



BAUHAUS
HONEY
BANE
CHAOS
CUDDLY
TOYS

STREET
25 P.

IN MY VIEW by Tony Pratt



This edition
has been
written
and
drawn
and
stuck
together
by the
following
youngbloods

Street Joey Wise,
Basil Hawthaw,
Benny Makhno,
Anna Mal, A.L.

In the summer of
1980, and has been lying at the printers
since then (thank to Toxic Graffiti
jamming the presses)...

POGO MATE!

When Tony D returned from
Europe he stuck his oar in and
took out some old/irrelevant stuff,
and hustled the printers - but apart
from that it has nothing to do with that
old has-been tosspot (it says here)...

As the Music Machine burns, we investigate
the rumours of the Rebel Anarchist Faction,
long dormant, rearing their untamed head once
more - next issue. Also in next issue, European
Vagabond tales...

The
Puppy
Collective
wants to make it
clear, we are not
associated with the
HM "Oi-Oi" syndrome that
certain cretins are calling
"real punk". Accept no dilution!

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They are much more
efficient than us,
any letters and comments
are much appreciated tho'
(address below).
Hopefully KYPP no 4
will be out quicker than
this one.

or you will be
sorry...

s.a.e. if you want a quick reply

LETTERS: write to KYPP, c/o Rough Trade, 202 Kensington Park Rd, London W11 (with s.a.e. if you want a quick reply)

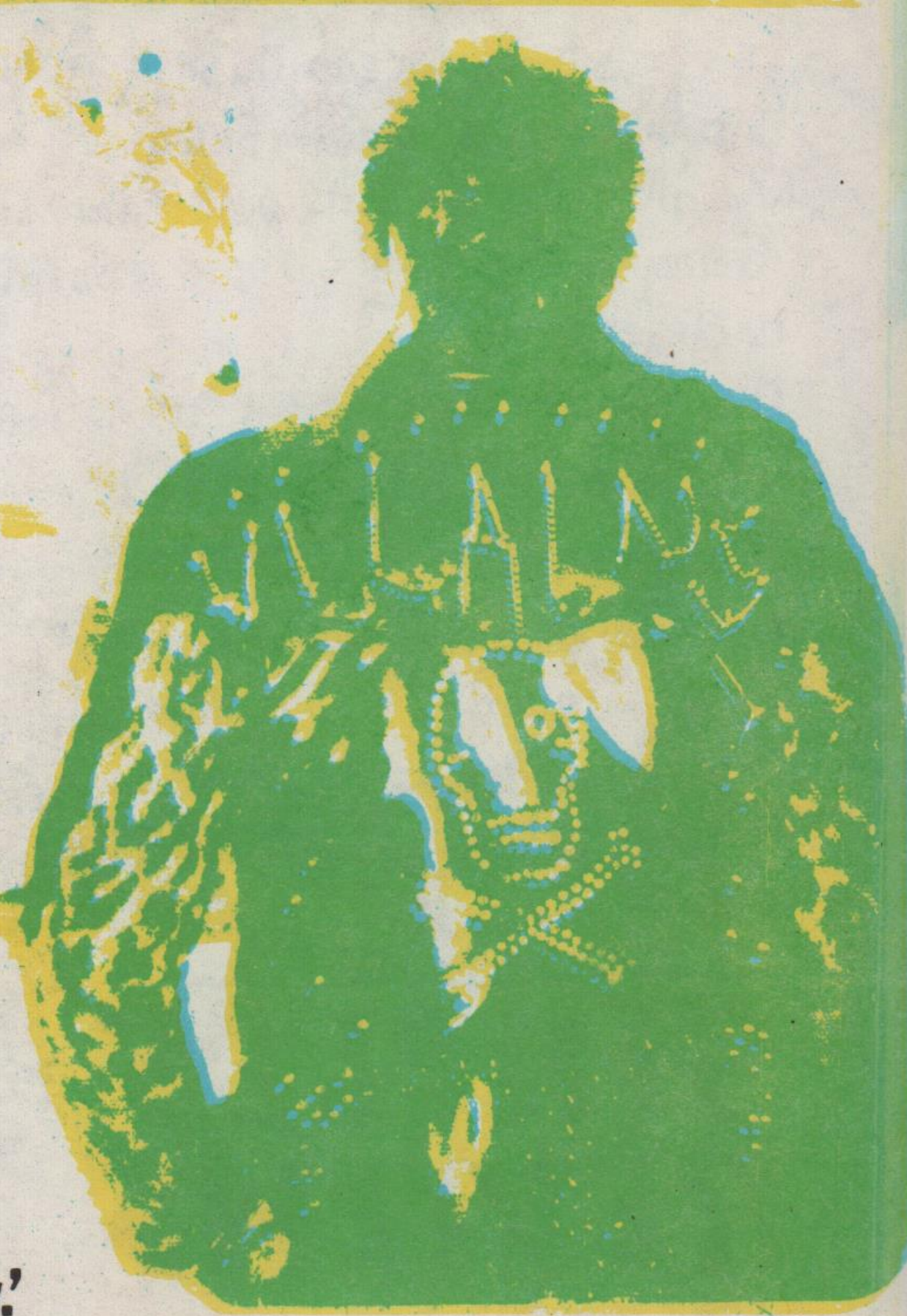
I chose this way of life for myself and I stay in it because I like it



