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THE PUNK ROCK/NEW WAVE MOVEMENT
- SELF EXPRESSION THROUGH STYLE.

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INTRODUCTION

Since the fifties sub-cultures have played an important part in shaping popular (majority) culture. In terms of style and attitude, these sub-cultures have revolved around pop music. First comes the new music, then the new fashions, attitude, slang, art, ect. Of course, the attitude is incorporated in the music and the fashion in the presentation of same, but it is always the music that becomes the catalyst, the common ground. This holds true of every sub-culture, but only the sub-cultures that have developed sufficiently in the areas of art and design have managed to exert an influence on everyday life outside their own "cult" following. I believe that the current sub-culture, which has been dubbed "punk" or, to use the broader term, "New Wave" has defined its own style and will therefore begin to spread its fresh approach to design, particularly Graphic Design and Fashion Design, not to mention music, into the broader popular market.

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CHAPTER I.

----- The Story So Far -----

The 1950's brought Rock n' Roll and with it a "youth culture", for the first time youth itself was an identity. The years of ones teens and early twenties were years to be enjoyed and not just spent in preparation for married life and the middle aged spread. The "Teddy Boys" evolved as the identity of youth. They wore different clothes which were considered outrageous in their time. They set their own standards and values, but most important of all to them was their music. Condemned by their elders, parents, Church and older musicians alike, it acted as the flag around which the young rallied. It was an expression of their own lifestyle - their identity. The Teddy Boys and their sub-culture were reactionary, but eventually became absorbed into the mainstream pop-culture.

No sub-culture made any significant impression again until the early to mid 60's when the "Mods" appeared on the scene. The Beatles, The Rolling Stones, The Who and other groups had raised the flag with their music, and again youth was asserting itself. A new generation was making its presence felt. The mini-skirt, by popular demand, was forced upon the unwilling fashion houses of Paris and for a time London became the world leader in fashion, style and music. Circa 1967 the flower power influence spread to this side of the Atlantic and merged with the Mod subculture to forge the identity of the "Swinging Sixties" .

Since the beginning of the 70's though, there has been a lack of direction in terms of popular culture. Americana and Nostalgia emerge as major influences but both are non-original and generally unrelated to the 70's as we see them, in style, attitude, practicality and feasibility. To people living on this side of the Atlantic the American Fantasy is exactly that - fantasy. A sort of safe materialistic off shoot of the hippie dream, it took shape in fashion as the denim obsession and in music as

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appeal of American popular music, ie. the Westcoast (of America) sound, which has a soft Country and Western bias and the Eastcoast Disco/Soul sound. Advertising, in particular T.V. adds, geared at a young market and selling such products as jeans (denim of course), toiletries and soft drinks display this influence very distinctly.

Concurrent with Americana, the Nostalgia craze has captured the public imagination. Whether this has been due to media forcefeeding or genuine interest is debatable, but nostalgia has been big business for the past five years at least. Reference to the good old days has become a basis for design in every field. William Morris; the Roaring Twenties, via the Great Gatsby; World War II, as shown by the repackaging and resale of Wartime newspapers and the rash of film and T.V. dramas set in War-time; the resurgence of the Ovaltines to Rock n' Roll and the Teddy Boys have all enjoyed a boom. Even the early Sixties seem to be resurfacing. In music anything from Scott Joplin and Glen Miller to rereleases and cover versions of mid 60's hits have met with mass approval. Romanticism rules. However, all this has very little to do with the actuality of life in the later half of the 1970's. The pop-culture so far has been too derivative to define the 70's, but the foundations are there. A new and distinctive music has already evolved and with it a sub-culture whose influence is beginning to infiltrate the pop-culture. Again a younger generation is defining its identity. This time around they have been dubbed "Punk" by the media.

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CHAPTER 2.

----- The Blank Generation -----

Born more or less simultaneously in London, New York and to some extent Dublin (Dublin has already contributed two important New Wave bands, the Boomtown Rats and the Radiators from Space) out of frustration and disillusion, the atmosphere of change was apparent as early as 1975. Various independent groups of people were coming to the same conclusion - that they felt dissatisfied and alienated by the prevailing trends in popular culture and that it was time to do something about it.

The Sex Pistols rose as the unchallenged leaders of what was to follow. They came out of rehearsals to play their first in November 1975 at St. Martins College of Art London, and provoked immediate reactions of outrage so extreme that they had soon crystallised the widespread repressed frustration, giving it form, style and direction. Single handedly, they had instigated a movement.

Young people began finding each other, with Pistols gigs as the rallying flag, new bands started forming, and the whole thing got off the ground. It was dubbed "Punk Rock" by the media - a term that was nearly ten years old. Originally it had been applied to various groups of musicians whose energy and enthusiasm was more in evidence than their musical abilities, and in this respect it was accurate but it was to collect many more connotations over the next two years.

An entire sub-culture began to develop, an alternative press of punk-fanzines (fan-magazines) instigated by Mark P.'s "Sniffin' Glue". Punk fashions of multi-colour/peroxidized hair, vaselined and spiked up, and clothes alluding to anything that would scare the passer-by, S & M/ fascism/ gender confusion, a plethora of safety pins and related scrap metal, zips, buckles, chains, bondage belts embellishing t-shirts, fluffy mohair jumpers, plastic bin liners and assorted leather/vinyl/rubber/jumble-sale rags that had been ripped up with deft calculation.

Managed by Malcom Mc Laren, the owner of the boutique then called "SEX", now "Seditionaries", that was to set the pace in Punk fashions, the Sex Pistols became notorious. Widely banned for the hostilities provoked at the Marquee Club and the Nashville Rooms (where the band had left the stage mid set to join friends in a scuffle over a chair) the eventually secured a residency at the 100 Club in London's West End. By the summer of '76 Punk Rock had evolved to the stage where it would be officially recognised by the music business, the record companies and the weekly trade newspapers, and the 100 Club played host to a Punk Festival in September.

The two days at the 100 Club were punk's "Debs Coming-out Ball". But the prevailing "atmosphere of violence" exploded into tragic reality on the second day when a girl was accidentally injured by a piece of flying glass. Although such incidents were rare, it had happened, and the tragedy tarnished the entire movement with one stroke in the mind of the public, although the subsequent outraged publicity resulted in the irony of Punk Rock catapulting to the status of Commercial Viability. But sensationalist "Punk-Rock - Shock - Horror -Outrage" banner headlines were the order of the day, even our own "Sunday World" indulged itself. Most of the copy was grossly inaccurate and under researched, usually provocative and sometimes downright dangerous. Punk Rock was doomed to have an uneasy alliance with the mass media.

In the middle of it all, the Sex Pistols released their debut single "Anarchy In The U.K.", an "undiluted raging anthem of Modern World youth culture furious nihilism". It made the Top Thirty before EMI deleted it and dropped the Pistols as a result of pressure from groups as diverse as EMI factory workers taking strike-action in protest against having to pack the single, ageing artistes on the label fearing competition and irate shareholders concerned that controversy could make their units drop. The divorce cost EMI £50,000. High finance, Local Council reactionaries and mass media sensationalists had joined forces to dish out some hysterical, ugly and very real repression on the "Punk-Rock-reprobates" making them "Robles with a Cause". The bans spread

nationwide, and plans for a tour by the Sex Pistols. The Clash and The Buzzcocks crumbled as venue after venue pulled out. A second record company signed the Pistols and subsequently changed its mind, though they did manage to secure a contract with a third, Virgin Records, an independant lable noted for its liberal approach.

In December '76 when the Roxy Club, in London's Covent Garden, became the first exclusively punk club, the movement had found a home and a sympathetic atmosphere in which to develope. Apart from the pace setters, the Sex Pistols, the Dammed, The Clash, The Jam, The Stranglers and the Vibrators, a flood of new bands had appeared on the scene and Generation X, The Buzzcocks, X-Ray Spex, Wire, the Adverts, The Slits and The Heartbreakers (from New York) all made their distinctive controbution.

"Don't call me Blank Generation,
I'm doing the best that I can."

(The Radiators From Space)

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CHAPTER 3.

----- "I Wanna Be Me" -----

It is, however, much more interesting and relevant to examine how the sub-culture represents itself for undoubtedly it has achieved a distinctive identity of its own.

The Music.

The music was new and instantly recognisable - and you either liked it or you didn't. It was raw and fast, basic and compelling, but above all it exuded energy. It demanded total involvement on the part of the performers and the audience, by pogoing. The pogo is the Punk dance (?), you jump up and down, in or out of time with the music as you choose and it does require total involvement - there is no such thing as half-hearted pogoing! The lyrics were subjective / aggressive / uncompromising, even militant and were adopted as battle slogans by the fans to be spray-canned on any convenient wallspace. Communication was the key, and the much publicised gobbing and beer throwing should be considered with this in mind - it was the bands who started it anyway!

The musicians themselves were inexperienced but they reveled in their innocence. In their music, the Punks sang angrily about the frustration of unemployment, being on the dole, boredom, recession and depression. Catchphrases such as "vacant", "blank generation", "boredom", "Anarchy", "dole cue", ect, heavily laced with sarcasm and bitterness, were the order of the day. The themes were reality and now, although it was a pessimistic view - fantasy and nostalgia were gone. Their clothes and make-up were outrageous and their stance was defiant. There was little or no gap between the performers and audience, and musicians and fans mixed freely at gigs and parties. The attitude was one of rejection and rebellion. The feeling of camaraderie and sense of exclusiveness was high. Outsiders were regarded with suspicion, contempt or simply ignored.



It was/is the antithesis of what
 a/pursed for acceptance and conformity, and
 ately became the idiom of detracted commercial
 itation. Cretel, unnecessary but inevitable. Now
 ands as a breeding ground for elitism.

Consequently, as many of the seminal
 ences, and much of the creative talent disappeared,
 e disinterested, occasionally lost out (it did
 n), or merely become diffused and integrated into
 eat commercial merry-go-round, the music became
 aningly derivative and headed on a bleak suicidal
 e of nihilistic self destruction. What was once
 , open, bravely naive or enjoyably idealistic,
 e stagnated. Only a small majority of the new wave
 actually thought, whilst the remainder conformed
 e ridiculously minimal standards of playing fast,
 s and functional music with a couple of angry,
 way song titles like "I Don't Really Care At All",
 e's A Fascist Dictator With A Bored Teenage Corgi",
 out as much stage presence and charisma as a
 ed beer glass down The Marquee (which are plastic
 y). And the elite liked it because it did not pose
 ernative musical threat to their own brand of music

Nobody listened, just conditioned
 elves to respond to anything which sounded remotely
 ssive and pogoable, and without any change in demand
 ands maintained the supply.

The continuing influx of carbon-copy
 allowed the scene to number its achievements
 at the quantity, not the quality. It convinced
 that it was succeeding, merely relying on the
 th of numbers as an indication, and rejecting the
 hat maturation, creation and diversification can
 et anything more than pretension.

So what happens. People that were
 uly interested in listening to the new wave scene
 onfronted with stereotype after stereotype, and
 i under the effect. Disillusionment became the
 hing to pursue, and as the music degenerated the
 n smugly smiled at itself and with the elitist
 de now prevalent amongst its ranks declared, "Well,
 e there at the beginning. Remember those days?"

and Such a Snotty Statement before?

start, who make sure people know that they were, and who lock down
 their noses at the new arrivals, interested and enjoying themselves,
 are dangerous, because they intimidate in a subtle way. No outsiders,
 no new arrivals on the scene can enjoy and experience what has gone
 before because what's left has been carefully removed and stored away
 as memories so as not to be soiled by foreign hands.

It is though, embarrassing and puerile to listen to,
 predictable and pathetic to watch, but very easy to participate in.
 Even I have given an intolerant sneer at a punk concert after seeing
 a jacket with the words "Kiss" or "Nils Lofgren" splashed on the
 back. But think about it. So what, I don't personally like either,
 but then again, musical tastes are totally subjective, personal and
 highly inconsistent. That person though, whatever his musical prefer-
 ences, has come to enjoy himself like everyone else. (Or nearly
 everyone else. The elitists moan about the quality of the company.
 It's true. I've sat next to some). They also financially support the
 event, and subsequently the band and the venue. Without money,
 neither bands nor venues would exist and no one would have the
 opportunity to experience the music in a live environment, or
 conversely, could watch the bands decline into financial oblivion
 and then depart back from whence they came.

"I've just bought this £50 leather jacket. My dad leant
 me the money", said a bloke standing in the doorway of the Marquee
 at a Generation X gig a few months ago, attempting to impress and
 parading as an example of decadence. In a £50 leather jacket!

He looked at his friend's jacket. "You're one's not as
 good quality machine. I suppose you bought it in a cheap store".

Fashion is a visual expression of individuality, of a
 musical sub-culture, of a trend, of a confinement to a group, of
 specialised ideology. It's a fundamental root of any sub-culture
 particularly musical and particularly punk. Even the Ku Klux Klan
 have their own identity in dress. But when it's paraded around as a
 means of impressing people, then it serves only one purpose. And
 that is to provide the attire of inverted snobs, of an annoying elite,
 of a select clique that has nothing to offer and nothing to say.

It is also fashionable to hate bands whose approach to new
 wave may be slightly unorthodox (even new wave/punk which set out to
 conflict with orthodoxy has developed its own yardstick of classifica-
 tions) and alternative in material, image and delivery.



IN THE FUTURE OF
 EVERYBODY IS A START
 FOR 15 MINUTES!

The Fashions.

The leaders in the fashion concioisness of Punk were the "Bromley Contingent", the earliest Sex Pistols fans, and they became almost as celebrated as the band themselves - Siouxsie Sue (who later formed a band "Siouxsie and the Banshees"), Steve Havoc (bass player with the Banshees), Billy Idol (the future singer of "Generation X"), Nills and Debbie, as well as other individuals like Jordan, Sue Catwoman and Sid Viscious (later to join the Sex Pistols as bass player). Their fame took Warhol's prophetic "In the future, everyone will be famous for fifteen minutes" closer to fruition.

Unisex short spikey haircuts were a must, frequently vaselined or dyed, shocking pink, orange, lime or emerald green, blue, jet black, or peroxide blond were favourites. Elaborate hard-edge eye make-up and dramatic lip colours such as black or deep reds. Black/white/grey, with the occasional splash of red/shocking pink/green/leopard skin were the colours worn and denim was totally out. Tight legged trousers in cotton/vynil/leather, bondage pants liberally entangled with semi-functional straps and zips. T-shirts ripped and printed with provocative slogans or snips from pulpy porno novels, adorned with studs/zips/straps/plastic pockets displaying riot scenes and street battles. Leather bikers jackets, vinyl or see-through plastic raincoats, jumble sale castoffs, fluffy mohair jumpers, footless tights and leotards, stiletto heeled shoes, brothel creepers, plastic saddles, narrow ties, safety pins, paper clips and badges. The range of basic items from which a costume (for want of a better word) could be created was enormous. All it required was the imagination to put it together and the flair to wear it. What is noticable though, is how strong the reaction against popular fashion was. The then current trends of romantic sophistocation/casual practicality were totally rejected. In its place came stark outrageous clothes which were considered gross and unflattering by unfamiliar eyes. Within the basic mould, the fashions would change subtly from week to week and it required quite an amount of skill in anticipating the trend (or "sus" to use the slang term) to keep up, but then most people took this as second nature as indeed it was. It was a visual representation of the most vital aspect of the sub-culture - that it was new and that it was changing and developing.

Hey, Punk!

