

Eine kurze Geschichte des Grafik Designs 20. Jahrhundert Fanzine





DRESSING GOWN NE

$$\begin{array}{r} 125 \text{ pence} \\ \hline \text{Nina's} \end{array}$$

THE NEW YORK TIMES

M.and.the.ANTS
A.S.S. THE PHOTOS

TIME PAPER

A black and white photograph of a woman standing, wearing a dark, sleeveless dress with a light-colored, patterned skirt. She is looking towards the camera.

GARNED DELTA 9 DIRECTIONS CROSS
AU PAIRS GIRLS AT OUR BEST
SECURITY RISK APOCALYPSE
DT-RECORD DISCUSSION
SHIRTS UNDER VESTS
WATERS IN THE TOWN
THE JAIL
THE JAIL



Eine kurze Geschichte des Grafik Designs 20. Jahrhundert

Fanzine Vorreiter

- Stevenston then attempted to fight the Texas's 'factory' before the State Democratic Convention, but his followers were barred from the door. Undaunted, Stevenston went to the Federal District Court and argued that his civil rights had been violated when he was deprived of an honest and fair election count. After a full hearing during which both sides produced their evidence, the Federal Court judge, T. W. Davidson, ruled in favour of Stevenston and issued an order restraining the Secretary of State from placing the LBJ brand on the ballot boxes.
- All the late votes were in green ink.
- Some of the late votes had been cast by late members of the electoral roll.
- The 'voters' just happened to stroll into the polling booth in alphabetical order.
- When Johnson was told about Stevenston's investigation, he got an injunction from the State Court House in Austin forbidding Tim Wells County to change the return.
- Then, on September 13, with the shadow of the November elections growing imminent, the State Democratic election committee had to decide whose name was to appear on the ballot boxes. By a vote of 29 to 28, LBJ won.

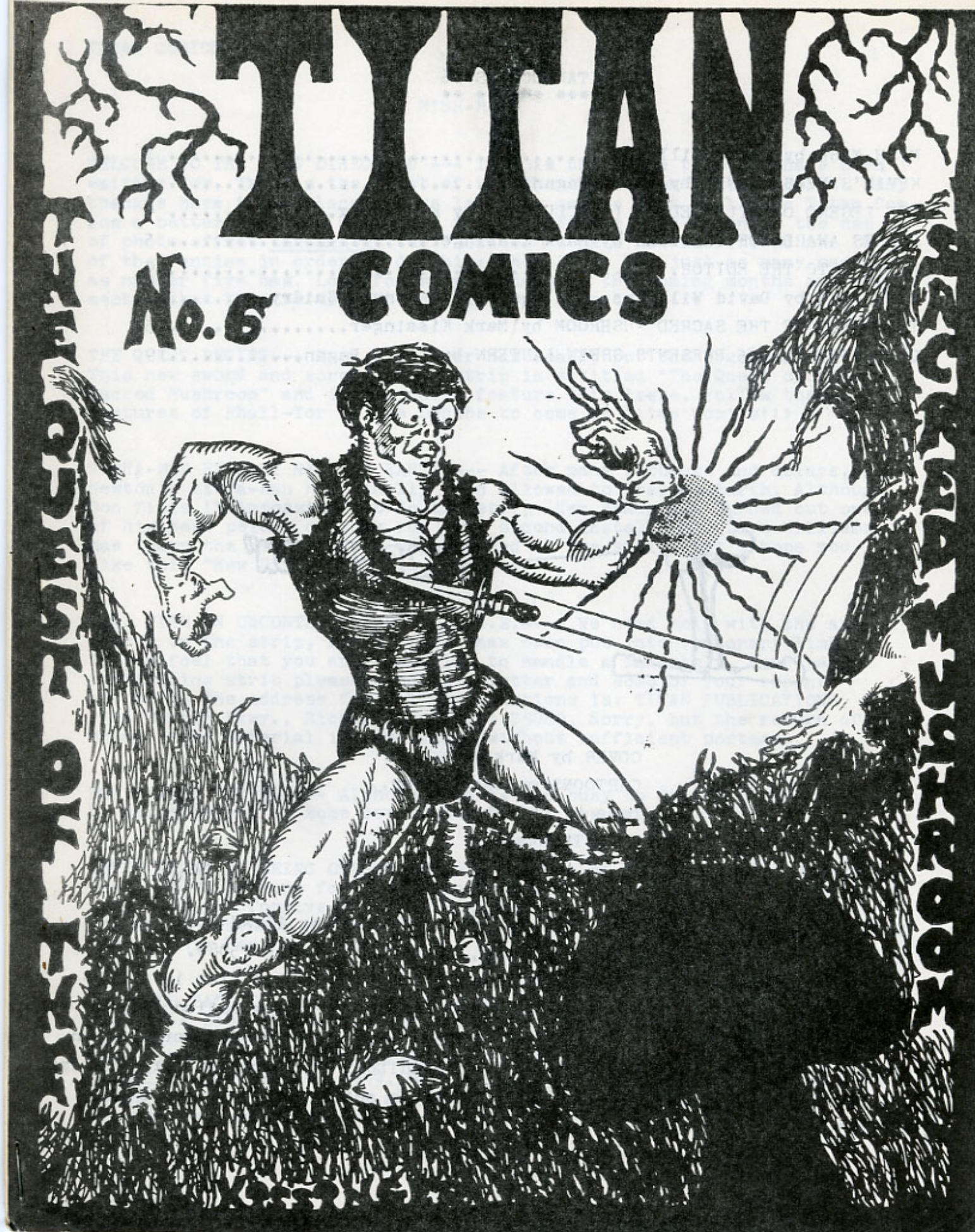
The Federal Court then sent its investigating team to look at Stevenston's case. His argument was that the State was unable to fight the case. LBJ's advisers advised him to go to the Supreme Court. Stevenston refused to interfere with the Federal action.

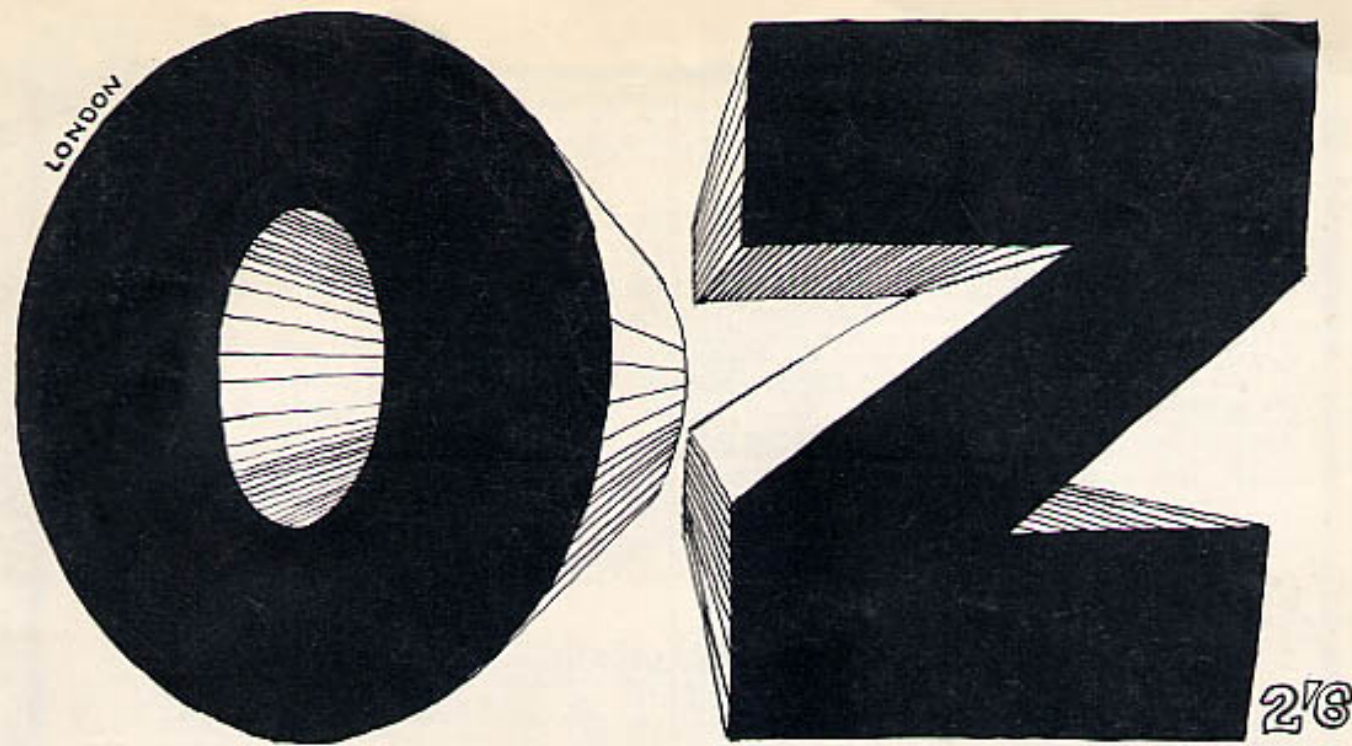
LBJ seemed doomed. However, the Federal investigators in Tim Wells County found that they were going to have a difficult time trying to secure the voting list in question. It appeared that one of the two copies of the list had been 'stolen' and that the remaining copy was tucked away in a sealed ballot box. To get at that box would require a day or so more time, time that was not to be made available. For, now, when things never looked more hopeless for the