some people live in dreams and they attempt to bring their dreams into reality — but other people cannot ~~accept dreams~~ and they always believe in reality, ~~and it's~~ those people that frustrate the great creations of the dream makers. Can you understand that?



he starts down some steps, walks round the garbage-filled auditorium, then goes up the stairs to the press booth, stops and calls to the guys by the car. 'Well, we *won* didn't we?' but there's agony on his face. Then he turns and goes inside. The whole point was that he hadn't won. That he had sold out. He had begun as an Independent driving for himself but he had been forced into accepting the sponsorship of big business. He became just a commodity, with Coca-Cola or Atlas Enterprises stamped on his chest. And the studio said well, what do you mean, he won, didn't he? He's a hero, isn't he? They ironically enough, couldn't, or wouldn't, see what it meant at all'.



Kill Your Pet
PUPPY no3
'24 hours a day'

CUDDLY TOYS:

'Astral Joe'/'Slow Down' (Fresh Rec.)
FRESH 20

A punchy version of the stage fav. of the old Toys. Seans Harleys' vocals still lure and entice over that knee-trembling, glam-drenched backing that has become a trademark of Simple Minds and other would-be heroes.

So old its almost necrophilia (a new single by the NEW Toys called "Someones Crying", also on Fresh, is out and more Blitz-kid futuristic) we at the Mansions adore this. One to put your make-up on to.

BAU HAUS:

'Telegram Sam'/'Crowds' (4AD AD17)

The perfect example of how to make a cover version your own. It screams, shrieks, crawls from the nether regions of your consciousness and scrapes its black varnished nails across your slowly awakening, red sun glossed down... Etc etc. In other words, Bauhaus do it again - not a patch on their live version, but undoubtedly their best single yet. Forget "CBS darlings" Adam & the Plastic Replicas, THIS is what Sex People eat between meals. If our 2 page interview doesn't convince you, listen to this. Inspiring.

One to smear your make-up to.

THE STRAPS:

'Just Cant Take Any More'/'New Age' (Donut Records, Donut 1)

Strong rockabilly song from this fast rising, London based cult band who attract a raucous punk following. Going by this single, their reputation is deserved.

Has the same desperate feel as the Ruts 'In A Rut'. The b-side is even stronger with the Ruts influence (one of the many anti-war, anti-nuke songs around). Our credibility expert informs us they have no cred, if that bothers you wait till Theatre of Hate bring out their r'billy single.

