ACTION
TIME
VISION
Contrary to the red-top myopia of the time, Punk wasn’t a singular spiky, dyed, white or black-haired leather-punk wearing gobbing entity – it was a broad (anti) church encompassing a range of innovative musical and visual styles. Genres and sub-genres developed with appropriate monikers – New Wave being the most obvious, but as far as I remember it, pretty much everything that was ‘new’ and less than three minutes long was, in the beginning at least, lumped together under Punk. I realise that this is contentious, but for simplicity’s sake let’s say that in Spin/3 we take a look at what is for us, a rich and vibrant form of inspiration, and let’s agree to call it The Punk Single.

It is also important to note that back in the day these covers weren’t just seen as exciting, they were potentially explosive. Devoured by hungry eyes as messages from the front line, they were taken very seriously. Graphics set the Punk agenda as much as the music. For those of you who weren’t born when many of the covers featured in Spin/3 were made, the sense of anger, danger and outrage may be dissipated by the knowledge that the UK wasn’t plunged into Anarchy, and that there wasn’t another English Civil War. But if you can set aside your natural scepticism and accept that it was a vital and energetic time to be alive, some of the excitement will surely touch you.

Many renowned Punk singles have, over the course of 30+ years, become torn paper clichés, their power worn away by over familiarity. With this in mind, some of the sleeves we have chosen are deliberately off the beaten track. We have also ignored chronology, choosing covers we like the look of and laying them out in a way we think works on the page. By this approach we hope to encourage you to look at this innovative and challenging work through fresh eyes.

Thanks

A huge thank you goes to Russ Bestley, who not only wrote an acute and insightful essay that gives context and meaning to Spin/3 – a wonderfully generous act – but also gave us access to his magnificent collection allowing us to fill some rather large holes.

Some things are meant to be. Not having the wit to look on Wikipedia, I had given up any hope of talking to Malcolm Garrett (designer of the great Buzzcocks sleeve, amongst many other things) about the possibility of contributing to Spin/3. Imagine my surprise when I bumped into him a couple of days before the publication went to press! Malcolm not only agreed to help, but worked over Easter in order to meet our deadline. Thank you so much – your contribution is the icing on the cake.

As we have, I hope, made clear, this is not by any means THE history of the Punk single. That’s a, perhaps, a job for Russ himself.
Punk, Graphic Design and the Seven-Inch Single

Vivian Stedman

When I first started buying punk records, at around fifteen years of age, graphic design was an unknown phrase to me. In fact, like many punk fans, I had a certain fascination with the record sleeve of the new wave groups causing such a ruckus in the national press; I had no idea what process might have led to these iconic images which seemed to have come from a new age of rebellion and possibility. The ways in which I had been persuaded to part with hard-earned cash for any number of odd vinyl 'out-pourings' by some obscure punk outfit didn’t amuse any questions on me. It wasn’t until much later when I went to Art College that I discovered the ‘cool’ image on a Siouxsie & the Banshees sleeve had been taken from a 1930s photomontage by John Heartfield; and that the label logo by Generation X featured a sleeve echoing the typographic experiments of El Lissitzky, Henry Berliner and the Russian Constructivists; Adam Ant’s 1978 lyric/trIBUTE to ‘Matzkevk, Biu-Biu, Bla Bla, Baschlovsky’ and the ‘Pybus/manifesto’ also remained a mystery to me for many years, and the complex internal and external discourses of punk took some time for me to become familiar with. However, when I began a research project into UK punk graphic design, back in 2011, some interesting facts started to materialise themselves.

Firstly, punk graphic design was not limited to the clichéd街道 art images of the Sex Pistols, The Jam and The Buzzcocks. Additionally, the anti-art and particularly the typographic manifestos of the various isms of early 1970s Pop Art also remained to be explored.

Secondly, it was also more intelligent and innovative than might be assumed, using new and outstanding and marketing strategies to great effect of incorporating unusual materials and in-kind design strategies which caught the mood of the time. Punk graphics, like the music, borrowed elements of protest and agit-prop or ‘street’ politics, and these themes have become contextualised in the stereotypical – or perhaps archetypal – punk approach.

