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G . F S M I T H

Gavin Martin Colournet





J. WALTER THOMPSON



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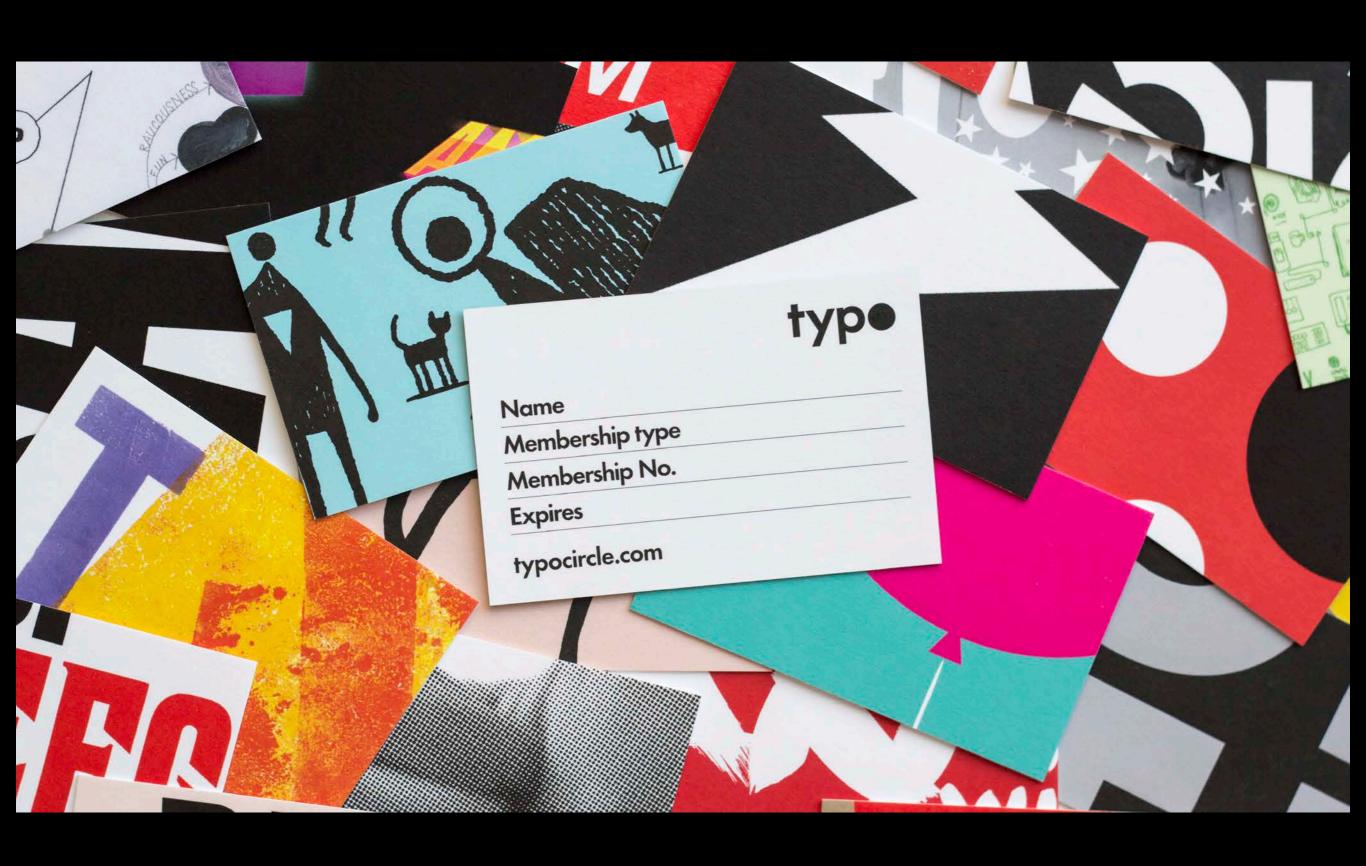


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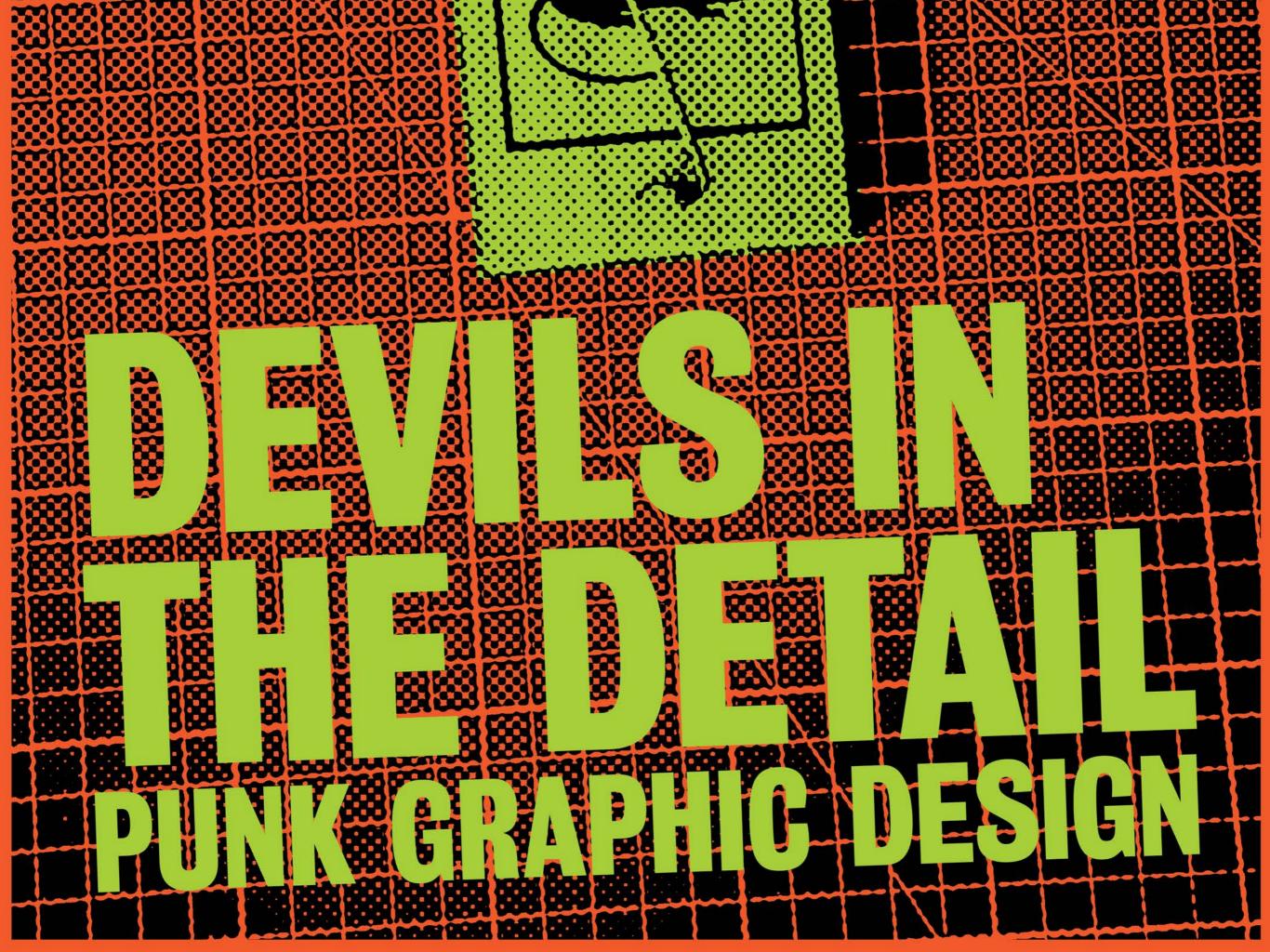
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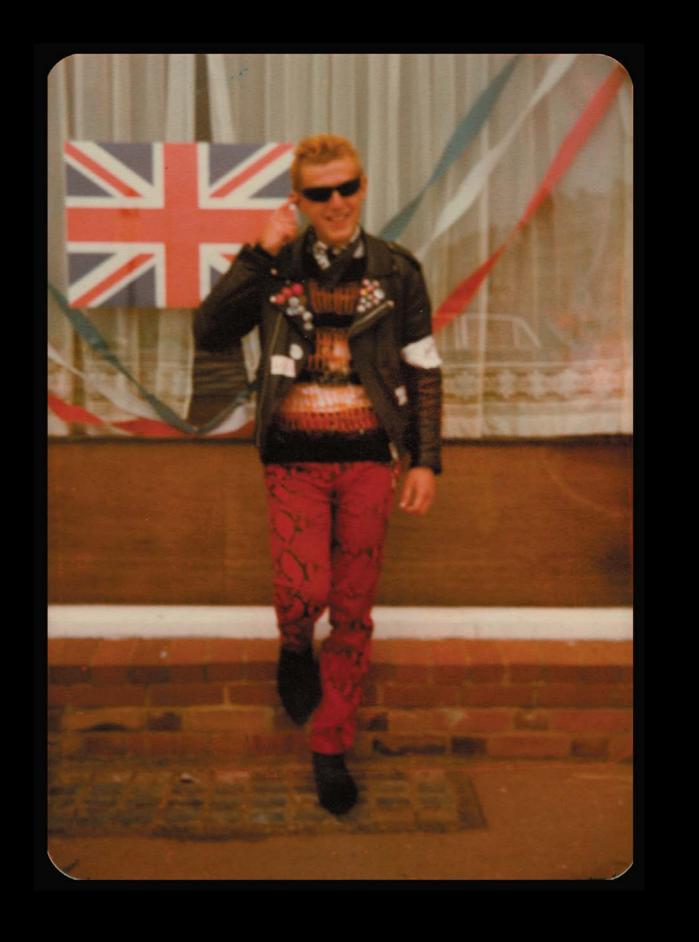




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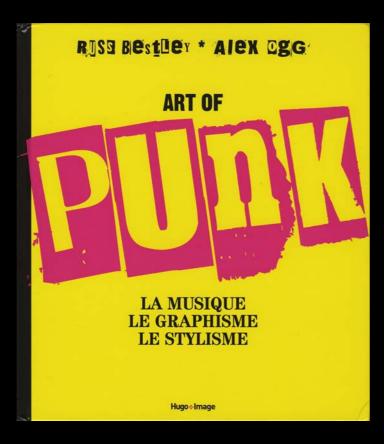