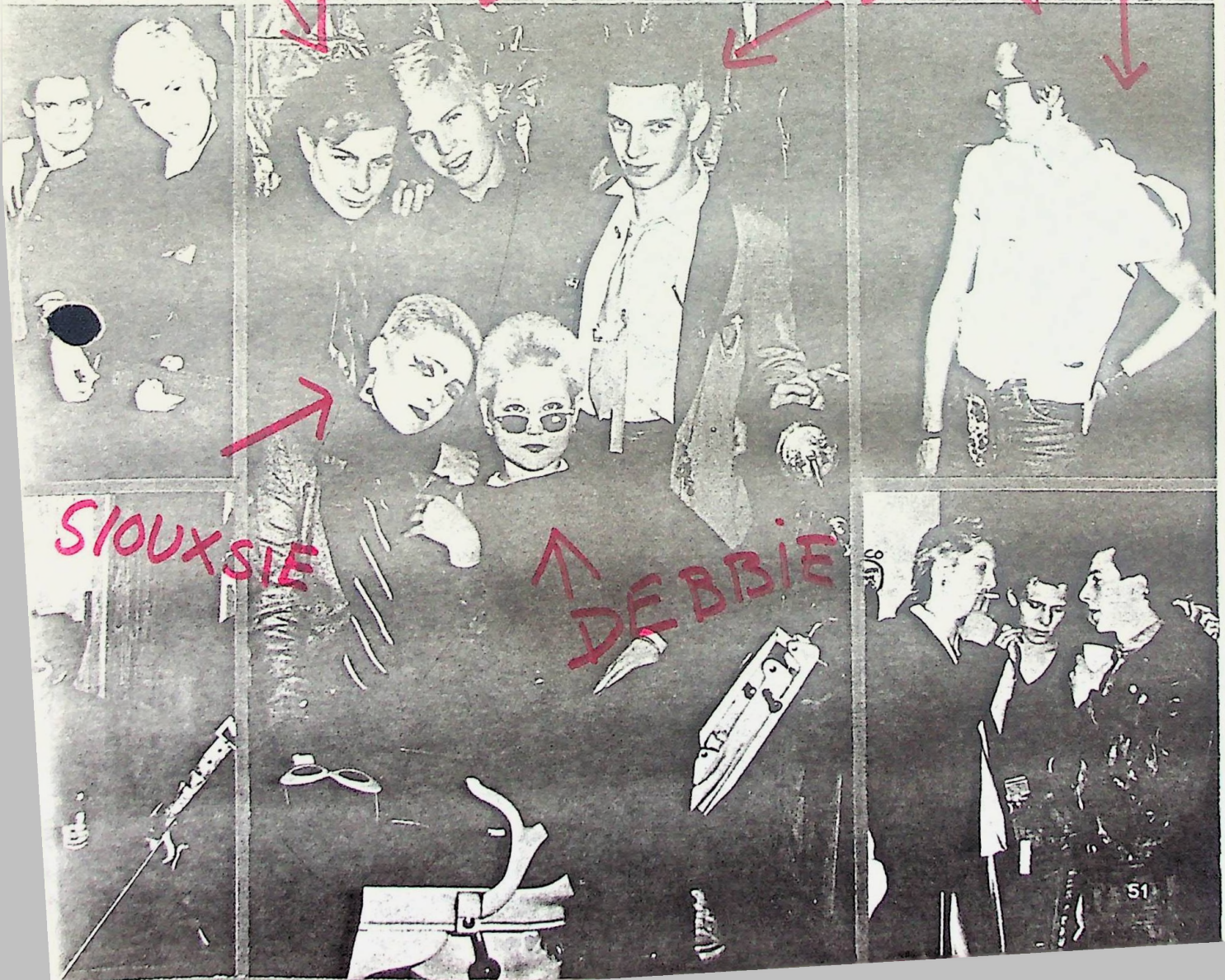
A look at the glam 'n' grunge on the new rock scene

the past year, in small
across London, a new
ation of rock fans has
ed. The feeling of exalta-
and a sense of exclusiv-
is high. The media have
it. The music they identi-
fy is violent; it exudes
the kind of electricity
captures and heats; it
is the violent rhythms
life. Bands like Gener-

ation X, the Clash and the Sex
Pistols are the heroes of this
Punk Rock phenomenon. On
stage, these eighteen and nine-
teen-year-old musicians defy,
eyes flashing. Their songs are
loud and pour angrily in a
cascade of contemporary con-
sciousness and concerns. There
is a frightening teenage vision
of an empty and impoverished
world. Slowly they are creating a whole

new cultural identity for them-
selves. It's not only reflected
in their music but also in their
dress. Their stance is cool;
heavy posters in basic black.
Leather jackets, sneakers and
shades are the general uniform.
Blue denim is definitely out.
They shop for torn T-shirts
and plastic and rubber clothes
at places like *Acne Attractions*
and *Sex*. Their hair is short and
spikey, or raspberry pink or sky

blue or bleached blonde. Some
have rounded haircuts remi-
niscent of the Beatles or the
Dave Clark Five. Safety pins
and clips and chains and blades
decorate ear-lobes and lapels.
The effect is the local hardware
store look, and it suits their
heavy metal music.
Now turn over for some real
punk fashion that you can buy
if it takes your fancy!
Feature on Photos/Shella Okubo



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CHAPTER 4.

----- "Positive" -----

As with music and fashion, the Punk/New Wave movement established its own identity through Graphics. In fact the graphic work played a vital part in the developement in style, its influence spreading to fashion, notably printed T-shirts, and music, via presentation and back-drops. But principally the graphic work is associated with the Fanzines, posters/handouts advertising gigs and later, as the various bands released records, record sleeves and press advertising.

It is difficult to ascertain when a graphic style first began to emerge but the Sex Pistols posters/handouts from the Spring of 1976 seem to be some of the earliest examples, which dates it back to the beginnings of the movement. Probably, judging from the connotations of Anarchy/Destruction/Chaos associated with the movement, the emerging graphic style and its superficial similarity to the Dada publications is more than coincidental, but it has gone beyond imitation into its own readily identifiable style.

Like other aspects of the sub-culture the graphic work was a shock reaction, against the hacknied style of the mainstream Rock graphics, as much as it was an attempt to distinguish a new identity. But more than that, it was a way of communicating with like minded people. Various subtle graphic devices, that were a means of attracting the attention of the intrested minority, evolved. The posters stood out clearly against the general mass of Rock advertising. Gone were the slick logos, clever copy and expensive colour printing, and in its place came cheaply produced black/white photo-copied pictorial "messages". These posters were invariably photo-copied, in fact the effect produced by the process became a mandatory part of the style. Collages of photographs, lettering taken from magazines and felt pen scribbles became a recognisable style. The fans came to know that a collage poster/"ransom note lettering"/scribbled message would most probably hold some information of intrest. The subject matter of the collages also acted as a clue. Shock value was

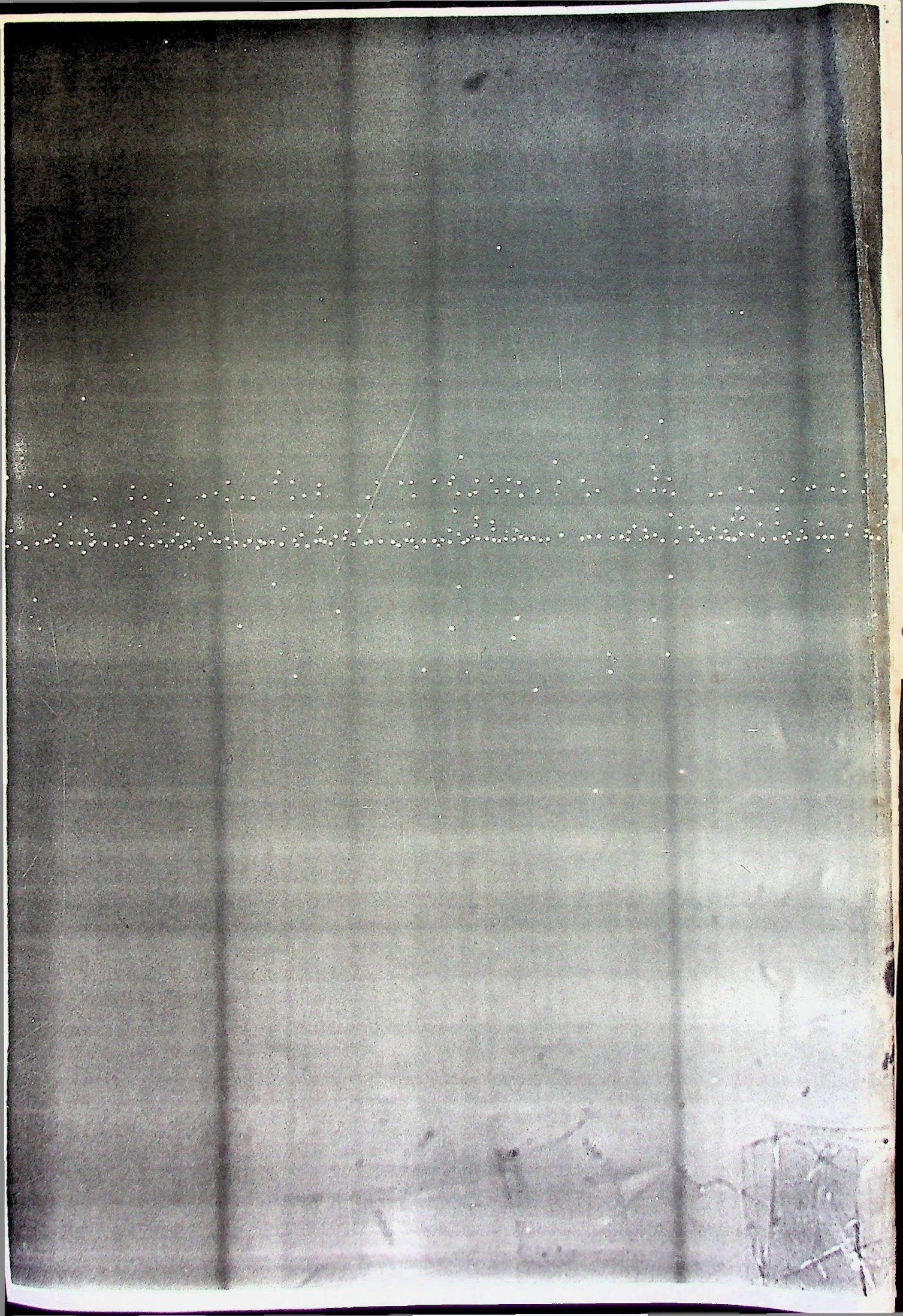
important and relevant snippets from newspapers/comic strips/aggressive action shots of the bands/drop-out photographs of street battles/car crashes/ect. all appeared on the posters. These posters were made quickly, but not without care, and were disposable. A new poster would be made for each coming gig and distributed as a handout to the audience at any convenient gigs, pubs or cafes. It proved to be a very effective method of insuring that the fans knew of any future events.

The individual bands soon developed their own variations within the style. The Sex Pistols instigated the "ransom note lettering" style which later developed into the logo that the band used throughout their career. The Clash have become associated with drop-out photographs of the street riots at the Notting Hill Carnival of 1976. They used the theme on some of their earliest posters, blown-up as a backdrop to their stage act and on their first album release. The Jam adopted a spray-can'd logo, which they also used in blow-up version onstage, to identify the band.

ILLUSTRATIONS

POSTER/HANDOUTS.

1. "Sex Pistols"
2. " "
3. " "
4. "The Clash"
5. " "
6. "Souxsie and the Banshees"
7. "Muvvers Pride"





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7PM LATE BAR

Sex Pistols

23
SIOUXSIE AND
BANSHEES

REGGAE REGULAR

The Unwanted



Alexandra Palace 16 March

Muvvers
Pride ✓

BLAH ROCK

+ SUPPORT

I WANT TO BE
PAGE 1

DELIVER AT

BATTERSEA ART

CENTRE

ON THURSDAY 16 MARCH

AT 8'O'CLOCK

ADD 80P
N.U.S. 40P

THE BEST GIG SINCE SLICED BREAD



Pretension and complication are out. Musical diversity or complexity represents an intrusion of the old wave and as such should be ignored. New wave bands who are essentially different are slammed as unconventional by a percentage who have drained convention of its life-blood and who are too short-sighted to realise that the elite musical spectrum they support and defend is dying on its feet right in front of their eyes.

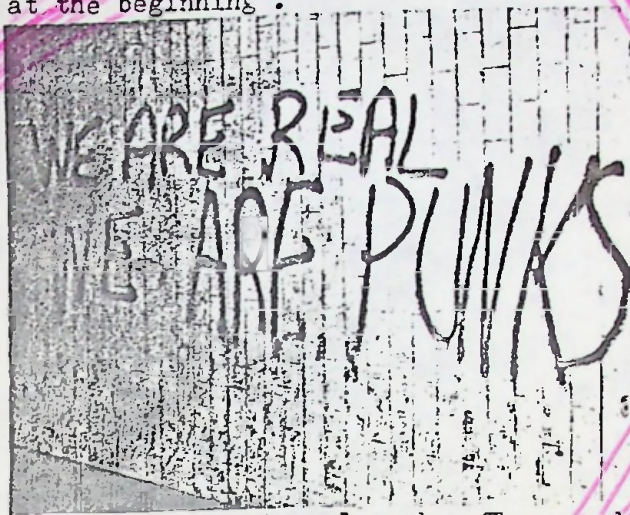
The effect is cumulative. Up and coming bands are scrutinised for approval. Those discarded as "uncool" and "unconventional" are usually the most refreshing but are banished into an area that is insecure but fortunately for most bands, counter-productive. And those who exile them are the ones who should encourage and promote (and that goes for fanzines too).

It is true though that a small core of followers actually maintain the productive elements of the movement by going to concerts each night, investigating new bands, creating genuine interest and developing followings. Their initial response, first provoked perhaps in a group's first or second gig in a dingy basement as a support act, will provide the necessary impetus for a band to improve, have the confidence to present itself in front of a greater number of people, and to become an essential and creative unit within the genre. A lot of bands grew up on the strength of only a handful of fanatical followers. But a negative, self-defeating elitism prevents that initial response becoming manifested in either approval or disapproval, and subjective views, along with objective thinking becomes replaced with a self congratulatory thumbs-down.

The bands remain searching for the necessary momentum to give their music the chance to be heard by other people, whilst the news gets back that they aren't like The Clash, The Jam or look like Joe Strummer, they try and jump on the "bandwagon" (itself an elitist term because it implies that a divided hierarchy exists and that the original hierarchy constitutes an accepted norm or standard) or they're inflicting their views on the private, personal scene of those who began it all.

Fortunately, the majority of people involved at that level aren't like that. But some are, and the evidence is too often commonplace.

"They're not REAL punks, they weren't in at the beginning".



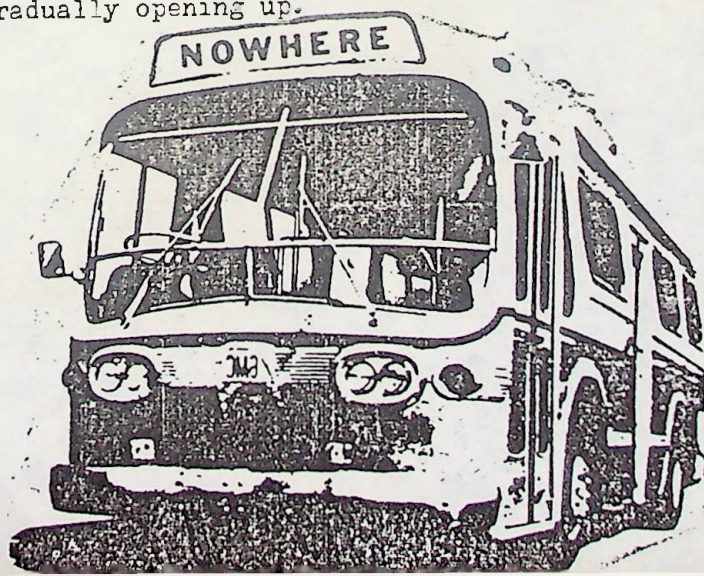
"They're not real punks. They used to like Black Sabbath and The Grateful Dead".

"They're not real punks. They like The Eagles and like listening to classical music. He used to have long hair".

So did Rotten. Generation X play "Paranoid". Most of them smoke dope (a hippy failing).

Such trapped elitism is not evident in other youth cultures. Look at the teddy boys, hardly any of them were in at the beginning, but nobody really cares because it's the music that counts. And the hippy movement. If you wanted to listen to or watch The Grateful Dead you could, irrespective of length of hair, depth of involvement or strength of views. The music counted, and introverted snobbery only existed in terms of the quality of dope you were smoking.

Despite the recent stagnation in the new wave movement, it is still the most creative, the most innovative and the most valid sub-culture/scene happening at the moment. Consequently, hundreds and thousands of people will be able to experience the atmosphere, to witness musical maturation and in places reincarnation within the diffuse fields that are gradually opening up.



CHAPTER 5.

----- "Stuff your cheap comments...

...cos we know we're for real" -----

Fanzines, which are best described as limited circulation, independently produced magazines (usually subjective and most often dealing with music, though sometimes Art, Politics, ect.) had been familiar as part of the underground press for many years but it was with the Punk movement that they again began to take a significant part in the spreading of a sub-culture. While it must be said that the "Daily Scandle" ect. had made Punk Rock notorious it was the Fanzines that were the voice of the movement. Punks writing about Punk for a Punk readership. These fanzines played an important part in the chain of communication. The first Punk fanzine was published in the summer of 1976. Edited (and written) by Mark P. it was called "Sniffin' Glue" a title which caused quite a controversy when it first appeared. It acted as a model for a glut of copyists, some of which were handled with sufficient imagination to take the style a step further, others were not.