SIX MINUTE WAR:

'More Short Songs' 6 track EP
(no label - tel: 01-542 4407)

The follow up to the wildly acclaimed and popular debut maxi-EP, this is more of the same. Another 6 Crass/early ATV type songs about wars, government, youth labels, selling out and the token joke track.

If you like this sort of stuff then buy it - I do and I did (At only 50p its a better buy than the new Toxic Graffiti with its average Crass freebie).

DEPARTMENT S:

'Is Vic There?'/'Solid Gold Easy Action' (Demon Records, DI003)

Confusion reigns in puppy Mansions, is this a parody of Tong Fringes, Cuban heels and existentialist angst (Wasted Youth etc)? Or is it for real. The colourless vocals fail it for me, I reckon they mean it and are therefore just good. Others assure me thats the whole point and its brilliant.

A boring run thru of a T. Rex standard confuses the issue further, and does it involve a Monty Python sketch?

We liked it anyway (on a majority decision). Music to try eye-liner on for the first time by.

SILENT TYPES:

War Economy/Surveillance/Upset (Double Dose, shot 13)

Orchestral Manoeuvres meet Sparks and play Mekons songs, fast. Bouncy, insidious nursery rhymes to catch and destroy - yes, I liked this one, until I found out it wasn't at 45 r.p.m. At 33 r.p.m. it sounds like the records that Dept S were taking the piss out of.

THEY MUST BE RUSSIANS:

Don't Try to Cure Yourself/Kanga Pants/Air to Breathe. (Fresh Rec. Fresh 18)

Either the next "2 pints of Lager..." or its anti thesis, depending on your lifestyle and tolerance. Le Humor Noir, as they say. (About U.D.)

VOMIT VISIONS:

'Punks are the old Farts of Today' EP

Far out man, makes Crass seem like a bunch of choirboys. A free flow screech of chaos with an ear-raping, belcher, Roller Rock on vocals and sub-human drac-guitar. It was caught & caged in Germany. (this one by Joey)

VIC GODARD & SUBWAY SECT:

'Stop That Girl'/'Instrumentally Scared...' (Oddball-R. Trade. RT068)

From multi-syllabled eclecticism to smooth, Kevin Ayersish camp. Lazy summer sounds - it all leaves me cold and uninterested. I never did get the joke about Subway Sect.

THE TEE VEEES:

'War Machine'/'Dr Headlove' (Good Vibrations GOT 11)

'War Machine' comes in from the Only Ones, B. Haus, Youth, Decorators side of the field but meanders facelessly to a repetitive finish. 'Dr Headlove' is a tedious ska workout. Smells of a product band, but it grows on me. Perhaps by the next single they'll have some individuality. One to watch.

Latereads:

Cuddly Toys b-side is slow melodrama, very good if you like their style.

Bauhaus, for a little extra cash you can buy the 12" of 'Tel. Sam' which includes an extra (unavailable elsewhere) track. plus louder mix.

Silent Types: sound better'n' better at 33 r.p.m., esp. "Surveillance".

Forgot to mention the DUMB BLONDES single, a collision between Girl and C. Toys. And also the Last Words new album.

Of these records, we got 2 free (C. Toys & V. Visions), and bought Bauhaus, Straps, 6 Minute War, Dept S, and Tee Vees between us. The rest we borrowed.

ALL RECORDS AVAILABLE FROM ROUGH TRADE, address page 3, don't forget p.o.e. & packaging.