However, punk design also included parody, humour, satire, self-awareness and a particular kind of irony, self-reflection and re-wit.

Three Minutes Heroes

The punk movement between 1974-84 represented a distinctive period in the development of youth culture in Britain. Whilst certain principles paralleled earlier generations and youth movements, they were enframed in an ideology that declared ‘anyone can do it’ and an overtly nihilistic attitude toward the music industry itself. This led to a situation where ‘anyone, did, in fact, ‘do it’, and the resulting deluge of independent, do-it-yourself records, concerts and networks of activity threatened to seriously disrupt the commercial stability of the popular music business, albeit temporarily. The seven inch single sleeve might be taken as the central graphic design focus for this sub-culture. Early UK punk exploited the idea that set itself in opposition to the contemporary fashion in popular music towards newly produced, musically complex arrangements, usually comprising an extended period of playing, twelve inch 33rpm albums. Punk songs tended to be short, fast and aggressive, and the easily repeated coda that “...if it can’t be said it three minutes, it’s not worth saying” was adopted as standard practice. The seven inch 45rpm single, a hallmark of earlier Rock and Roll Pop and Glama Rock styles, appeared to be intrinsically linked to a culture of rebellion and ultimately disposable format for the quick dissemination of musical ideas.

The Picture Sleeve

The seven inch punk single encompassed the return to popularity of the picture sleeve – a concept which was to become increasingly important to the developing subculture. A popular concept for extended play (e.p.) formats and special releases during the 1950s and the early 1960s, the picture sleeve was the central graphic design focus for this sub-culture. Early UK punk exploited the idea that set itself in opposition to the contemporary fashion in popular music towards newly produced, musically complex arrangements, usually comprising an extended period of playing, twelve inch 33rpm albums. Punk songs tended to be short, fast and aggressive, and the easily repeated coda that “...if it can’t be said it three minutes, it’s not worth saying” was adopted as standard practice. The seven inch 45rpm single, a hallmark of earlier Rock and Roll Pop and Glama Rock styles, appeared to be intrinsically linked to a culture of rebellion and ultimately disposable format for the quick dissemination of musical ideas.

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The Design Process

Record sleeves, in the most basic sense, are a form of packaging: they protect a fragile plastic disc, while at the same time offering graphic information to a potential buyer (i.e. a brand image, group and label information). The graphic and musical styles of a number of punk sub-genres were to remain apparent within this genre, and has become something of a visual trope in itself. Indeed, the silkscreen printing process is quite labour-intensive, and large batches demand a great deal of time. This tends to make anything more than a small-scale independent label.

Some weren't even – they were of the moment, instant reactions to the punk and post punk zeitgeist. A number of their production methods, but intrinsically embodies a sense of ‘anyone can do it’. The sleeves included here are eclectic, vibrant, exciting and inventive. Fifty Fantastics, while the debut e.p. by the O Level, includes notes and instructions, and reproduced both on the reverse of the sleeve, together with a photocopied insert. One particularly striking and inventive sleeve was produced by Spizzoil, Cabaret Voltaire, the Desperate Remains, Lunch With The Adicts, & The Epileptics and the silkscreen printed coloured stripes on the Manchester Mekon single front sleeve. The sleeves included here are eclectic, vibrant, exciting and inventive.

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Russ Bestley

Russ Bestley is the Course Director of MA Graphic Design at the London College of Communication (formerly LCP). His PhD research project, entitled Hitsville UK: Punk Rock and Graphic Design in the Faraway Towns, 1976-84, is a detailed analysis of UK punk rock record sleeve design, with a particular emphasis on regional variations and the output of those Second Wave punk groups taking up the punk banner and reinterpreting it in their own way. A range of visual work was produced as part of the PhD, in order to show new perspectives on the development of graphic styles and regional variations in punk identity away from the major metropolitan centres, and beyond the ‘key’ designers of the period who feature in a range of art and design histories. The central objective was to build an alternative historical viewpoint on the graphic identity of UK punk which questions and repositions currently accepted arguments, whilst celebrating the range of lo-tech and innovative approaches to the design of record sleeves, often by self-taught and DIY producers. Large format and interactive screen-based versions of the work were included in an exhibition, Hitsville UK: Punk in the Faraway Towns, which was shown in London, Southampton and Blackpool during the spring and summer of 2007, and form the content of a new, web-based archive site at www.hitsvilleuk.com.