"Sniffin' Glue" itself was a rough and ready job. The style that had begun with the poster/handouts was adapted to the fanzine which made it instantly recognisable to the fans as something relevant to the Punk movement. The format was a dozen or so photo-copied (of course) A4 size sheets tacked together with a staple. The headings were scribbled in felt pen and the text was type-written, usually very badly with the errors "x"ed over. The photographs were often plagiarized from the music press, though it has to be said that some very good original shots by new or unknown photographers were printed. It could be due to lack of finance that such niceties as type-set text or even Letraset were not used, but because the fanzine, at first glance, looks so roughly put together it hides the fact that a considerable amount of thought went into the design and layout. The scribbled title and headings became the fanzines logo and although it was never exactly the same twice, it was always decipherable as having been written by the same hand. The majority of

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the front page area, however, was taken up by a photograph or photographic collage framed by a ruled, as opposed to having been drawn freehand, line. In all, it amounted to a very straight forward approach to a front page. But the clues to the fans were there, in the felt pen scribbles, in the photographs chosen and in the catchphrases used in the sub-headings.

In an early issue of "Sniffi'n Glue" Mark P. had encouraged the fans to become involved and to speak for themselves by forming bands or writing their own fanzines. Many chose the latter and a healthy flood of new fanzines appeared in the sympathetic record shops and Punk botiques. Fanzines such as "The New Wave", "More On", "Cliche", "Chainsaw", "48 Thrills", "White Stuff", "Buy This Now", "Skum", "Negative Reaction", "City Chains", "Kids Stuff", "In The City", "No Fun", ect, not to mention the more openly political fanzines like "No Future" and RAR's (Rock Against Racism) "Temporary Hoarding", all did good business at the gigs, in pubs and in the specialist shops.

Some were good, some bad, but they all shared common ground in the graphic style and layout. Of these "In The City", "Chainsaw", "48 Thrills" and "Kids Stuff" stand out as showing most evidence of visual awareness. Coincidentally all four use the photo-copy/staple format. "Chainsaw", which started as a faithful "Sniffin' Glue" copyist, took a definite step towards originality when in issue No 5 the letter "N" on their type-writer proved faulty, the result being that every "N" in that issue had to be added by hand! But in particular "48 Thrills", "Kids Stuff" and "In The City" have each produced some excellent and interesting graphic work within the style. "Kids Stuff" chose to lay clean edged strips of typed text over photographs, where "In The City" used roughly torn pieces of text as part of a photo-collage, while "48 Thrills" used a combination of the techniques. The merging of the text and illustrations is far more immediate and visually appealing than the usual segregated approach. Subtle points are made visually to greater effect than if they had been written

ILLUSTRATIONS

FANZINES - Front Covers.

1. "Sniffin Glue"
2. " "
3. " "
4. " "
5. "In The City"
6. "48 Thrills"
7. "Kids Stuff"
8. "Chainsaw"
9. "Zig Zag"
10. " "
11. "No Future"
12. "Temporary Hoarding"
13. "Heat"
14. "
15. "
16. "

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30p

AND OTHER ROCK 'N' ROLL HABITS
... AND ANYTHING TO CAUSE AN UPROAR!

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APRIL/MAY 1977.

WHAT THE FUCK'S HAPPENING TO THIS MAG? OH NO, STEVE MICK'S NOT EDITING THIS ISSUE!?!?



PH BY ERICA SCHWAB.

CORTINAS - DAMNED - MODELS

(30p) SNIFFIN' GLUE...

AND OTHER ROCK 'N' ROLL HABITS

FOR DEPTFORD YOBBS! (10) JUNE-1977.

STEVE NICK'S GOT THE SACK AND WE GET BACK TO THE STREETS. THE GLUE: STILL DEPTFORD YOBBS!



PH BY THE FURNACEBOY.

CHELSEA + JOHNNY MOPE
 + JOHN CALE, WHITE RABBIT TOUR.

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.....Message.....Your Glorious Leader Is One Year Old...(sort of)...The Word is Bottle.....



PIC. ERICA ECHENBURG.



HEY LITTLE RICH BOY TAKE A GOOD
LOOK AT ME!!

in

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THE

CITY



TONIGHT - interviewed.

Elitism in the U.K.

Ultravox! - again!

etc...ETC...etc....

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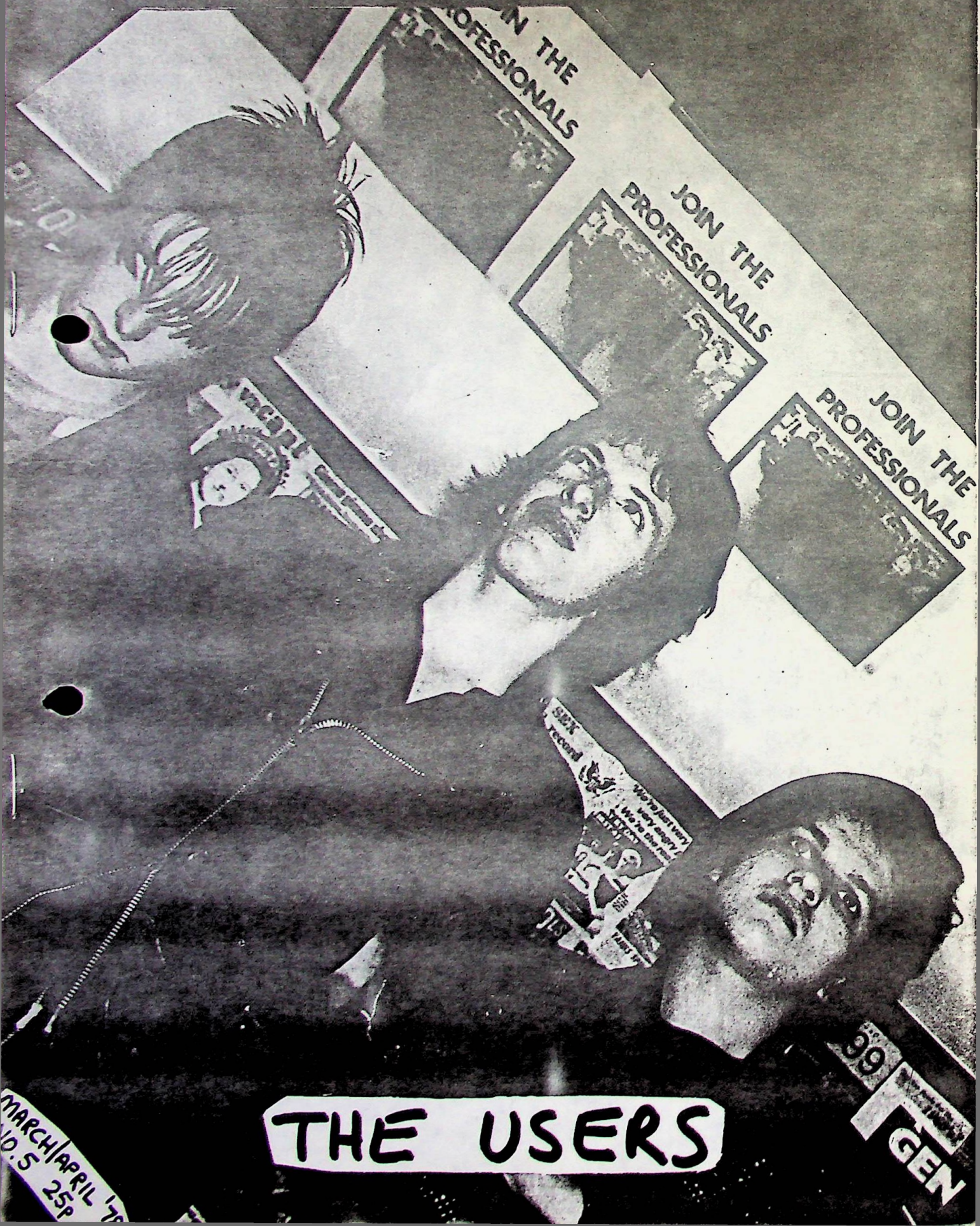
KID'S STUFF

EIGHT

"INCLUDES: CRIME: SIOUXSIE AND THE BANSHEES: ALFRED HITCHCOCK: DESTROY ALL MONSTERS: DAVID JOHANSEN"

COMPENDIUM BOOKS
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CHAINS



THE USERS

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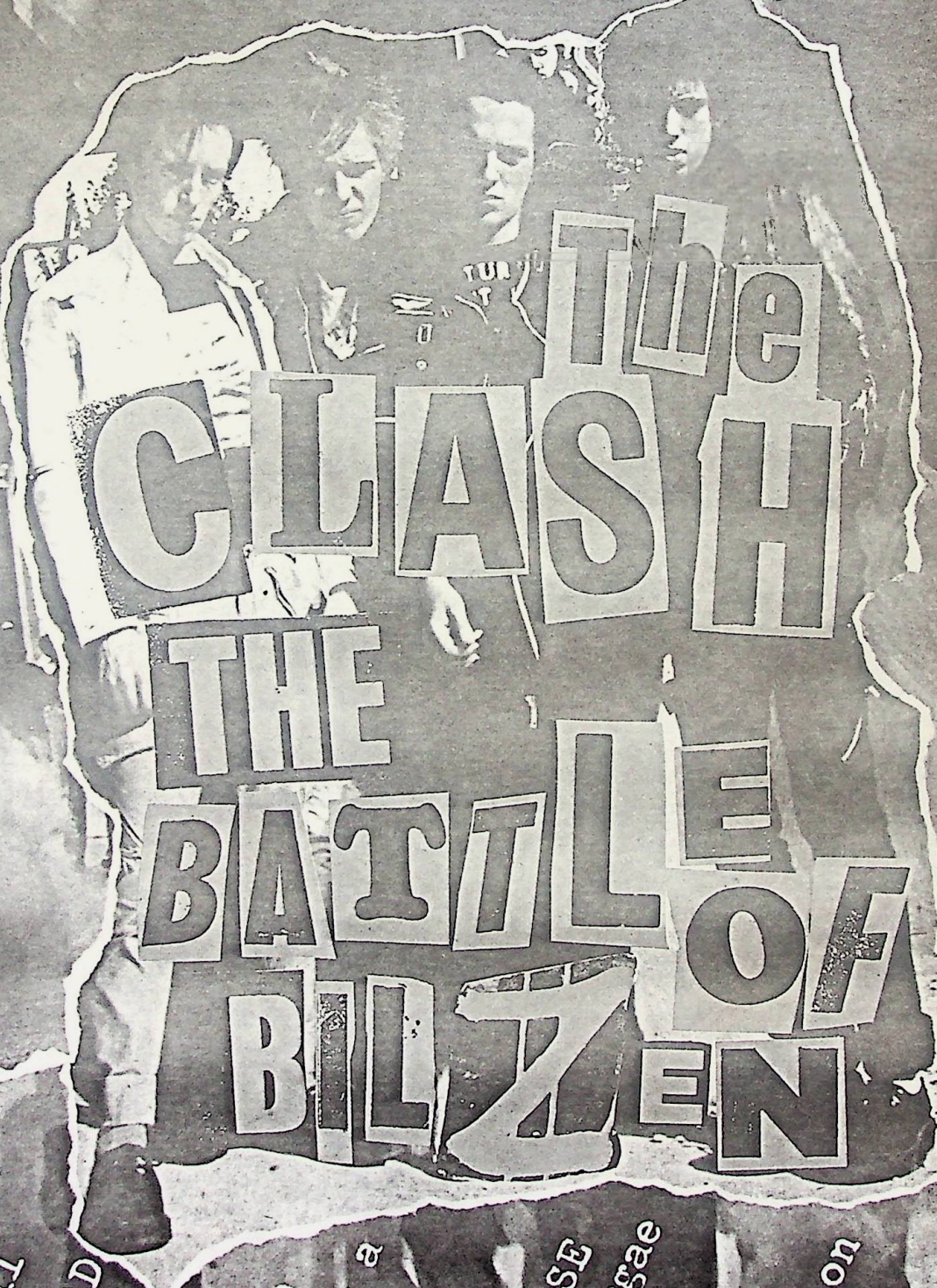
RESCUE
When the two sevens
Clash

Boys
ready to break out

THE SLITS
the USA

ZIGZAG

NO. 76 SEPTEMBER 1977 30 PENCE \$1.50



The CLASH THE BATTLE OF BILZEN

- NEW WAVE
Family Tree
- SUBWAY SECT
Wiping Out
Rock'n'Roll
- MOTORHEAD
Kings Of
Speed
- SHAM 69
Gonna be a
Borstal
Breakout
- STEEL PULSE
London Reggae
- MIKE
NESMITH
In Depth on
Disc

