

Insert 1 - Fanzines and Self-publishing in the 1970s (1500) (8 Images)

Russ Bestley and Tony Credland

The mid-70s punk explosion in the US, UK, Australia and Europe led to something of a resurgence in self-published magazines, through the boom in punk fanzines that sought to document the emerging scene from the inside.¹ Though many of these publications were to fall by the wayside shortly after they first burst into life,² a small number were to go on to wider circulation, in some cases making the transition from the subcultural underground to more mainstream acceptance. The punk subculture initiated a design aesthetic that drew upon agitprop artistic traditions and tapped into an audience that was sympathetic to independent and DIY material. Punk fanzine producers tended to be individuals with something to say and a desire for an alternative to both mainstream media and debunked rock music traditions. When Mark Perry first produced the seminal *Sniffin' Glue* fanzine in July 1976, his intention was to give coverage to what he saw as an exciting emerging new music scene that was not being written about in the music press at the time (Perry 2000). Perry helped to establish one of the key principles of the UK punk subculture – the notion that ‘anyone can do it’ (Dale 2012, Bestley 2016), encouraging others to follow his lead and produce their own fanzines: “*All you kids out there who read ‘SG’, don’t be satisfied with what we write. Go out and start your own fanzines or send reviews to the established papers. Let’s really get on their nerves, flood the market with punk-writing!*”³

Of course, independent and “do-it-yourself” publications were not a new phenomenon in the mid-1970s. Samizdat traditions had enabled the publishing of radical political material throughout the Twentieth Century, with the 1960s counterculture embracing the opportunity for social, cultural and political commentary through underground magazines such as *Oz*, and *International Times*. *Oz* originated in Sydney, Australia in 1963 and lasted until 1969, with a London edition running parallel from 1967 through to 1973. *International Times (IT)*, meanwhile, launched in London in October 1966 with a gig at the Roundhouse, and ran through to 1974 before closing its doors. These publications were genuinely international: *IT* and *Oz* mixed radical politics with news,

¹ Punk fanzines, in seeking to express the ‘real’ voice of punk, criticised mainstream music journalism in the *New Musical Express* (NME), *Sounds* and *Melody Maker* for being pretentious, simplistic and elitist.

² Notable early examples of punk fanzines include *Panache*, *Ripped and Torn*, *Bondage*, *London’s Burning*, *Sideburns*, *48 Thrills*, *Chainsaw* and *Strangled*.

³ Mark P, *Sniffin’ Glue* no.5, November 1976.

cartoons and features on literature, drugs and sex, covering the spread of alternative culture across the globe, from the May 1968 protests in Paris to the Black Panthers in the US and the anti-Vietnam war movement.⁴ An underground network of radical print shops and community arts workshops in the US and across Europe also enabled short runs of countercultural magazines, pamphlets and posters (Baines 2016). Despite the ‘Year Zero’ rhetoric of the early UK punk scene in 1976-77, the more astute fanzine editors were to soon recognise the value and potential of an already established support network for production, manufacture and distribution, leading to increased levels of cooperation between the new generation of punk fanzine producers and their more experienced forebears.⁵

In the Netherlands, *Hitweek* was launched in Amsterdam in 1965, soon spreading to other major cities across the country and evolving into a weekly magazine. In many ways it was the Dutch equivalent to *IT*, and was also aimed at the hippie market, though *Hitweek* included more colour and psychedelic artwork.⁶ Meanwhile, the more overtly radical *De Witte Krant* magazine (also known as *De Papieren Tijger*) ran from 1967 to 1968, inspired by the Dutch Provos anarchist group, whose own regular newsletter, *Provo*, promoted “*anarchy as the inspirational source of resistance.*”⁷ The Provos also inspired another Dutch counter-cultural publication, *Real Free Press*, published by Martin Bremmer and R. Olaf Stoop from 1968 to 1974. Like *Oz* and *IT*, *Real Free Press* featured a range of international content, including comic strips by Robert Crumb, Situationist texts, marijuana-based recipes and instructions for manufacturing Molotov cocktails. It was also affiliated to the US-based Underground Press Syndicate, publishers of the *East Village Other*, *Los Angeles Free Press*, *Fifth Estate*, along with a network of other countercultural groups across Europe. The widespread squat scene across the Netherlands also resulted in a proliferation of underground newspapers and magazines such as *Bluf* and *Kraakkrant*, again highlighting the range of socio-cultural commentary and content within the countercultural press.⁸ There was even a link to the graphic design industry: in August 1968, a special issue of local underground newspaper *De*

⁴ Publisher Bloom Publications also saw the potential in the comic book format and launched its own dedicated comic book, *Nasty Tales*, in 1971.

⁵ The same was true of the burgeoning independent record labels, many of which quickly learnt the value of established networks and support structures. See Bestley 2016.

⁶ In April 1969, *Hitweek* was renamed and continued as biweekly *Aloha* magazine until its eventual closure in April 1974.

⁷ *Provo* magazine #12, September 1966.

⁸ During the period 1971-1990, there were at least 33 different *kraakkranten*, or squat papers, in eight different cities in the Netherlands.