Malcolm Garrett

Malcolm Garrett was born in Northwich, England, in 1956. He studied Typography and Psychology at the University of Reading between 1974 and 1975, then Graphic Design at Manchester Polytechnic from 1975 to 1978. Along with fellow student Peter Saville, Garrett was to become a central figure in the graphic design of record sleeves and youth magazines in the late 1970s and early 1980s. Garrett’s first important professional work was design for the Manchester punk rock group Buzzcocks – the sleeve of their second single, Orgasm Addict, featuring a montage by Linder of a naked woman with an iron replacing her head, became something of a punk design classic. From 1978 to 1994, Garrett was the design director of Assorted iMaGes, an innovative design group whose work included “graphic identity, exhibition design, television graphics, and literature design.” He went on to design further sleeves for Buzzcocks, Magazine, The Yachts, and The Members, before achieving major commercial success with the rise of New Pop in the early 1980s and work for groups such as Duran Duran, Culture Club and Simple Minds.

In the late 80s and early 90s Garrett was increasingly attracted to digital technology and in 1994 he teamed up with Alasdair Scott to form AMX, an interactive media production company. Garrett left AMX when that company merged with Zync to form Arnold Interactive in 2001. He then worked at i-museum in Toronto, Canada at directing interactive cinema, but returned to London in 2005 where he is now Creative Director alongside Tim Pendley at AIG / Applied Information Group. Garrett is a Royal Designer for Industry (RDI), and a Visiting Professor at the University of the Arts in London. He is Creative Director of dynamo london, the online showcase for the digital and interactive media industry in London and has teamed up again with his partner from Assorted Images Kasper de Graaf.

Action Time Vision is a Spin project.


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Spin
Studio 2
33 Stannary Street
London SE11 4AA

www.spin.co.uk
DISORDER: Distortion To Deafness 1981
Design: Danica Gacesa

MARK BEER: Isolations e.p: Finx Jinx/Litany/Other Doubts/Song For A Public Man (Waste WAS001) 1978
Design: Unknown

STIFF LITTLE FINGERS: Gotta Gettaway/Bloody Sunday (Rough Trade RT015) 1979
Design: Janette Beckman

2-3: All Time Low/Where To Now? (Fast Product FAST2) 1978
Design: Bob Last

WIRE: A Question Of Degree/Former Airline (Harvest HAR5187) 1979
Design: Wire
Spin/3 ACTION TIME VISION

SHAM 69: Borstal Breakout/Hey Little Rich Boy
(Polydor 2058966) 1978
Design: Jill Mumford

RUTS: Babylon's Burning/Society
(Virgin VS271) 1979
Design: C.Graves

PATRIK FITZGERALD: Improve Myself/Bingo Crowd/
My New Family
(Polydor 2059135) 1979
Design: Polydor in-house

THE STRAND/POSITIVE SIGNALS: Here Today,
Gone Tomorrow/Changing World/Media Man/Only For A Day
(Yob YOB001) 1980
Design: Unknown

GLAXO BABIES: Christine Keeler/Nova Bossanova
(Heartbeat PULSE5) 1979
Design: Unknown

SKI PATROL: Bright Shiny Things/
Electric Bell Girls
(Clever Metal VIN2) 1982
Design: Unknown

BAUHAUS: Telegram Sam/Crowds
(4AD AD17) 1980
Design: Unknown

SORE THROAT: I Dunno/Complex
(Hubcap SPIN1) 1978
Design: Patrick Hughes

THE CLASH: Capital Radio e.p:
Tony Parsons Interview/Capital Radio/Listen
(CBS CL1) 1977
Design: CBS in-house
SPIN/3 ACTION TIME VISION

AKRYLYKZ: Smart Boy/Spyderman
(Red Rhino RED2) 1980
Design: Simon Tittle

LILIPUT: Eisiger Wind/When The Cat's Away, The Mice Will Play
(Rough Trade RT062) 1981
Design: Fischli/Wittwer