NO FUTURE

**DEMOCRACY,
TRUTH, LEADER,
POLITICS, HERO,
EDUCATION, LAW,
NATION, CAREER.**

**ALL THESE WORDS ARE USED TO
BRAINWASH YOU / BUT DON'T
BELIEVE US WE USE THEM TOO**

**VIVIENNE WESTWOOD
MICK JONES - BUILD A
RADIO STATION - 1984.
AN ARCHY NOT CHAOS**

EMPLOYMENT RAR HOARDING



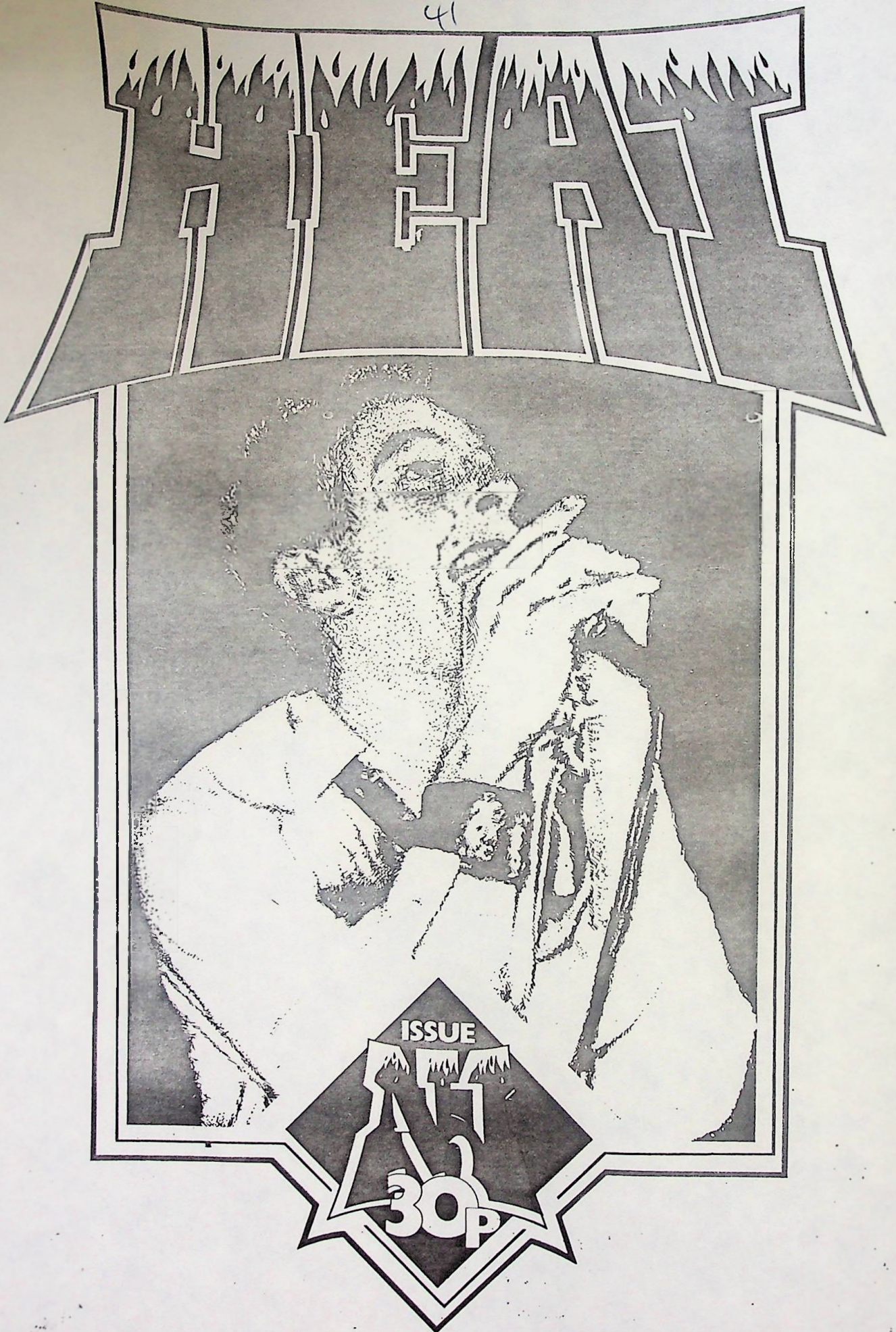
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12 MONTHS UNDER
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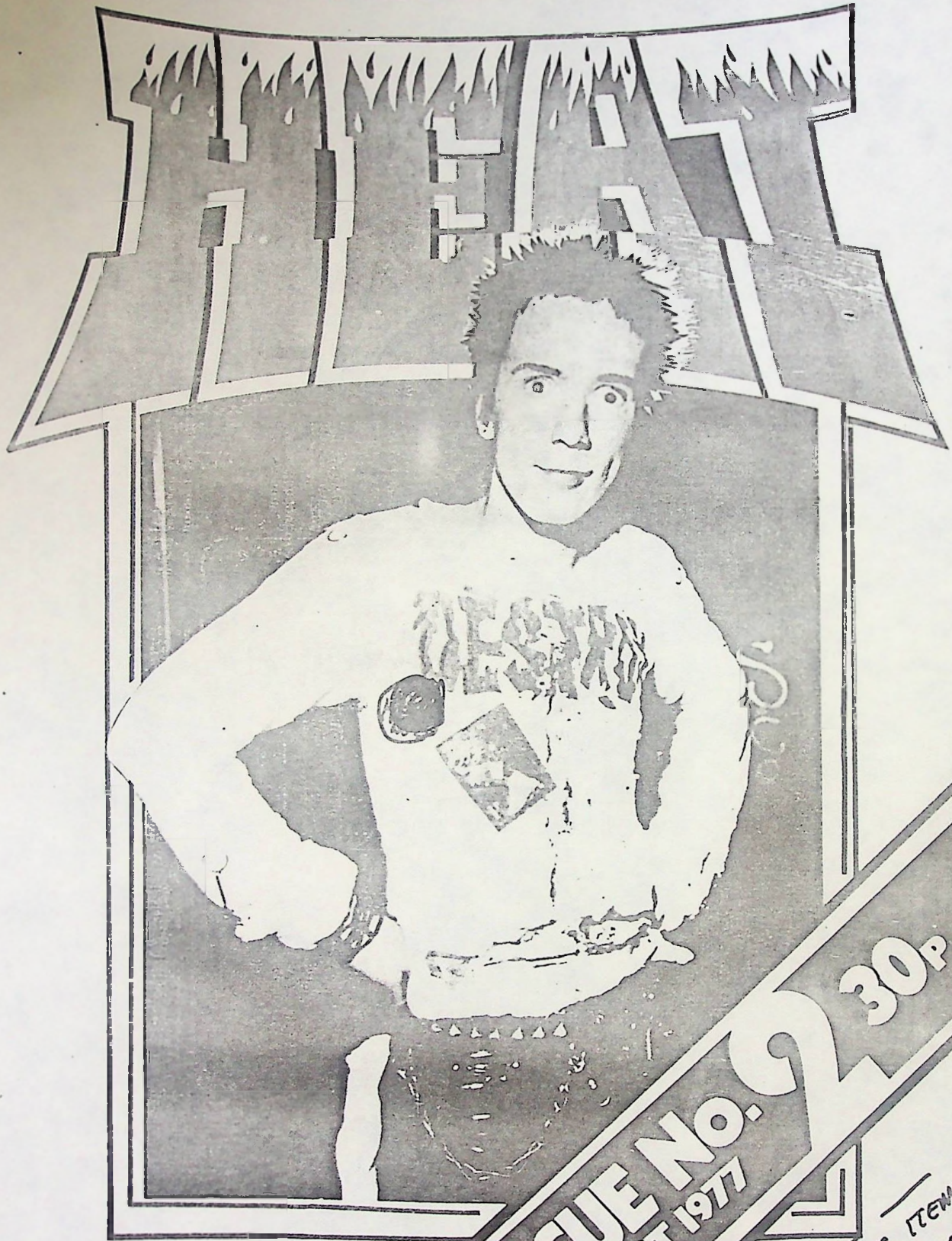
CARNIVAL ISSUE
PLUS: ELVIS, LEWISHAM.

IT'S A NEW ORDER-IT'S A NEW WAVE

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YOU NEVER KNOW WHO YOUR ENEMIES ARE - WHEN THE HEAT IS ON



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AUGUST 1977

2ND PRINTING
DUE TO PUNK DEMAND

NOT A COLLECTOR'S ITEM
IT'S STILL WORTHLESS

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HEAT

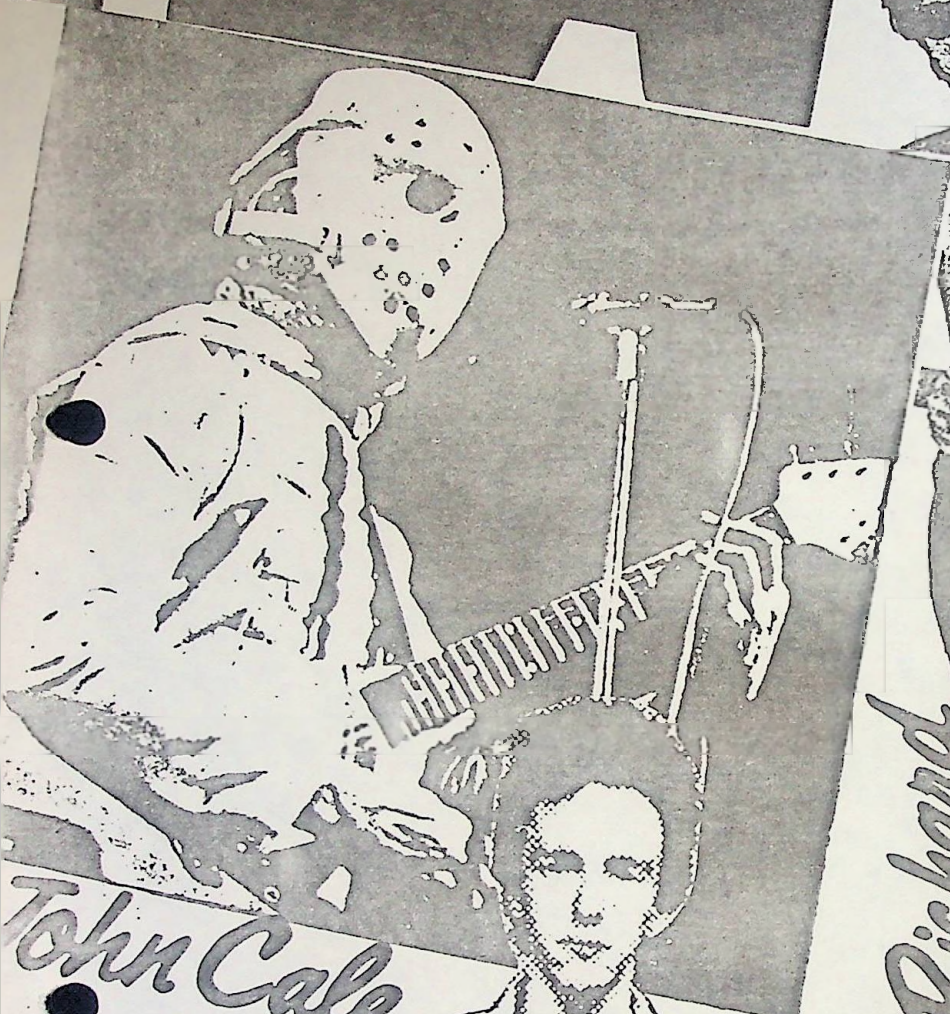
The Fabulous
Fabrics
INTERVIEW
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Radiators & Rats
ALBUM REVIEWS

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Richard

Hell

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John Cale

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2. "In The City"
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5. "Zig Zag"
6. " "
7. "Heat"

CORTINAS⁴⁶

Without warning The Cortinas hit the stage and started tearing through their set. Automatically, everybody surges out of the bar towards the blare.

"Fascist Dictator" is rammed out with ferocity at a gruelling pace to kids who've read all the scandal caused by "PUNK ROCK" and have come out of curiosity.

Nothing like it had been heard before at the Winter Gardens. It wasn't no sleazy little joint neither - looked more like the bleedin' Alexandria Palace with just as bad accoustics. Place looked more at home for "The Black and White Minstrel Show" than The Damned and Cortinas.

The gig already felt unusual and special - it felt fresh and raw like the early days. The atmosphere had that desperate edginess our music feeds on and reflects.

The Cortinas are only a young band but you can sense their importance to the scene, because their musics got our ideas and our direction behind it. Their music is furious - a battering ram of sheer energy - enough energy to wake fuckin' zombies.

"I Wanna Be Sawn" and Nick Sheppard's still swerving all over the place on rhythm guitar, while, strangely, Mike Fewins on lead remains taut and motionless. His eyes staring fixedly on his

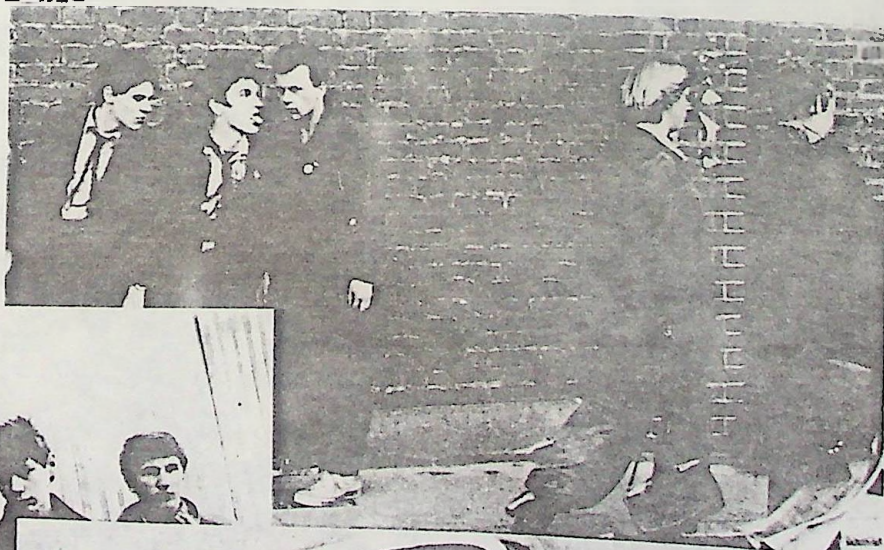
chords, rarely looking up 'cept when he can stop playing for a tick and have a break. He's totally immersed in playing - and playing it right. Yet that doesn't interfere with the bands total exuberance.

The band sounded very blary in the big echey hall which the group didn't like one bit but, funtunately, the bad sound blended well with the group on this occasion - because by the power you'd expect 'em to have amillion watts and some dynomite behind 'em.

"Yer we come from Bristol "
"PLAY IT IN THE SUBWAY" Slips violently out. Dexter shuffles, jumps and jerks to the left of the stage while Nick's always moving like some hungry caged animal. At the centre of the stage up front is hefty Jeremy Valentine, the band's spokesman and vocalist., and behind him is little Dan Swann the drummer. We're all happy tottering to the tune in a lively fever - but it's not enough...

"THANKYOU YOU APPATHETIC BASTARDS - ARE YOU STONED OR WHAT ?"
taunts Jeremy full of disdain.

Tols By Jill.



the man who dies every day.

Someone stood beside me for a moment in the rain,
A silhouette, a cigarette,
and a gesture of disdain,
I felt a dark door open saw a sudden ghost come through,
a spark leapt from a fingertip,
and I knew it must be you,
aint you the man who dies every day.

2. We never saw you walk in,
we never saw you leave,
you left the ashes of a laugh on everybody's sleeve,
you always played that funny pack of cards without an ace,
and every street you ever walked,
is mapped out on your face,
aint you the man who dies every day.

3. You always kept a sun-set behind your lonely shoulder,
you never showed on photographs,
and you never grew much older,
you flicker like a shaky shadow,
move in like a thief,
you never drop your facade,
and you never seek relief,
'cos you're the man who dies every day.

Track (6) Artificial Life:--probably the most emotional track on the L.P.--where John Foxx seems to cry from the heart of the city "I've learnt to be a stranger"--it's about the different levels of life in London--a really sad song--even depressing, but I suppose London with all its different corrupt life styles is depressing--it is a cold place to live in--especially if you don't know anybody here,

"I should have left here years ago, but my imagination won't tell me how, the whirlpools got such seductive furniture, it's so pleasant getting drowned."

Track (7) While I'm Still Alive:--as much as I try, I can't dislike any of the tracks on this album, they're

waiting in the...



++deserted++overgrown++lifeless++it's more of a dream ++a vision++a film running with no sound-track+++'Hiroshima Mon Amour'+++a passion for death - work it out for yourselves.

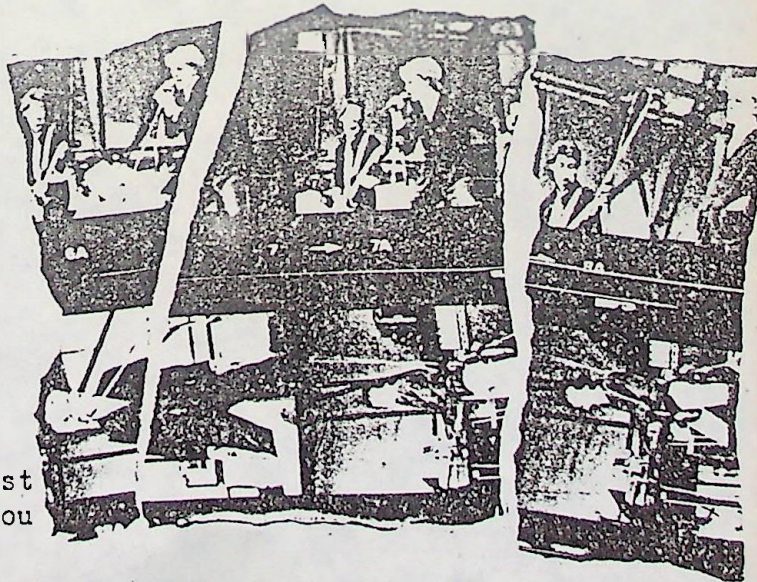
Like I said in the first issue of 'In The City', Ultravox! are taking off!! - don't be left behind - don't wait 'till SOUNDS & NME etc.. blitz their middle pages with them - pretending they've only just discovered them!

Ha! Ha! Ha! is definitely the most exciting album since the CLASH, buy it.

all so good--and this one's no exception, although it is, perhaps the least outstanding track on Ha! Ha! Ha! A last minute change of opinion put this one on the album, instead of 'Quirks', which goes on the reverse side of the 'Modern Love' single which will be shrinkwrapped with the first 5,000 L.P.'s - make sure you get one!



Track (8) Hiroshima Mon Amour:--when I first heard 'Hiroshima' it reminded me a lot of Bowies 'Weeping Wall' on his 'Low' album, but the more I listened to it, the more it seized an identity of its own--it's a kind of semi-instrumental with all the instruments toned down--Stevie Shea's guitar takes a complete break from this--allowing Ultravox to experiment by adding a saxophone to their already, widely varied, catalogue of instruments used--no! Billy Currie doesn't play saxophone as well--it was a friend of the band, he should get a credit on the album sleeve. The theme of 'Hiroshima' could be about a city (London?) ++destroyed++



He re-appears later for "Lookin' After No 1", and it all seems so blatantly obvious, who's being ripped off at the Marquee? You, me, the band. The embarrassing apologies for a shortened set. The plea for vent-ilation. The hypocritical policy of the Marquee management who make out they're doing everyone a favour when in fact all they do is count the takings. Who is exploiting who and who is manipulating who? "Lookin' After No 1". Ironical? Pathetic.

Mixed reaction to the gig though. The Rats are a mixture of 60's R&B, decorated with new wave trimmings

and semi-sophisticated Irish urban rock and roll. And if you think the classification pretentious, you haven't heard some of their songs. Occasionally they were really good high energy R & B, but they lapsed too often into recycled riffs, which made the song smack of imitation, and only underlined the fact that they need some challenging and memorable songs and not be poor man's Stones. Altogether they were sloppy yet elegant blatant yet uncommitted and exciting yet barely provocative.

Geldof IS the Boomtown Rats. The focal point. Infectious, aggressive, posing, jeering, passing out. A mixture of Jagger movements, Howard Deveto's nasal whine and Geri Carson's cynicism. Who needs more? Jagger's never come over with such impatient frustration for years. He's a real crowd puller. And he sneers at TOTP cameras. Gerry Cott and Gary Roberts go through the routines of forgotten guitar heroes. The keyboardist got promoted to

Get a little more control, reaching a little more depth. Don't know why he didn't play keyboards. I mean, the Stranglers have got one, and they're new wave. On second thoughts he probably heard the Stranglers' new album and decided against it. Good move.