Andere Krant was published in response to the 3rd Icoграда Congress, 19-24th August 1968 in Eindhoven – a gathering of graphic design industry professionals organised by the International Council of Graphic Design Associations. The simple, stapled booklet criticised the cost of participation in the congress and listed other design-related events and manifestos under a general banner of “*awakening and becoming aware.*”

As the late hippie counterculture began to decline and what was to become known as ‘punk’ bubbled under in the US, UK, France and Australia, a trio of music fans in New York: John Holmstrom, Ged Dunn and Legs McNeil, launched the cult magazine *Punk* in January 1976. Featuring cartoons, interviews, music reviews and features on the developing punk subculture, *Punk* published fifteen issues between 1976 and 1979 and was a major influence on would-be fanzine writers internationally. In the UK, the first run of *Sniffin’ Glue* fanzine (around 50 copies) was photocopied by Mark Perry’s girlfriend, Louise, in the office where she worked, with Ted Carroll’s *Rock On* record shop in Portobello advancing the money to pay for subsequent print runs: by issue six, circulation of *Sniffin’ Glue* had gone into the thousands.⁹ The international reach and impact of these publications was varied. Certainly *IT* and *Oz* were distributed widely in the early 1970s, as were some of the well-known and longer-lasting punk fanzines such as *Sniffin’ Glue* (1976-77), *Ripped & Torn* (1977-79) and *Kill Your Pet Puppy* (1979-1983). Other fanzines arising from the punk scene morphed and changed with the times, eventually becoming more established publications: *Jamming!* (1977-86), *Panache* (1977-1992) and *Vague* (1979-2012) moved from poor quality, rough and ready black and white fanzines to relatively sophisticated colour magazines. Joly MacFie’s *Better Badges* enterprise was to take a lead in supporting many of these emerging punk independent publishers, printing fanzines on behalf of clients from late 1978 onwards: initially a manufacturer of pin badges, the business was run from the former premises of the *International Times*, for whom MacFie had served as music editor. A Dutch equivalent of these early fanzines was *Die Koekrand* (1977-1984), which covered the punk scene and music in Amsterdam, with one notable difference in that it also featured literary work.¹⁰ The more overtly anarchist punk scene in Rotterdam, meanwhile, was served by *Raket* (1979-1983), which started as a news bulletin for Rotterdam New Wave groups, edited by Kunst Kollektief Dubio, based around local anarcho-punk group

⁹ Even in late 1977, *Sniffin’ Glue* retained much of the raw simplicity of its original do-it-yourself aesthetic, despite carrying advertisements for major label punk releases and moving to commercial print and distribution providers: the final issue, number 12, September 1977, ran to 20,000 copies. Perry, Mark. 2000. *Sniffin’ Glue: The Essential Punk Accessory*. London: Sanctuary. P.30.

¹⁰ Sometimes published under a different name such as *Koekrandt*, *Coekrandt*, *Koekkrant*, *Koekrand*, and *Coekrant*.

De Rondos. Initially a simple one-sheet newsletter mimeographed in black on grey paper, *Raket* soon developed into a fully-fledged periodical for Rotterdam punk, and punk in the Netherlands more widely, adding colour through screen-printing and stencils.

This perhaps illustrates one of the key points of difference between hippie-era countercultural publications and the majority of UK punk fanzines, as well as distinctions between the Dutch and British underground press: most early UK fanzines focussed solely on punk music, with little if any wider commentary on other aspects of social or cultural production, and an sense of anti-intellectualism associated with the new subculture tended to see fanzine writers steer clear of literature, film, poetry or the arts. However, earlier countercultural magazines such as *IT* and *Oz* – and, subsequently, many of the new Dutch publications – did include features on politics, literature, film, art, poetry and lifestyle issues. As UK punk fanzines became more established in the late 1970s and early 1980s, there was at least something of a convergence of interests, particularly around political themes.¹¹ The most significant Dutch magazine of this type in the early 1980s was probably *Vinyl*, published monthly between 1981 and 1988. Starting out as a “new Dutch magazine that focuses on contemporary and experimental music”, Richard Foster notes that *Vinyl* was initially conceived “...as the champion of a new musical development that had taken shape over the previous three years in the Netherlands; ‘Ultra’, standing for ultramodernen (‘ultra moderns’).”¹² *Vinyl* later developed into a lifestyle magazine featuring music, fashion, art, literature and film, paralleling UK magazines such as *i-D* and *The Face*.

‘Street style’ magazines were evolving, becoming more mainstream by the early 1980s. Precursors included *Interview* and *Wet* magazines in the US. *Interview* was founded in 1969 by Pop artist Andy Warhol and British journalist John Wilcock, and featured interviews between celebrities, artists and musicians, developing into a more mainstream publication as the 1970s went on. *Wet* took an equally leftfield approach, first appearing in May 1976 and featuring fashion and music – especially British punk

¹¹ This was set to change as UK punk evolved and began to embrace a broader range of social and political concerns: some of the more successful ‘zines such as *Kill Your Pet Puppy*, *Vague*, *Toxic Grafity*, *Fack* and *Acts of Defiance* featured essays on punk as an alternative life-choice and writing on revolutionary movements alongside their coverage of punk and post-punk bands (Binns & Bestley 2017).

¹² *Ultramodernen* was a term used to describe a range of new Dutch bands including Minny Pops, Plus Instruments, Interior/Soviet Sex, Mekanik Kommando, the Young Lions and Tox Modell. See Foster 2017.

and new wave – alongside radical approaches to graphic design and layout.¹³ The magazine's avant-garde phase lasted until late 1978, with each bimonthly issue containing at least some material concerning 'gourmet bathing'. Starting out as a fanzine publication dedicated to fashion, music and youth culture, *i-D* magazine was launched in the UK by former *Vogue* art director Terry Jones in 1980. *i-D* took a radical approach to layout and typography, embracing lo-tech tools and launching the careers of fashion photographers including Wolfgang Tillmans and Nick Knight. *The Face* magazine covered similar ground in the early 1980s: edited by Nick Logan, formerly of the *New Musical Express* and *Smash Hits*, *The Face* took a similarly radical design and editorial approach to *i-D*, running features on fashion and street style and employing Neville Brody as typographer and art director. Brody, along with other graphic designers including Malcolm Garrett, Peter Saville, Alex McDowell (Rocking Russian) and Rob O'Connor (Stylorouge), helped to establish a new era of British graphic design that merged youth culture, music, fashion, branding and magazine design, informing what would come to be known retrospectively as postmodernism in graphic design.