ZONES: Sign Of The Times/Away From It All
(Arista Records ARIST205) 1978
Design: Arista in-house

BUZZCOCKS: Love You More/Noise Annoys
(United Artists UP36433) 1978
Design: Malcolm Garrett/Assorted Images

TELEVISION PERSONALITIES: Where's Bill Grundy Now?
e.p: Part-Time Punks/Where's Bill Grundy/Happy Families/Posing At The Roundhouse
(Kings Road/Rough Trade RT033) 1979
Design: Television Personalities

(Good Vibrations GOT7) 1979
Design: Terri Hooley
KLEENEX: Ain't You/Hedi's Head
(Rough Trade RT009) 1978
Design: Unknown

SKIDS: Wide Open e.p: The Saints Are Coming/
Of One Skin/Night And Day/Contusion
(Virgin VS232) 1978
Design: Cooke Key

SIX MINUTE WAR: Slightly Longer Songs e.p: The Weatherman/Rod of Iron/Kung Fu Killers/Last Drop
(Six Minute War SMW003) 1981
Design: Six Minute War

DELTA 5: Anticipation/You
(Rough Trade RT041) 1980
Design: Unknown

GORILLAS: She's My Gal/Why Wait Till Tomorrow
(Chiswick NS4) 1976
Design: Unknown
LUNCH WITH THE ADICTS
EASY WAY OUT 3:04 THIS WEEK 1:00 SIDE 2 STRAIGHT JACKET 2:08 ORGANISED CONFUSION 1:58 RECORDED AT HILLSIDE SOUND STUDIOS, IPSWICH. THE ADICTS ARE PETE DAVISON. KID DEE. DRUMS, B.V. MEL ELLIS. GTR. TIM HOCKING. BASS MONKEY. VOCALS. TODO ADICTS EVERYWHERE & EVERYONE IN IPSWICH SLEEPS EVE 11TH. HR. C&P 79 ADICTS FOR A DAY WERE... BACKING VOC. JIMMY DAVE. NIGEL. BUDGIE. KARE GEORGE. MICK STORREY & IAN. PIANO. DAVE DINING OUT TUX 1
ELVIS COSTELLO: Less Than Zero/Radio Sweetheart
(Stiff BUY11) 1977
Design: Barney Bubbles

ED BANGER: Kinnel Tommy/Baby Was A Baby (EMI INT570) 1978
Design: EMI in-house

GENERATION X: Your Generation/Day By Day
(Chrysalis CHS2165) 1977
Design: Unknown

ESSENTIAL LOGIC: Aerosol Burns/World Friction
.Cells SELL1) 1978
Design: Unknown

BUZZCOCKS: Orgasm Addict/Whatever Happened To?
(United Artists UP36316) 1977
Design: Malcolm Garrett/Assorted Images

WAYNE COUNTY AND THE ELECTRIC CHAIRS:
Thunder When She Walks/What You Got
(Illegal IL005) 1979
Design: Unknown

NICK LOWE: Cracking Up/Basing Street
(Radar ADA34) 1979
Design: Barney Bubbles

THE NIGHTINGALES: Paraffin Brain/Elvis, The Last Ten Days
(Cherry Red CHERRY38) 1981
Design: Unknown
Spin 3 ACTION TIME VISION

THE LURKERS: I Don't Need To Tell Her/Pills
(Beggars Banquet BEG9) 1978
Design: Mike Stone

THE LURKERS: I Don't Need To Tell Her/Pills
(Pete Stride sleeve)
(Beggars Banquet BEG9) 1978
Design: Mike Stone

ALTERNATIVE TV: Life After Life/Life After Dub
(Deptford Fun City DFC04) 1978
Design: Alternative TV

THE NIGHTINGALES: Idiot Strength/Seconds
(Rough Trade RT075/UGH4) 1981
Design: Joan Dawson

THE LURKERS: I Don't Need To Tell Her/Pills
(Manic Esso sleeve)
(Beggars Banquet BEG9) 1978
Design: Mike Stone

THE LURKERS: I Don't Need To Tell Her/Pills
(Nigel Moore sleeve)
(Beggars Banquet BEG9) 1978
Design: Mike Stone