Bassist Pete Briquette reminded me of a cross between Dee Dee Ramone, and John Moakes of Blue Peter. Can't understand why. They played several songs off the new album including the Springsteenish "Joey", "Ficks", and "Lookin' after No 1", which was well received, probably because the infant mass of retired Kiss fans didn't know anything else, shown by the fact that they all sang along to "Gary Gilmore's eyes" and "Pretty Vacant" but kept quiet when Chelsea or the Rezillos were played, "Do the Rat" was good, (concept fanatics note ; "Do The Robot" - Saints, "Do The Standing Still" - The Table, "Do The Bump" - Kenny!) and the encore of "Born To Burn" came and went.

All in all I suppose, an enjoyable evening. The Rats are undoubtedly enjoyable but the hysteria greeting the gigs is questionable. They could converge into the slipstream created by many new wave bands but might fall from grace if everyone became less tolerant. Hardly creative or reactionary but able to manipulate the idiosyncracies of the scene to accomodate themselves. Good live. Worth going to see before they become too big. If not, support Irony Rock. Gaye Advert has an eye transplant. The Ramones become pinheads. O.K., O.K., O.K., O.K., O.K.,

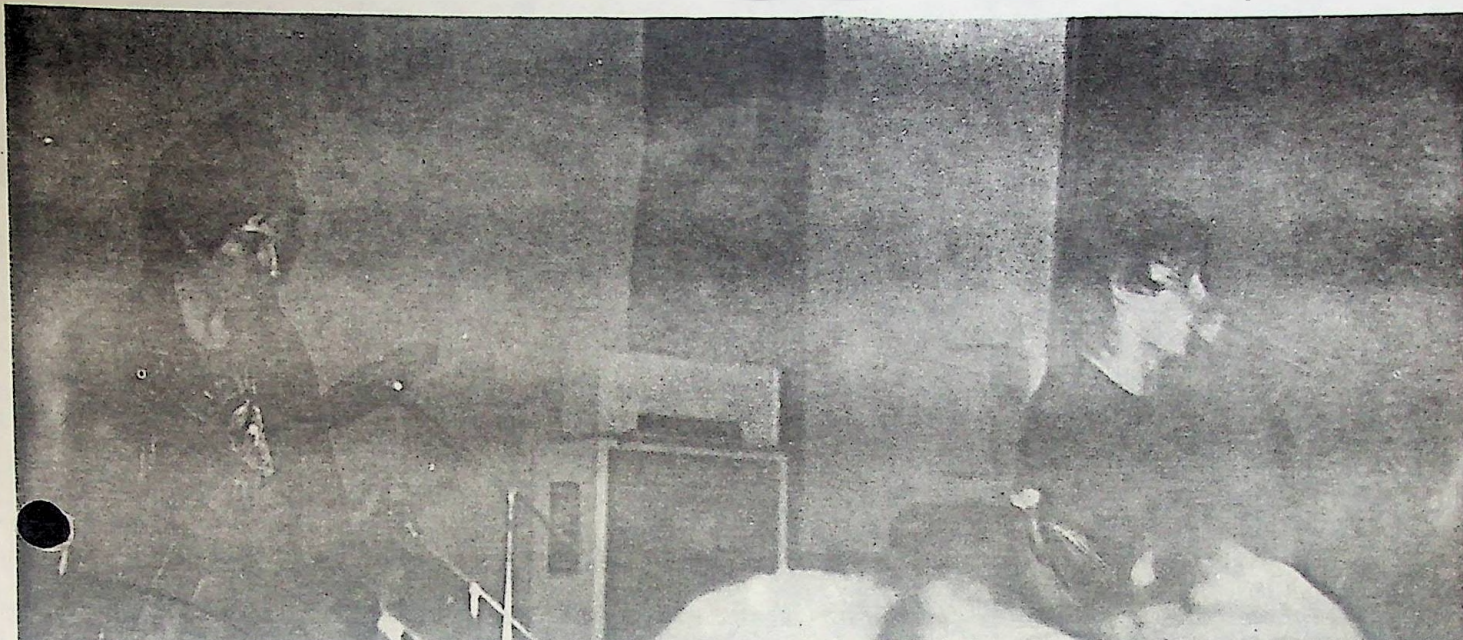
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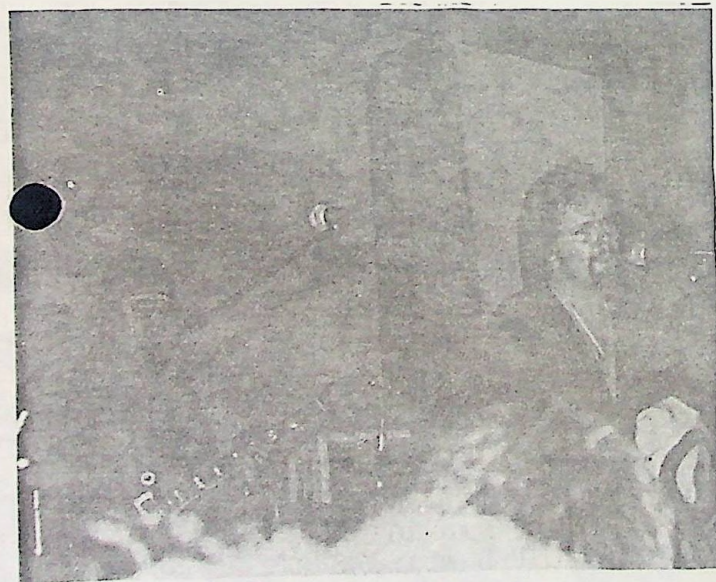


THE BOYS

+ THE FORCE
LIVE AT THE
GREYHOUND, CROYDON



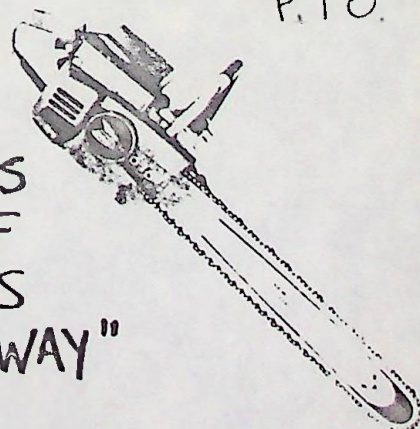
New years day, 1978. The Force were the support group and the audience hated them. There was no clapping at the end and in the last half ~~of~~ of their set everyone was chanting Off! Off! Off! They were a wierd looking group. The singer was nicely plump, had a neat moustache & beard and



looked like he was just about to have his sunday afternoon nap in his arm-chair. The guitarist looked like a Broadmoor inmate, he was wearing green overalls, dark glasses and a stocking over his head. The drummer looked like an accountant, -dark blue suit, light blue shirt, orange tie, nice accountants hairstyle etc etc etc. Great. Well the music (I thought anyway) wasn't quite as bad as some people thought, I've seen a lot worse. At least they could play their instruments well enough but...they were too slow and unoriginal. All their songs were 3-4 minutes long, one or two were blatant Stooges rip-offs and they had a lot of guitar solos (they were bad). After they left the stage the DJ picked up the mike and said "Thanks to the Force for playing here tonight...or trying to play anyway. I dont think we'll be seeing them at the Greyhound ~~again~~ again." Youd better take his advice and ignore 'em like the bloody plague.

P.T.O.

"NOBODY LIKES ME
EVERYBODY HATES ME
JUST BECAUSE I EAT WORMS
BITE ALL THEIR HEADS OFF
SUCK OUT ALL THE JUICES
THROW THE EMPTY SKINS AWAY"



ZIGZAG 76

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THIS IS JOE PUBLIC SPEAKING...

Hi Zigzagers! Here we are again... despite the dopey letters a minority seem to think will change the face of Zigzag and the world. The best was from a geezer who said NOW he wasn't gonna to write for the mag - at least we've achieved something! Seriously, response to the last ish was great - thank for the support. No-one's gonna stop us now!

This issue is something of a CLASH special. Zigzag's new wonder-writer describes the incredible scenes which took place when they played a Belgium jazz festival - he was a Clash roadie at the time. He also managed to get a world exclusive preview of the new single "Complete Control".

The Clash also pop up in Peter's new wave family tree, which is fascinating stuff and full of surprises.

Zigzag's always tried to cover the lesser-known outfits with something to offer. This month we've got three. Robin Banks has done STEEL PULSE, a reggae band currently devastating London. Danny Baker spoke to SHAM 69, one of the best groups we've seen for ages and a great bunch of geezers. Those of you mystified over the SUBWAY SECT trailer on last month's cover will be relieved to see they're here this month talking to Steve Walsh... all about

I done MOTORHEAD 'cos if it's honest and energy they've got it. They're great - bash me head to pulp every time!

With Zigzag I wanted to build a brick wall of the best writers around. That's why Tony Parsons is here - he wrote a piece on the Mont de Marsan festival and the National Front warning. And if you think politics should be kept out of Zigzag just remember there won't be a Zigzag if they get it, 'cos there won't be rock 'n' roll, unless you wanna do the Boosestep.

To placate the "we want info on Mike Nesmith" brigade there's two pages unadulterated info on Mike Nesmith. Not to mention a dynamite reviews column.

And also John "Life n' soul of the Vortex" Walter
Cutter room! Complete Control

ALBUMS

ROCK 'N' ROLL WITH THE MODERN LOVERS - Jonathan Richman and the Modern Lovers (Berserkley import).

It's true what they've been saying. Jonathan Richman has gone absolutely crazy. Off the rails. Loop-house Central. This is almost a Novelty Album.

This guy is right out on his own limb. No competition at all. No-one in their right senses would attempt to operate commercially in this area.

People say that this, Richman's 3rd album (not counting the 3 tracks on 'Beserkley Chartbusters Vol. 1') is the biggest disappointment of their year. Others say it's the biggest shock of the year. Giovanni thinks it's the greatest thing since the wheel!

The first Modern Lovers album had heavy promise - even though it was a collection of rejected demos cut in 21 days during April 1972. It was the perfect combination of imperfection!

That group broke up. Too much brain in the same room, so the rumour goes. (One day I'll write the whole story... I'm collecting stuff about it now - like, for instance, when they moved into Phil Kaufman's house. Emmylou Harris moved out and went to live with Linda Ronstadt).

Richman put together a new Modern Lovers and recorded a second album which everybody (from Johnny Rotten to Needsy - see Zigzag sixty-six) thought was inferior to the first, which by this time was on the way to becoming the biggest underground album of the seventies.

That first album (demos, remember) sounds like 'St. Pepper' compared to this new one, which says it was recorded at the CBS Studios in Folsom Street, San Francisco. If this is true, I can only assume it was done in the LAVATORIES of the above studio. If it cost more than a couple of hundred dollars to make, I'll eat my jacket.

When we first listened to it, we had to keep smiling at each other - like idiots in a lunatic asylum.

It is certainly one of the most extraordinary albums I've ever heard.

"I still love the fifties" cried Richman in 1972, and he still does in '77. His group sounds like he locked them up for 6 months, erased their memories, and force-fed them 24 hours a day with tapes of Dion and the Belmonts, the Monotones, Simon and Garfunkel, Buddy Holly and the Crickets and Gene Vincent and the Blue Caps. But before he let them hear Buddy or Gene, he mixed the electric guitar tracks out of them.

There isn't an electric guitar to be heard here. The absence of a roaring guitar solo sometimes gets so frustrating you find yourself wincing. Twitching at the very least.

The drummer plays triangles and cocoanuts and chimes and a cabaret snare (and amazes his friends at parties with his virtuosity on the spoons); the bass player plays a bull fiddle; the guitarist looks like his main gig is playing in a Hawaiian Jazz group.

'Rockin Rockin Leprechauns' is the nearest thing, in terms of feeling, to 1957 that I've heard.

"I won't have any electricity around me. The only electricity I'll tolerate is stuff we generate ourselves, during

our act" said Richman, when he got back on the road following the near electrocution at the nightclub in Atlanta in September 1975 - and he's not kidding.

If a band took a tape like this around record companies in London, A+R men would think they were either taking the piss or else stone crazy. They'd be thrown or laughed out of every one.

When Richman tours this autumn, I'll be very interested to learn how Kaufman and Kolotkin produced and engineered this thing. Richard Perry will have to retire when he hears it. Glyn Johns too.

The most disconcerting thing is the sleeve. The photo on the front is ALMOST a re-touched version of the one on the back... BUT NOT QUITE. There are too many mind games at work on this album!

I like it. It's the weirdest album of the year so far. The world isn't ready for this one - and I doubt if it ever will be.

Is Richman crackers? Frankly, I doubt it. We might be, but I don't think he is.

Billy 'Sword' Wilkinson

MANIFEST DESTINY - The Dictators (Asylum K 53061).

The Dictators' first album was called 'The Dictators Go Girl Crazy!' and was great fun. They sung about getting drunk, being stoned, driving cars, screwing chicks - all the vital ingredients of the American teenager's fun weekend. It was put over in a gross, loud, ham-fisted and thoroughly enjoyable manner with a welter of memorable tunes.

On first hearing I thought 'Manifest Destiny' should be re-titled 'The Dictators Go Dead Serious'.

Gone are singer Handsome Dick Manitoba's drunken bellowings, the inept renderings of classics like 'I Got You Babe' and the simple, cruising FUN songs. Instead they seemed to have got into heavy epics on the destruction of technological mankind and normal love songs. And the music sounded ponderous, derivative, unoriginal and too slow - in different places, and sometimes at the same time.

BUT THAT'S WHAT I THOUGHT WHEN I FIRST HEARD IT! Now...well I like it. A lot actually.

What's happened is the Dictators have steered their all-American gross bozo stance away from escapist fun weekends to more serious matters - like chemical cockups producing rampant monsters and catching radio-active syphilis with devastating consequences.

And they're more serious about girls too.

The production is handled by Blue Oyster Cult's dynamic duo Sandy Pearlman and Murray Krugman, who have infused the brash but melodic Dictators' sound with depth and subtlety. The group are unleashed at their live headbanging overkill level on the final cut, Ig's 'Search and Destroy'. They sure can play.

It's the songs on which this album lives and kicks out...like the aforementioned epic 'Disease', which builds to a manic climax, or 'Sleeping with

the TV on', a title and chorus to remember with relish. 'Science Gone too Far' is mid-period BOC pulling funny faces. The charging 'Young, Fast and Scientific' bombs up behind with great force.

There's still the bummers which probably put me off in the first place, 'Hey Boys', 'Stepping Out' and 'Heartache' still don't make too much of an impression, but they're getting there.

I like the words on this album - "don't want to die but I wouldn't mind if I was an idiot" ('Disease').

Play it a lot.

- Kris Needs

THE RUBINOOS (Berserkley Import)

Who would dare to predict a Tommy James revival? Maybe not me, but I can think of a lot worse things to happen, and if 'Crimson And Clover' is ever going to be a hit again, doubtless it'll be the Rubinoos (pronounced Ruby Noos, by the way) who'll be singing it. It's unlikely that the four members of the group who claim to have been playing together for seven years already, although none of them is yet twenty, would regard themselves as originals, but more as imitators, especially of the innocent pop sounds of the '60s. And that's exactly where their appeal lies - if you think of every other kind of revival that has taken place in pop music, it's always been related to a movement which threatened pop at the time, but I don't think it's ever actually been pop itself - which has looked over its shoulder and seen that there's enough good material to last for the next ten years. There's not really any need to change the way you do it, either - the elitism of the golden oldie is such that only exceptional records are remembered, and they only become exceptional if they're either weird or such big hits that everyone knows them.

For that reason, there's no need for anyone else to do 'Bohemian Rhapsody' or 'Bridge Over Troubled Water', but the Rubinoos have proved in America that if you take a number four hit that's ten years old, and copy it exactly, enough time has passed for it to be even bigger than it was originally, in fact number one. The song, by the way, is 'I Think We're Alone Now', and is typical of the guileless teenage quality that pervades even the group's own compositions.