Like the New Wave and Post-Punk music that inspired these designers and gave them a space in which to develop their styles, this new aesthetic was genuinely international, drawing on European modernism and an embrace of new technologies, though the relationship between modernism and graphic design in the UK was rather different to US or European experience, as Rick Poynor notes: "...modernism had never been the dominant force in British graphic design that it was in Europe, or that it was, in a more corporate sense, in the United States. Much more than in the US, Britain's new wave was identified with youth culture and popular music and these designers tended to position themselves outside of design's professional mainstream, a quest for identity that could be read as a postmodern gesture in itself."¹⁴ Punk and Post-Punk graphic design often employed appropriation, opposition, pastiche and parody, closely reflecting some of the same key themes of the postmodernist 'project' among designers in the USA and Europe, including Wolfgang Weingart, Dan Friedman and April Greiman (Poynor 2003), and as the 1970s progressed into the 1980s, the new subcultural producers and contemporary graphic design world would become more closely intertwined.

¹³ US graphic designer April Greiman, a notable influence on what would come to be termed New Wave and Postmodern design practice, worked at *Wet* magazine in the mid-1970s.

¹⁴ Poynor 2003: 32.

Bibliography

- Baines, Jessica. 2016. *Democratising Print? The Field and Practices of Radical and Community Printshops in Britain 1968-98*. PhD Thesis, London School of Economics and Political Science.
- Bestley, Russ & Ogg, Alex. 2012. *The Art of Punk*. London: Omnibus.
- Bestley, Russ. 2016. 'Design it Yourself? Punk's Division of Labour', *Cadernos de Arte e Antropologia*, 5:1, pp.5-21.
- Binns, Rebecca & Bestley, Russ. 2017. *The Evolution of an Anarcho-Punk Narrative (1978-84)*, in The Subcultures Network (eds.). 2017. *Adventures in Reality: Why (Punk) Fanzines Matter*. Manchester: Manchester University Press.
- Dale, Pete. 2012. *Anyone Can Do it: Empowerment, Tradition and the Punk Underground*. London: Routledge.
- Foster, Richard. 2017. 'Moderne Muziek: Vinyl Magazine and the Dutch Post-Punk Movement', *Punk & Post-Punk*, 6:1, pp.xx-xx.
- Perry, Mark. 2000. *Sniffin' Glue: The Essential Punk Accessory*. London: Sanctuary.
- Poynor, Rick. 2003. *No More Rules: Graphic Design and Postmodernism*. London: Laurence King.

List of Illustrations

01. *De Andere Krant*

(A4) b/w stapled

Special Issue: On the occasion of the 3rd Icoграда Congress 19-24th August 1968 in Eindhoven, Netherlands

02. *iD* magazine

Issue 2 - 1980

Editor: Terry Jones / Alex McDowell / Perry Haines

Published by TJ. Informant Design Ltd

03. *iD* magazine

Issue 10, 1982

Publisher/editor : Terry Jones

Art: Moira Bouge / Caryn Kranklin / Robin Derreck

04. *Interview* magazine

Vol 7, No. 3, 1977

Publisher: Andy Warhol

Editor: Robert Hayes

Design: Marc Balet

05. *IT – The International Times*

Issue 26, 16th-29th February 1968

Editor: Bill Levy

06. *IT – The International Times*

Issue 32 - 31st May-13th June 1968

Coordination: John Hopkins

Design: Graham Keen / Paul Lawson

07. *Jamming!* fanzine

Issue 9, November 1979

Credits: (An)t(h)ony Fletcher

Layout/Photos: Jeff Carrigan

08/09. *Kill Your Pet Puppy* fanzine

Issue 1, December 1979 (cover says Jan 1980)

Front cover (08) and Inner Spread (09)

Puppy Collective: Val / Phillipe / Brett / Tony / Jeremy

10. *Sniffin' Glue* fanzine

Issue 3.5, 28th September 1976

Editor: Mark P

11. *The Face* magazine

Issue 1, May 1980

Editor: Nick Logan

Design: Feet First Graphics / Steve Bush Inc

Published by Wagadon Ltd

12. *Vague* magazine

Issue 12, 1982: *Psychic Terrorism Annual*

Editor: Tom Vague

(Vague Publishing)

13. *Vague* magazine

Issue 16/17, 1982: *Tales from the Blank Generation*

Editor: Tom Vague

(Vague Publishing)

14. *Vinyl* magazine

Issue 7, October 1981

Editors: Harold Schellinx, Stephen Emmer, Arjen Schrama, Marc Honingh, André Bach

Courtesy of Oscar Smit

15. *Wet* magazine

Issue 14, September/October 1978

Publisher: Leonard Koren, Imperfect Publishing (Venice, CA)

Cover: Photography by Herb Ritts; logo by Jim Deesing; design by WET Drones (Leonard Koren)

DE ANDERE KRANT

80 sent
outside the
Netherlands
f 1,40



ON THE OCCASION OF
THE THIRD ICOGRADA
CONGRESS 19th-24th
AUGUST 1968 IN
EINDHOVEN NETHERLANDS

01. *De Andere Krant*

(A4) b/w stapled

Special Issue: On the occasion of the 3rd Icograda Congress 19-24th August 1968 in
Eindhoven, Netherlands



02. *iD* magazine

Issue 2 - 1980

Editor: Terry Jones / Alex McDowell / Perry Haines

Published by TJ. Informant Design Ltd



03. *iD* magazine

Issue 10, 1982

Publisher/editor: Terry Jones

Art: Moira Bouge / Caryn Kranklin / Robin Derreck



04. *Interview* magazine
Vol 7, No. 3, 1977
Publisher: Andy Warhol
Editor: Robert Hayes
Design: Marc Balet

it The International Times



No. 26 LONDON 1/6 ENGLAND FEB 16-29, 1968



IN OUR SPECTACULAR SOCIETY WHERE ALL YOU CAN SEE IS THINGS AND THEIR PRICE...