TITAN

No. 6 COMICS





**Theological striptease/
turn on, tune in, drop dead/
Why 'New Statesman' editor
Paul Johnson is so bloody success-
ful / In bed with the...English/Free!...
LBJ playmate fold-out/ Private Eye?/ the Death
of a President/ Colin MacInnes & Malcolm X/ "Raped Congo
Nuns whipped with Rosary beads"/ Yankee Doodles/ and so much more in
this first issue of London OZ, February 1967...**

4 WELL IF YOU'RE TO SMOKE IT'S TRENDY TO SMOKE GROWN-UP HOW TO GROW MY HAIR I EVEN CRANED THE MIDDLE-CLASS GREY FRISCO FERLINGHETTI

5 MAN I CAN HOLD THE SHIT IN HERE SO THE FUZZ WON'T BUST ME!!

10 OUT OF OUR TINY SKULLS

11 HUNG-UP AND BROUGHT DOWN "MAN I'M MORE PEBBLED THAN STONED" FRISCO FELT THE TIME HAD COME TO CUT-OUT FOR THIS YEAR'S MECCA FOR MYSTICS. KASHMIR, WHERE HE COULD ENJOY THE PERMANENT HIGH OF THE TRENDY THIRD EYE OPERATION. "THERE'S NOTHING LIKE A HOLE IN THE HEAD TO CUT SPENDING EXPENSES" CAN FRISCO SURVIVE THE HARSHNESS OF THE EXOTIC EAST?

OBITUARY

FRISCO FERLINGHETTI, BLOWN MIND, ALIAS MERRY LONELY BANK CLERK, BORN SOUTH RUSLIP HALL, DIED OF PRESENCE IN NEPAL 1967. TURNED ON TUNED IN DROPPED DEAD.

PS. THOUGH TO THE OUTSIDE WORLD AND TO ALL INTENTS AND PURPOSES, FRISCO HAS SHED HIS MORTAL COIL. WE HAVE INFORMATION THAT HE SEES ALL FROM HIS NIKHAR IN THE HIMALAYAS. HE WILL BE IN TONIGHT.

THE UNUSUAL BY CLOTHES & BOOTS

GAITPMAN 200 E. 14th St. 1st Fl. New York, N.Y. 10003

THE UNIVERSAL BY CLOTHES & BOOTS 200 E. 14th St. 1st Fl. New York, N.Y. 10003

music composed and played by LSD-influenced musicians the only record of this type available!

FRISCO GROOVED OVER TO PORTOBELLO RD TO COMPLETE HIS BOPPER'S ENSEMBLE WITH THE PURCHASE OF A NOUVEAU-ART NOUVEAU SILVER PLATE PULL BOX TO HOLD HIS HIGH AND SKINS

PSYCHEDELIC PRAYERS From the Top to China

THE DON'T BUY MARTIANIA 10 T IT GROWS WILD.

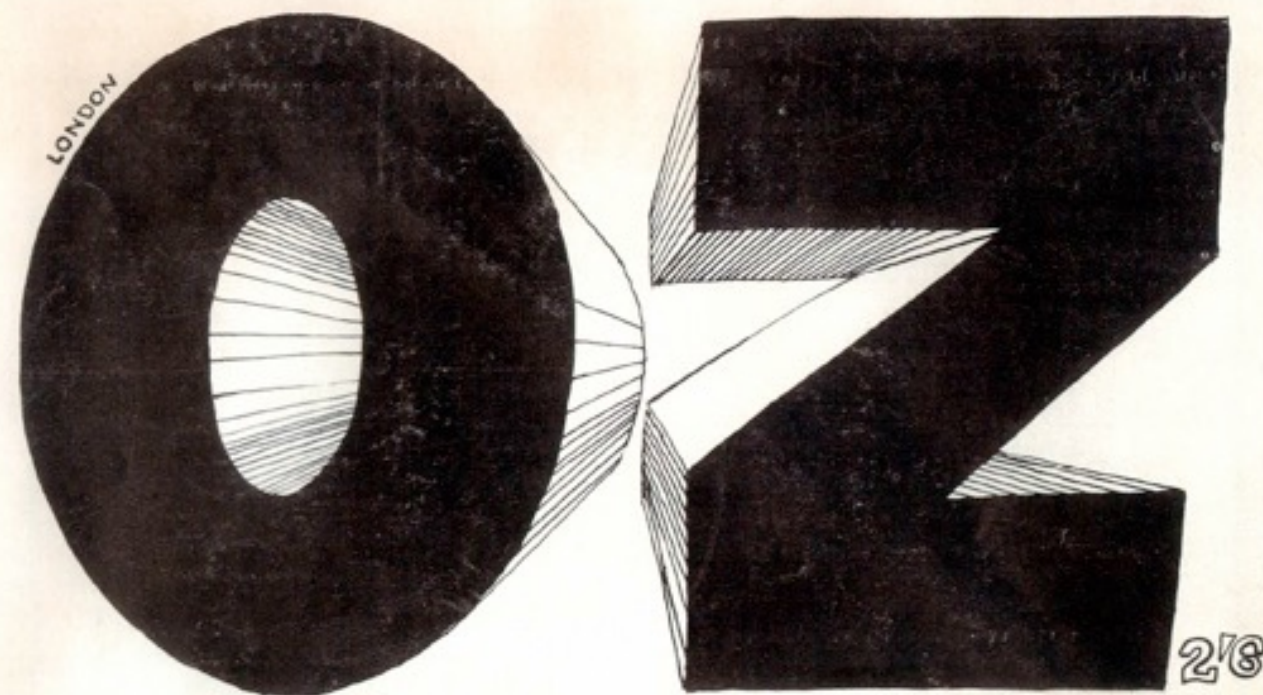
7000 FT HIGH

PS FRISCO'S GREATEST ACHIEVEMENT IN THE UNDER ARTS WAS HIS INCREDIBLE 10 HOUR FEATURE FILM TINY SKULLS A HAND TRIBUTE TO ANDY WARHOL AND ("THE MOST BRILLIANT OF THE MARKS EMBROIDERED OF ENTERPRISES IN THE SPHERE SOFT CO") UNFORTUNATELY MISS AGNES EXPANSION AND THE BRITISH FILM INSTITUTE EDUCATION AND TINY SKULLS ENDED BY WITH ONLY 3 REEL 4 INCHES OF FILM A PROTEST AGAINST THE "UP-TIGHT, THE MASS CONSCIOUSNESS" FRISCO TURNED JOINT OUTSIDE THE SAVILLE ROW AND WAS "BUSTED" FOR OBSTRUCTING A PUBLIC

THE DON'T BUY MARTIANIA 10 T IT GROWS WILD.

7000 FT HIGH

PS FRISCO'S GREATEST ACHIEVEMENT IN THE UNDER ARTS WAS HIS INCREDIBLE 10 HOUR FEATURE FILM TINY SKULLS A HAND TRIBUTE TO ANDY WARHOL AND ("THE MOST BRILLIANT OF THE MARKS EMBROIDERED OF ENTERPRISES IN THE SPHERE SOFT CO") UNFORTUNATELY MISS AGNES EXPANSION AND THE BRITISH FILM INSTITUTE EDUCATION AND TINY SKULLS ENDED BY WITH ONLY 3 REEL 4 INCHES OF FILM A PROTEST AGAINST THE "UP-TIGHT, THE MASS CONSCIOUSNESS" FRISCO TURNED JOINT OUTSIDE THE SAVILLE ROW AND WAS "BUSTED" FOR OBSTRUCTING A PUBLIC



2/6



Theological striptease turn on, tune in, drop dead/ Why 'New Statesman' editor Paul Johnson is so bloody successful / In bed with the...English/ Free!... LBJ playmate fold-out/ Private Eye? the Death of a President/ Colin MacInnes & Malcolm X/ "Raped Congo Nuns whipped with Rosary beads" / Yankee Doodles/ and so much more in this first issue of London OZ, February 1967.

the cricket club and lost a fifteen guinea earring. Then I was up again and running across the out-field and through the rose-garden. The last I saw of him, he was remorsefully smoothing and patting the ravaged wicket.

There seemed to be nothing for it but the wilds of Bohemia, where everything comes right for Shakespeare, at any rate. Things were generally much more promising after I had ferreted out the fuckers from the drunks who can't and the drugged who don't want to, and, of course, your classic pederasts. The first conquest brought brink of so greasy a pallet presided over by underpants of so implacably tertiary a colour that I excused myself hurriedly and left. I have tried to overcome my bourgeois aversion for old grime, but there the English have me defeated.

The second sally put me in a curious situation which has been paralleled many times since. Hardly had we arrived in the bedchamber than he was divesting himself of a yellow gray interlock and insisting that I pass my fingers lightly over his moonshape back barely touching the skin. An hour later, stiff in both arms and still fully dressed, I slipped downstairs and hopped gratefully on the 49.

Other variants of this situation can be indicated thus:

"Would you mind leaving your boots on?" (On one occasion, "Would you mind leaving your hat on?")

"Sorry, I can only make it with flat-chested girls."

"What are you kinky for?" (Standard answer, "Lord Mountbatten.")

"Let's pretend you're dead."

"I adore squeezing black-heads."

"What a super scar!"

To save myself from further midnight flits along the clanging pavements, I took the vow and I've never regretted. Nor, I imagine, have the English.

Ask me about Italians, Persians, Arabs, West Indians, Jews from anywhere, Irishmen, Welshmen, Africans, men from any where else but England and you've got yourself an article, but about the English lover, as you see, I know nothing.