Most of the songs, and the solo instrumentals, are the work of Tommy (T.V.) Dunbar, whose brother is in Berserkley's 'grown up' band, Earthquake, and Dunbar is obviously very serious about fitting into the '60s time warp, both his lyrics and his solos being admirably short of pretension or excessive skill, which in these days has become a positive advantage. Jon Rubin plays rhythm guitar and sings lead, by the way, while Royse Ader and Donn Spindt are on bass and drums respectively. All four sing, but in truly ethnic harmony style, and were it not for the

HEARTBREAKERS

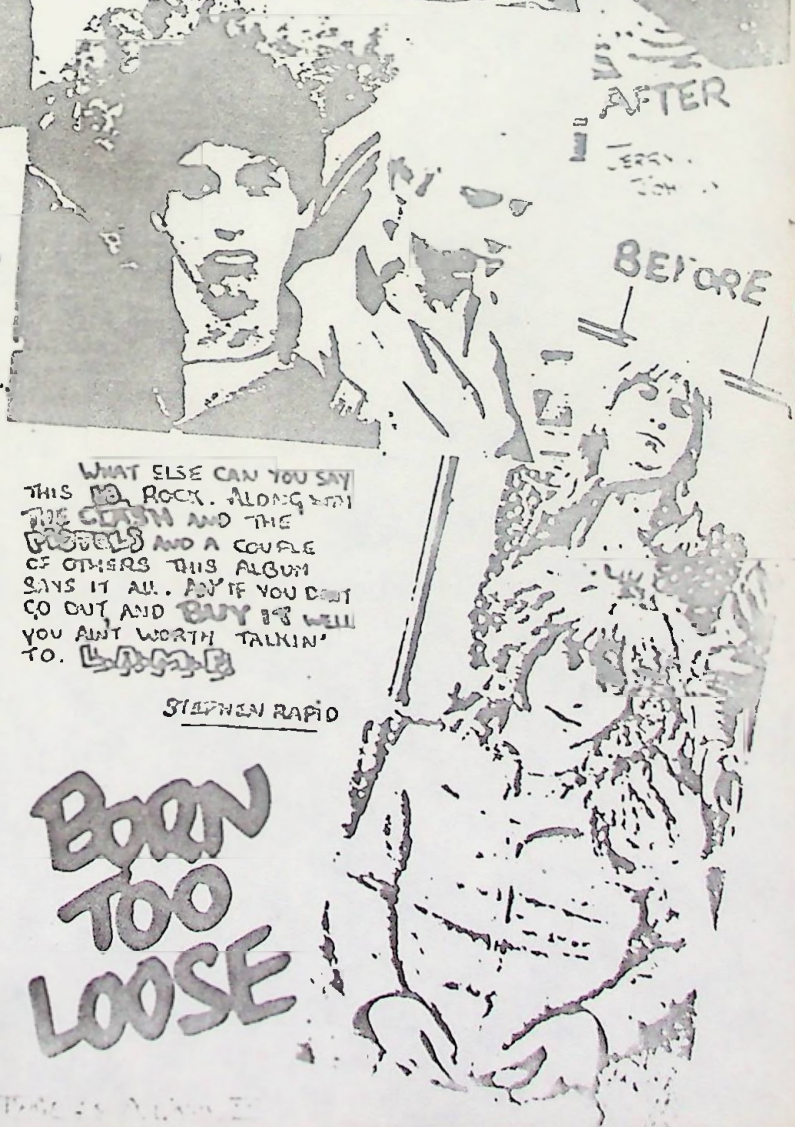
ALBUM



LAME.

JOEY THUNDERS
ROCK & ROLL LEGEND, FORMER
NEW YORK DOLL, ALL TIME
GUITAR HERO. NOW WHEN JUST
ABOUT EVERYBODY TELLS YA HOW
GREAT THE DOLLS WERE. (I ASK
WHERE WERE YOU WHEN I NEED
-ED YA. I'VE LOST COUNT OF THE
NUMBER OF TIMES I PUT ADVERTS
AROUND FOR ANYONE INTO
THE DOLLS FOR THE BAND).
BUT NOW THE TIME IS RIGHT
PUNK ROCK IS UPON US.
THE **HEARTBREAKERS**
HAVE BEEN PLAYING IN ENGLAND
FOR SOME TIME EXCEPT
FOR GETTIN' DEPORTED FOR A
SHORT TIME, THEY'VE MADE A
LOT OF FRIENDS AND MADE
A ROCK N' ROLL REPUTATION.
SO IT'S BEEN A LONG TIME
COMING AN' THE SINGLE DIDN'T
SPILT THE CHARTS. AND O.K.
SO I'VE READ ABOUT JERRY
NOLAN SPITTING FROM THE
BAND AN' HOW THE MIX WAS
SHIT ETC. BUT ANYWAY IF
YOUR RECORD PLAYERS WERE
DECENT YA STILL GET ONE
FRIENDS OF AN ALBUM AS
GOOD AS THE DOLLS FIRST
ANYWAY.

THIS STRAIGHT AHEAD
ROCK. ABOUT SEX AND
DRUGS AND ROCK ET
BOUL - WHAT ELSE. LOVE
SONGS FOR OBJECTS IS HOW
THEY DESCRIBE IT THEMSELVES
AND THAT SUMS IT UP FINE.
TWELVE TRACKS AN' JUST
ABOUT EVERYTHING MAKES
IT, THERE'S AN OLD DOLLS
NUMBER 'PIRATE LOVE'
AND A REMIXED VERSION
OF THE 'CHINESE ROCKS/
BORN TOO LOOSE' (RATHER
THAN 'BORN TO LOSE' AS ON THE
SINGLE AND LABEL) ONE
TRACK 'ITS NOT ENOUGH'
IS AN ACOUSTIC GUITAR
BASED SONG BUT THAT
DONT MEAN IT LAYS BACK
AT ALL. DEY ALL GOT GREAT
HOOKS GO...
THUNDERS GUITAR IS AS
DISTINCTIVE AS EVER. (BOY
WAS HE GREAT WITH THE
RADIATORS AT THE MUSIC
MACHINE.) AND HE'S
SUPPORTED ALL THE WAY
BY WALTER LURE. THE
SECTION IS / WAS
ONE OF THE STRONGEST
IN MY BAND. BILLY RATH
AND THE DEMON JERRY
NOLAN (ITS GONNA BE SO
SAD TO SEE HIM AN' THUNDERS
PART.)



AFTER

BEFORE

WHAT ELSE CAN YOU SAY
THIS IS ROCK. ALONG WITH
THE DOLLS AND THE
DOLLS AND A COUPLE
OF OTHERS THIS ALBUM
SAYS IT ALL. AN' IF YOU DONT
GO OUT AND BUY IT WELL
YOU AINT WORTH TALKIN'
TO. **LAME**

STEPHEN RAPID

**BORN
TOO
LOOSE**

ILLUSTRATIONS

FANZINES - Photographic collages.

1. "Sniffin' Glue"

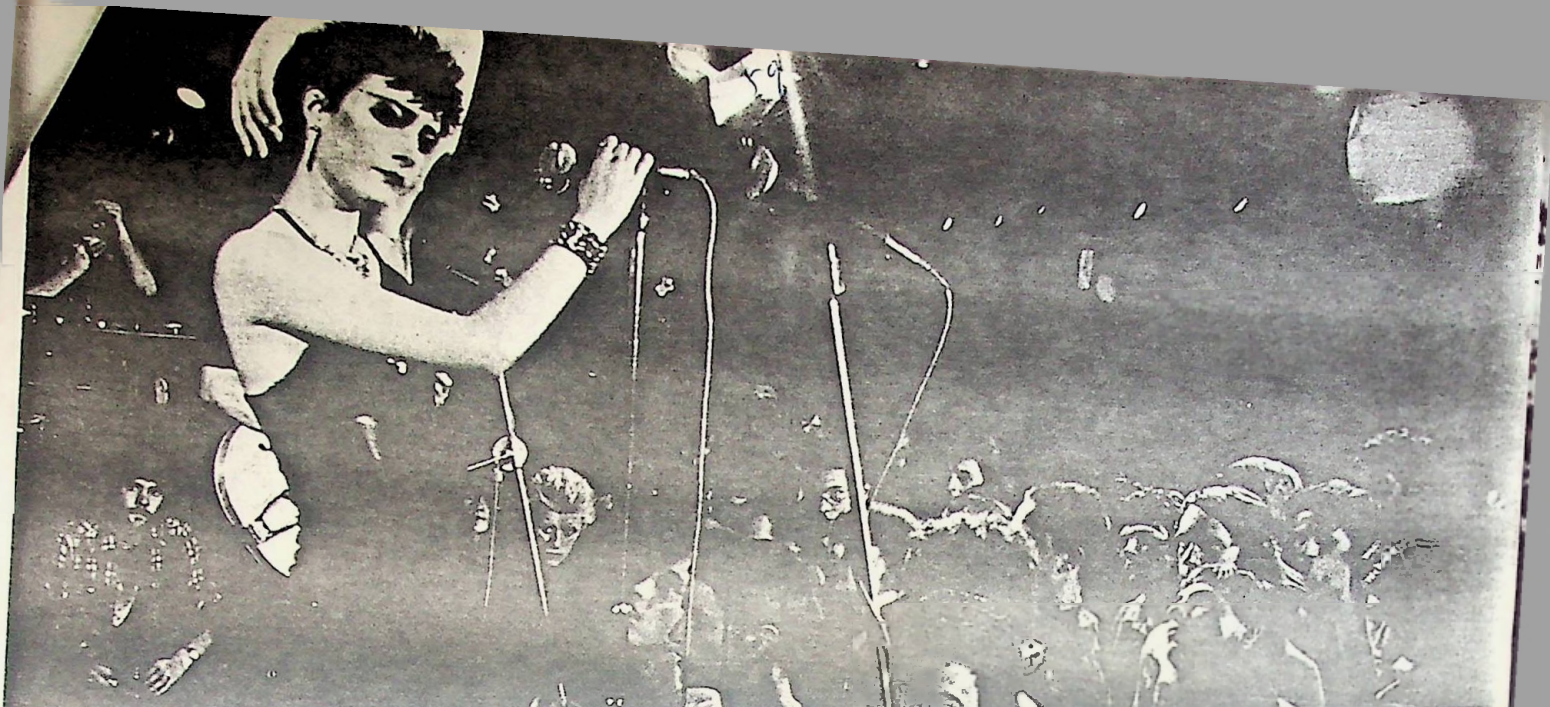
2. " "



ILLUSTRATIONS

FANZINES - Examples of text/illustration collages.

1. "In The City"
2. " " "
3. "Kids Stuff"
4. "48 Thrills"



I c-couldn't do that, she'd be all alone up there. The fire would go out. You mean an institution
 madhouse! People always call a madhouse 'someplace' don't they. Put her in 'someplace' Have y-you
 ever seen the inside of those places-the laughing and the tears-and the cruel eyes studying yo



People always mean well. They cluck their thick tongues and shake their heads and suggest-O
 so very delicately-Ofcourse, I-I've suggested it m-myself. But I-I hate to even think about it, y
 see she needs m-me. It-it-it's not as if she were a maniac, a raving thing. She just goes a littl
 m-mad sometimes. After all, we all g-go a little mad sometimes-sometimes d-don't we, d-don't w-we

LOVE IS A VOID

into the text. Other points are emphasized without making the text repetitious. This approach has already influenced commercialy produced newspapers such as "the New Musical Express" and "Sounds".

Ireland, in particular Dublin and Ulster, where there is a determined Punk following has produced quite a number of fanzines. Dublin has seen "Heat", "Liggin' ", "Buddy", "Whimp Wonder Comic" and "Up Yours" all in the past 12 months. "Heat" which has run to five issues so far is strong on design/layout ideas and stands up very favourably to any to any competition from the London fanzines. "Heat" is in magazine format and all text is hand printed, interspersed with illustrations. The editors have made a determined effort to progred and to develop a style of their own, using two and more recently four colour covers. In fact the fanzine has even been criticised for being too profesional! "Liggin' " which has seen only one issue yet, is a photo-copy/staple job with a difference, The fanzine is bought in a sealed envelope, with the front cover pasted onto the envelope. There are two more photo-copy jobs, "Buddy" and "UP Yours", unfortunaly both are short on ideas and design. The "Whimp Wonder Comic" is reproduced by Gestetner and is practicaly devoid of graphic work.

During 1977 the major record companies woke up to the comercial viability of Punk Rock/New Wave music, resulting in the first album and single releases by Punk bands. This opened another field for the aplication and developement of the graphic style. Artwork and design on album (L.P) sleeves had always been considered an important part of the record's promotion but with the advent of the New Wave and the desire of the musicans to give their fans their monies worth, it became mandatory to release singles in pic (picture) sleeves. The single sleeves were usually fairly basic one or two colour jobs, although a number of full colour prints have now appeared. Album covers, however, necessitated the consedered use of colour to distinguish them from the enormous selection of records on display in any shop. Bright primary colours, and "day- glo" colours of shocking pink/green/orange/yellow/blue were favoured,

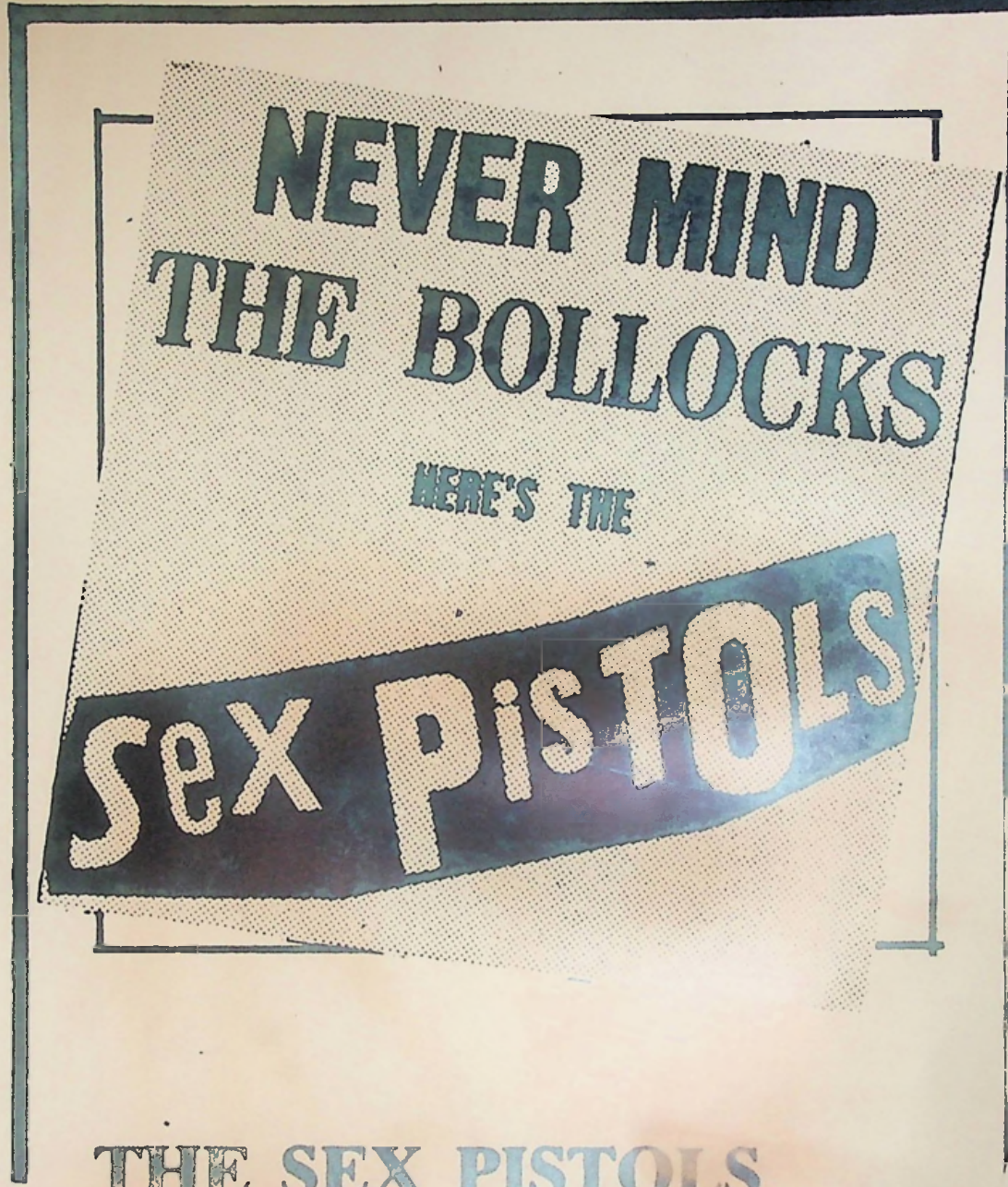
ILLUSTRATIONS

RECORD SLEEVES.

1. "Sex Pistols" - album
2. " " - single
3. " " - "
4. "Generation X" - "
5. "The Clash" - "
6. "The Adverts" - "
7. "Wire" - "
8. "The Vibrators"- "

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November 5th, 1977



THE SEX PISTOLS
*and The Bollocks,
Pistols*



16

October 29, 1977 SOUNDS Page 5

BUZZCOCKS

New
Single



ORGASM
ADDICT

UP 36316
M1



640 112

64

"ANARCHY IN THE U.K."

SEX PISTOLS

BANNED IN THE U.K.