CHOICE NOTHING THEY WON'T DO TO RAISE THE STANDARDS OF BOREDOM

WANT A CIGARETTE - I'VE NICKED THREE. WHAT DO YOU GET?

Please come again

PHILOSOPHY IS THE EVIDENCE AND A PART OF US

THE ONLY FREE CHOICE IS THE REFUSAL TO PAY

IDEOLOGY TRIES TO INTEGRATE EVEN THE MOST RADICAL ACTS

HOW RIGHT YOU ARE TO STEAL BOOKS! CULTURE IS EVERYBODY'S BIRTHRIGHT

CULTURE? UGH! THE IDEAL COMMODITY - THE ONE WHICH HELPS SELL ALL THE OTHERS! NO WONDER YOU WANT US ALL TO GO FOR IT!

HOW INTERESTING! DO COME AND TALK ABOUT IT NEXT SUNDAY AT THE ROUNDHOUSE

LOOK OUT, IT'S THE FUZZ!

A PSYCHIATRIST. MORE LIKE!

BUT TOTAL REPRESSION CREATES A LANGUAGE OF TOTAL DISSENT

WHAT ABOUT A REVOLUTION?

HEW! THAT'S THE ACT OF REVOLUTION!

NO, THERE'S ONLY A COLORED ONE AND HE'S JUST ANOTHER BUDDOY SEATTLE. CROWN LEFTS DO BANG TO MY PLACE.

BETTER THAT THE WHOLE WORLD SHOULD BE DESTROYED AND PERISH UTTERLY THAN THAT A FREE MAN SHOULD REFRAIN FROM ONE ACT TO WHICH HIS NATURE MOVES HIM' (K. MARX)

WILL I SUPPORT HIS BACK TO THE GROUND?

LEAVE UNDER YOUR BREATH

BACK TO ALL THE COMES - BACK TO THE F - AND FAMILY

BURN BABY BURN!

NIHILISTS! ONE MORE EFFORT IF YOU WANT TO BE REVOLUTIONARIES!

WHATEVER THE EYE SEES AND COVETS, LET THE HAND GRASP IT!

REMEMBER REMEMBER THE FIFTH OF NOVEMBER!

LET'S GET THEM!

WORKERS CONTROL!

Our dress size is a framed object. We found it bypassed for the bathing suit because our editors. It bears no relation to publishers' format. One of our members used the word "BAR" in its particular setting occupies an American hand. THE STOP IT COMMITTEE THE CROWDING SO. MACHINE CUV CASES

(©) by everyone (reprinted) or some LORE ABANDONED NOTE MANAGER? In any case we uphold the paper's instinctive as opposed to merely decorative function. Artificial colouring added by publisher. One word partly altered by printer. Shared THE EDITOR

05. IT - The International Times
 Issue 26, 16th-29th February 1968
 Editor: Bill Levy



06. IT - The International Times

Issue 32 - 31st May-13th June 1968

Coordination: John Hopkins

Design: Graham Keen / Paul Lawson

25p **J A M M M T N G** no. 9

BACK TO OUR OLD SELL-OUT WAYS WITH 40 PAGES OF.....



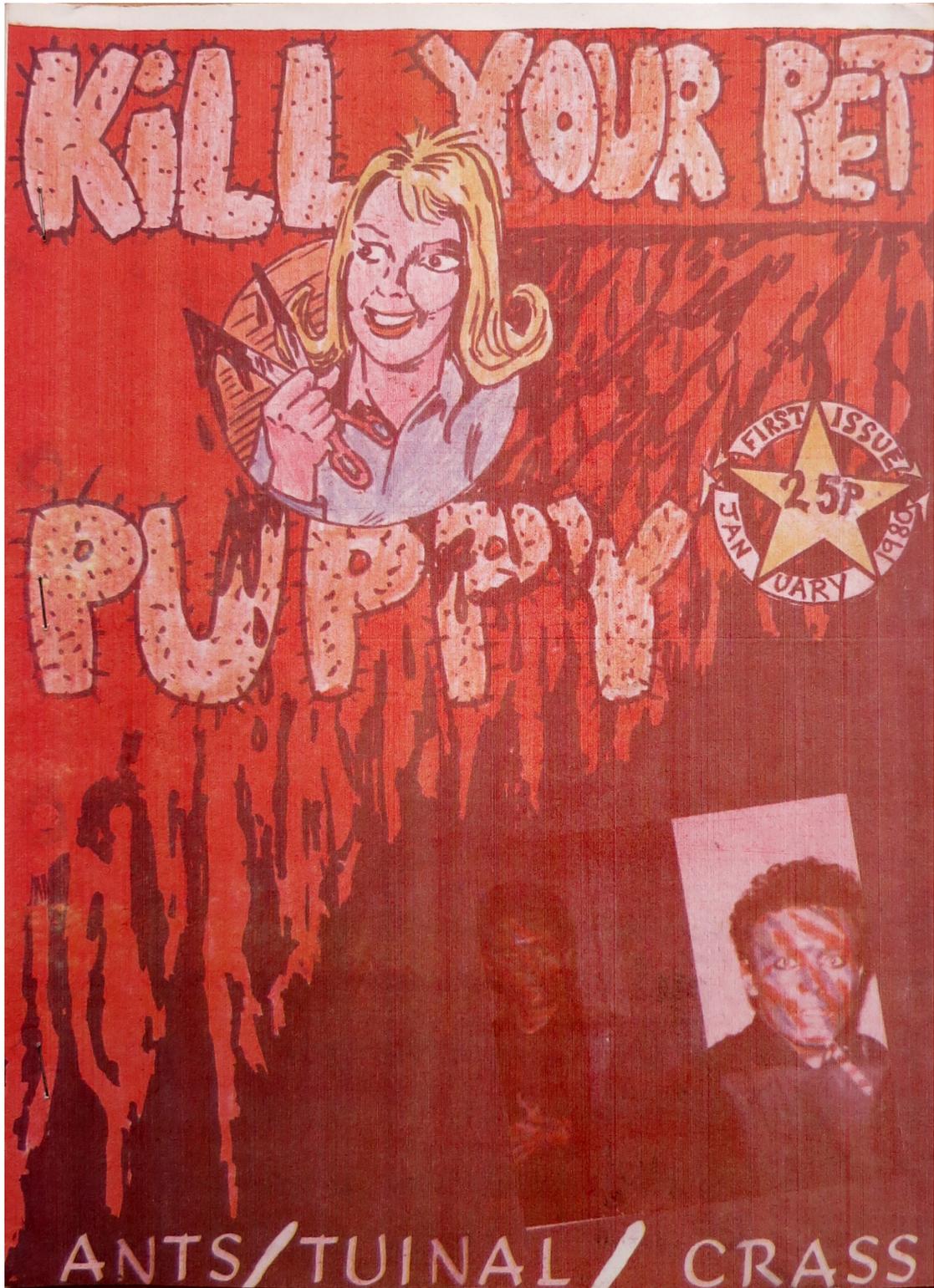
& ACK-ACK
Plus Stuff On **The Radio Tribalism Poems**
Reviews of **Speedball Essential Logic Clash**
PIL Cabaret Voltaire SLF
Local Scenes. **Sheffield New Jersey**