How LBJ lost an election/gained a friend and won.

On Saturday, August 28th, 1948, a Democratic Primary Election took place in Texas.

(For the winner this meant automatic victory in the November election into the Senate.)

On Wednesday, September 1st, the Texas Election Bureau announced that a Mr. Coke Stevenson had beaten Lyndon B. Johnson in the Primary by 100 votes.

Yet on Thursday, September 2nd, at midday, LBJ proclaimed that he was the true victor and exhorted his followers to "do their duty".

Appropriately enough, on Friday, September 3rd, Tim Wills County, the centre of the Texas's camp, filed an amended return which gave Johnson just enough votes to win. Mr. Coke Stevenson immediately assigned two former F.B.I. men to visit Tim Wills County and check the week late votes. Here's what they found:

• All the late votes were in green ink.

• Some of the late votes had been cast by late members of the electoral roll.

• The 'voters' just happened to stroll into the polling booth in alphabetical order.

When Johnson was told about Stevenson's investigations, he got an injunction from the State Court House in Austin forbidding Tim Wills County to change the returns.

Then, on September 13, with the shadow of the November elections growing imminent, the State Democratic election committee had to decide whose name was to appear on the ballot boxes. By a vote of 29 to 28, LBJ won.

Stevenson then attempted to fight the Texas's 'victory' before the State Democratic Convention, but his followers were barred from the door.

Undaunted, Stevenson went to the Federal District Court and argued that his civil rights had been violated when he was deprived of an honest and fair election count. After a full hearing during which both sides produced their evidence, the Federal Court judge, T. W. Davidson, ruled in favour of Stevenson and issued an order restraining the Secretary of State from placing the LBJ brand on the ballot boxes.

The Federal Court then sent its own investigators to Tim Wills County to have a look at Mr. Johnson's votes. This was making things a bit too uncomfortable for the Texas.

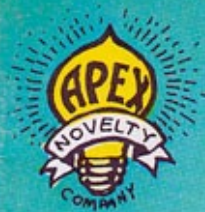
In a last-ditch fight to stop the Federal investigation, LBJ's legal advisors again resorted to the State court system, but this time the Texas Supreme Court refused to interfere with the Federal action.

LBJ seemed doomed. However, the Federal investigators in Tim Wills County found that they were going to have a difficult time trying to secure the voting list in question. It appeared that one of the two copies of the list had been 'stolen' and that the remaining copy was tucked away in a sealed ballot box. To get at that box would require a day or so more time, time that was not to be made available. For, now, when things never looked more hopeless for the

In a final, dogged effort, Stevenson appealed to the United States Senate to refuse to seat Johnson. The Senate responded by sending its own investigating committee to Tim Wills County in order to look at the mysterious Pandora's box. But, strangely enough, the Senate investigators never saw proof because the ballot boxes had been accidentally 'burned' by a well intentioned janitor.

And so, in 1948, 'Landslide' Lyndon became a Senator of the United States. Fifteen years later he was able to side-step yet another election to become President.

(Condensed from Underground Press Syndicate report by Irving Shushick)

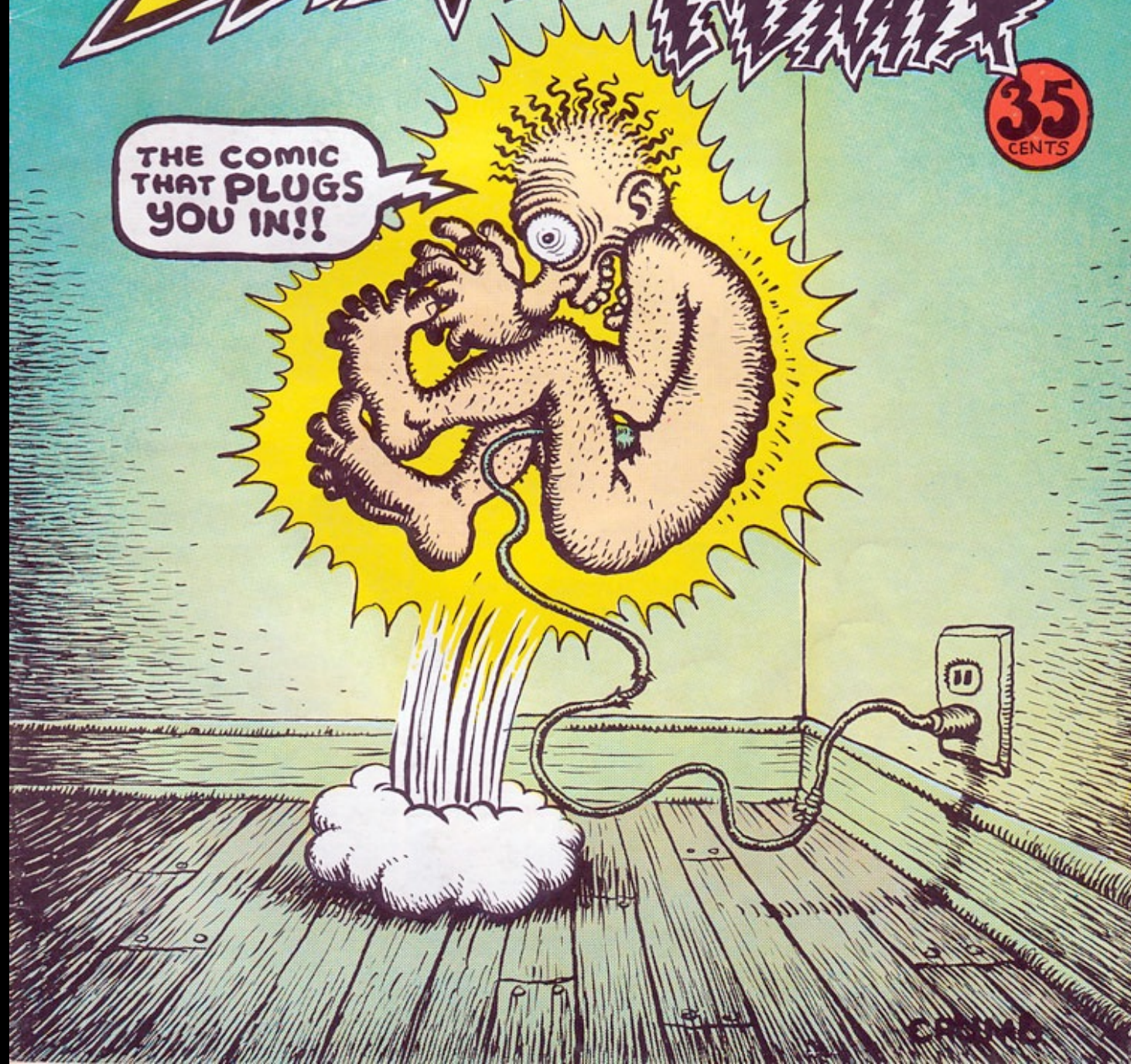


NO. 0

EVERETT

35
CENTS

THE COMIC
THAT PLUGS
YOU IN!!



CRUMB

Eine kurze Geschichte des Grafik Designs 20. Jahrhundert Fanzine (Punkzine)

Sniffin' Glue (Mark Perry)



15¢ SNIFFIN' GLUE.. + OTHER ROCK 'N' ROLL HABITS FOR PUNKS! ①

NO. 1 OF MANY, WE HOPE!

THIS THING IS NOT MEANT TO BE READ...IT'S FOR SOAKING IN GLUE AND SNIFFIN'.

IN THE FIRST ISSUE:

THE RAMONES

ALBUM & CONCERT REVIEWS!



PLUS



BLUE
OYSTER
CULT

RE-REVIEW OF ALL THEIR ALBUMS!

+ PUNK
REVIEWS

ALBUMS, SINGLES & CONCERTS!

MP'S SNIFF CONTENTS:

The Ramones were in London this month and to really put into the fact we've put this little mag/monthly together. It's a bit amateur at the moment but it is the first go isn't it, I mean we can't be Nick Drake over night can we. In this issue we lean heavily towards being a Ramones fan letter but later on we hope to bring you pieces on the following: Flamin' Groovies, MC5, Nazzy/Run, Runways, Iggy Pop and the Stooges, Lenny Bruce, Roogalator, Mr. Peelgood, Eddie and the Hot Rods, Earthquake, New York Dolls, Jonathan Richman, Modern Lovers, Mothers Of Invention, '66/68, Count Bishops, Sex Pistols, 101'ers, Stranglers, Raspberries, Television plus any other punks who make and do things we like.

With the Ramones in this issue are Blue Oyster Cult, who have just released a great new album which we review along with all their other pieces of black plastic. The review sections try to tell you about things rather than give boring biased opinions, which we all have but there's no room for it in fanzines. We believe rock'n'roll, and especially 'punk rock', is about enjoyment and nothing else—leave the concepts to the likes of Yes, Mike Oldfield etc. I hope you enjoy sniffin' (sorry—reading!) our little contribution to the punk culture, it would make us sniff glue if you did!

See yer,
Mark P.

'NOW I WANNA SNIFF SOME GLUE,
NOW I WANNA HAVE SOMETHIN' TO DO,
ALL THE KIDS WANNA SNIFF SOME GLUE,
ALL THE KIDS WANT SOMETHIN' TO DO'.

—Ramones '76.

PAGE 1 THE RAMONES IN LONDON.
RAMONES (Sire)—Review.