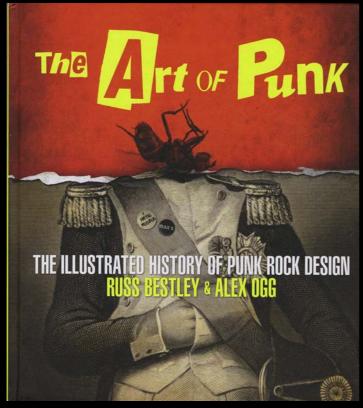
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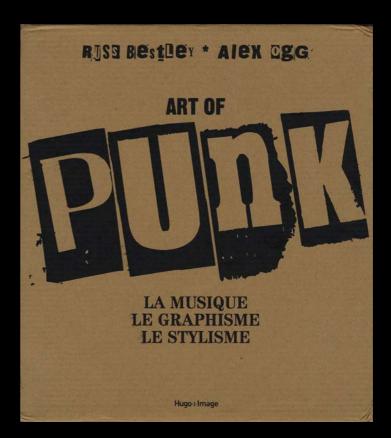
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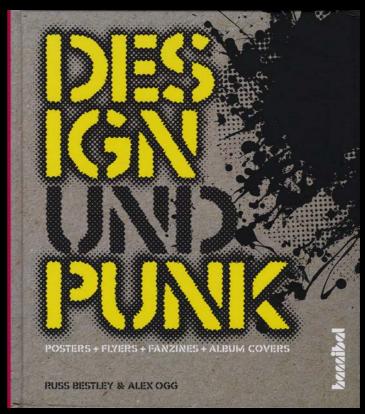
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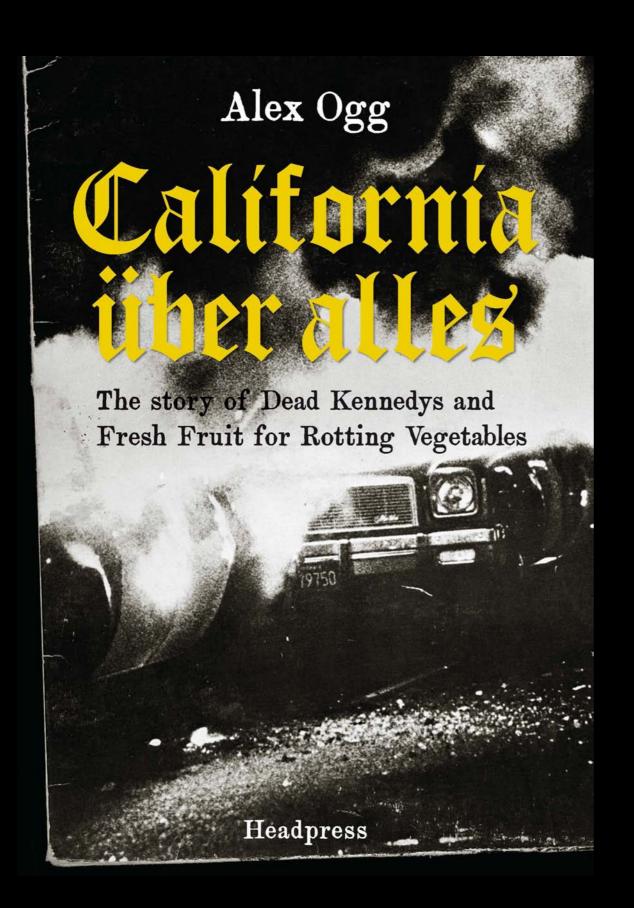
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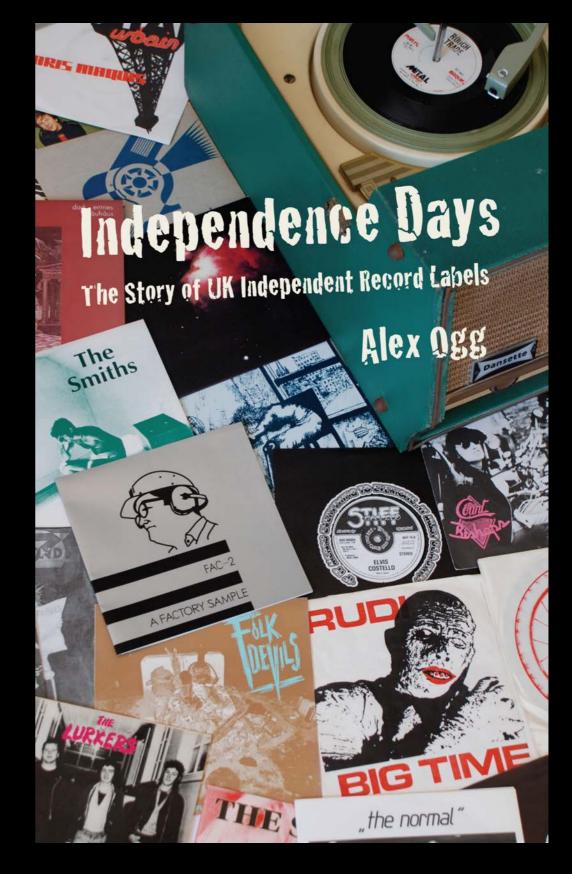


