that were 'driven' out of town
21. Always stationary this underrated Luton band
23. Where 'members of various bands' (including UK Decay!) would hang out
24. US band that laments a presidential family
25. Post Uk Decay, mistakenly named
26. Early character in the Luton Punk Scene,, but sadly without his ship!
27. Ex Gene loves Jezebel guitarist

Answers!

This is just for fun! If you want to check your answers, please check the UKDecay Forum 'Members' section 12th June 2005.



UK DK Today Final Words June 1st 2005

We hope you have enjoyed this edition of 'UK DK Today'.

It has been something of an 'epic' getting this together. We are learning all the time so we 'backtracked' somewhat on some of the earlier pages, they simply didn't make the quality control process. So we did them again. Apologies for no 'Captains Tales' in this issue by the way, the old 'sea-dog' is away on one of his many missions-we hope he will return in time to make the next Newsletter (which we hope will be out in November this year).

We would like to point out again that in the coming months we shall be posting up more fanzine scans in the Gallery as well as more stuff on Local Luton/area scene bands, so please be patient as this is quite time consuming and will happen in due course.

A lot of folk have been suggesting that we follow up the event of last August 2004, whence Blinks The 'Pokers' played at the 'Cork and Bull' in Luton. The Gig turned out to be quite a re-union of sorts with many re-exchanging of contacts etc. There is talk of a possible plan to arrange such an event, in on around Luton at Christmas later in the year if a suitable venue can be found. Please keep an eye on the website for further news on that. If anyone has any ideas on that please either use the forum or

Contact werewolf@ukdecay.co.uk

Please don't forget about our exclusive T-shirt offer you can find out about it elsewhere in this edition. We have plans for further designs although we will have to see how the first batch goes first of all.

We would like to see more of today's 'Alternative bands' in future issues but could do with some help so what we would like is for someone who is keen and interested in the contemporary scene who might like to contribute to UK Decay Today in the form of articles etc. Unfortunately there is no money involved in it (there never bloody well is!..ed) but we are sure that for the right person this work will be rewarding in other ways!

Also we are looking for articles for the next newsletter. The 'Poacher' from Lincoln has brought to our attention a very fine band that goes under the name 'The Tone def Amigos' so we shall be conducting an interview with them. We would like more on Luton, LU7, Bedford, Hitchin, Stevenage, St Albans etc Punk and 'alternative' scene from the 70/80's, so if there is anyone out there who would like to contribute to this or perhaps has any other ideas about articles, stories or any other. Again please contact werewolf@ukdecay.co.uk

A big thank you to all our members for reading this and for their continuing support, without which there would be no point. We truly are a Community!

Finally to finish our 'Fanzine Special' in this Newsletter, Steve Spon has donned his 'Fanzine head' again to mock-up a front cover and a comment for a 2005 issue of 'The Suss'!

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Kacchina
Level-one



The Suss, 1979- 2005 from then to now! comment by Steve spon

In this issue we have journeyed back in time to the era of Fanzines and Punk. We remember those halcyon days of Punk and Anarchy - when getting something going was the vital thing to do! We asked Steve Spon who contributed to the 'Suss' fanzine, to retread the editorial process back to the Punk and Fanzine times and try and write a piece in the 'Suss' fanzine style on contemporary issues. Here's what he came up with.

"1979 was the year Thatcher came to power and later ,Norman Tebbit urged everybody to "Get on yer Bike". Little did we know then what was to unfold within the next decade or so. The Falklands war brought us awareness of 'Jingo-ism' and warfare. The Miners Strike made us see privatisation and the politics of greed. The fallacy of our economic system became obvious with Black Friday and the economic collapse of 1987. Only two days before this happened we were humbled by the power of nature as a hurricane hit the UK. By the end of 1990 the Poll tax riots saw us revolt in our masses.

It looked like the Tories were set to become our leaders in perpetuity, but in 1997 we voted in a new regime - Tony Blair and New Labour.

We all cheered, not because we were happy to see New Labour in power, but because seventeen long years of being talked down to by the Tories was now over.

Now after 8 years of New Labour we wake up to find that nothing really has changed! The Government still walks over the people. Most of us didn't want a war with Iraq. Over a million showed their disapproval by marching in London in 2003.



The Suss 4th episode 1979.

Democracy? More like a pack of Lies; maybe

There is no doubt that 9/11 did happen - it was shown right in front of our eyes, but what was behind it? What did we NOT see about it, What was this New War on Terrorism? Why should it affect anyone here in the UK?

Did anyone notice anything sinister about the emergence of Bush junior entering the White House earlier that year? Or am I just paranoid.

2005 is the age of Neo Cons and Al Quiada. We are expected to live in fear and reprisals. Our 'democratic process' is 'entrusted' to those in power to safeguard the well being of their constituency. Our leaders have a Duty of care to look after our best interests, a duty they pay lip service to.



The Suss 2005. Mock-up by Steve Spon

Not that they give a shit about anything anyway, they have their own agenda. The truth of the matter is that the world is heading for an uncertain future with emerging nations jostling for ambitions in the world pecking order. The US is paranoid that they are going to lose the prime position in the world, both militarily and economically. So what better smokescreen than to create a climate of fear and phobia.

In the time honoured fashion of all faltering regimes, they will lash out like a cornered beast. They will buffer their collapsing empire by switching to a wartime economy, but "Hey You can't do that without an enemy" Step in the terrorist..... Who is this terrorist? "If your not with us....you are against us" said George Bush Junior on September 11, 2001. Hmmmm could be anyone who is against you???? "Shit that's ME and an awful lot of folk I know" G.Dubja told this to Tony Blair in no uncertain terms later that very same day. It seems that Tony was informed about the forthcoming wars in the Middle East and instructed to sell it as convincingly as possible to the British public. The USA would expect maximum payback for the favours of the past, in the form of support for these forthcoming adventures.

George must have said, "In return for making you the worlds fourth strongest economy, the USA will be expecting your full support". How could Tony refuse. He wouldn't be Prime Minister in the first place if it weren't for the Yanks!. Now, four years later, what a fine mess we are all in. Tony has now got a further four years. Furthermore, over the last few years, Mother Nature has been sending us increasingly agitated signals. Could these be dire warnings for the future? The real spirit of the old United Kingdom, which was once '*The Mighty Empire where the sun never sets*' is thankfully long gone. But there are still echoes in the decaying dust, crying out in yearning for former glory. The same must surely be true for the USA soon. Are we watching the USA decay?

Where will we all be in another quarter of a century? "



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"Er um! I really don't know if it's a good idea to begin bombing over there, Dubja"

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