PAGE 4A'S MARK OYSTEN CULT-ROCK REVIEW.

PAGE 6A7—REVIEWS, REVIEWS AND MORE
REVIEWS! including Runways,
Eddie and the Hot Rods, TV,
Violent Jack and a load of
other punks.

SNIFFIN' GLUE.... is chucked together by
Mark P (Me) with help from Rick Brown from
Tonbridge Wells (Kents answer to Detroit),
Louise (My lovely lady), Rock On-Soho Mar-
ket (Who supply most of the records and
happen to be the best record shop in Lon-
don), Airfix (Who supply the sticky stuff)
and the music itself!

All feedback (i.e.—angry letters) to:

Mark P,
24 Rochfort Hse.,
Grove St.,
Deptford,
London, SE8 3LX.

In issue 2 we wanna do something on the
Flamin' Groovies and early Mothers ('Wowie
Zowie', 'Hungry Freaks, Daddy' etc). I just
hope we can get it together.

UNTIL THEN—KEEP ON SNIFFIN' YOU PUNKS!

SPLIT OPEN THE TUBES, IT'S THEM.

FLAMIN' GROOVIES/RAMONES/STRANGLERS—Roundhouse.

The ol' Roundhouse just reeked
of glue last Sunday night. The Ramones, arm-
ed with miniature base-ball bats beat the
hell out of all contenders for the 'most
exciting band of the year stakes'. The Gro-
ovies failed, in my opinion, because they
stuck to rigidly to the 'Beatles/Thank Your
Lucky Stars' format but the Ramones blasted
out none stop. It was all modern and hard. The
guitar of Johnny was pounding out riffs at
fantastic rate and Tommy, on drums, was in-
credible—he was so tight it was unbelievable.
DeeDee, bass guitar, was weird—every song he
counted in one, two, three, four wether it
was in that beat or not. Joey was in com-
plete control of the audience, taking a
laid-back stance, has he lean into he's
vocals. Everything was right—the clothes,
giving away base-ball bats and the music
itself. They kick off with 'Loudmouth' in
a set which included all their album (I
think) and some other songs which I'd just
love to hear on plastic. It was all pred-
ictable but who cares, it was f'ing fan-
tastic.

A word about the Strang-
lers—great!! I can't wait to see 'em again,
their sound is 1976. The Stranglers are a
pleasure to boogie too—sometimes they sound
like the Doors, other times like Television
but they've got a i.d. of their own.

RAMONES (Sire—album).

The Ramones are what 1976
punk rock is all about. They are kids, I'm a
kid and you are kids—you must be if are
reading this shit. The Ramones give me
power and freedom and that's what I want.
I've had their album for weeks now and yet
every time I spin it, it does me in, I can't
sit down—I have to MOVEEEEEEE!
The Ramones are:

Joey Ramone—lead vocals.
Johnny Ramone—guitar.
DeeDee Ramone—bass.
Tommy Ramone—drums.

They look great—leather,
jean and rubber. Each Ramone carries a tube
(giant size, of course) and a bat (for beatin'
brats). They are REAL PUNKS!

Their music is fast, simple
and instantly likable. They hav'n't got much
melody but they've got enough drive to make
up for it. 'Blitzkrieg Pop' bursts out of the
speakers. Everything's full on, wait till
your mum and dad are out (or wife if your un-
lucky) and turn it all UP! 'Beat On the Brat'
takes the pace a bit slower with crazed ly-
rics, next follows 'Judy Is a Punk', then 'I
Wanna Be Your Boyfriend' and 'Chain Saw' with
lunatic power-saw intro.

Our anthem, 'Now I Wanna Sniff Some Glue'
crashes in and we're off into the stickiest
song around. Side one closes with 'I Don't
Wanna Go Down the Basement' which has a fan-
tastic Bowie-'Hang On To Yourself' type riff.

Side's rockin' in a flash
with 'Loudmouth', everytime ol' Louise goes
on a bit I play her this—IT SHUTS HER UP.
'Havana Affair' is great—still moving, still
surprising every second. This track features
a great 'train going through a tunnel' riff
that knocks me head off! 'Listen To My He-
art' is good but '53rd & 3rd' is great, amas-
hing senses with it's plodding riffin'
chorus. The album ends with three jivers—
'Let's Dance', 'I Don't Wanna Walk Around
With You' and 'Today Your Love, Tomorrow the
World', which ends with a tiny bit of feed-
back. By this time you're coughing up blood
and spitting all over your Led Zeppelin
albums.

'Your a loudmouth baby, so I'm
gonna shut you up!' They shut everyone up!

FLAMIN' GROOVIES/RAMONES/STRANGLERS

—Dingwalls.

This gig was lousy.....
basically 'cause I'd been thrown out by the
time the Ramones were into their third song.
It was a good night out though thanks to a
few really good guys who were all FUNKS!! It's
really nice to be able to talk to people
who are enthusiastic about the punk-rock
scene. It's people like these who can make
something of the scene instead of posing
in flashy clothes and being 'hip'. I'd like
to mention Steve Walsh who's one of the
most dedicated punks I've ever met and a
great band, the Damned, who could really do
things this year. Go and see 'em and find
out for yourselves (I'm sorry I didn't turn
up at the 100 Club, I'm sure you were great).

The music I did hear was
as good as the Roundhouse. I hope the Gro-
ovies were more raw though, I'd hate to
go off of them.

PUNK ROCK LIVES

THE RAMONES

THE S.G. REVIEW SECT.

We review things as they come, so albums, singles and gigs are all mixed together to form one very large, very informative review section:

RUNAWAYS (Mercury-import album).

I've always hated girl bands, singers etc. Rock'n'Roll's for blokes and I hope it stays that way. Girls are good for one thing and for one thing only-going shopping for glue. This album though is an exception. I really think it's got something.

For a start, it's produced and written by the wonderful Kim Fowley. He's got a great little band here and it shows as soon as the album kicks off into 'Cherry Bomb' which sets the pace for the whole album. It's tight driving punk rock all the way, there's loads of lovely groans and sighs from the girls (all under 18, by the way) which should move a few punks—all the way to the toilet. They sound a lot like the New York Dolls half the time and it's all right by me 'cause I love 'em. Other tracks are 'You Drive Me Wild', 'Is It Day Or Night', 'Thunder', 'Lou Reed's 'Rock and Roll', 'Lovers', 'American Nights', 'Blackmail', 'Secrets' and the Alice Cooper like 'Dead End Justice'.

This album's a lot of fun and so's the cover. It must be the cover of the year—five lovely girls spread over it, as you say girls 'you drive me wild'!

I can't wait to interview 'em.

TELEVISION—LITTLE JOHNNY JEWEL (Ork-import single).

This single is fantastic. We've heard about 'em but now were hearing it for ourselves. The song is dead slow but what a killer it just bursts with pent-up energy. It opens with a strained bass riff and then in comes this out of key guitar, which is a cross between Barry Melton and Frank Zappa, and it's so punky it's brilliant. The voice is pure Lou Reed but even more dead-beat. As side one fades out you can't wait to get it over to 'Little Johnny Jewel' Part 2 and your not disappointed the guitar solo will burst your glue tubes. I can't wait for a f'ing album from these guys, it should be wild to say the least. Go out and listen to this single and tell if I'm wrong!

EDDIE AND THE HOT RODS—WOOLY BULLY (Island IS -single).

This is the Hot Rods 2nd offering and it is a great example of the lads style. Side 1 is produced by Andy Mackay and is a good rollin' rendition of the old Pharohe hit, I don't think they should have let him blow though. Side 2 is the great 'Horseplay' (Wenry of the Schmalitz) which kills WB for excitement and power. It obviously comes from the sessions that produced the excellent 'Writing On the Wall'/'Crusin In the Lincoln' single and features a brilliant guitar solo from Dave Higgs along with a tight harp riff from Lew Davies (who's no longer a Rod). I can't help thinking when I listening to this that the Rods were much better with a harp player. It's still great but it could be better. Read on:

EDDIE AND THE HOT RODS/VIOLENT LUCK Marquee Club 22/6/76.

This gig came about after Automatic Man had to cancel, and what a gig it was to! I don't know where the hell Violent Luck come from but I just hope I see 'em again as soon as possible. They look like the Stooges, and they sound like a cross between Mott the Hoople, New York Dolls and the Stooges. They hit us with a great set which included a fantastic version of the Groovies 'Slow Death' and many excellent original numbers. The lead singer smashed a mic-stand, climbed the amps, kicked another mic-stand into the audience—actually hitting some kid and insulted three girls, telling them to f'off! The band are really tight and some the guitar playing was stunning. If anyone's reading this who knows where I can see 'em again get in touch.

After that onslaught the Rods had to really play and they did to. Rattle Masters was full of energy as he lead the band through a great set which included all their recorded songs, '69 Tears', 'The Kids Are Alright' and a POWERFUL version of the Stones 'Satisfaction'. Yet another sweaty night with Eddie and the Hot Rods, when will they ever let up? I hope they never do.

↑
THE
HOT RODS.

SNIFFIN' MORE NEW TUBES. REVIEWS ②

THE 101'ERS—KEYS TO YOUR HEART (Chiswick -single).

This is a really good song done really well by a great band. Rock'n' Roll/boogie-woogie at it's sweaty best. They're not a heavy band, so they rely on sharp and crisp playing. The 101'ers are nice and snappy. Side two is another good song—'Five Star Rock'n'Roll Petrol' which boogies just as good as 'Keys'.