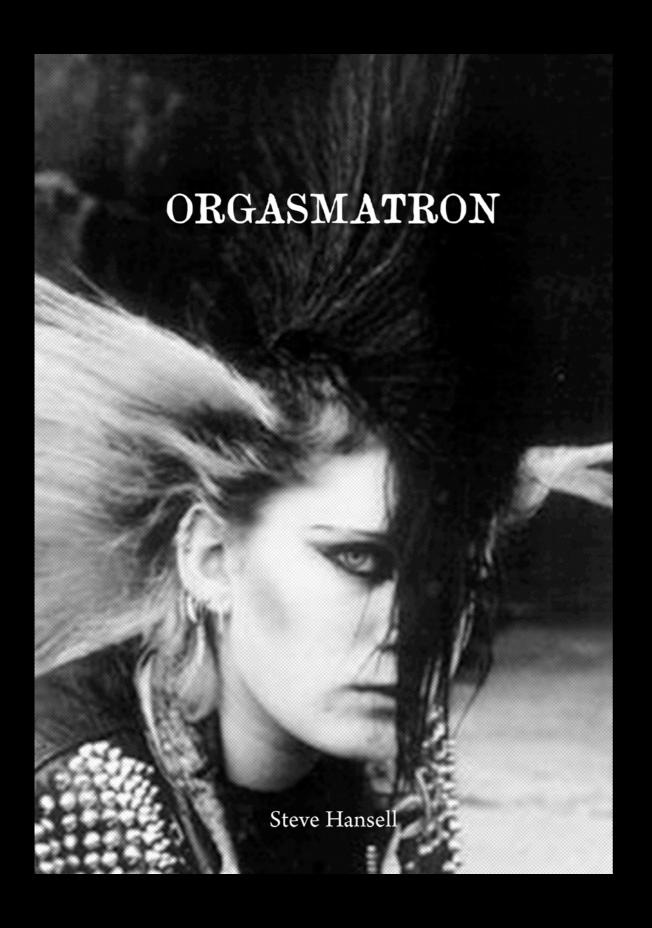






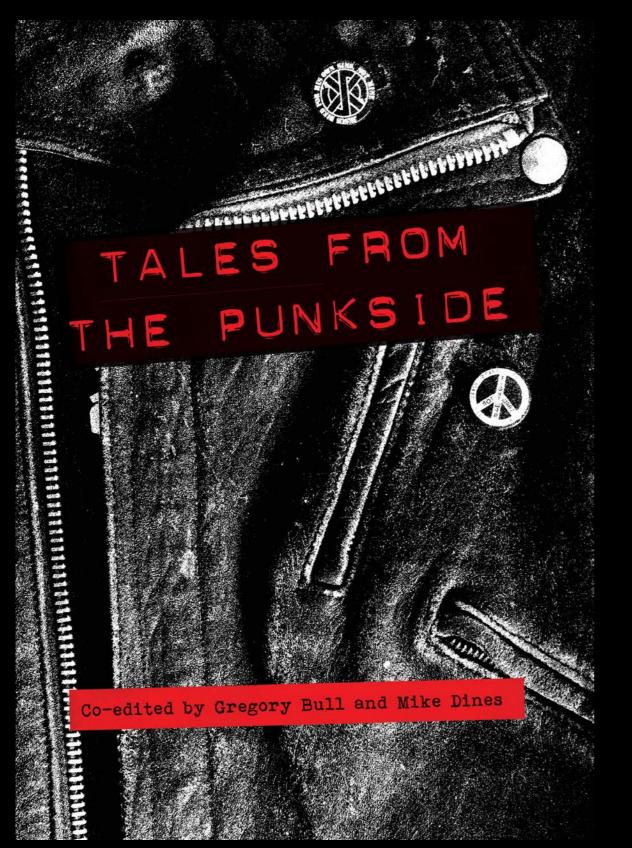


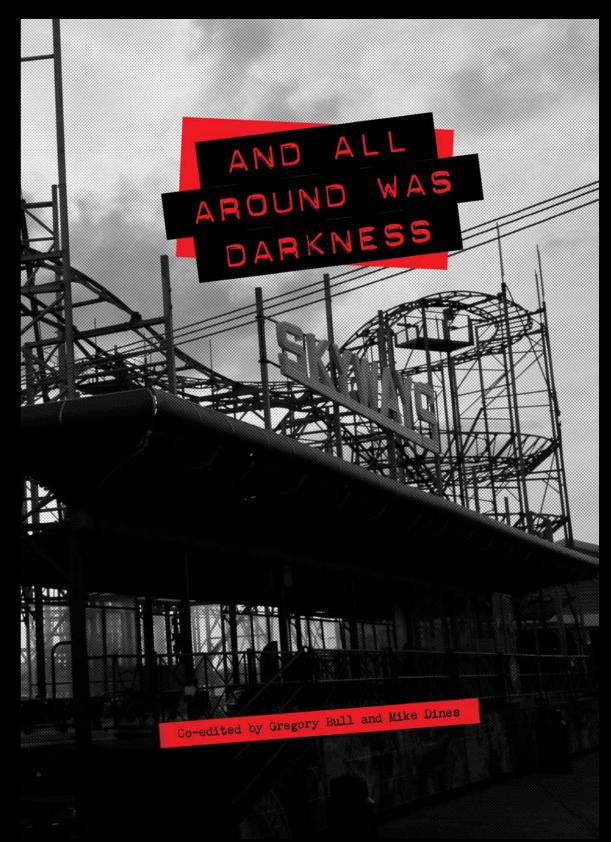


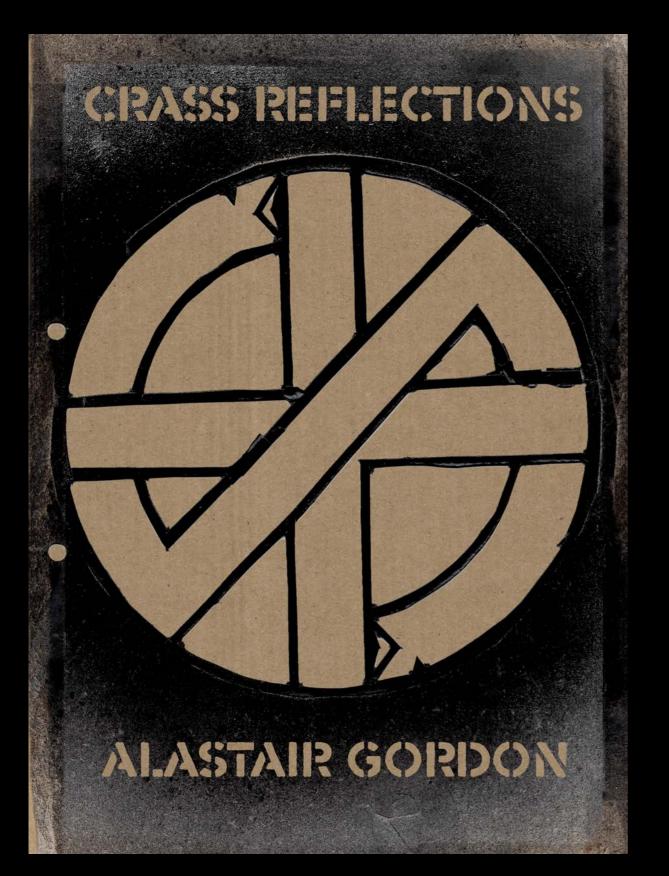


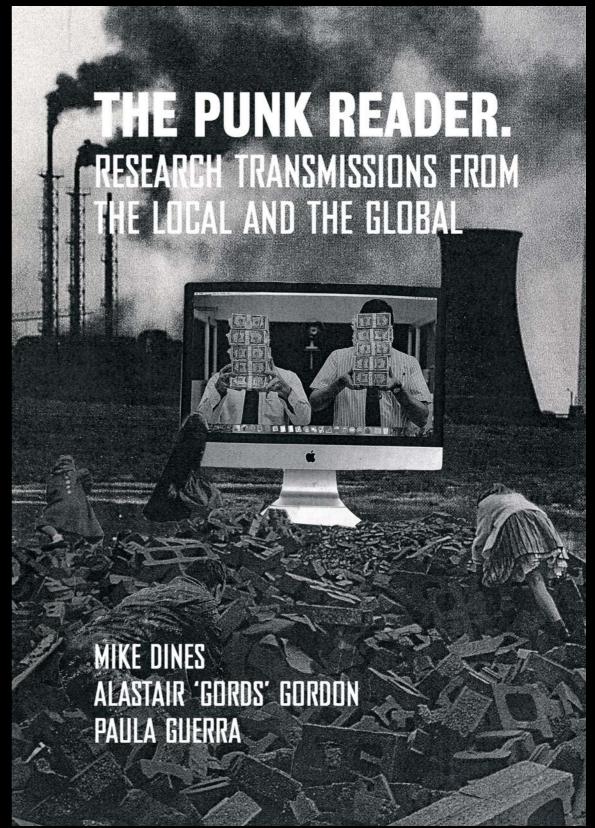
Young Offenders: Punk in Norwich, 1976-84







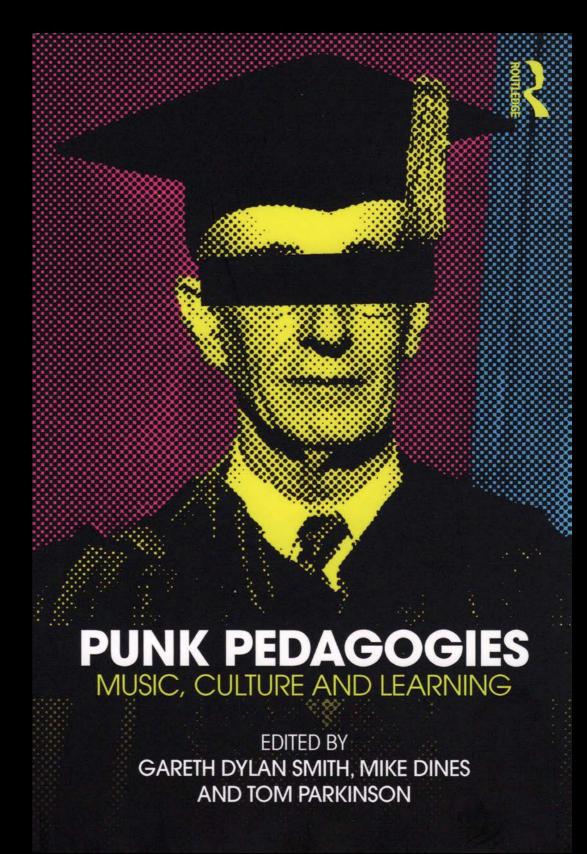




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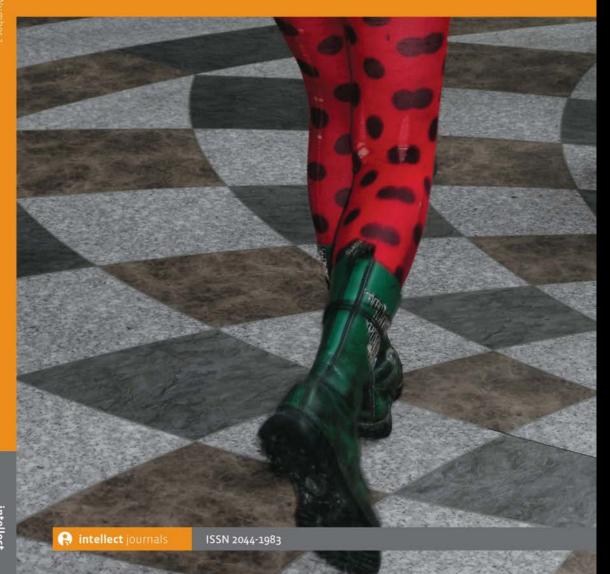
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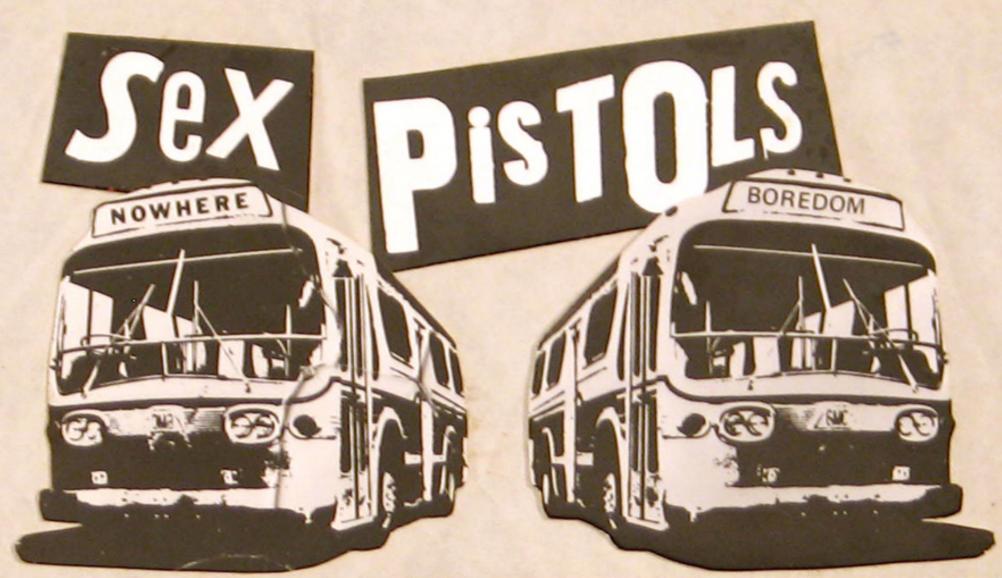
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pretty vacant

S/S LINE P.31

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BEGIN

YEAR ROUND HOLIDAYS 1977















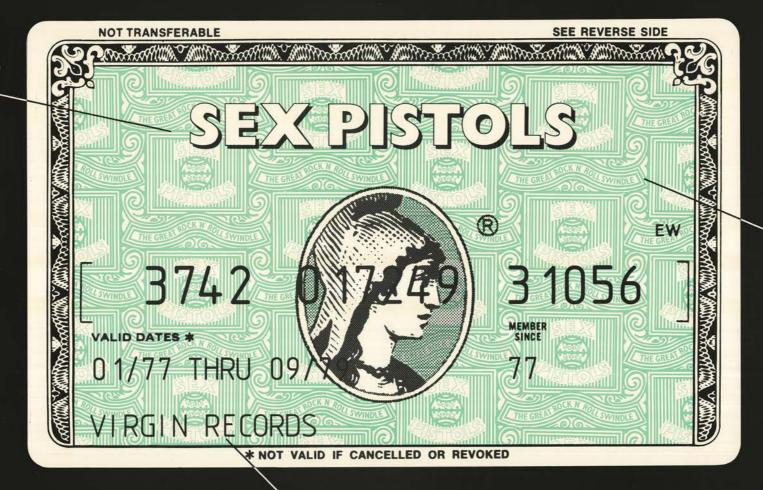
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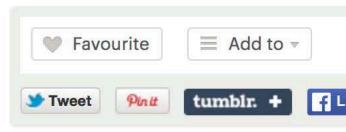
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DANCE OF THE SCREAMERS
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DO I GET?