07. Jamming! fanzine

Issue 9, November 1979

Credits: (An)t(h)ony Fletcher

Layout/Photos: Jeff Carrigan



08. *Kill Your Pet Puppy* fanzine

Issue 1, December 1979 (cover says Jan 1980)

Front cover

Puppy Collective: Val / Phillipe / Brett / Tony / Jeremy

page 2 KXRP

LET THEM PUT THE LITTLE MEN - I have been from the magazine of various because Tony D. has been... (text continues)

The reason I put this fanzine out was because I was so disgusted at the quality of your fanzine that one of this issue's first...

...the further the letters of Tony D. (or what it like being a...)

Some of you may be wondering why Ripped & Torn suddenly stopped and what happened to me (Why did I desert you?)... This is an explanation of sorts...

The usual cover and the audience go to collect their coats and go home. They say, there are no coats, there are no homes... I realized the full meaning of that I was bored with everything, except in a Rut etc etc... I don't go home and pretend things were all right and okay, instead I moved into a new spot, in Coventry, got arrested, got arrested trying to open another spot (£700 fines in total between the three of us caught...)

another one section 40

What all that was was in an attempt to do a final edition of Ripped & Torn. But the files which contained all the material I'd collected got a letter **BASTARDS!!!** Gone was all the recent material for the magazine, a black plus an incredible four page article in International Anarchy, it's in my reader plus the chart notes. And I had 80 foot high bills stolen, even worse, I turned 21 in April. **DON'T LET 'EM GRIND YA DOWN.** I said everything I had that was left and I was off to Paris (eventually I was back in June 1979).

KILL YOUR PET PUPPY #15
DECEMBER 1979
c/o Rough Trade, 202, Kensington Park Road, London W11, ENGLAND

In so cute and lovable little dogs respect in the first is a lot of instruments designed to teach you to be dependent on their actions. Evaluating you for a lifetime of obedience from outside agent that demands you to be your independence for a price - is a reward in a god-dubious security and peace of mind. To my apparent helplessness I find an individual responsibility on towards my well being - I depend on your for my survival through your material, finances, teaching, to accept the family in the home, the only way that I could survive as an individual of real life as you're never taught how to handle life at first hand. Be me being dependent on you it creates a situation where you become dependent in me, it makes you feel "I killed a dog". You realize that was the reason you were given me out on my independence... to prepare you for...

I thought I'd independent dependance till record compars till killed my pet puppy

... Pet Puppies are often a child's first responsibility...

... I'm so cute and lovable little dogs respect in the first is a lot of instruments designed to teach you to be dependent on their actions. Evaluating you for a lifetime of obedience from outside agent that demands you to be your independence for a price - is a reward in a god-dubious security and peace of mind. To my apparent helplessness I find an individual responsibility on towards my well being - I depend on your for my survival through your material, finances, teaching, to accept the family in the home, the only way that I could survive as an individual of real life as you're never taught how to handle life at first hand. Be me being dependent on you it creates a situation where you become dependent in me, it makes you feel "I killed a dog". You realize that was the reason you were given me out on my independence... to prepare you for...

page 3 KXRP 04 FANDOM AND MEDIA

It may be just a magazine to you but its life and death

I could write a book about my European Vagabond Gallivanting around Paris, Brussels, Amsterdam and Paris in between. Very briefly, I lived in Paris for 2 months in a small flat for me like French for that before I got fired and hitchhiked to Amsterdam with a friend and friend in law (stepping off in Brussels for 3 days) I stayed in Amsterdam for 3 weeks before we went back to London and lived with her mother for a week before I left to come back to London.

There can't be a better cure for apathy than to plug yourself into a strange land where you can't speak the language and have not a penny to your name. (I stayed in the streets for a couple of days, it got boring.)

I survived, not only survived but came out on top, by pulling my trousers into my pants and they kept me warm.

NO MORE SAFETY NETS.

Before going to write for Toxic Grooves I had to be sure I could even get started in the squat I was then living in got evicted and once more my unemployed jobless status was a constant reminder.

It after I came back (her father's had been bygone) I was going to write for Toxic Grooves but I was I could even get started in the squat I was then living in got evicted and once more my unemployed jobless status was a constant reminder.

... these two can't be taken as from PERSONAL UNKINDNESS... (text continues)

THE PUPPY COLLECTIVE

Val Puppy, Phillippe Puppy, Brett Puppy, Tony Puppy, Jeremy PUPPY

09. Kill Your Pet Puppy fanzine
Issue 1, December 1979 (cover says Jan 1980)
Inner Spread
Puppy Collective: Val / Phillippe / Brett / Tony / Jeremy

SNIFFIN' GLUE... AND OTHER ROCK'N' ROLL HABITS FOR... ^{WHO} YOU CARES!