CABARET VOLTAIRE: Silent Command/
Chance vs. Causality
(Rough Trade RT035) 1979
Design: Unknown

BUZZCOCKS: I Don't Mind/Autonomy
(United Artists UP36386) 1978
Design: Malcolm Garrett/Assorted Images

THE BUSINESS: Harry May/Employer's Blacklist
(Secret SHH123) 1981
Design: Unknown
Spin/3 ACTION TIME VISION

GANG OF FOUR: Damaged Goods/Love Like Anthrax/Armalite Rifle (Fast Product FAST5) 1978
Design: Bob Last

BUZZCOCKS: Spiral Scratch e.p: Breakdown/Time's Up/Boredom/Friends Of Mine (New Hormones ORG-1) 1977
Design: Buzzcocks/Richard Boon

Design: Final Solution

THE NIGHTINGALES: Use Your Loaf/Inside Out/Under The Lash (Cherry Red CHERRY34) 1981
Design: Unknown

YACHTS: A Fool Like You/Dubmarine (Demon D1005) 1981
Design: Malcolm Garrett/Assorted Images

DELTA 5: Mind Your Own Business/Now That You've Gone (Rough Trade RT031) 1979
Design: Unknown

THE VALVES: Robot Love/For Adolfs' Only (Zoom ZUM1) 1977
Design: James Hutcheson

Design: Unknown

DEMON PREACHER: Little Miss Perfect/Perfect Dub (Small Wonder SMALL10) 1978
Design: Final Solution
Spin/3 ACTION TIME VISION
PROTEX: Don’t Ring Me Up/(Just Want) Your Attention/Listening In
(Good Vibrations GOT6) 1978
Design: Terri Hooley

CHELSEA: Freemans/I.D.Parade/How Do You Know
(Step Forward SF18) 1981
Design: Vermillion Sands

GENERATION X: Ready Steady Go/No No No
(Chrysalis CHS2207) 1978
Design: Unknown

THE EDGE: Macho Man/I’m Cold
(Albion ION4) 1978
Design: Unknown

DESPERATE BICYCLES: Occupied Territory/Skill
(Refill RR4) 1978
Design: Desperate Bicycles

THE DRONES: Temptations Of A White Collar Worker
e.p: Lookalikes/Corgi Crap/Hard On Me/You’ll Lose
(O.H.M.S.GOODMIX1) 1977
Design: Unknown

DRONGOS FOR EUROPE: Eternity/British Summertime/Violence
(Inferno HELL6) 1982
Design: Unknown

GANG OF FOUR: At Home He’s A Tourist/It’s Her Factory
(EMI EMI2956) 1979
Design: EMI in-house
No More Heroes

Spin/3 ACTION TIME VISION

THE STRANGLERS: No More Heroes/In The Shadows
(United Artists UP36300) 1977
Design: United Artists in-house

PENETRATION: Firing Squad/Never
(Virgin VS213) 1978
Design: Rocking Russian

O LEVEL: We Love Malcolm/Leave Me Alone/
Everybody's On Revolver/Stairway To Boredom
(Kings Road KR002) 1978
Design: O Level

BUZZCOCKS: What Do I Get?/Oh Shit
(United Artists UP36348) 1978
Design: Malcolm Garrett/Assorted Images

JOHNNY G: The Hippys Graveyard/Miles And Miles
(Beggars Banquet BEG7) 1978
Design: Unknown

THE FALL: Totally Wired/Putta Block
(Rough Trade RT056) 1980
Design: The Fall

TELEVISION PERSONALITIES: I Know Where Syd
Barrett Lives/Arthur The Gardener
(Rough Trade RT063) 1981
Design: Perfumed Garden

TELEVISION PERSONALITIES: Smashing Time/
King And Country
(Rough Trade RT051) 1980
Design: Giles Fortescue

NAZIS AGAINST FASCISM: Sid Did It/Radio Version
(TRUTH1) 1979
Design: Unknown

NEWTOWN NEUROTICS: Kick Out The Tories/
Mindless Violence
(CNT Records CNT004) 1982
Design: Tony Mottram
Spin/3 ACTION TIME VISION
VISITORS: Electric Heat/Moth/One Line
Deep Cuts DEEP1) 1979
Design: Unknown