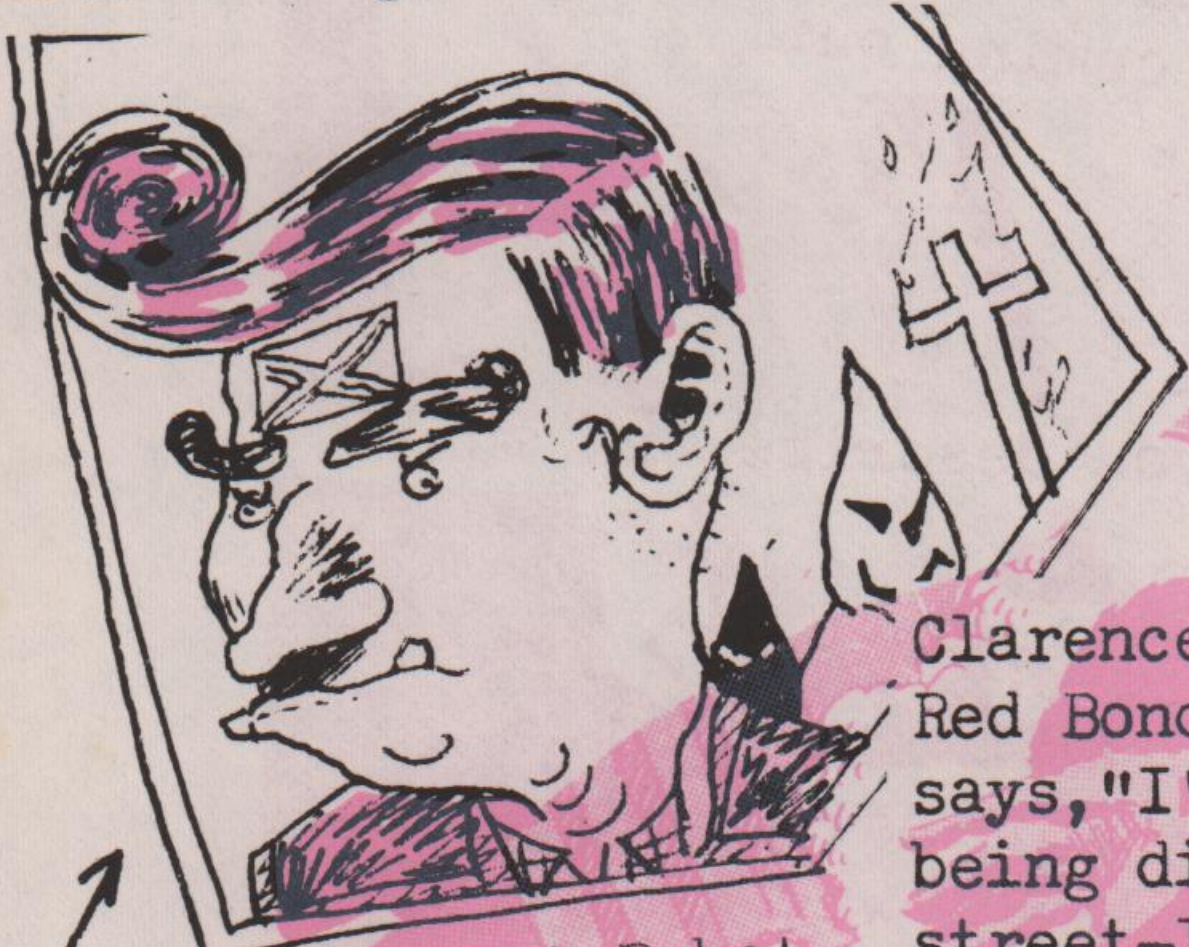
SINGLES REVIEWS

by Tony D
with help from
others.

THE SUNDAY PUPPY'S GUIDE TO TRIBAL TRIBE!