© 1977 SEX PISTOLS RECORDS







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teeth and
undoubtedly, it would
constitute a
severe hazard to motorists if it

people to the
brink of the abyss back in the
early '70s. Anyone who was

70



making for a gaudy but striking effect. Again it was a message to the fans - and since by this time the "Punk Rock explosion" had polarised opinions, there was little need to play to a broad market.

As ever, the Sex Pistols managed to use the mass media's eagerness for condemnation to their advantage when they released an album titled "Never Mind The Bollocks - Here's the Sex Pistols". Several major record chain-shops refused to stock the record because of the title. A court case ensued, which the Pistols won when it was judged that the offending word "bollocks" meant nothing more than "rubbish".

ILLUSTRATIONS

PRESS ADVERTISING - Record releases.

1. "Sex Pistols"
2. " "
3. "The Boys"
4. " "
5. "The Adverts"
6. "The Jam"
7. " "
8. " "
9. "The Radiators From Space"
10. "The Clash"
11. " "
12. "The Damned"
13. "Buzzcocks"
14. " "
15. "Generation X"
16. "Sham 69"
17. "Iggy Pop & James Williamson"

74



I've Loved Before", "Rivers Are For Beats" and "99 Miles From LA", jostle with lots of other wimpy love songs, all ripe for plucking by cabaret

title track is about the sickliest song, all dago picking and angelic choirs. Most of side two is in fact yukky. Without the strings, she rocks gently, as on Dave Loggins' "Wait 'Til

AND REPUTATIONS

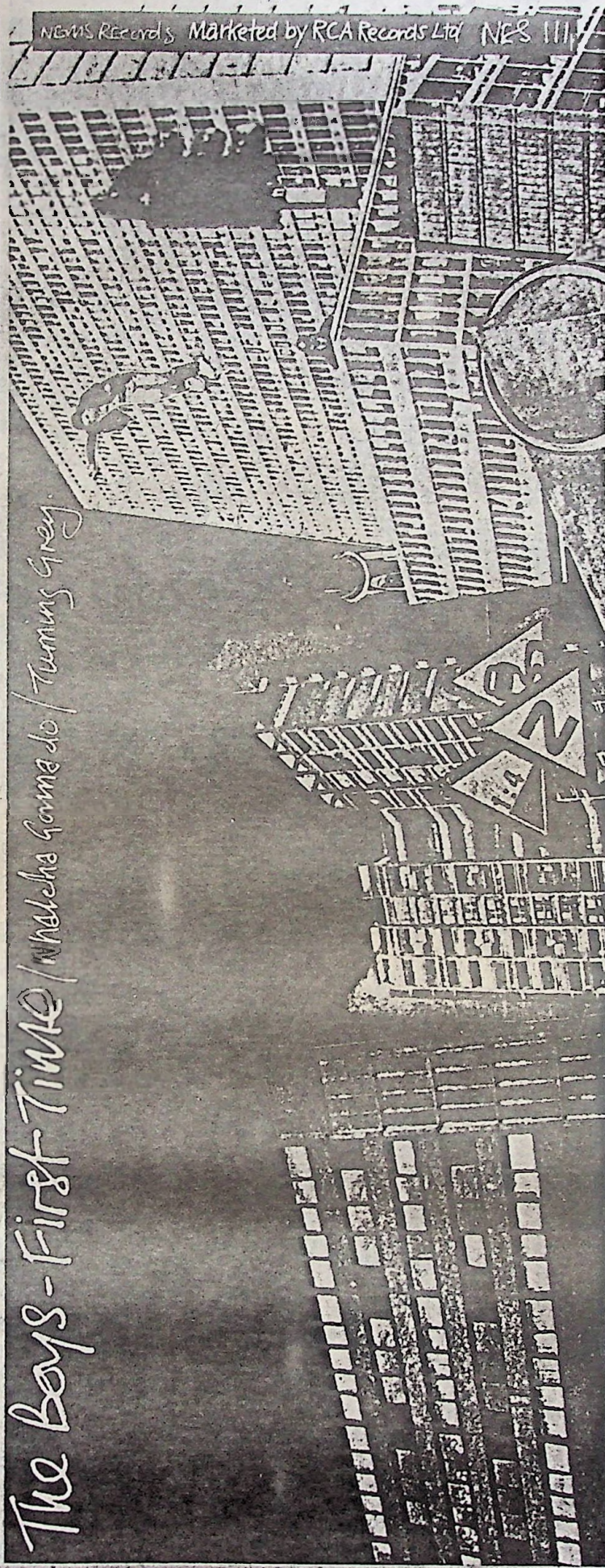
Foster to form Attitudes, though just what attitudes they intend striking remains an enigma. Soul-pop, perhaps? "Sweet

Peter Skeenish says, he tries that too on "The Real Thing". Go home Andy, all is not forgotten.

ERIC Sirkel wrote all 13 cuts (he plays guitars and sings, too), and they're short but

to play this game -- I can't even be bothered to be convincingly bitchy about it.

The Boys-First Time / Whatcha Gonna do / Turning Grey.



NEWS RECORDS Marketed by RCA Records Ltd NRS 1111

Called "New World's Fair" (UA UA425732), the album — which is about the end of

"Theme" — all recorded in January, 1971, that fills one corner of the album. The only other recorded track on the album is a version of "Walking The Dog" by the old Rufus Thomas.

this country ^{using} ^{series}
Contracted to Barclay-Riviera
in France, the band's discs
were released here through
Major-Minor and RCA — but
Zoo achieved little success and
eventually failed to join the

Lacey would appear to be the writers of the album's ten songs. — **VAUGHAN ROBERTSON**, Keri Keri, New Zealand
 O The seemed a tough one

"Nobody But You", (Brunswick BRBS 5002), a album of material cut shortly before that final gig, has recently been released by Decca.



27

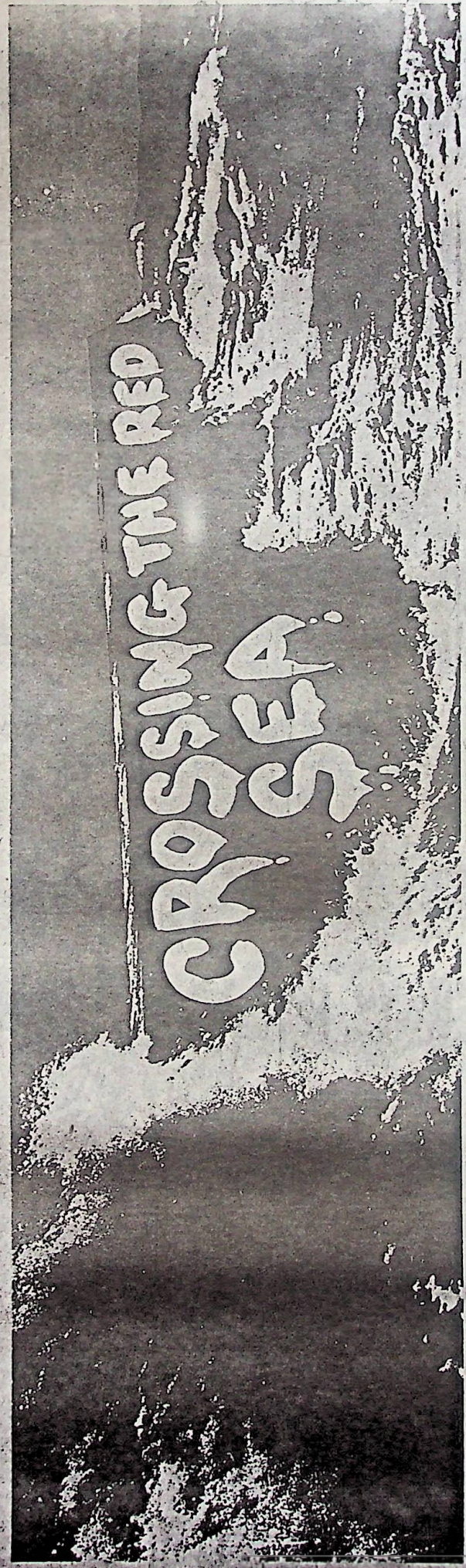
contradictions and gross
pretensions suitable.

I don't regard me as a shames

Maybe that's one of the

Pic ROSS HALFIN

CROSSING THE RED SEA



LONDON CLOSING PRICES

BRITISH FUNDS

Consols 2 1/2%	90 1/2
Consols 4%	91 1/2
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Exchequer 5%	93 1/2
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Fund 6 1/2%	98 1/2
Fund 6 3/4%	99 1/2
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Fund 7 1/2%	101 1/2
Fund 8%	102 1/2
Fund 8 1/2%	103 1/2
Fund 9%	104 1/2
Fund 9 1/2%	105 1/2
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schools and fulltime training be realised, not through the co-operation on the part of ARCU.

Procedures criticised

Ms Stella Lovatt, of Dublin, said that it was common for pupils who clearly had a learning problem, to be described as bright in an assessment.

training was another area of concern at yesterday's meeting. The Minister for Education, Seosamh O'Driscoll, said that resources in this area are not sufficient for a special working party to be set up.

Some hold that jazz was brought about by social pressures that pushed the Creole population, or some of them — with their relatively sophisticated musical acquisitions — into closer association with the later-arrived people with the stronger musical survivals. But the Civil War ended and the derate armies broke up, and band instruments became cheap enough for some to buy them and, as the "jazz band" we should see as such amounted to a brass band (with piano when not marching) we were now have. There have been a brief transitional instruments a



THE JAM, THIS IS THE MODERN WORLD

dispute deadlocked

NO NATIONAL newspaper has been published in London since the dispute over the ownership of the paper was deadlocked. The dispute is between the National Union of Journalists and the National Newspaper Proprietors' Association. The union claims that the proprietors are exploiting the journalists and that the union should have a say in the running of the paper. The proprietors claim that the union is interfering in the business of the paper and that they have the right to run the paper as they see fit. The dispute has been ongoing for some time and has caused a great deal of controversy in the newspaper industry.

of corporal punishment use condemn

and corporal punishment was one be re

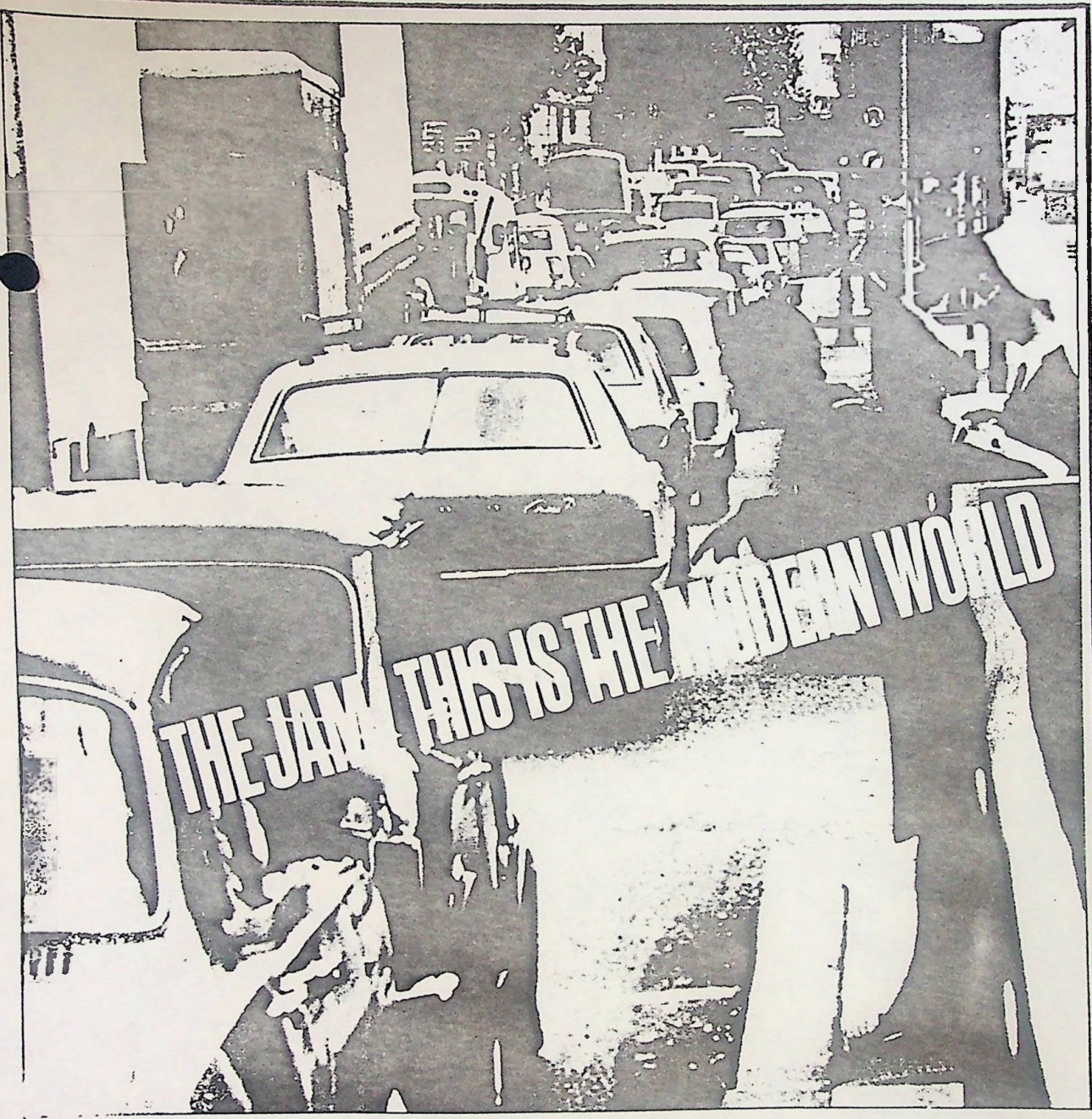
Only a desire to make people get the chaos of our industrial actions and the unbridled election promises can explain the kite own Northwards by Mr O'Kennedy. It is amusing to note that has not been heard from his party often before. This is not by a long chalk the first occasion on which we have heard Flannery talking about the generosity they would show on our behalf for the sake of a united Ireland. In 1971 and 1972 Mr Lynch was forever talking about 'break-war old moulds' and about 'grasping netles'. In the intervening six or seven years, however, no moulds have been broken by his party, nor any netles grasped. Instead, they have been poll-

was made with the economic situation on the Council, as the Secretary of the Department of Economic Planning and Development. The NES was established by the Government in 1973 to discuss the economic situation of the country. The NES has been a source of information and advice to the Government. It has been a valuable body in the planning process. The NES has been a source of information and advice to the Government. It has been a valuable body in the planning process.

he makes no elaborate excuse for the frustrating brevity of his individual engage-



to put it, staying there for more than two years I'm wary of saying that I 'lived' there 'Living' in



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FIRST ALBUM ON RELEASE
OCTOBER 21st