The Count Bishops also record for this small, but already classic, label and I hope there's a lot more goodies to come from it.

CAPTAIN BEEFHEART—DIDDY WAH DIDDY (A&M-E.P.).

This is not new and it's not easy to get, but what a brilliant performance by the Captain. He pouts, grunts and plays some mouth-harp that will get you high. This is early it's ancient—1964's the year but it doesn't matter. Other tracks are 'Frying Pan', 'Moonchild' and 'Who Do You Think You're Fooling?'. It's raw R&B that kicks in the head everything the Captain has done since.

If you wanna buy it get in-touch and I'll give you an address. THE WORLD WILL FINALLY KNOW WHERE?

"BABY, BABY WHAT AM I GONNA DO,
ME GLUE'S ON FIRE AND IT'S STICKING TO D.O!"
"D.O?"
"YES...DONNY OSMOND!"
"LET HIM BURN!"
"YOU FRIEND!"

I
JUST GOT HIGH
SNIFFIN' THE
COVER OF THE
NEW '101'ERS'
SINGLE!
IS THIS NORMAL?



TODD RUNTIGREN—RUNT (Bearsville-import album).

This was made when Todd was the punk, he's not anymore but who cares when there's stuff like this available. I reviewed it 'cause it's only just been made available again and it's really good. I thought that Todd's last four albums were too cold. He seemed to surrounded his self with banks of sound and there wasn't enough of the punk shining through for my liking.

'Runt' was made in 1970 and shows Todd in a exhilarating mood. He is some-times soft but mostly energetic. It starts of -f with the shuffling and funky, 'Broke Down and Busted' and carries on through 'Believe In Me' and 'We Gotta Get You A Woman', two very melodic 'popish' songs. 'Who's That Man?' takes the pace much faster and features a great Beck-type solo from Todd. Piano rippling and a great driving riff, a classic! 'Once Burned' is soulful and nice but 'Devil's Bits' is real rock'n'roll and takes side one too a stirring finish. Side two starts as one finished, with a powerful rocker—'I'm In the Clique' with a real rollin' drum-solo. 'There Are No Words' follows and is rotten, sounds like a cross between Dave Crosby and a monastery. Next please. A great medley follows, three great soul tunes with a splash of punk-spirit—'Baby, Let's Swing', 'The Last Thing You Said' and 'Don't Tie My Hands'. The last out, 'Birthday Carol' is the last thing in concepts not too long, not too short, a brilliant mixture of rock styles.

This is a classic album, and it's great to be able to replace my worn copy!

THE LAST PAGE.

'Heh ho, let's go! Meh ho let's go!'

That's what it's all about, right! This thing called 'punk-rock! The weekly music papers gave the Ramones a hard time, didn't they, 'cause they don't f'ing understand that's why. They put down their songs, stances and even their enjoyment. The reviews of the Ramones gig just sums up the whole dumb attitude of the 'best-sellers' towards punk-rock. They treat it like some kind of freak-show to be laughed at, I don't know why their bother. One paper's gonna have an 'A-Z Of Punk-Rock' next week just to be hip-why don't they stick to Queen and all that trash that drive around in expensive cars. The weeklys are so far away from the kids that they can't possibly say anything of any importance to punk-rock fans. I can't spell, I wouldn't win any awards for literature but at least I don't write down to yer!

Enough of this talk about shit. Somebody said to me the other day that there's no such thing as punk-rock, "Todd Rundgren's the only punk!", he exclaimed. No body can define punk-rock, it's all about rock in it's lowest form-on the level of the streets. Kids jamming together in the dad's garage, poor equipment, tight clothes, empty heads (nothing to do now you've left school) and model-shops. Punk-rock's all those things. Shit, there's something happening in London now. We've had some incredible gigs and great scenes. London's got a scene goin', we don't need New York we've got it Here. The Sex Pistols, Eddie and the Hot Rods, the Damned, Violent Luck (Now called Sister Ray), the Stranglers, the Vibrators, and the tasty Roogalator to name but a few.

We've got to make somethin' real happen here. Most British rock is past it now but the punk scene isn't. Let's build our own bands up instead of drooling over the NY scene. I'm not putting that scene down but if we've got somethin' goin' on here we wanna make it better. We're gonna try to do a bit for the scene but it's all up to you-the kids (and of course, the guys who feel young). London punk is great so let's go!

THE
DAMNED
ARE
GREAT.

THE

← LONDON SCENE- PUNK WISE!

Let's go, let's go, yer man let's f'ing go!

ANOTHER BIT ABOUT THE RAMONES. By ?

The Ramones are here, the Ramones are there, the Ramones are f'ing everywhere....well, that's the way it seems at the moment. With the Ramones you've got the style the power and the primitive rhythms. They're what makes us write this piece of bog-paper they're worth it. The Ramones have that cult feel, they'll never be fully excepted and I hope it stays that way. We wouldn't have punk-rock if it wasn't for the cult aspect of it all.

The Ramones are classic, and they are best off being a cult band. Sniffin' glue doesn't make it at Hammersmith Odeon. The Ramones are ours (I'm talkin' to yer, punks!) and by the shits I hope they stay ours. 'Beat On the Ingham, beat on the Ingham, beat on the Ingham with a base-ball bat!'

Goodbye all you punks stay young and stay high!

Mythology



All words are copyright Sticky Situations Productions, except the naughty ones scribbled in here and there. If you want to reprint you must be a fool!

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

28th Sept '76.

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

PUNK 100! CLUB
100 GUITARS IN
W.I.
7.30 till late

Special

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

the Damned

+ BUZZ COCKS.

PLUS STAR

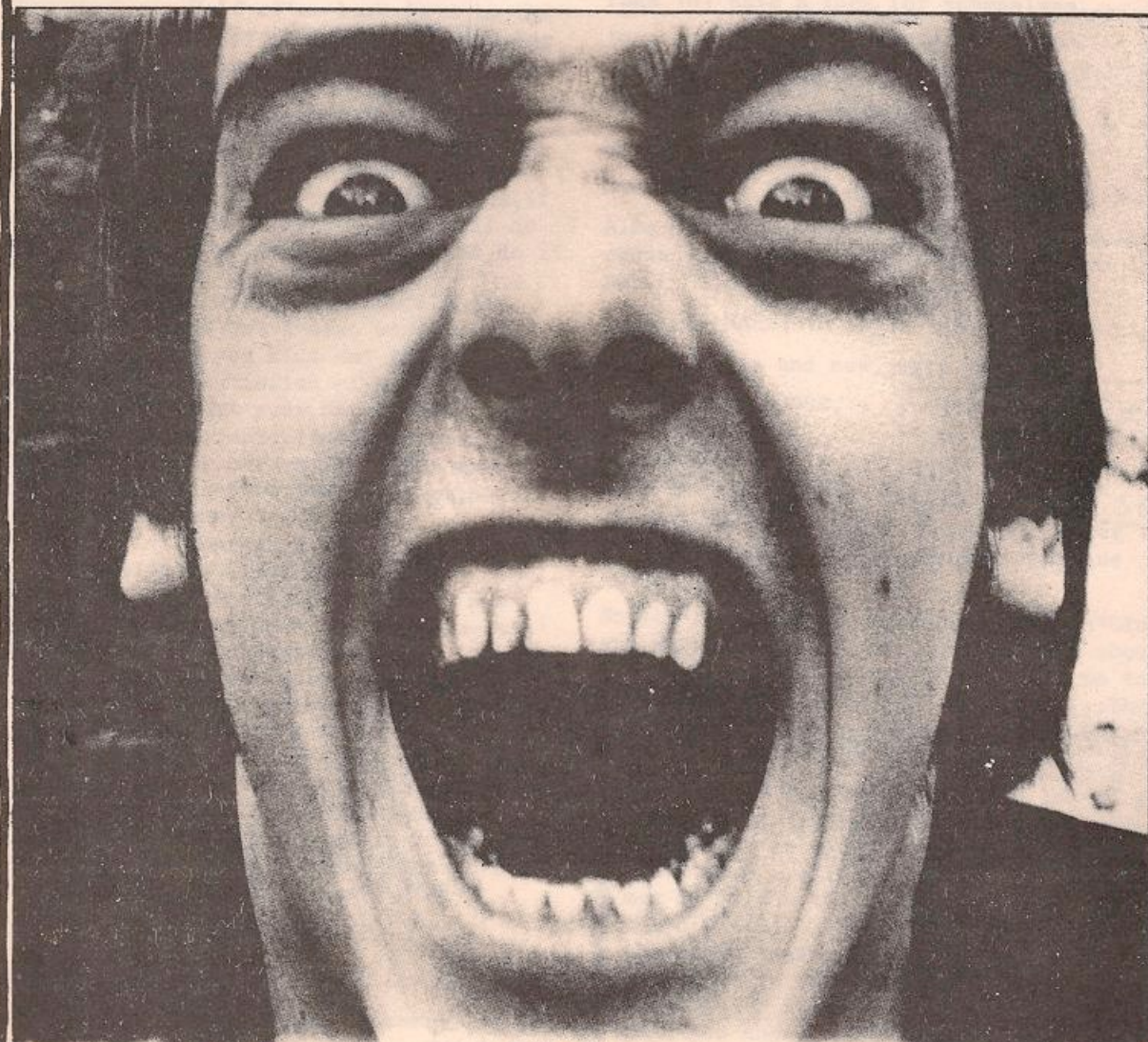
WERE THE ONLY MAG, WHO KNOWS
WHAT'S HAPPENING

SNIFFIN' GLUE...