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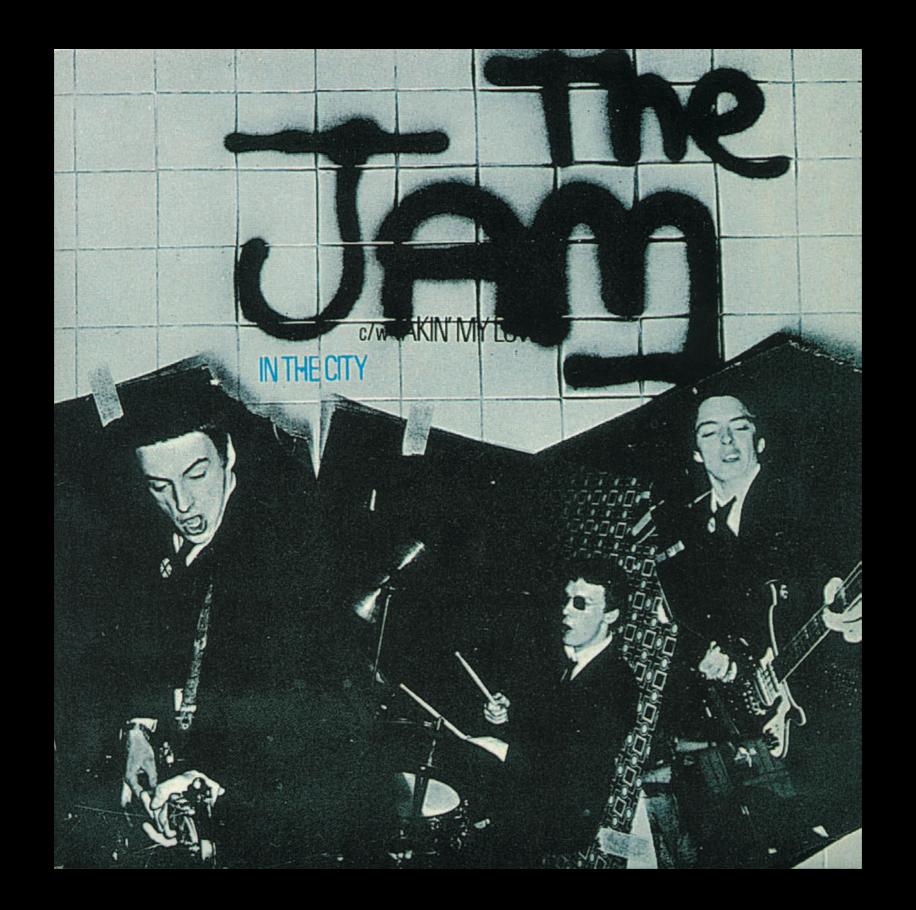


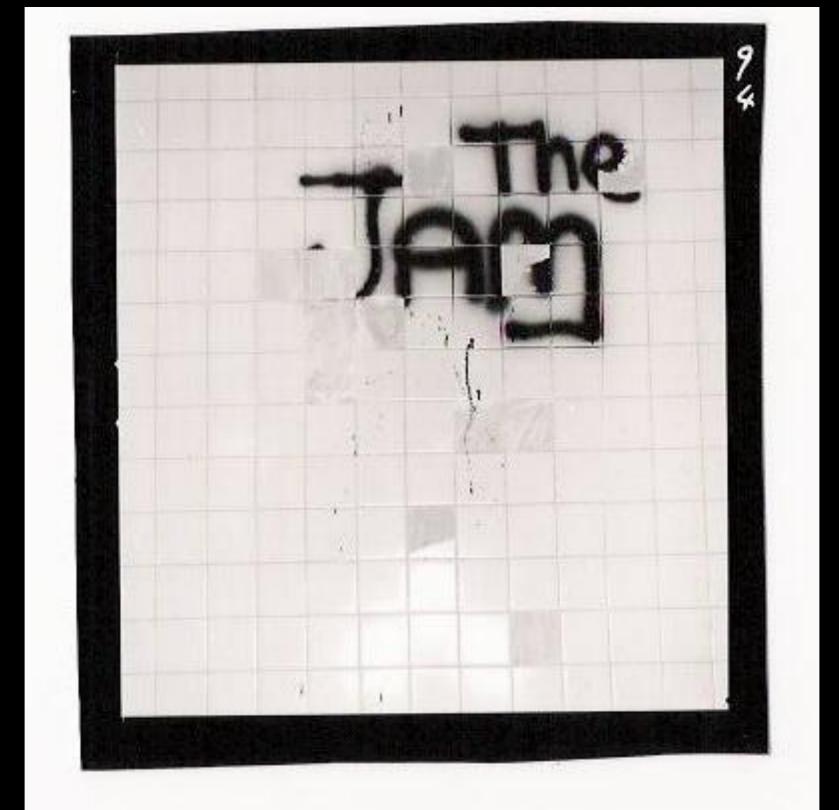


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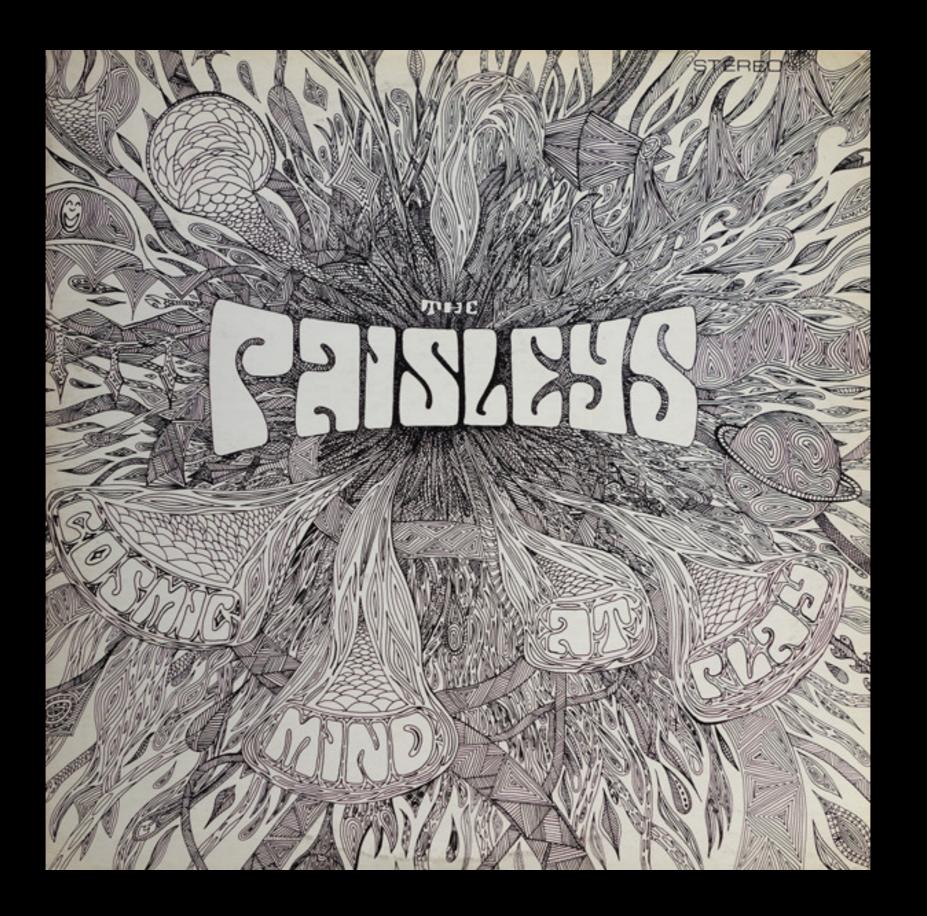
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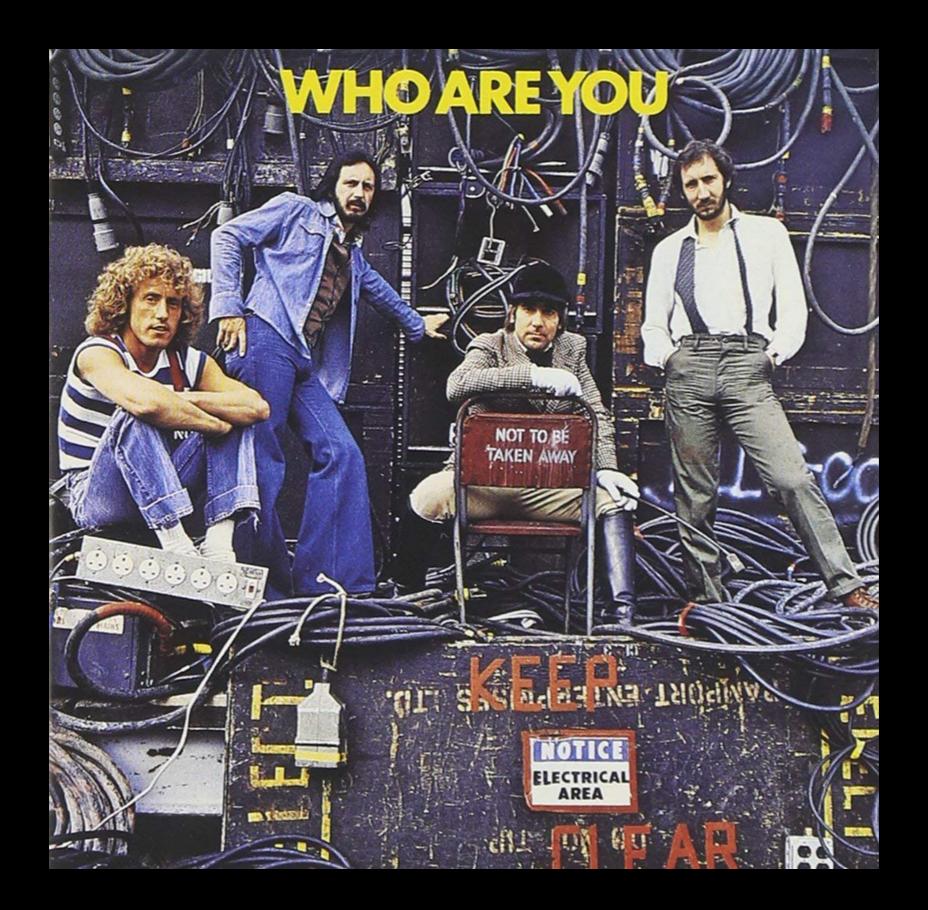




STEREO 2417 114







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Tommy Flanagan 3
Keter Betts & Bobby Durham
Keter Betts