RADIATORS

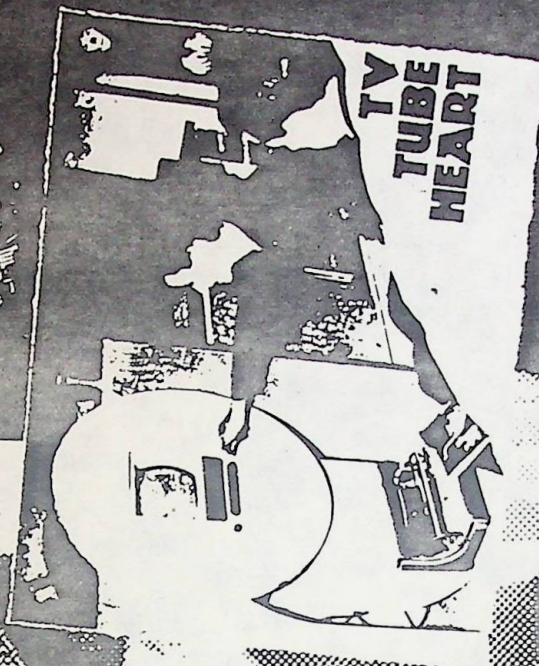
THE RADIATORS
FOR A C E
TV TUBE HEART

Jimmy Crash

Phil Chevron

Peter Holiday

Mark Megaray



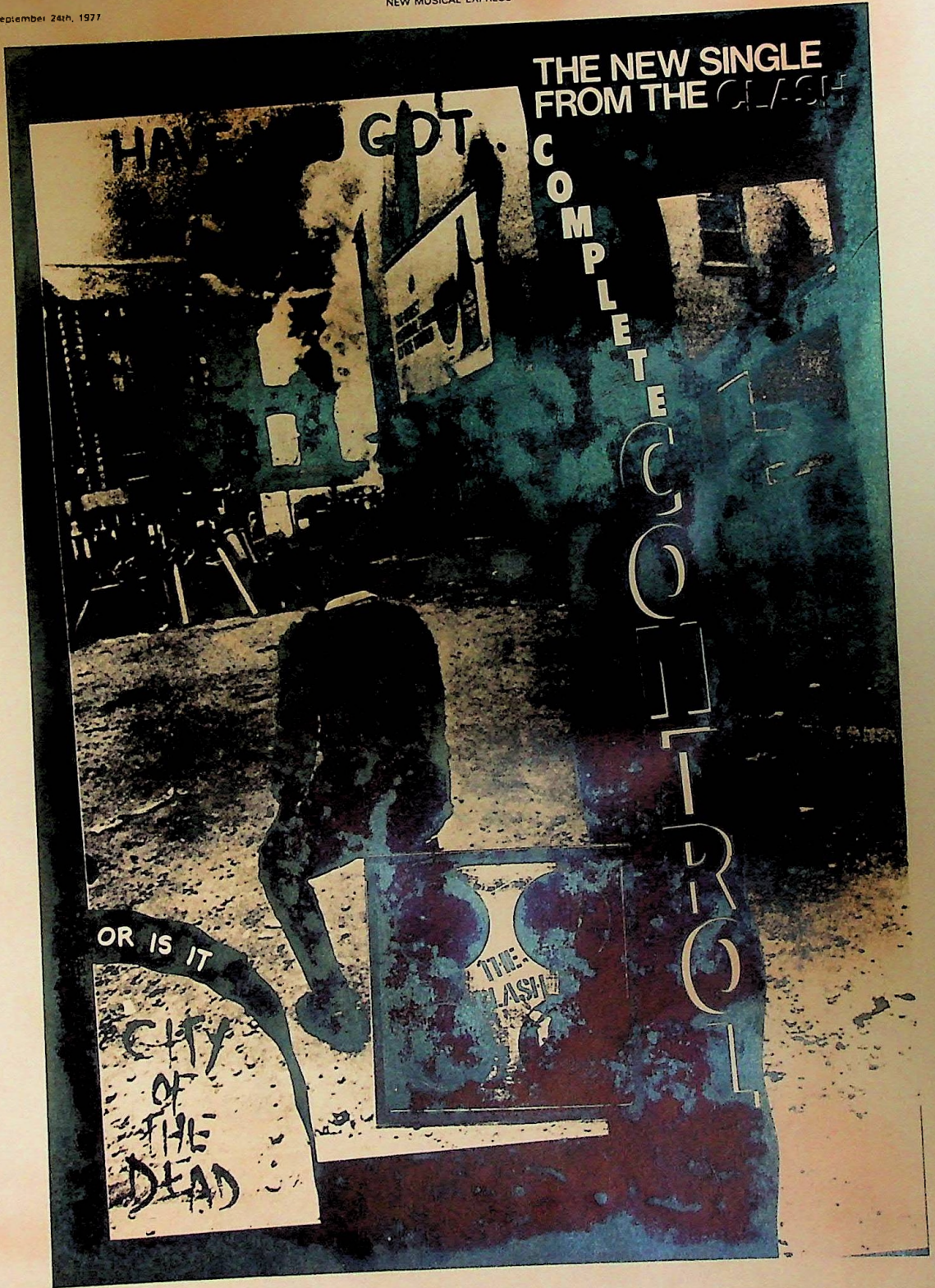
WIK4
Chiswick

3 KENTISH TOWN ROAD, LONDON, N.W.3



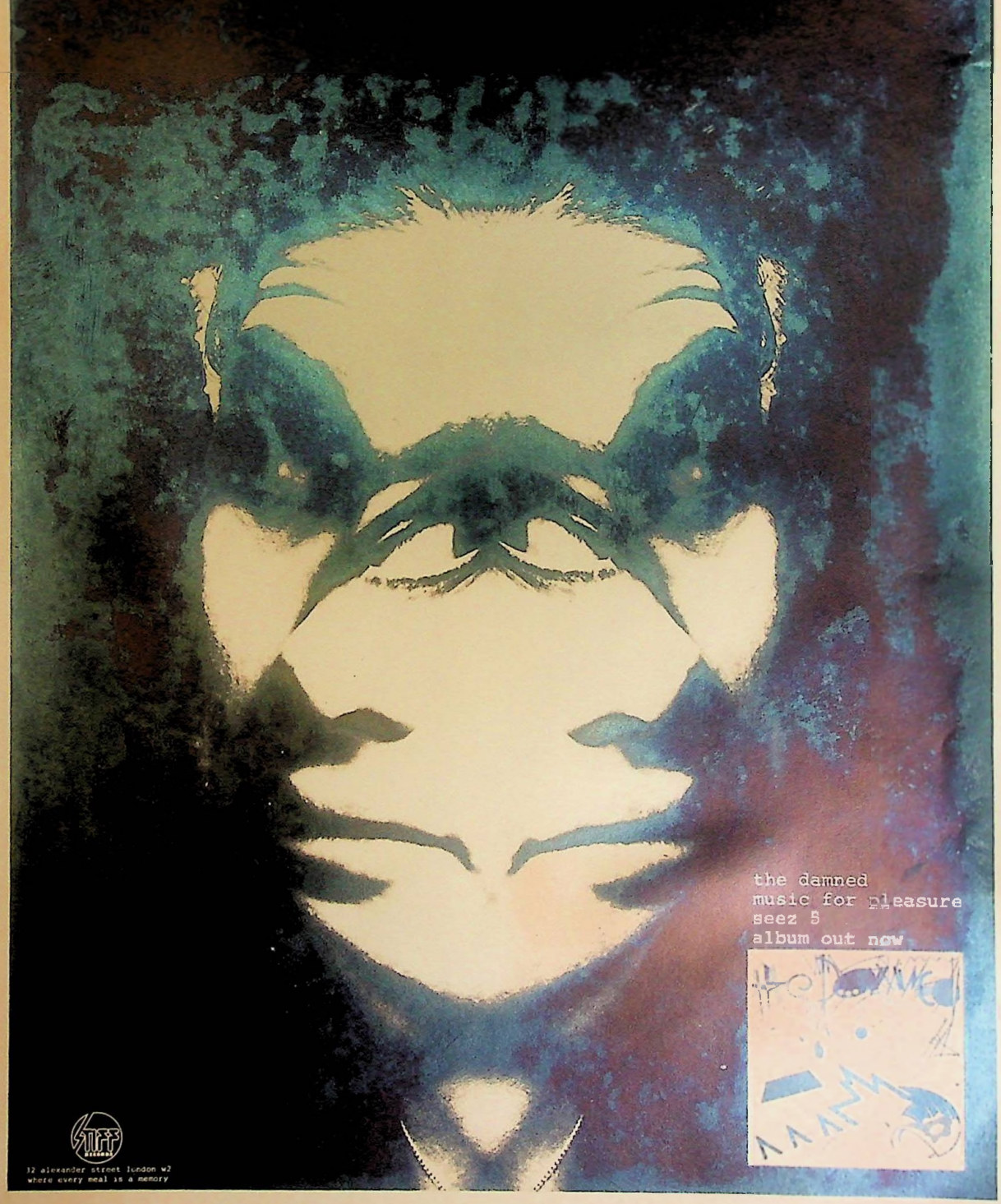
83

September 24th, 1977



84

uneasy listening

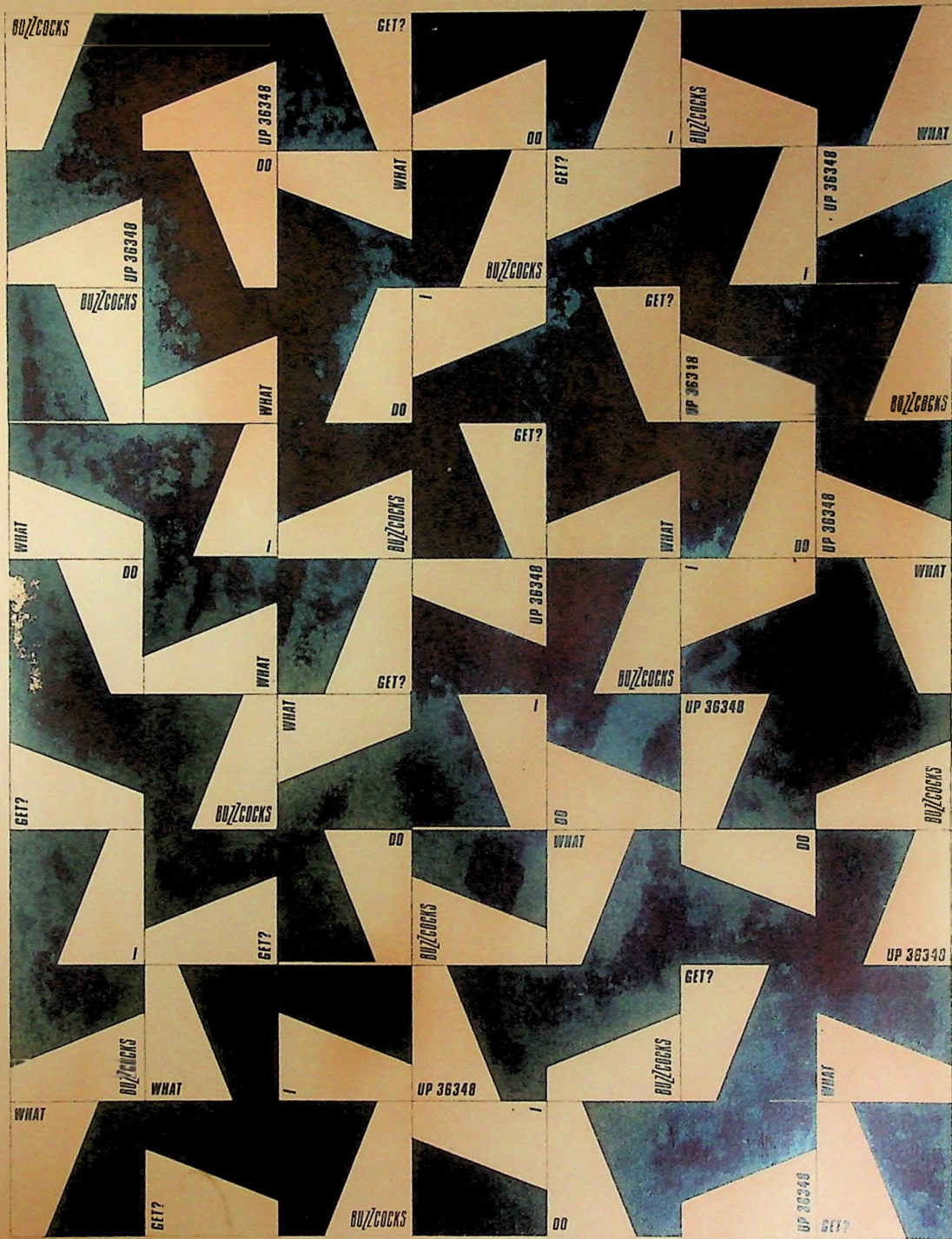


the damned
music for pleasure
seez 5
album out now



12 alexander street london w2
where every meal is a memory

76



BUZZCOCKS - NEW PRODUCT - SINGLE ITEM - UP 36348 - WHAT DO I GET?

The mission is to tell us about it. (Watch this space — Ed).

I like to walk
Where neon talks,

87

about Kilfrush Music, courtesy
of Geoffrey Sentinella (Kilfrush,

THE WEEKEND STARTS HERE!



READY STEADY GO

THE NEW SINGLE FROM

GENERATION X



Chrysalis

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...sawny, it's no show. Musically, it's an unpretentious delight. The harmonica, scarcely re-

when used for doleful, introspective themes. Earnest and determined, Fouts Thielemans shambles onstage, but by the time he

Jazz of this kind is not a sombre affair. It would be nice to have some evidence that the musicians were enjoying

picking up interested... they stand quite a long distance away from ragga's frenzy-music. Jeff Parsons' too fast, too flashy guitar at the

good, slower, "The D Day-Glo, Yours!" women stage-inv CHRIS DI

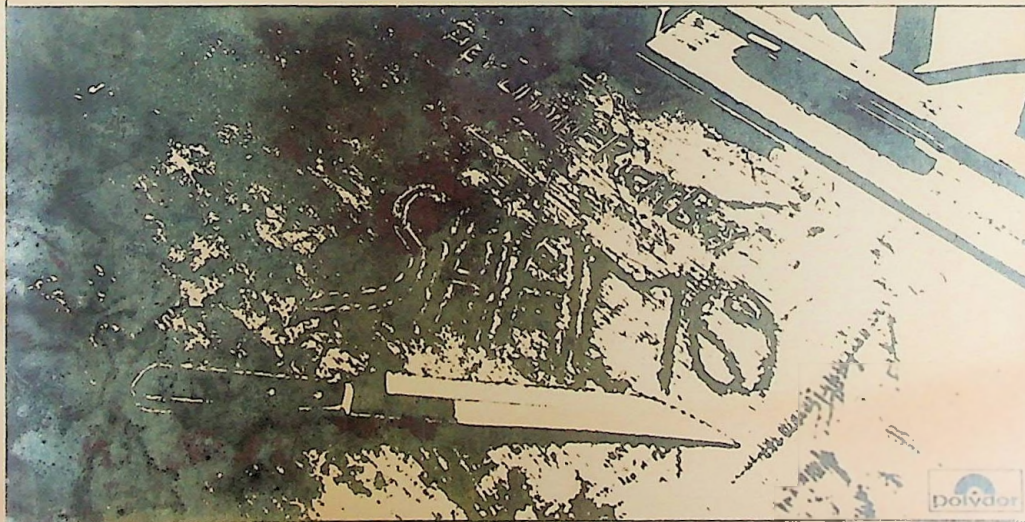
SHAM 69



THE LISTENER KNOWS

'THERE'S GONNA BE A BORSTAL BREAK OUT' & 'HEY LITTLE RICH BOY'

NEW SINGLE FROM SHAM 69



BLACK

THURSDAY

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IGGY POP & JAMES WILLIAMSON KILL CITY I GOT NOTHIN' ADA 4

DEAD!

Story on page 6



RUTH SNYDER'S DEATH PICTURED—This is perhaps the most remarkable exclusive picture in the history of crime photography. It shows the actual scene in the Sing Sing death house as the lethal current surged through Ruth Snyder's body at 11:15 last night. Her helmeted head is stiffened in death, her face masked and an electrode strapped to her bare right leg. The autopsy table on which her body was removed is seen in her hair. Judd Gray, examining a prayer, followed her down the narrow corridor at 11:11. "Father forgive them, for they don't know what they are doing," were Ruth's last words.

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PRESS ADVERTISING - Tours.

1. "Sex Pistols"
2. "The Clash"

BRITAIN'S BURNING 'THE LAST BIG EVENT
BEFORE WE ALL GO TO JAIL'

THE CLASH

THE SAINTS CHERRY VANILLA

4.00-10.30
JULY 17 1977

BIRMINGHAM
RAG MARKET

TOM ROBINSON BAND

SUBWAY SECT
STINKY TOYS
~~RICH KIDS~~
SNATCH
SLITS
SHAG NASTY

COMPERE JOHN 'PUNK' PEELE



ALL THIS AND MORE
AT THE RAG MARKET BIRMINGHAM
NEAR NEW CROSS STATION
TICKETS NOW AVAILABLE FROM
VIRGIN RECORD SHOPS IN BIRMINGHAM,
COVENTRY, LIVERPOOL, LEEDS, MAN-
CHESTER, ALSO RE GRIMSBY, DERBY
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- TELFORD, TERRY'S MUSIC - TAFFORD.
GRADUATE RECORDS - SLEY, SUNDOWN -
WOLVERHAMPTON, W. W. LECHESTER,
THEATRE BOOKINGS - LONDON BY POST
TO ENDAL ASSOCIATES, OUTLAND HOUSE,
BIRMINGHAM.

Another Endale Associates/B. Rhodes Production

CONCLUSION

The style that has emerged is unique to the 70's and is a healthy attempt to step out of the derivative nowhere-land that has been stifling creativity and originality. It has defined life in the not so "Super Seventies" in a more relevant and realistic way than the rethreads of past ideas which have been so prevalent up to now. As yet, the style may come across as crude and basic but it makes no apologies for this, and it is the subtleties that are the important differences that will continue to be developed and experimented with. But the clearest way of illustrating this style is through the actual graphics that have been used. I have tried to put together as comprehensive a collection of illustrations of the variations as was possible. These are the foundations of a style that will continue to develop and will hopefully shunt the redundant trends of nostalgia out of the way.

BIBLIOGRAPHY

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And all Fanzines everywhere...