AND OTHER ROCK'N'ROLL HABITS, FOR
A BUNCH OF BLEEDIN' IDIOTS! (5) NOVEMBER '76.

If you actually like is rag you must be one of the idiots we write it for. Price:

EDDIE AND THE HOT RODS LIVE AND ALBUM REVIEWS.



THE PLUS
SUBWAY SECT + CHELSEA

ANARCHY IN THE U.K.

SEX PISTOLS

FIRST SINGLE  **EMI 2566**

TOUR DATES

Date	Location	Tickets From
FRI 3 DEC	NORWICH University	Students Union, U.E.A.
SAT 4 DEC	DERBY Kings Hall	Kings Hall, Derby
SUN 5 DEC	NEWCASTLE City Hall	R.E. Cords, Derby, Burton Seca Disc
MON 6 DEC	LEEDS Polytechnic	Nottingham Record Centre, Lang Eaton
TUE 7 DEC	BOURNEMOUTH Village Bowl	City Hall
THU 9 DEC	MANCHESTER Electric Circus	Village Bowl
FRI 10 DEC	LANCASTER University	Students Union, Leeds Poly
SAT 11 DEC	LIVERPOOL Stadium	Hime & Adamson, Manchester
MON 13 DEC	BRISTOL Colston Hall	Virgin Records, Manchester
TUE 14 DEC	CARDIFF Top Rank	Students Union, Lancaster University
WED 15 DEC	GLASGOW Apollo	Virgin Records
THU 16 DEC	DUNDEE Caird Hall	Top Rank, Cardiff
FRI 17 DEC	SHEFFIELD City Hall	Buffalo Records
SAT 18 DEC	SOUTHEND Kursaal	Colston Hall
SUN 19 DEC	GUILDFORD Civic Hall	Apollo, Glasgow
MON 20 DEC	BIRMINGHAM Town Hall	Caird Hall
TUE 21 DEC	PLYMOUTH Woods Centre	Students Union, Technical College
WED 22 DEC	TORQUAY 400 Ballroom	City Hall - Wilson Peck Records
SUN 25 DEC	LONDON Roxy Theatre	Usual Agents
	Harlesden	Usual Agents

TOUR PRESENTED BY
ENDALE ASSOCIATES
IN ARRANGEMENT WITH
MALCOLM MACLAREN





Sex Pistols' God Save The Queen.
It won't be on the new album and it may not be
out at all for very long.
So get it while you can.
Sex Pistols' God Save The Queen.
Available only as a single from Saturday May 28th
at shops with the sign.

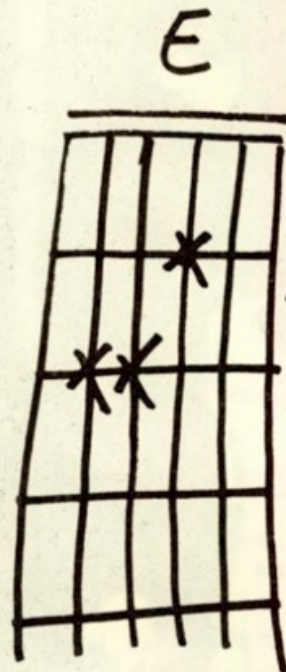
Eine kurze Geschichte
des Grafik Designs
20. Jahrhundert
andere Fanzine



PLAY IN THE BAND...FIRST AND LAST IN A SERIES.....

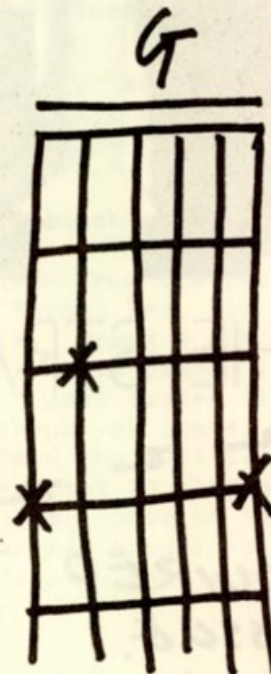


THIS IS A CHORD



THIS IS ANOTHER

THIS IS A THIRD



NOW FORM A BAND



Some People Say that Fanzines should be seen + not read
Oh Cardiff.... but I say....

UP YOURS!

NEVER MIND THE PRICE RISES - It's still de best.

№ 2

20p



SEX
PISTOLS

-The Story
So Far.

ADVERTS

X.T.C.

PIRATESX

XXIR£

SPRINGSTEEN

GREAT ALBUM
OFFERS INSIDE!

20p OFF advertised price
of the new **Hope** and
Anchor L.P. at **SOUND**

20p OFF advertised price of
The new **TUBES**
ALBUM at **SPILLERS**

Judas Priest
CITY BOY

Plus

Loads of

Local

Reviews,

Crossword,

News etc.

What a
fab mag!



GABBA NO.4. 30 PENCE

GABBA

HEY

RADIO
STARS

STIFFS
REZILLO'S

THE BOYS



MIDDLEBORO'S

FANZINE
(AND THE BEST...)



THE HEART-BREAKERS
ULTRA



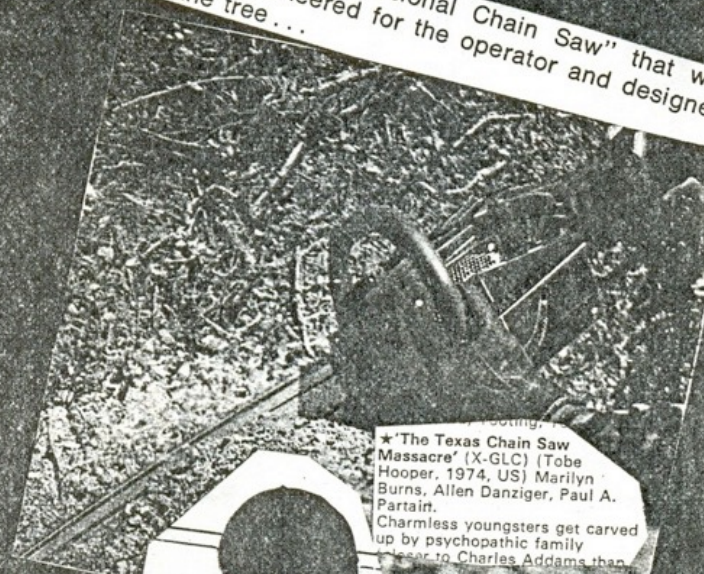
IAN DURY... ELVIS COSTELLO..... SPUNK

THIS IS A MAG FOR ALL YOU HEBREW LADIES ENTITLED...

CHAINS AW

NO.2 25p
SEPT/OCT '77

The New "Professional Chain Saw" that was
human engineered for the operator and designed
for the tree...



★ 'The Texas Chain Saw
Massacre' (X-GLC) (Tobe
Hooper, 1974, US) Marilyn
Burns, Allen Danziger, Paul A.
Partain.
Charmless youngsters get carved
up by psychopathic family
closer to Charles Addams than



I managed to twist round and kick him -
where it hurts...

IS IT TRUE
That Dee-Dee Generate has
left Eater? Please say
it's not. I can't bear the
thought of never see-
ing him again!



UNNH!

IN THIS ISSUE...

WIRE

JOHNNY MOPE

BROWBEAT

NUMBER ZERO

Buy
Buy:

25¢



MC5

STRANGLERS

GRIP AMERICA

CONSUMERS:

RAT SCABIES!

A REAL PIN-UP, GIRLS!
(and boys)

PLUS FREE! HIPPIE
DETECTOR

reviews, fashions and more

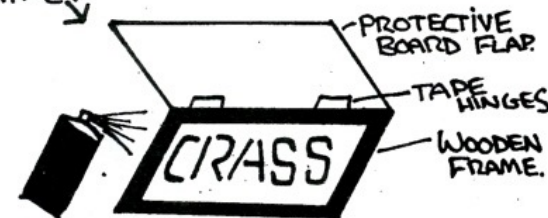
ROTTEN: EXCLUSIVE INTERVIEW!

"HOW TO MAKE A STENCIL"

1. GLUE STENCILED ALPHABET ON TO THIN CARD.
2. CUT OUT THESE LETTERS USING A SCALPAL, OR STANLEY KNIFE.
3. TRACE THE LETTERS ON TO CARD, TO MAKE UP YOUR CHOSEN STENCIL.?



"TO PROLONG THE LIFE OF YOUR STENCIL, ITS A GOOD IDEA TO GLUE IT INTO A THIN WOODEN, OR BOARD FRAME"



THE BEST SPRAY PAINT TO USE IS "DUPLI-COLOUR", OR ANY CELLULOSE BASED SPRAY.

ABCDEFGHIJ
KLMNOPQRST
UVWXYZ1234

JUNE
1981
20P
NO.5

SEDITIONARY

Cartoon - THE CONTINUING STORY OF RAKID ROBERT



LIVE REVIEWS - JOHN COOPER CLARKE - DAWN PATROL

TRONICS INTERVIEW

LPS - DISCHARGE, EMPIRE. SEDITIONARY CHARTS.