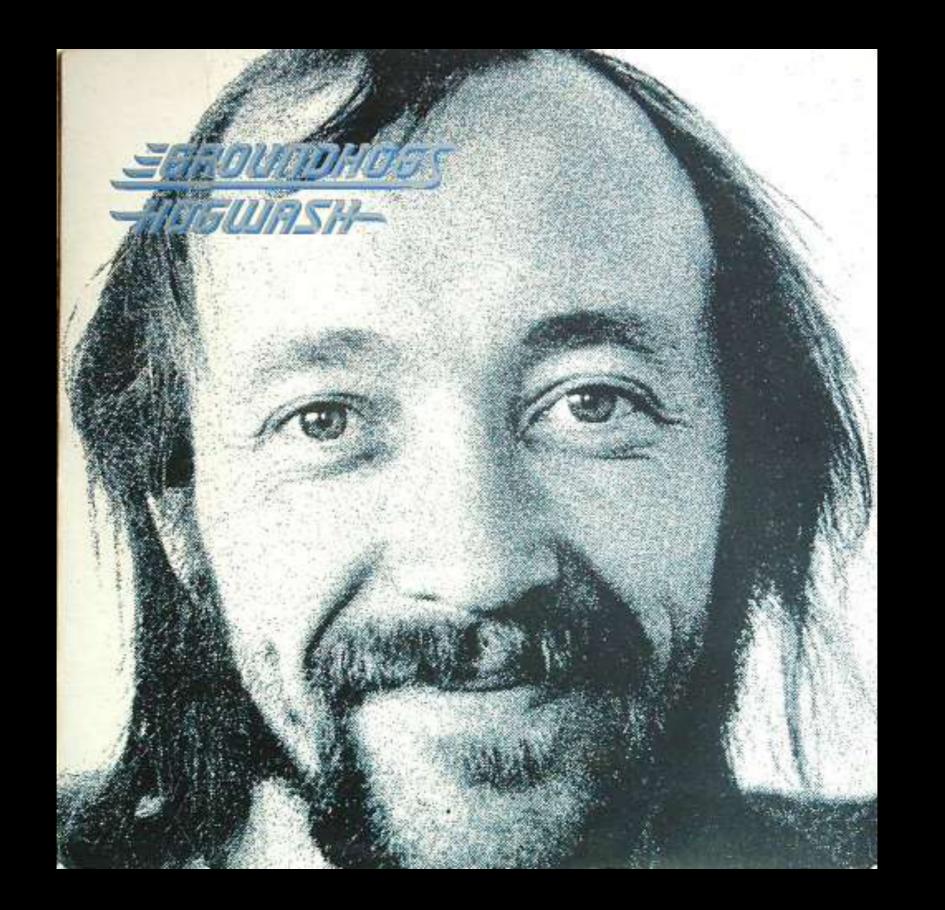


GEORGE 'GOD' SNOW



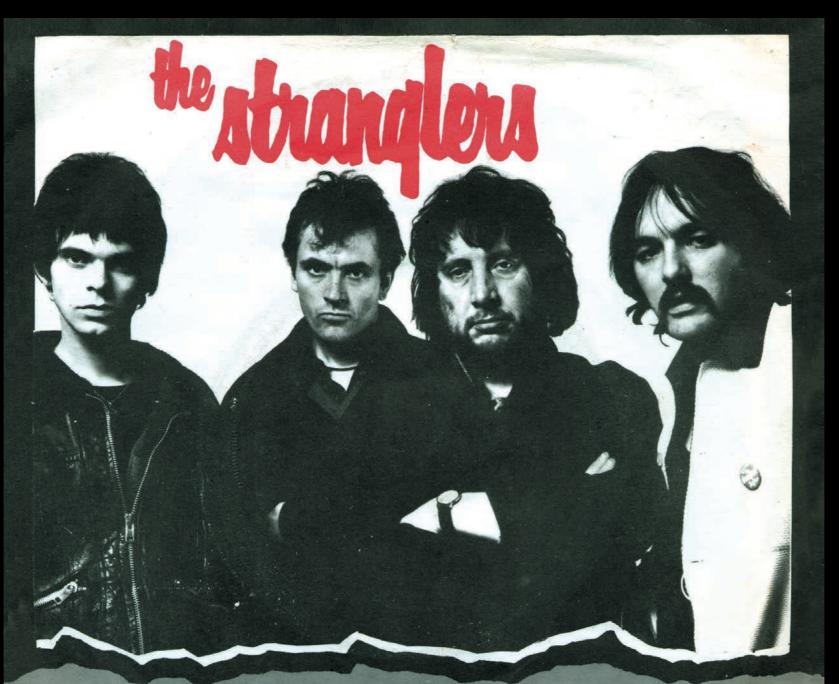








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The Stranglers







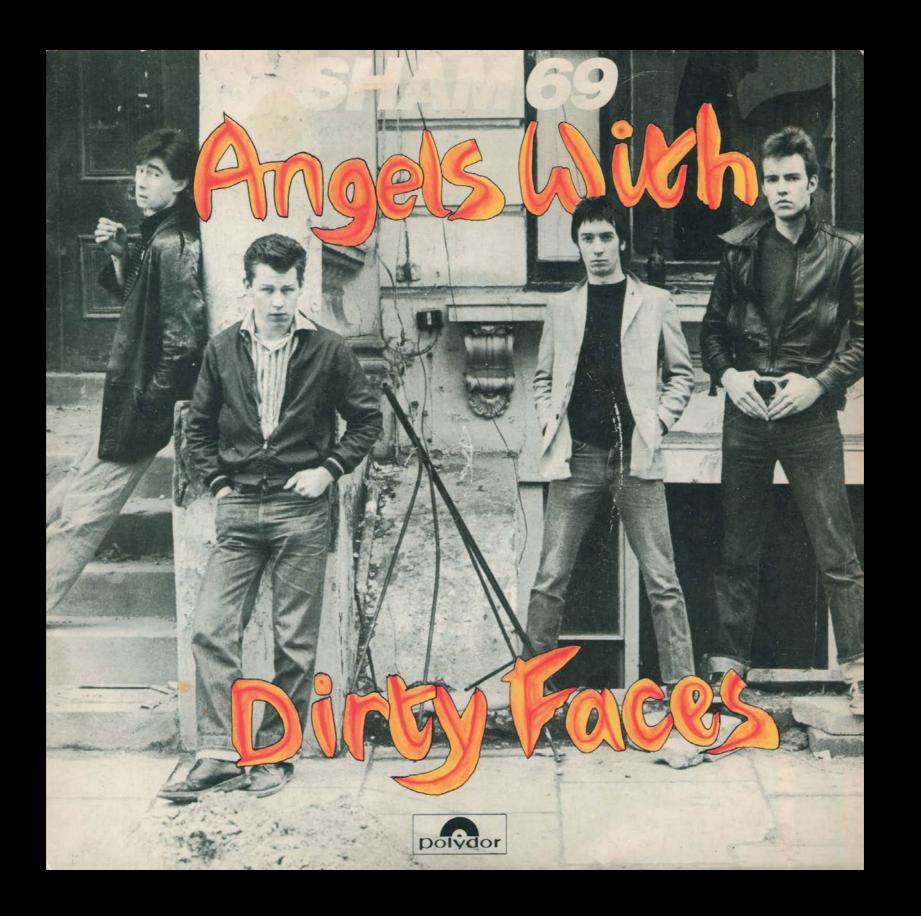


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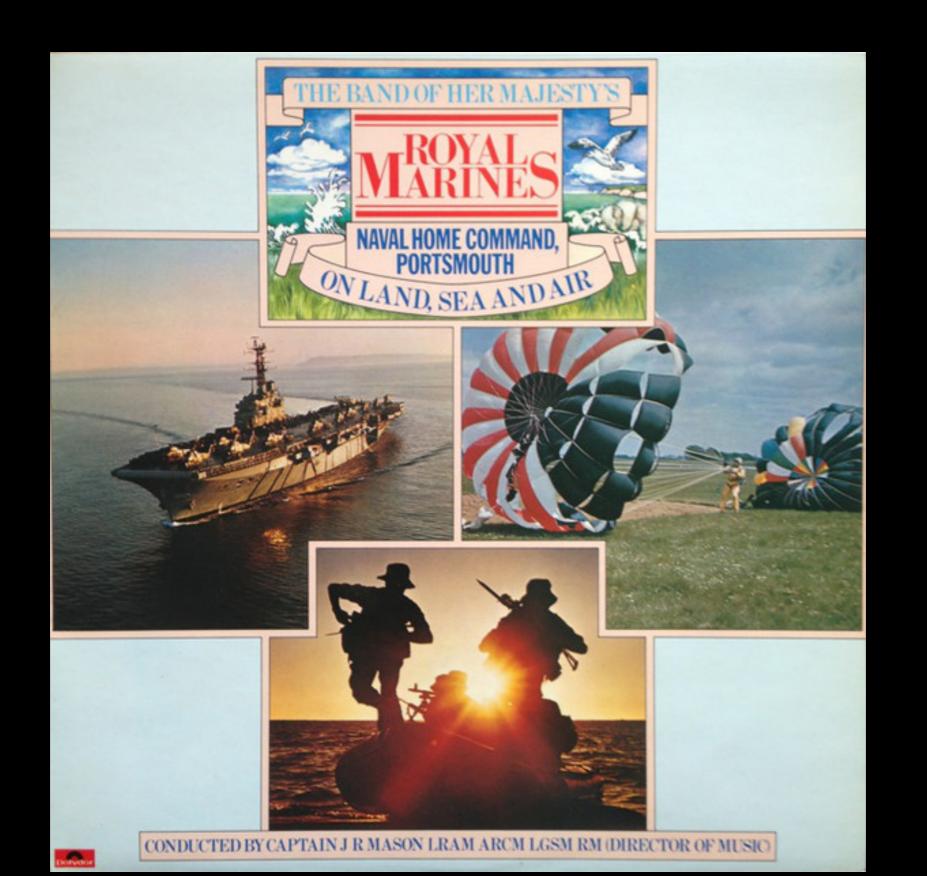
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THE DESPERATE BICYCLES

The medium was tedium Don't back the Front

Danny Wigley (voice) Roger Stephens (bass) Dave Papworth (drums) Nicky Stephens (organ)

© Office Music Refill records RR2 SLIGHTLY STEREO

The Desperate Bicycles were formed in March 1977 specifically for the purpose of recording and releasing a single on their own label. They booked a studio in Dalston for three hours and with a lot of courage and a little rehearsal they recorded 'Smokescreen' and 'Handlebars' It subsequently leapt at the throat. Three months later and The Desperate Bicycles were back in a studio to record their second single and this is the

result. "No more time for spectating" they sing and who knows? they may be right. They'd really like to know why you haven't made your single yet. "It was easy, it was cheap, go and do it " (the complete cost of "Smokescreen" was £153) The medium may very well have been tedium but it's changing fast. So if you can understand, go and join a band. Now it's your turn.......

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P. W. Blak ey
Arthur Baiely
Derek Laburn
Nigel Broad
Simon Hicks
Mar t Robinson
Simon Clegg
Craig Macadam
Steven Fyfe
Steven Hall

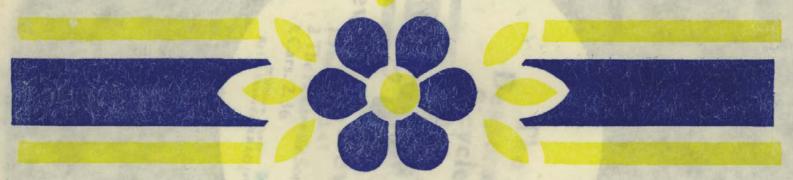
D. B. Furness
Helen Reid
Richard Hall
John Bailey
Jim Stacey
Malcolm Thrupp
William Stone
Alan Garvey
Jim Divers
David Finlay
Martyn Higg

Paul Bartlett
Stephen Pulsford
Peter Holmes
Martin Preuss
Chris Jones
Michael Meredith
Ken Baker
Martin Frisher
Bob Clarkson
Tim Ford
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a) "IA203J064 PTA203P075

for

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ung" otherever used United Kingdom as deferred as seel as

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and in such a post to perform not less surred and shall no

ed copy would you please attach, was now the attenhed authoritetion forthe United Kingut act and working to the field of Pop Beat Rock Folk and

During a broadcast Peel invited the group to do a session.

Our 'organiser' phoned Feel's secretary and spoke to John Walters who offered a choice of dates within the next month.