28th Sept '76.

THIS ISSUE IS RARE.....RIP IT UP AND IT'LL BE RARER! Price: EMPTY YER WALLET, YOU BASTARD!

PUNK
Special!

1001 CLUB
100 OXFORD ST. W.1
7.50 (all inc) Membership not required

3 1/2

"IT'S BACK TO JAZZ FROM NOW ON, WE CAN'T PLAY HERE AGAIN NOT AFTER TONIGHT!"

SEX PISTOLS
CLASH
SUB WAY SECT
SUZIE AND THE BANSHEES
AND FROM FRANCE
STINKY TOYS

AND THE WUNDERPOLL VIBRATORS
OPEN 7.30 pm. 60p in

the Damned

+ BUZZ COCKS.

PLUS STARR

WERE THE ONLY MAG, WHO KNOWS WHAT'S HAPPENING

10. *Sniffin' Glue* fanzine

Issue 3.5, 28th September 1976

Editor: Mark P



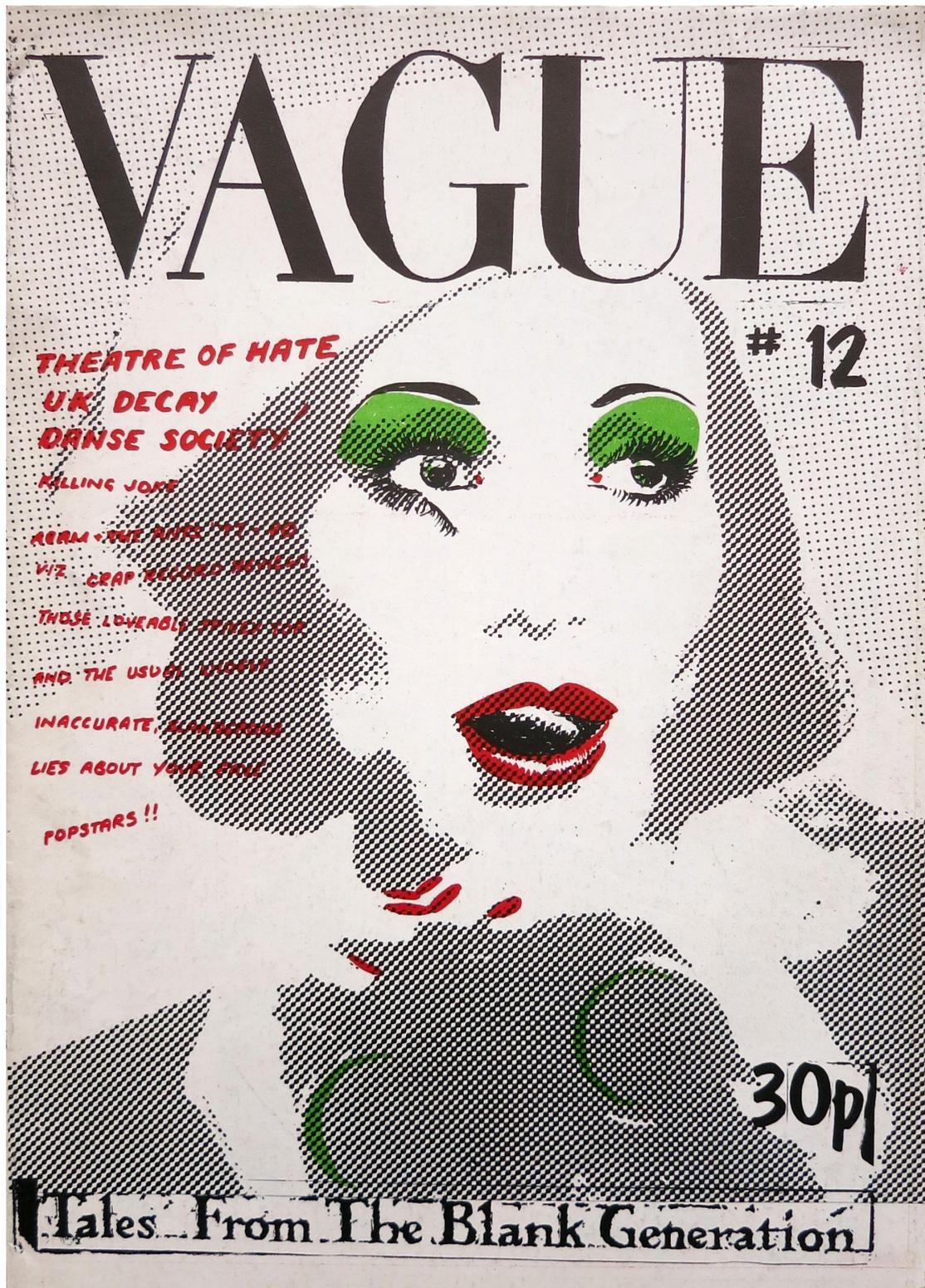
11. *The Face* magazine

Issue 1, May 1980

Editor: Nick Logan

Design: Feet First Graphics / Steve Bush Inc

Published by Wagadon Ltd

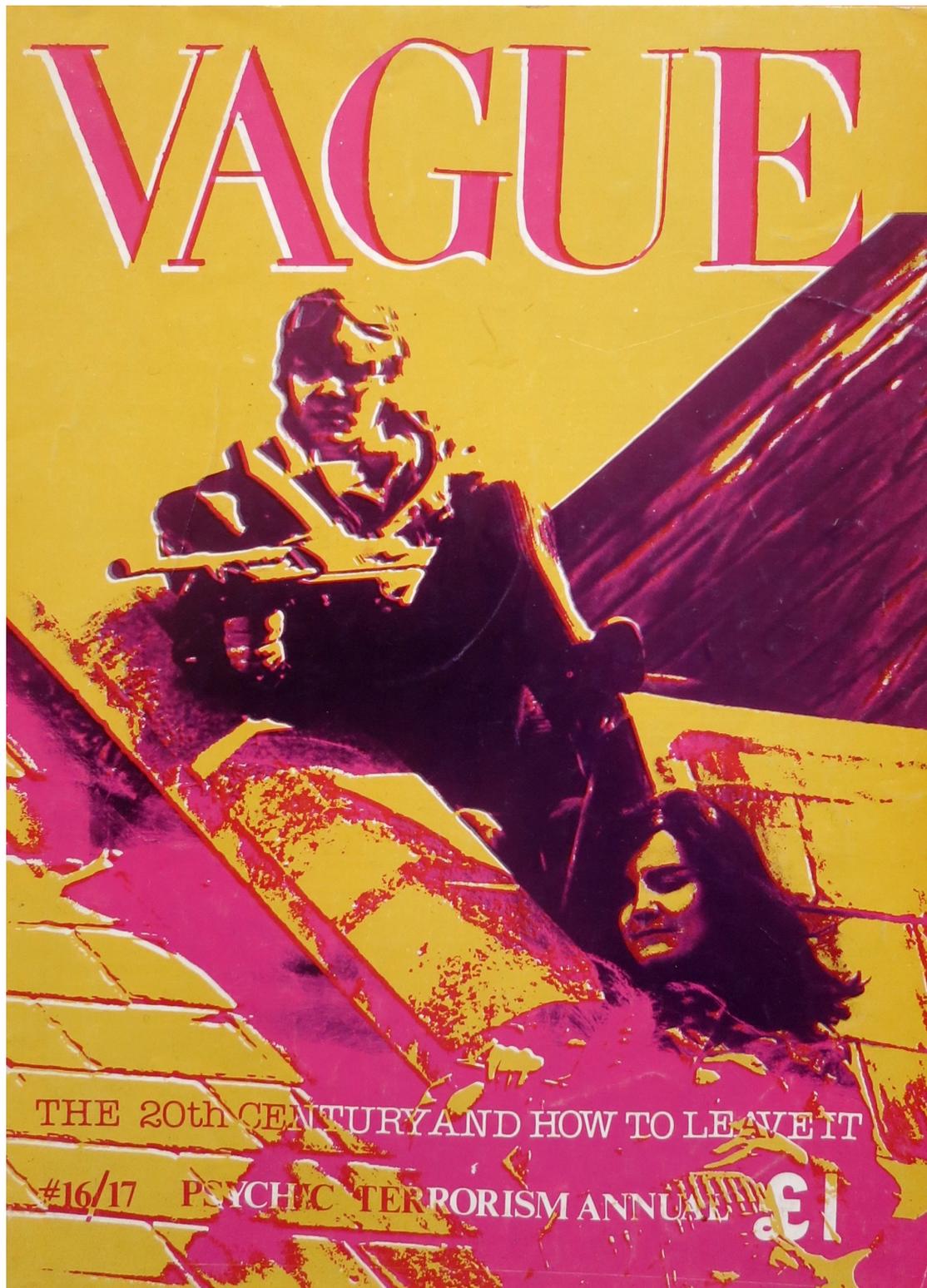


12. *Vague* magazine

Issue 12, 1982: *Psychic Terrorism Annual*

Editor: Tom Vague

(Vague Publishing)