EMPIRE INTERVIEW

DAWN PATROL

INTERVIEW

SINGLE REVIEWS - ENGLISH SUBTITLES - CLOCK DVA - GRAMPS - DEAD KENNEDYS - DEAD MAN'S SHADOW - SIOUXSIE AND THE BANSHEES - SPLODGENESSABOUNDS - FIRE ENGINES - POLECATS - KRAFTWERK - ULTRAVOX - JAM

THE RABID SNOTS FIRST TELEVISION APPEARANCE!



AFTER THE APPEARANCE ANGRY VIEWERS
JAM THE BBC SWITCHBOARDS, . . .



NEXT TIME-

THE RABID SNOTS
BECOME THE CENTRE
OF ATTENTION IN
THE MUSIC BIZ
ELITE!

DINOSAUR RECORD
LABEL
INDEPENDENT
RECORD
SHOP DISCS

17, BARONS COURT RD, LONDON W.14.

STEP 1

1. Price variation Estimates are based on the printer's current costs of production. Unless otherwise agreed, are subject to amendment on or after acceptance to meet any rise or fall in such costs.

2. Tax Except in the case of a customer who is not contracting in the course of a business, the printer shall be entitled to add to the amount of any value added tax payable whether or not included on the estimate or invoice.

3. Proof work All work carried out, whether experimentally or otherwise, at the customer's request shall be charged.

4. Copy A charge may be made to cover any additional work involved in the copying of a document.

5. Proofs Proofs of all work shall be submitted for the customer's approval. The printer shall not be responsible for any errors not shown in the proofs. Proofs necessary to be made shall be at the customer's expense. If the customer's approval is withheld, the printer's judgment shall be final and the customer shall be charged extra.

6. Delivery and payment (a) Delivery of work shall be accepted when tendered and thereupon or, if earlier, on notification that the work has been completed the ownership shall pass and payment shall become due.

(b) Unless otherwise specified the price quoted is for delivery of the work to the customer's address as set out in the estimate. A charge may be made to cover any extra cost involved for delivery to a different address.

(c) Should expedited delivery be required, an extra may be charged to cover any overtime or other cost incurred.

(d) Should work be delayed through any default of the printer, the printer shall be liable for any loss or damage caused by the delay. Materials specially ordered shall be at the customer's risk.

7. Variations in quantity Every endeavour will be made to deliver the correct quantity ordered, but estimates are conditional upon a margin of 5 per cent for work in one colour and 10 per cent for other work being allowed for over or under storage of 4 per cent and 8 per cent respectively for quantities exceeding 50,000. The same to be charged or deducted.

8. Claims (a) In the event of damage, delay or partial loss of goods in transit or non-delivery, the customer must bring in writing to the printer within three clear days of delivery (or, in the case of non-delivery, within 28 days of despatch of the goods). A claim in respect thereof must be made in writing to the printer within seven clear days of delivery (or, in the case of non-delivery, within 28 days of despatch). All other claims must be made in writing to the printer within 20 days of delivery. The printer shall not be liable in respect of any claim unless the aforementioned requirements have been complied with except in any particular case where the customer proves that (i) it was not possible to comply with the requirements and (ii) advice (where required) was given and the claim made as soon as reasonably possible.

9. Liability The printer shall not be liable for any loss of the customer's property arising from delay in transit not caused by the printer.

10. Materials (a) Materials, film, glass and other materials used in the production of type, plates, moulds, stereotypes, electrotype, setting, negatives, positives and the like shall remain the property of the customer. Such items when supplied by the customer shall remain the customer's property. (b) Type may be distributed and lithographic, photographic or other work may be made immediately after the order is executed unless written arrangements are made to the contrary. In the latter event, the printer shall be charged.

11. Property (a) Except in the case of a customer who is not contracting in the course of a business nor holding himself out as such, the customer's property and all property supplied to the

printer by or on behalf of the customer shall while it is in the possession of the printer or in transit to or from the customer be deemed to be at customer's risk unless otherwise agreed and the customer should insure accordingly.

(b) The printer shall be entitled to make a reasonable charge for the storage of any customer's property left with the printer before receipt of the order or after notification to the customer of completion of the work.

12. Materials supplied by the customer (a) The printer may reject any paper, plates or other materials supplied or specified by the customer which appear to him to be unsuitable. Additional cost incurred if materials are found to be unsuitable during production may be charged except that if the whole or any part of such additional cost could have been avoided but for unreasonable delay by the printer in ascertaining the unsuitability of the materials then that amount shall not be charged.

(b) The printer shall be entitled to make a reasonable charge for the storage of any customer's property left with the printer before receipt of the order or after notification to the customer of completion of the work.

13. Moulding Plates

(a) The printer may reject any paper, plates or other materials supplied or specified by the customer which appear to him to be unsuitable. Additional cost incurred if materials are found to be unsuitable during production may be charged except that if the whole or any part of such additional cost could have been avoided but for unreasonable delay by the printer in ascertaining the unsuitability of the materials then that amount shall not be charged.

(b) The printer shall be indemnified by the customer in respect of any claims, costs and expenses arising out of any libellous material, infringement of copyright, patent, design or of any other personal rights contained in any material printed for the customer. The indemnity shall extend to any amounts payable on a judgment or settlement of any claim.

14. Periodical Publications A contract for the printing of periodical publications may not be terminated by either party unless 13 weeks notice in writing is given in the case of periodicals produced monthly or more frequently or 26 weeks notice in writing is given in the case of periodicals. Notice may be given at any time after completion of work on any one issue. The printer may terminate any such contract forthwith if the customer fails to pay for work done and materials used when due thereunder remain unpaid.

15. Force majeure The printer shall be under no liability if he shall be unable to carry out any provision of the contract for any reason beyond his control including (without limiting the foregoing) Act of God, legislation, war, fire, flood, drought, failure of power supply, lock-out, strike or other action taken by employees in connection with a dispute or owing to any inability to procure materials required for the performance of the contract. During the continuance of such a contingency the customer may by written notice to the printer elect to terminate the contract and pay for work done and materials used, but subject thereto shall otherwise accept delivery when available.

17. Law These conditions and all other conditions of the contract shall be governed and construed in accordance with the laws of England.



Nimbus R
(Monmouth)
0600 81 68
Orlake
01 592 024
Plastic So
0686 2652
Phonodisc
01 531 352
Pye Recor
01 648 706

DISTRIB

Bonaparte
01-681 145
Faulty Pr
01-681 145

Dele Press
01 460 0112/3-4
Peter Gray
01 464 6828
Hannibal
0533 695413
Rena Reproductions
01 249 6221
Shelford Press
01 762 1125

MAYO THOMPSON +
IAN PENMAN
PRESSING PLANTS
STEELPIPING TALK
FINAL SOLUTION
Z-BLOCK + MOIRE

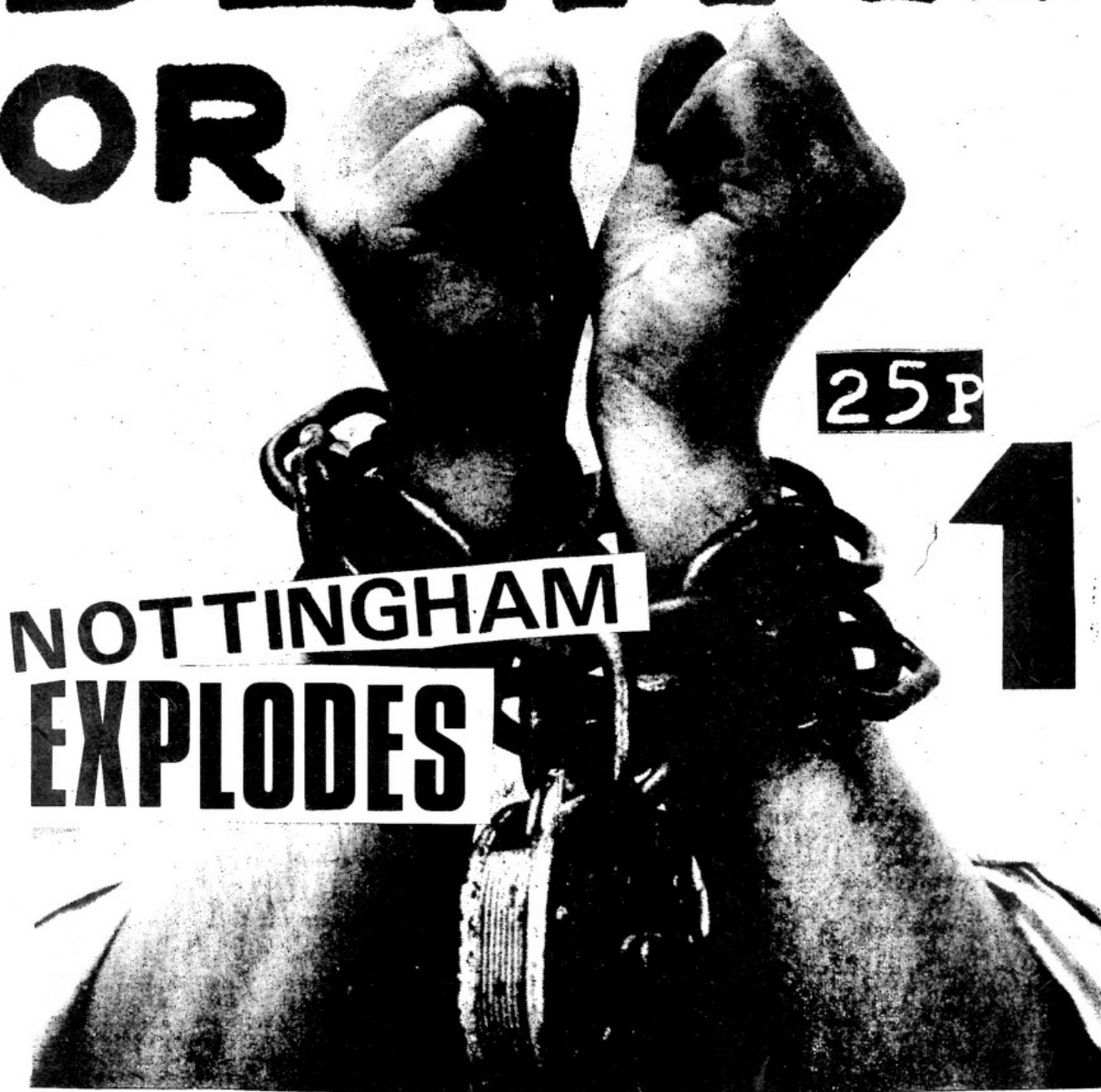
DEATH

OR

25 P

1

NOTTINGHAM EXPLODES



GLORY

Angry youths

Great for Britain!