A date was agreed on, a contract arrived a few days later (for a group member to sign and return) detailing time, place, wage etc. The session was recorded at the BRC's Maids Vale Studies with the excellent assistance of the enginneers and producer. Peel and Walters didn't attend. From 2.00ps we spent about 4ghrs, setting up and recording backing tracks, 2thrs. recording vocals, and Johrs. mixing. But

we weren't allowed a copy of the songs.

The IC prohibits our negotiations being

made public on this sleeve as we are unable

CUTTING - £40+vat I.B.C. Sound Recording Studios 35 Portland Place, London W1 (01)637 2111

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Services in substitution for an actual performance;
and upon plus many of an additional fee as provided in the offer of engagement or in the 80C's Agreements! with the Musicians' Union;
and upon plus many of an additional fee as provided in the offer of engagement or in the 80C's Agreements! with the Musicians' Union;
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all to broadcast the reconfingial as required in the External Services;

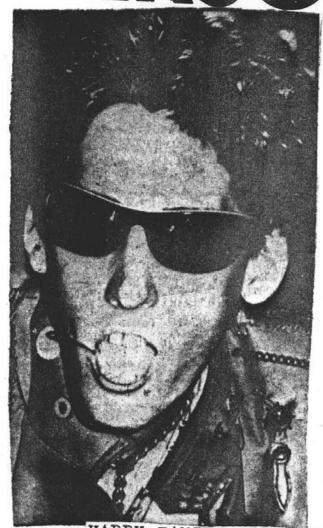
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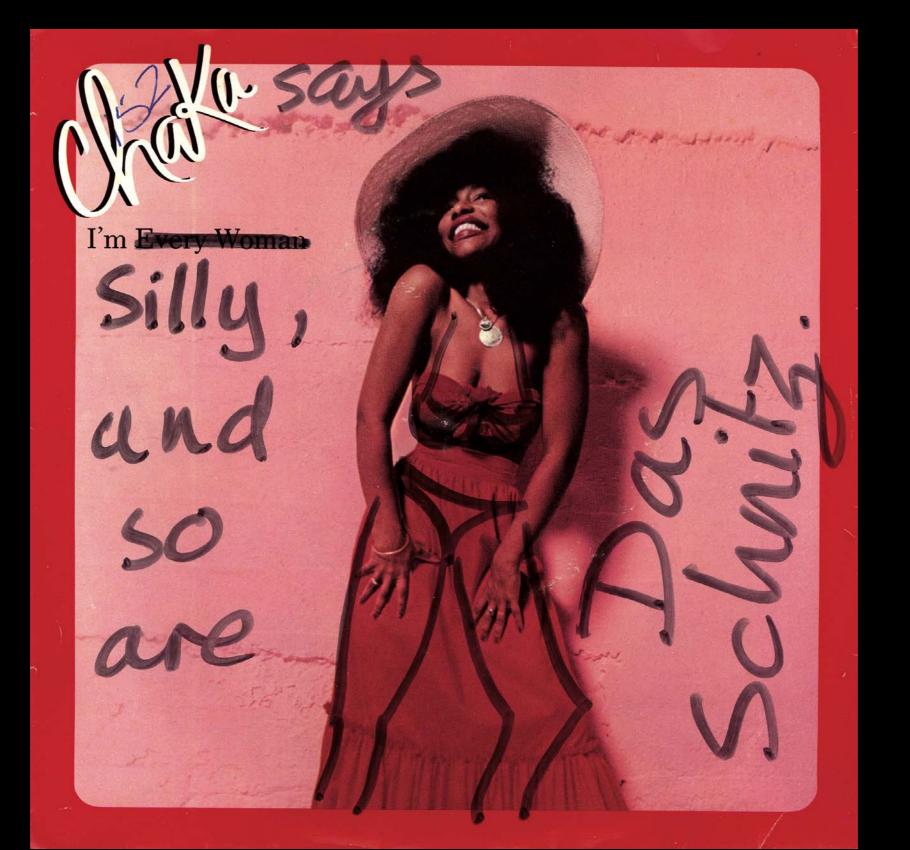
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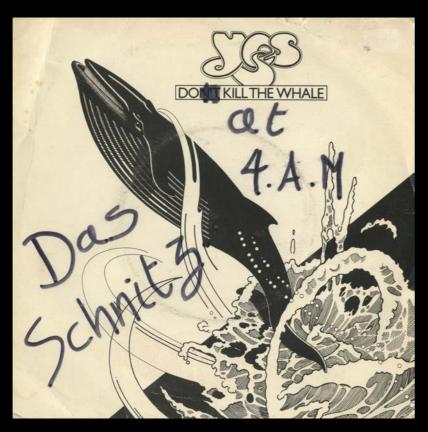
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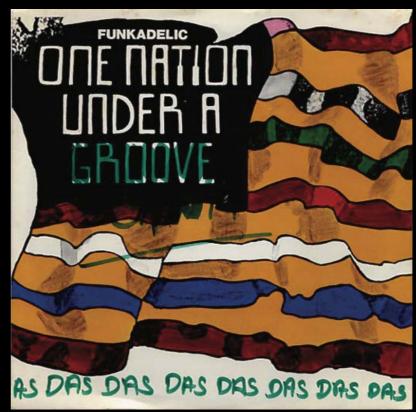
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PUNK TYPOGRAPHY

RANSOM NOTE





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UPSTARTS

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ARE YOU DOWN FROM THE LAST ISSUE YET? IF SO READ ON, YOU PUNKS

THE SMUCKS IN THIS ISSUE:

FLAMIN' GROOVIES

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IN HASTINGS.

SUUS ANTAGE CO

PORK PUNK REVIEWS

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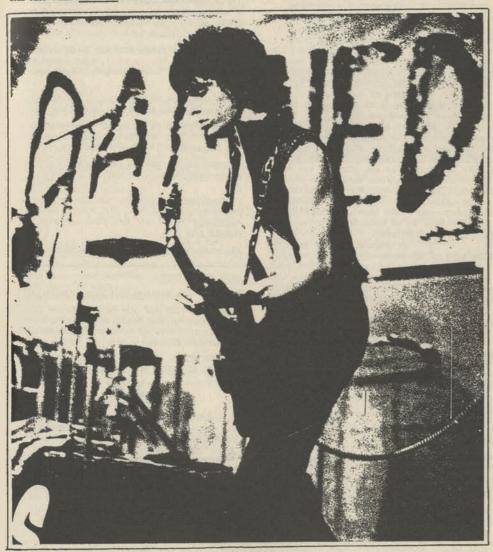
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SNIFFIN 'GLUE... AND OTHER ROCKH'ROLL HABITS, FOR BUNKS GIRLY! 3 SEPTEMBER '76.

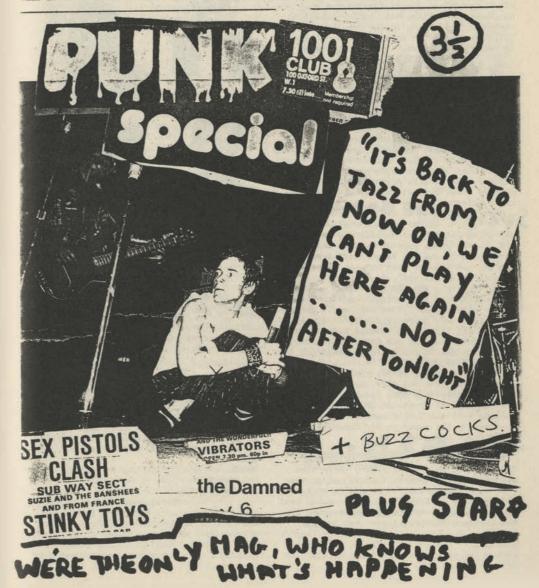
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THE DAMNED & SEX PISTOLS & IGGY POP +

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







LETRASET

121

How to use Letraset lettering

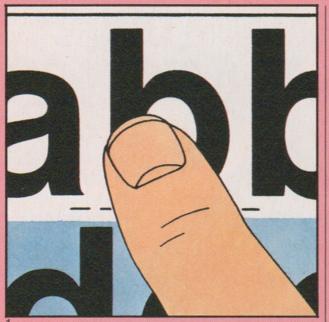
Application

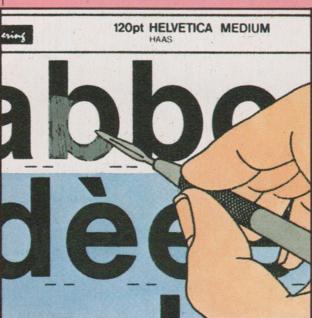
Select a sheet of the typeface and point size you require. Draw a pencil line on the art surface. Remove the blue backing sheet from your sheet of lettering. Position the sheet on the drawn line before transferring and lightly press the letter selected into contact with the art surface.

(For large letters, press each character firmly in place with a fingertip (Figure 1), then go over the letter with a few widely spaced strokes with the burnisher.)

Then transfer the letter by rubbing it lightly with a Letraset burnisher, working diagonally from the top of the letter downwards (Figure 2). The letter appears to turn grey as it is transferred from the carrier to the artwork. Finally work over the letter in detail paying special attention to the edges. Peel the carrier sheet slowly back from the top keeping it in place with your hand at the bottom. If the letter has not transferred completely, drop the sheet back in register and rub down the letter again, and remove the sheet. Use the blue backing sheet to mask as much of the carrier sheet as possible to avoid accidental transfer of characters.

Once the correct setting has been transferred, burnish by covering it with the blue backing sheet and rubbing it over with a smooth flat tipped instrument such as the













from the working surface and sheet taut. Gently work character while the sheet suspended (Figure 5). The appear to turn grey in the residual adhesion will fixed to the carrier sheet transfer the letter to the using light finger pressure. Once correctly positioned but well.

Correction of mistakes
Spacematic bars should be with drafting tape before the letters have been applied and letters have been applied and letter has been burnished letter with drafting tape lightly with a finger and lightly with a finger and lightly when removing small stress spaced characters.

It is possible to remove discussions with an artist's knife or same the letter lightly with the edge keen blade until the letter sompletely removed.

Print quality and reproduction
The sharp edges and dean
the characters on Instantant sheets permit enlargement
while still maintaining grown
reproduction quality. For the prefer to work half or the prefer to work half or the prefer to weights in many type families.

blue backing sheet to mask as much of the carrier sheet as possible to avoid accidental transfer of characters.

Once the correct setting has been transferred, burnish by covering it with the blue backing sheet and rubbing it over with a smooth flat tipped instrument such as the Letraset 'spoon-tip' burnisher (Figure 3). The more thoroughly the work is burnished, the more resistant to abrasion the transferred characters become. If additional protection is required use a Letraset protective coating spray.