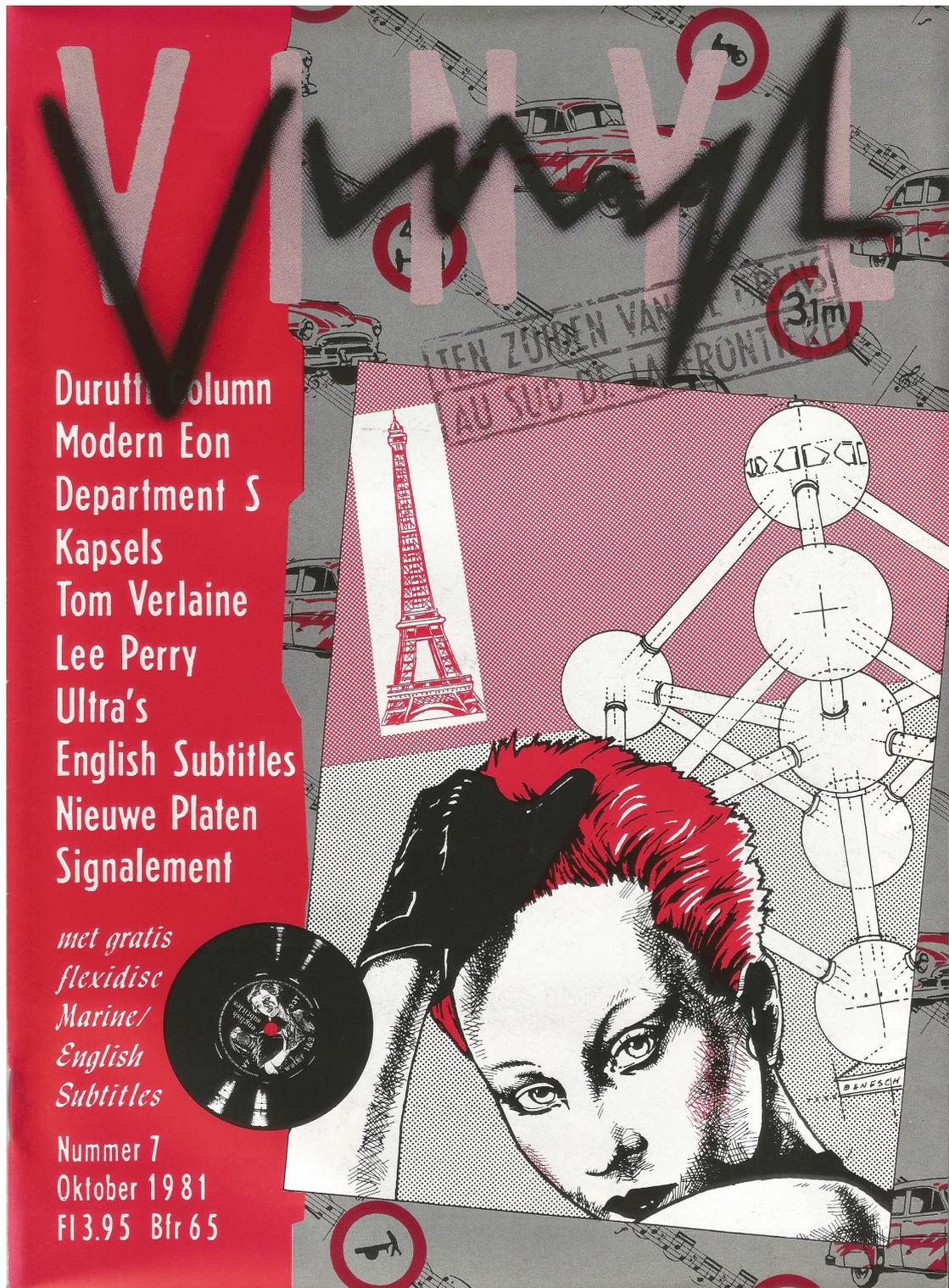


13. *Vague* magazine

Issue 16/17, 1982: *Tales from the Blank Generation*

Editor: Tom Vague

(Vague Publishing)

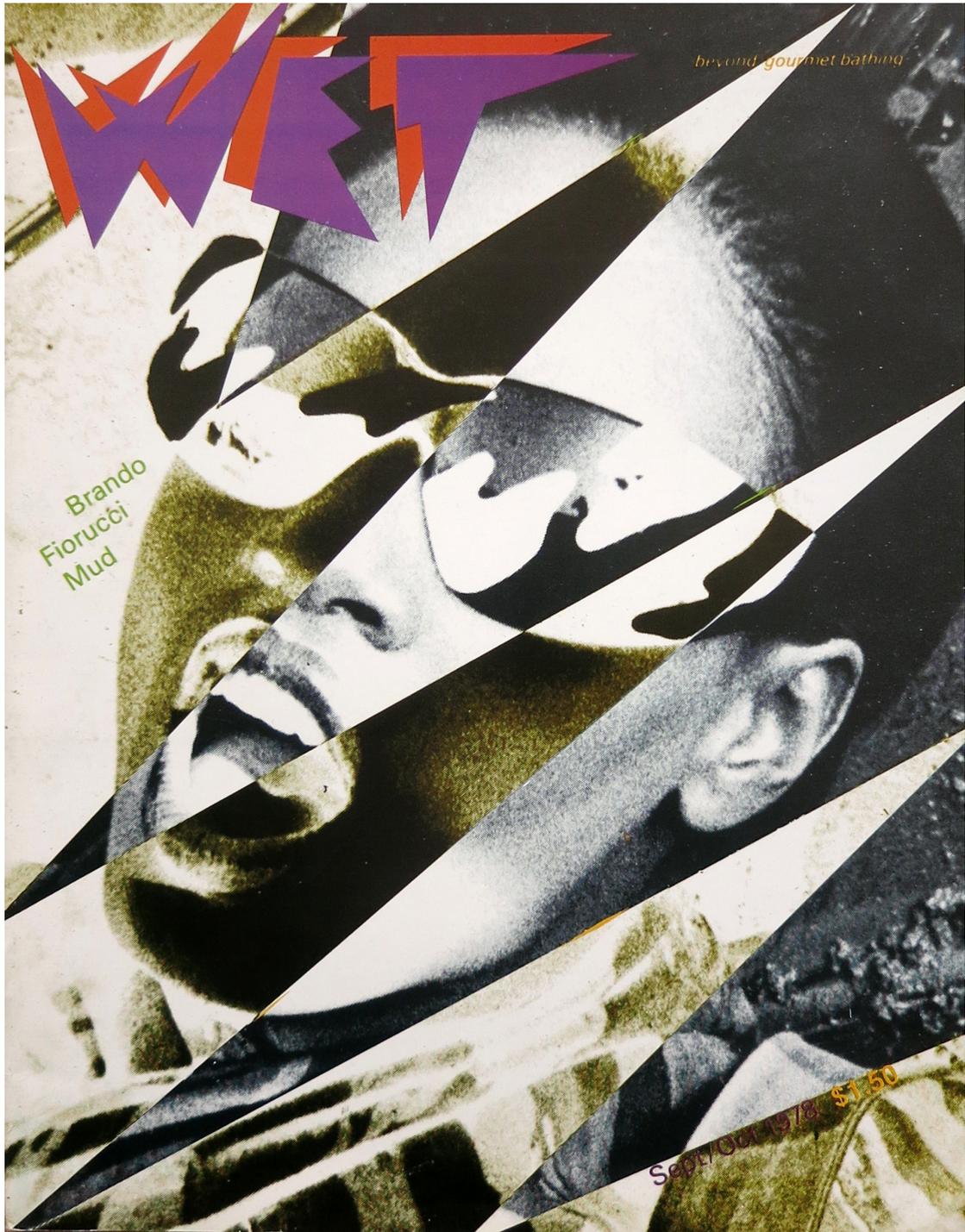


14. Vinyl magazine

Issue 7, October 1981

Editors: Harold Schellinx, Stephen Emmer, Arjen Schrama, Marc Honingh, André Bach

Courtesy of Oscar Smit



15. *Wet* magazine

Issue 14, September/October 1978

Publisher: Leonard Koren, Imperfect Publishing (Venice, CA)

Cover: Photography by Herb Ritts; logo by Jim Deesing; design by WET Drones (Leonard Koren)