F (A) C K . No. 3.

CLASS WAR



another fucking royal
PARASITE

jean.arp, says

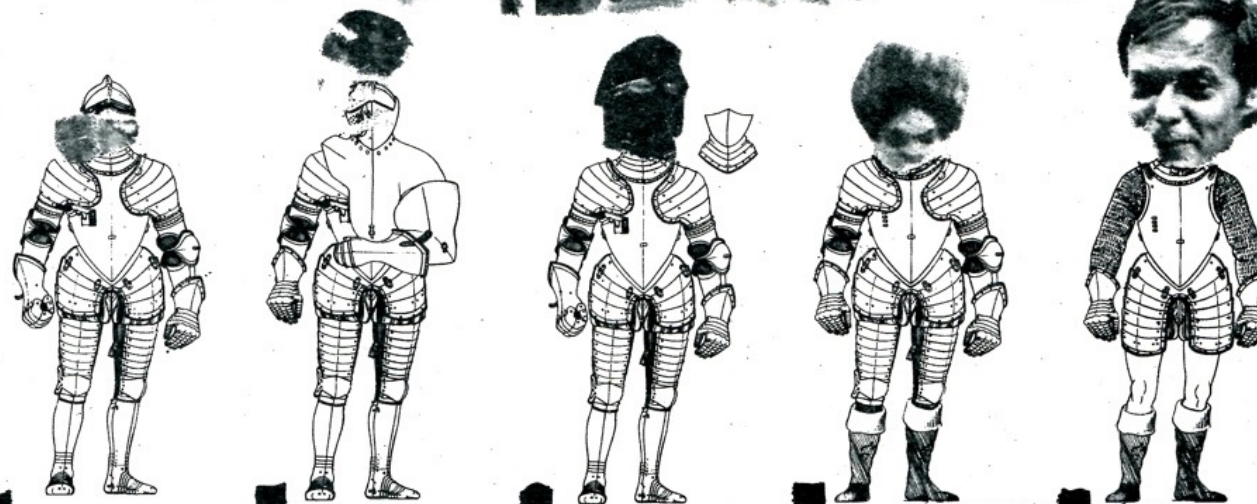
COLLAGE is PLASTIC POETRY

AND Art is CONCRETE

Now gravity is employed The torn edges are secured surgeons work

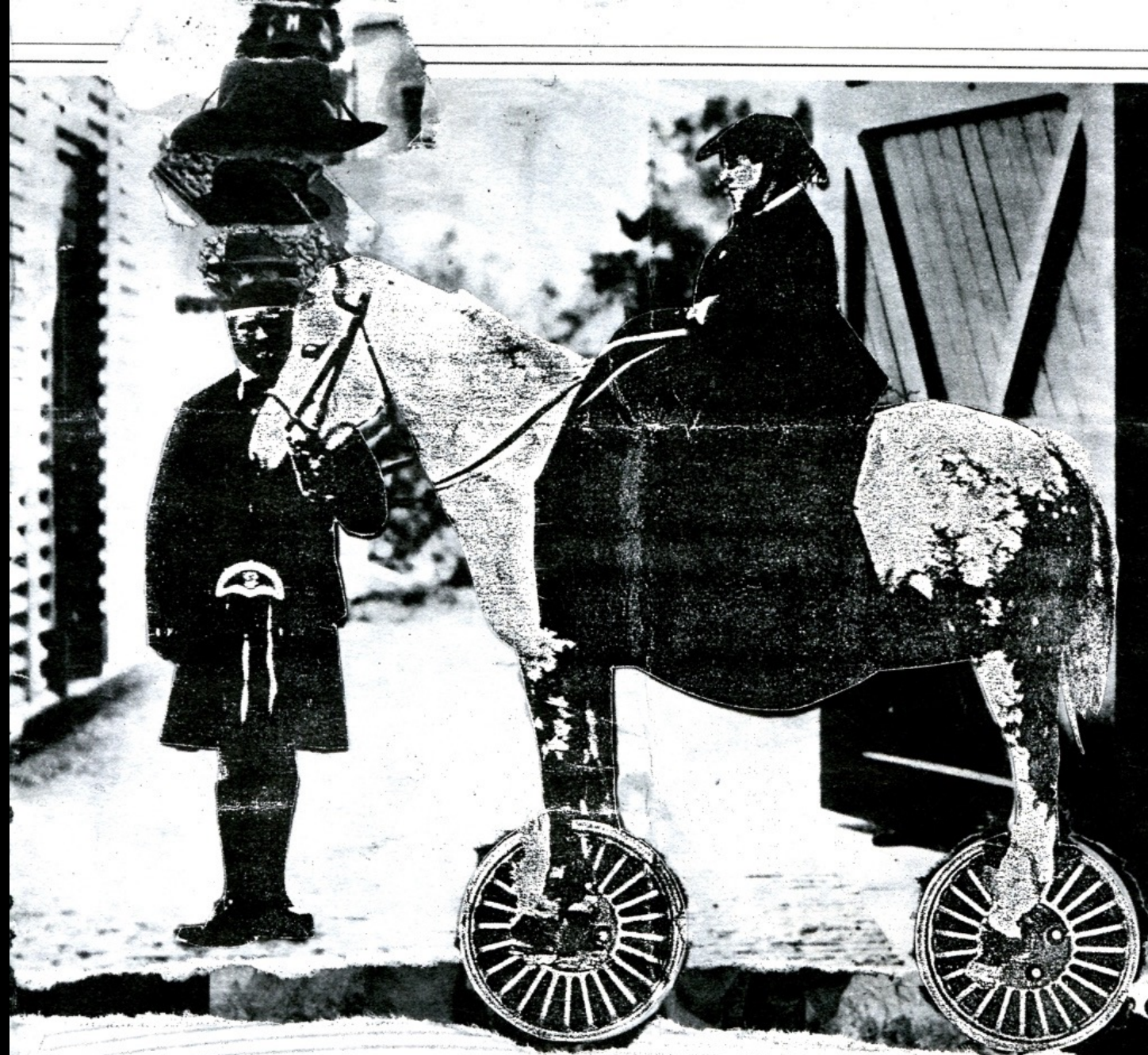
DIED

delicately above their heads surgical instruments reach behind the eye



43,252,000 4,489,856,000 permutations

the patient lies on his back.



Keeping the wheels in motion.



your attention please!



free gold flexi inside



ALAN, JOHN AND CHRIS. Mode. "We're a band named 'Strange Rendez-vous' no deep meaning, just thought it sounded good, we wear this look 'cause it seems in, a part n'parcel of our music (a cross between Bauhaus and Modern English) the important thing is both are original (Original? Ed). The outfits are a mixture of P.X. and homemade numbers.

SOPHIE. Mode: Studying Engineering at Exter University, she's a member of heavy metal band Wolf "the best in the South" says she, photographed doing herself an injury, dancing at the Fleet Country Club, Hampshire where they play a variety of rock including Fleetwood Mac, The Doors and The Stones.

'THE POT MAN' at the Swan Kingston - (Say no more. Ed)



Photographed by James Palmer.



Photographed by Thomas Degen.



Photographed by James Palmer.

GEORGE N'FRANK. George (wearing a nuns habit in issue 2) now reckons he supports Millwall (anything to please) and is lead singer in a band named "In Praise of Lemmings". His mode "The coats from my Dads old building site gear. T Shirt-Seditionaries, £5.99 peeptoe, 'bovver-boots' also from Seditionaries. I like Coronation Street my idol is Bet Lynch, I don't like Steve Strange-he has about as much originality as a burnt out light bulb, and just as dim. I think I'm the best thing that ever happened to the world-bigger than Mothers Pride and more important than Emily from Crossroads. Frank's mode: "I don't like to disclose it" but goes on to reveal the j'kts from Flip £25, shirt from jumble-£2, tr's-Johnsons £15, shoes from Robot, Kings Rd-£30. Dislikes-"These sad, severe queen type characters who go around in lurex dresses-they irritate me".

GABRIELLA-down at the Starlight, Hammersmith on Bow Wow Wow nite likes-Bow Wow Wow (suprise, suprise. ED).

VICK, mode: An artist (printmaking), I'm a gothic wasted romantic by nature, the worlds getting smaller, I want to be an astronaut. Likes-Opiates; magic mushrooms things you grow out of!

Pictured down at the Starlight, Hammersmith on Bow Wow Wow nite.