Letter spacing

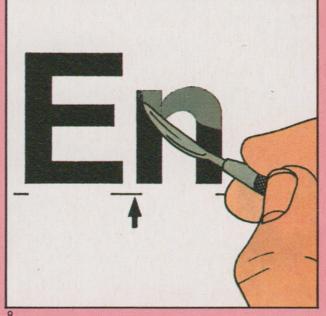
If you are lettering on a regular basis your own visual spacing is probably well developed. For some users of Instant Lettering sheets the Spacematic® system will help to obtain optically accurate spacing. The Spacematic system is also used for correct alignment of characters.

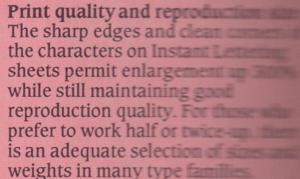
Draw a guide line and align the Spacematic bars along it. Then transfer the letter and its right hand Spacematic bar. Position the next character so that its lefthand bar butts up to the previously transferred bar. Rub down the letter and its righthand bar. (The lefthand bar remains on the sheet.) Continue this step by step with succeeding characters (Figures 7-9).

Pre-release technique

When the surface to be lettered is soft, hard or an awkward shape we recommend the use of the pre-release technique. Lift the carrier sheet away

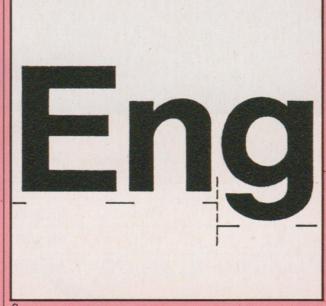












- Press character in place with fingertip
- 2 Transfer by use of a burnisher
- 3 Burnish well for a final bond4 Removal of errors and Spacematic bars
- 5-6 Pre-release method
- 7-9 Spacematic letter-spacing method

777 KKSSSII IJKLLMN KLABCI RR STT HII JKLLMNI RR LETRASET MANA LOT JJKLLMNI aaal RRSSSN ii RR. C.S.S.S.V. iii RR. C.S.S.S.V. RR ZHOIII AABLA AEEEZHOI AABLA AEEEZHOI ABFADE AABLAA EEEE HO AABLAA EEEE AABTAAEEEH NNOOMMPP INOOMMPP *Saspccqu NNOONMPF 3.3.3.9.b.c.c.c NNNOOMP NNNOONNE 3.3.8.8.6.6 NNNO aaaBy 88 E 1123 2889 a a a B y 8 8 aBY88 E E CEEN 888 Joi.

Shatter,

Shatter (Vic Carless Letraset ©1973)



HEADACHE



LETRASET FIGURES

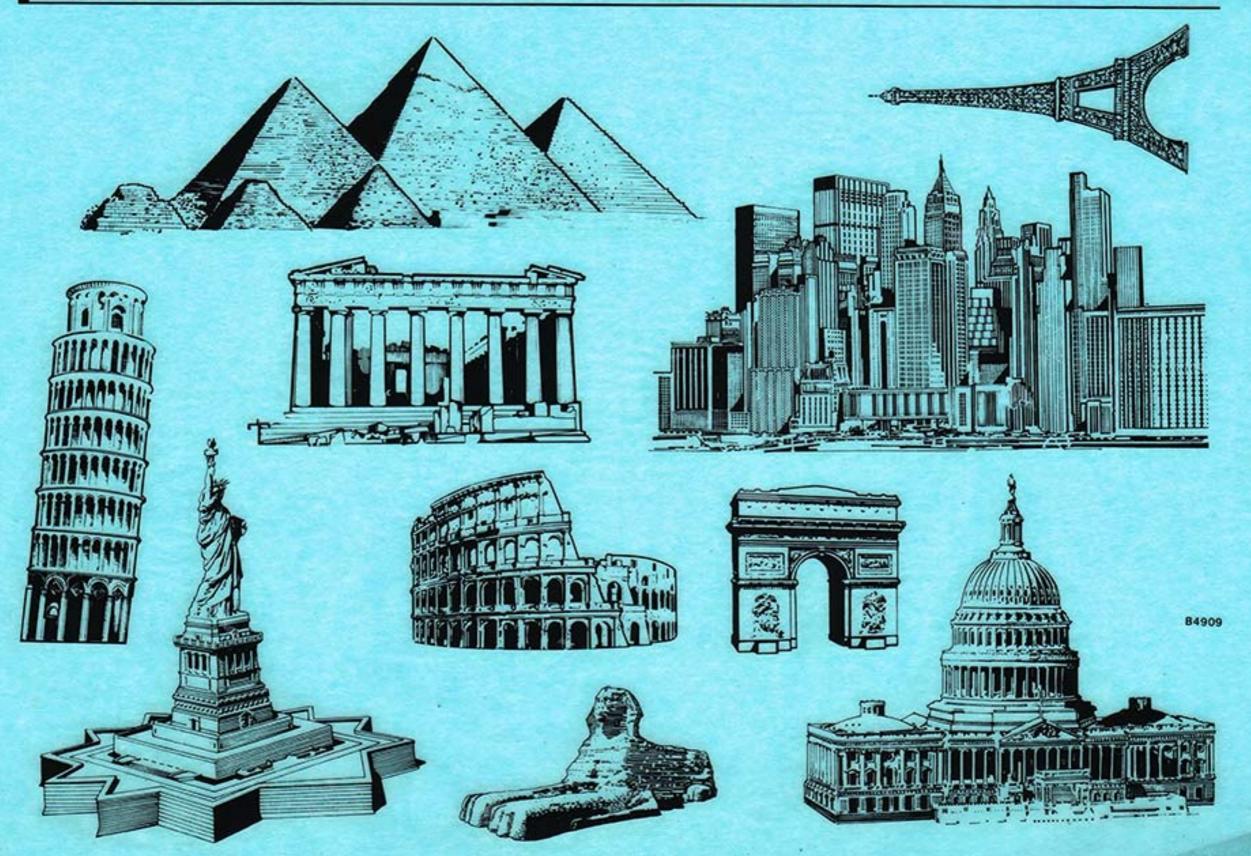




Letraset PATENTED PRINTED IN ENGLAND LETRASET INTERNATIONAL LTD.

Illustration

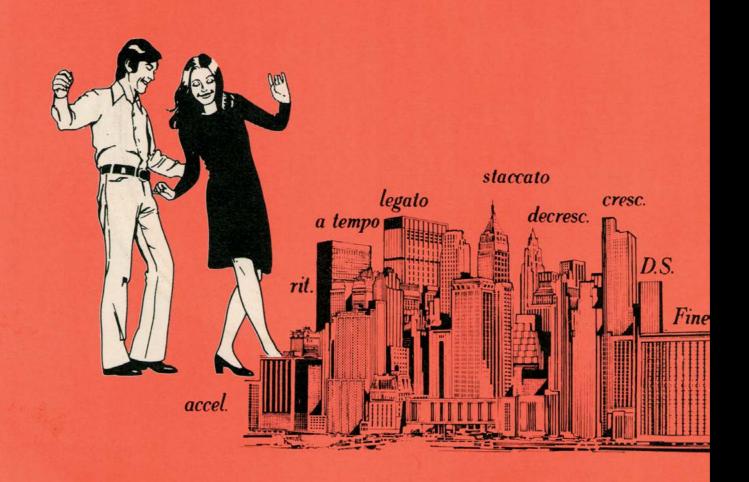
AA134

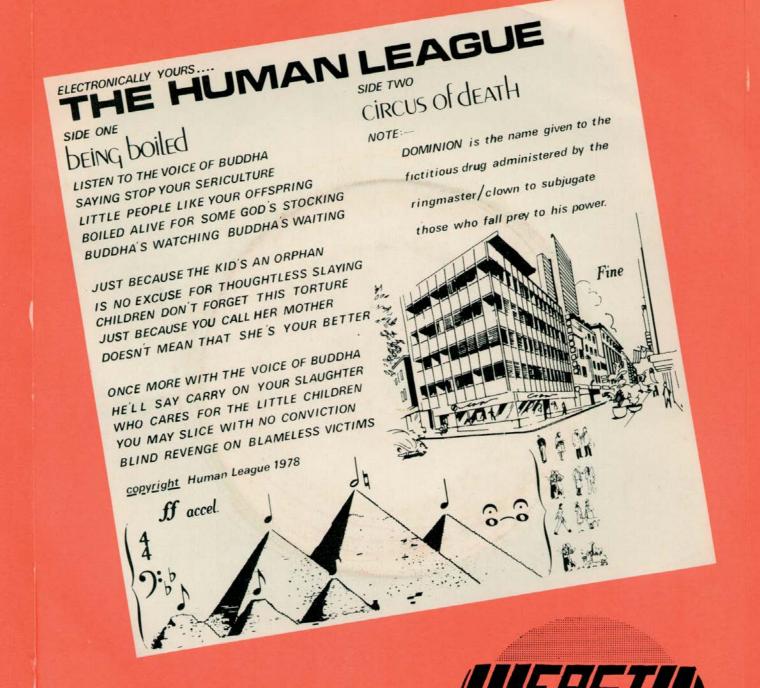


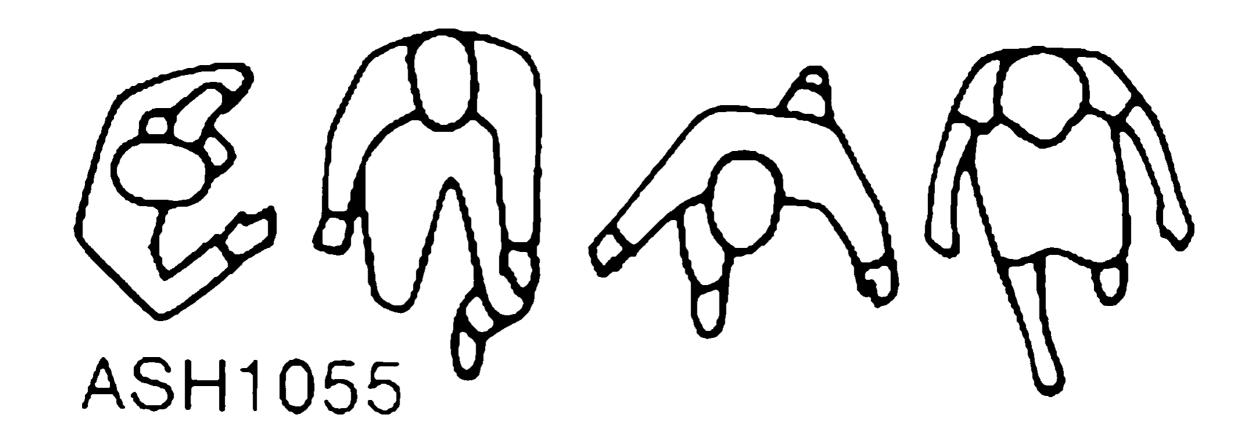
ELECTRONICALLY YOURS....