THE FLYS: Beverley/Don’t Moonlight On Me
EMI EMI2907) 1979
Design: EMI in-house

FAD GADGET: Insecticide/Fireside Favourite
Mute MUTE009) 1980
Design: Unknown

BLANK STUDENTS: We Are Natives/I Want To Be Happy
Dexter Records) 1980
Design: Unknown

DESTROY ALL MONSTERS: Bored/You’re Gonna Die
Cherry Red CHERRY3) 1979
Design: Unknown

SUBURBAN STUDENTS: I Hate School/Young Power
Pogo POGO02) 1978
Design: Unknown

NICK LOWE: Little Hitler/Cruel To Be Kind
Radar ADA12) 1978
Design: Barney Bubbles

JOY DIVISION: Transmission/Novelty
Factory FAC13) 1979
Design: Peter Saville
Spin/3 ACTION TIME VISION
CHELSEA: Rockin’ Horse/Years Away
(Step Forward SF17) 1981
Design: Simon Reeves

MO-DETTES: Paint It Black/Bitta Truth
(Deram Records DET-R-1) 1980
Design: Unknown

WIRE: I Am The Fly/Ex Lion Tamer
(Harvest HAR5151) 1978
Design: Wire

THE MOLESTERS: Disco Love/Commuter Man
(Small Wonder SMALL14) 1978
Design: Steve Walton

BUZZCOCKS: Promises/Lipstick
(United Artists UP36471) 1978
Design: Malcolm Garrett/Assorted Images

THE UNDERTONES: Teenage Kicks/Smarter Than U/True Confessions/Emergency Cases
(Good Vibrations GOT4) 1978
Design: Terri Hooley

WIRE: Outdoor Miner/Practice Makes Perfect
(Harvest HAR5172) 1979
Design: Wire

RICHARD HELL: (I Could Live With You In) Another World/Blank Generation/You Gotta Lose
(Stiff BUY7) 1976
Design: Barney Bubbles
Spin/3
ACTION TIME VISION
CABARET VOLTAIRE: Nag Nag Nag/Is That Me (Finding Someone At The Door Again?) (Rough Trade RT018) 1979
Design: Unknown
THE UNDERTONES: Jimmy Jimmy/Mars Bars (Sire SIR4015) 1979
Design: Sire in-house
THE CLASH: White Man In Hammersmith Palais/The Prisoner (CBS 6383) 1978
Design: CBS in-house
JULIE & GORDON: Gordon's Not A Moron/I'm So Happy To Know You (Pogo POGO03) 1978
Design: Unknown
THE ELECTRIC CHAIRS: So Many Ways/J'Attends Les Marines (Safari SAFE18) 1979
Design: Unknown
BLITZ: Telecommunication/Teletron (Future FS3) 1983
Design: Unknown
WIRE: Mannequin/Feeling Called Love/12XU (Harvest HAR5144) 1977
Design: Wire
THE FLYING LIZARDS: Summertime Blues/All Guitars (Virgin VS230) 1978
Design: The Flying Lizards
THE ONLY ONES: Another Girl, Another Planet/Special View (CBS CBS6228) 1978
Design: Rocking Russian
KILLING JOKE: Requiem/Change (Malicious Damage EGMD1.00) 1980
Design: Mike Coles
THE CLASH: The Call Up/Stop The World
CBS 9339 (1980)
Design: CBS in-house

SPIZZOIL: 6,000 Crazy/Fibre
Rough Trade RTSO1 (1978)
Design: Spizz

THE CLASH: Hitsville UK/Radio One
CBS 9480 (1981)
Design: CBS in-house

THE JAM: News Of The World/Aunties And Uncles/
Innocent Man
Polydor 2058995 (1978)
Design: Bill Smith

THE STRAPS: Just Can’t Take Any More/New Age
Donut DONUT1 (1980)
Design: The Straps

ADVERTISING: Stolen Love/Suspender Fun
EMI EMI2754 (1977)
Design: EMI in-house

DAS SCHNITZ: 4AM/Getting Nowhere/My House
Ellie Jay records EJSP9246 (1979)
Design: Das Schnitz