THE HUMAN LEAGUE

being boiled - circus of death







Patented Brit 906,934, U.S. 2,588,803.8.103106. Australia 249,978.64. Canada 497556-518.683,42164. India 7(3)4.
Patenten 111,669. Phod. 366-91. S. Alt. 61299" Frits g. 6g. 1,274,0518.1,293,384. Belgits g. 6g. 3665,371. O.P.278,778.
Italy 656,879. Swedon 792,776. Switzerland 342,796" Japan 414,285" Brazil 62,243, Argentina 138,289. Columbia 11,445.
Venezuela 13,490" Other Patents & Patents Pending in all Principal Countries of the World. Printed in England.

LETRASET

instant letteringo ART SHEET

AA15





the normal

"....feel the steering wheel"



dp delga press limited

THIS IS A

MUTE

RECORD

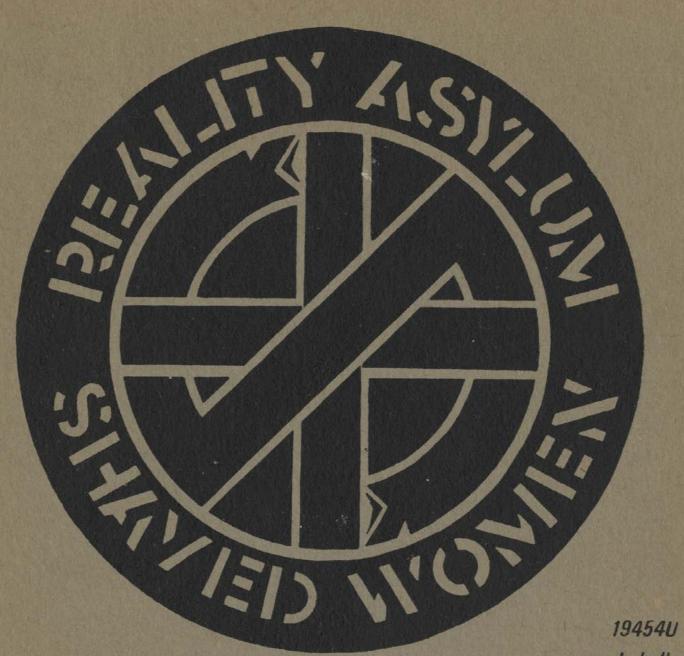
"....stick the aerial into...."

16 DECOY AVENUE LONDON N.W.11

ENGLAND

STENCIL

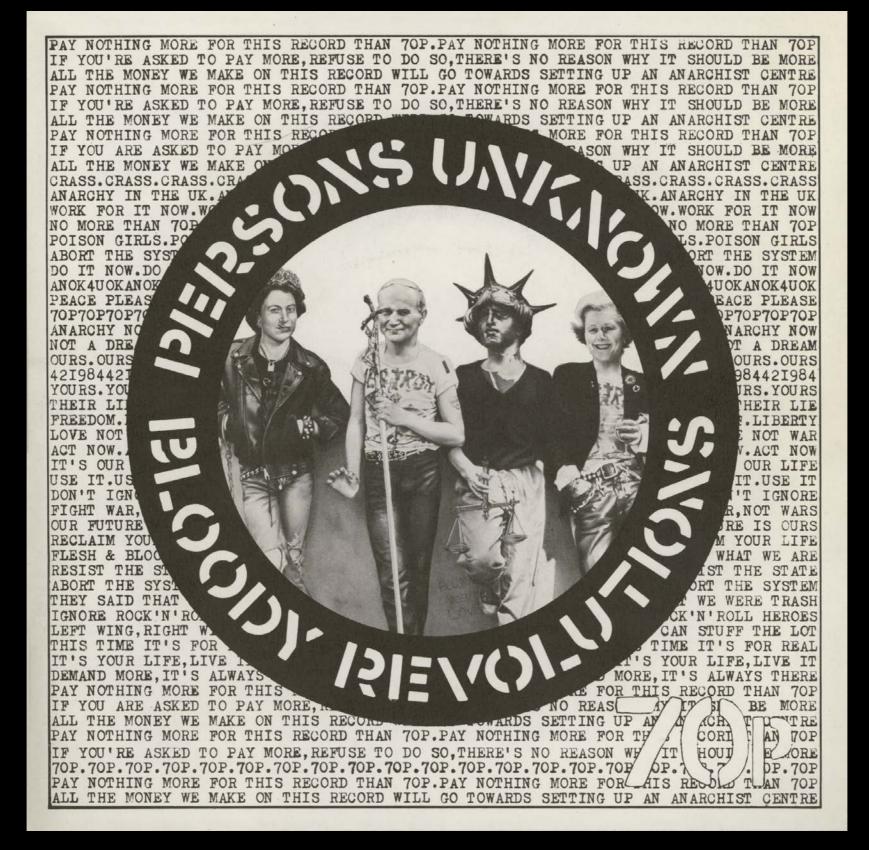




enola hallo

AN.OK?521984

pay no more than 45p

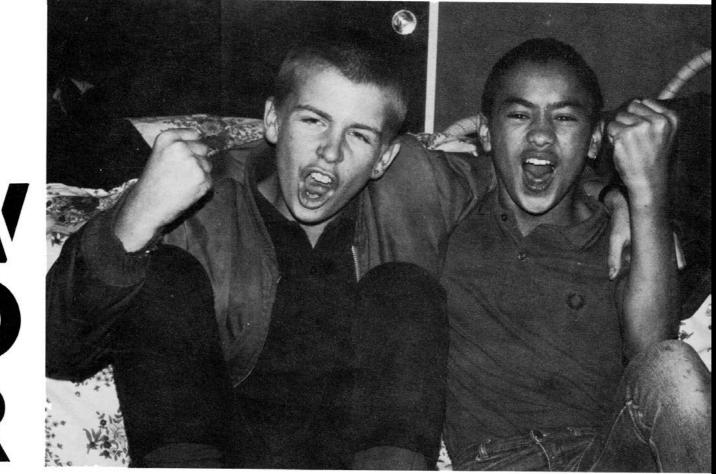




PAY NO MORE THAN 70p

the()PRESSED

VICTIMS



Kee-TOGETHER



I.ONDON

STENGUNS IN SUNDERLAND E.P.

COMBAT 84

ORDERS OF THE DAY E.P.



BLACKLETTER



Walbaum Fraktur

Berthold

abcdefghijflmnopgrestuvmryz UBCDEFGHRRMMDPDHSTUVÆXYZ 1234567890 æøbychct &?!£\$%(.,;:)



Old English

Monotype

 $\bullet \circ \Box \triangle$

abcdefghijklmnopgrstubwxyz ABCDCJGHJKLALDPORSTUPWXYZ 1234567890 & &?!£\$(.,;)













REPER SURREPACE. HAZOUS IN THE RIGHT! No FUTURE

Letraset Stencil Bold 48pt

·REPER SURRENDER. ·RAZORS IN THE NIGHT.

Letraset Monotype Old English 48pt

报组差的报务



393 多人的

FARAWAY TOWNS







JKROTEES NA 中 82

HENDO - VOCALS, STU - DRUMS, TONY - BASS, BILL-GUITAR

A: NEWTOWN



B: WHO'S LAW LIVI PUNKZ

THERE'S NOTHING HERE EXCEPT FOR YOUTH UNEMPLOYMENT
THIS IS THE GOOD LIFE IN THE SO CALLED NEW TOWN
THERE'S NOTHING HERE AT ALL FOR ANY ENJOYMENT
THEY SHOULD BLOW IT ALL UP, OR ELSE BURN IT ALL DOWN"

THANKS TO 8 - NICK FOR PRODUCING, SIMON & BOB, PAT. H. ALL LIVI PUNKZ & SKINS, OUR LAWYER - J. KEERAN, JOHN & SUSAN-PHOTOS, CAROL & WILLIE, BIG STEVE.

BEROTEE 26, CLYDE DRIVE,
CRAIGSHILL, LIVINGSTON

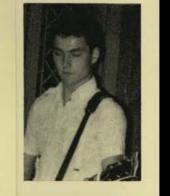
NO THANKS TO 8 - LIVI POLIS, NITE CUB BOUNCERS
CRAIGSHILL, LIVINGSTON

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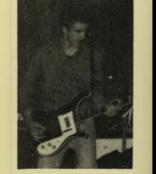
SPILL

CLAY FAV THIS SIDE 9 TO 5 (Miller/Miller) MODERN CITY (Miller/Robinson) **CLF 180** 45 RPM OTHER SIDE AIR LAKELAND (Miller/Robinson) DEVILS IN THE HEAD (Miller/Robinson) CONSIGNMENT STOCK EP

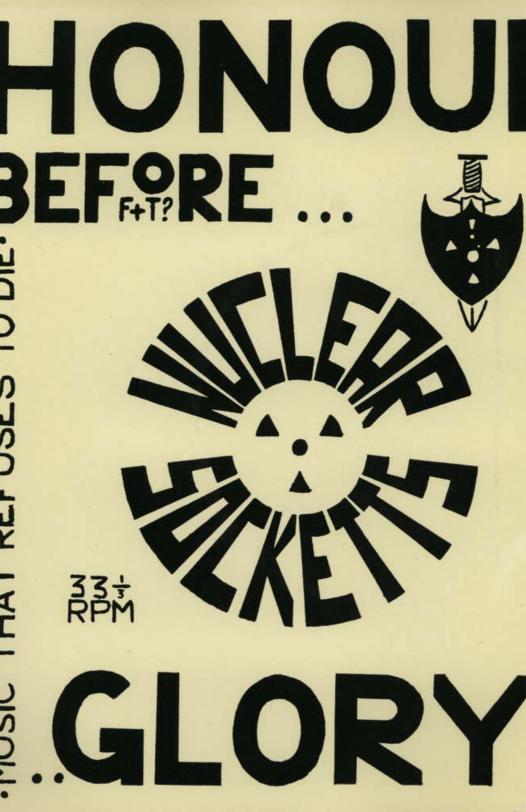








· WEST NORFOLK'S FINEST E



·MUSIC THAT REFUSES TO DIE.

·Frenzie·The Russians are Coming.

BlackHorse-Death March-

THE CULT

MEXT WAVE RECORDS

a Bunker sleeve!

Aaniax E.P. 33'3 rpm



BIG AL'MICHELL vols
FOXY STEER bass
RICO SARGENT gtr
MILDU MULES drms

A. Frenzie-The Russians are Coming-A. Black Horse-Death March-

WAVE

pic's by Waverley photographics.

RECORDED & PRODUCED AT WOLDEN STUDIOS, DEVON BY
BUNKER BRAZIER & GEOFF HOCKING

GLOBAL PUNK



ГРАЖДАНСКАЯ ОБОРОНА



ПОПС