COCKNEY REJECTS: I’m Forever Blowing Bubbles/
West Side Boys
Zonophone Z4 (1980)
Design: EMI in-house

ORCHESTRAL MANOEUVRES IN THE DARK:
Electricity/Almost
DinDisc DIN2 (1979)
Design: Peter Saville

JOHN ELLIS: Babies In Jars/Photostadt
Rat Race 1-RAT (1980)
Design: J.E.
EXIT 13

PUNISHMENT OF LUXURY

THE DESPERATE BICYCLES

THE SOFT BOYS

RUDI

THE FITS

ORCHESTRAL MANOEUVRES IN THE DARK

CASH PUSSIES
THE ALLIES: Plush Living/Computer (Harp Records HSP1025) 1979
Design: Unknown

THE SOFT BOYS: Give It To The Soft Boys e.p: Wading Through A Ventilator/The Face Of Death/Hear My Brane (Raw RAW5) 1977
Design: David Jeffery

COMSAT ANGELS: Red Planet/I Get Excited/Specimen No.2 (Junta Records JUNTA1) 1979
Design: Unknown

PINK MILITARY STAND ALONE: Buddha Waking Disney Sleeping e.p: Degenerated Man/Sanjo Kantara/Clown Town/Heaven/Hell (Last Trumpet LT001) 1979
Design: John Elco

THE ADVERTS: My Place/New Church (RCA PB5160) 1979
Design: Unknown

XTC: This Is Pop?/Heatwave (Virgin VS209) 1978
Design: Virgin in-house

PRAG VEC: Wolf/Cigarettes/Existential/Bits (Spec Records SP001) 1978
Design: Prag Vec

DRONGOS FOR EUROPE: Death’s A Career/Split Breed/Russian Delight (Inferno HELL3) 1982
Design: Unknown

THE SHAPES: Wot’s For Lunch Mum e.p: Wot’s For Lunch Mum (Not B***s Again!)/College Girls/(I Saw) Batman (In The Launderette)/Chatterboks (Sofa SEAT1) 1979
Design: The Shapes
STIFF LITTLE FINGERS: Alternative Ulster/78rpm (Rough Trade RT004) 1978
Design: Milton Haworth

THE MEKONS: Where Were You?/I'll Have To Dance Then (On My Own) (Fast Product FAST7) 1978
Design: Bob Last

THE DAMNED: Neat Neat Neat/Stab Your Back/Singalonga Scabies (Stiff BUY10) 1977
Design: Barney Bubbles

PUBLIC IMAGE LIMITED: Public Image/The Cowboy Song (Virgin VS228) 1978
Design: Virgin in-house

MAGAZINE: Touch And Go/Goldfinger (Virgin VS207) 1978
Design: Malcolm Garrett/Assorted Images

THE MEMBERS: Romance/The Ballad Of John And Martin (Virgin VS333) 1980
Design: Malcolm Garrett/Assorted Images

GENERATION X: King Rocker/Gimme Some Truth (Chrysalis CHS2261) 1979
Design: Chrysalis in-house

Design: Barney Bubbles

ELVIS COSTELLO: Watching The Detectives/Blame It On Cain/Mystery Dance (Stiff BUY20) 1977
Design: Barney Bubbles

THE MEMBERS: Solitary Confinement/Rat Up A Drainpipe (Stiff OFF3) 1978
Design: Unknown
8.7.78. Auntie Shirley’s Party. Kelvin and Jenny looking COOL and the other JERKS had been CRUISIN’ (again).

Spin/3 ACTION TIME VISION

THE JERKS: Cool/Cruisin’ (Again) (Lightning GIL549) 1978
Design: Unknown

THE WALL: Exchange/Kiss The Mirror (Small Wonder SMALL21) 1979
Design: Unknown

THE WASPS: Teenage Treats/She Made Magic (4 Play Records FOUR001) 1977
Design: Unknown

THE VIBRATORS: Judy Says (Knock You In The Head)/Pure Mania (Epic EPC6393) 1978
Design: Unknown

Design: The Door And The Window