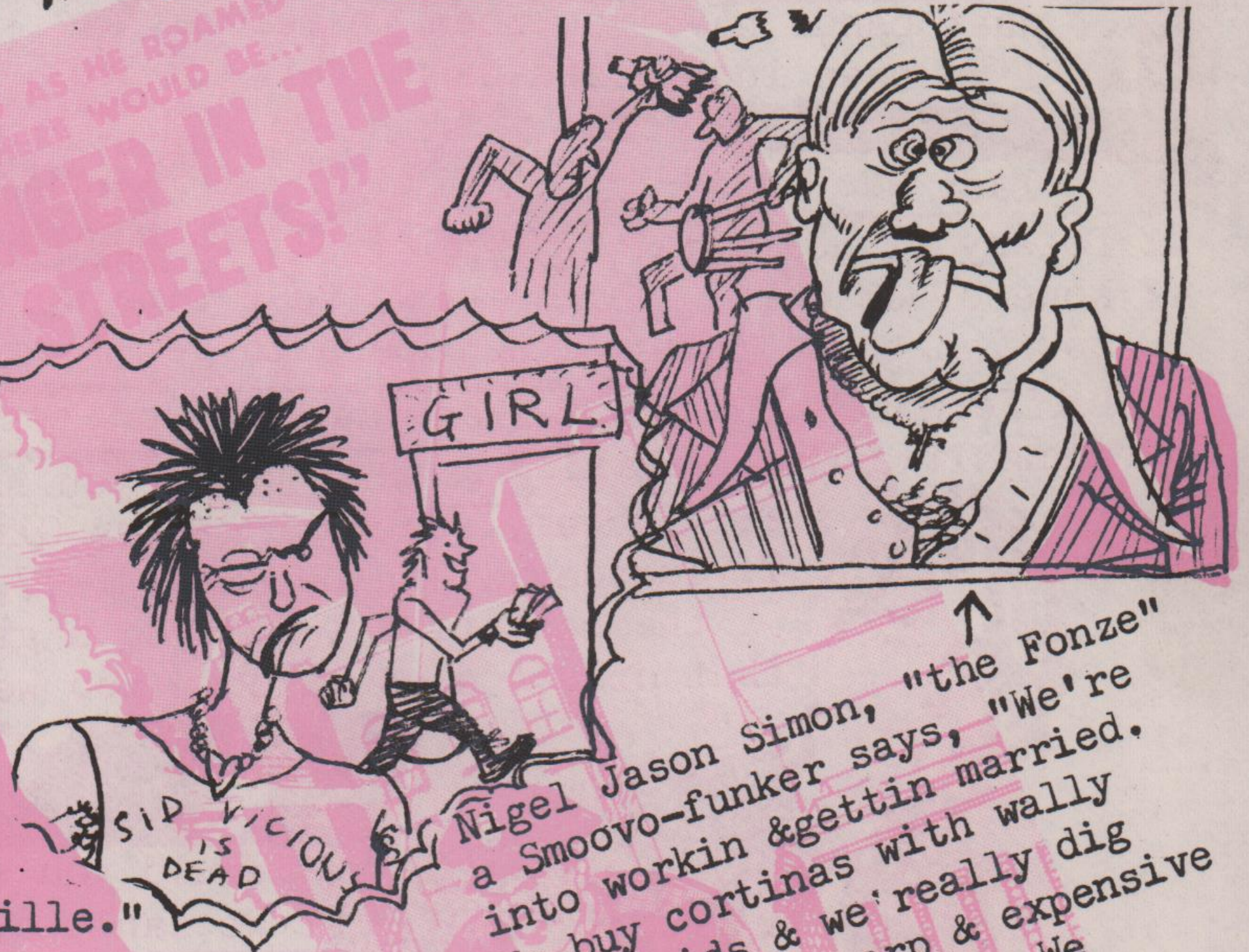
We expose the shocking tale of Today's Terrible Teenie Tribes. . . how they fight, how they swear, how they make love, how they wipe their arse. Everybody's doin it, all the ~~like~~ kids are gettin into this great new thing of tribes, so we hare

at the Sunday Pet Puppy are forerunners on the Tribal 2-step fever too! Here we interview some of the leading figures on this exciting scene. Of course, when you're a Tribal Trendie Tossport, you NEVER EVER mix with other tribes. . .



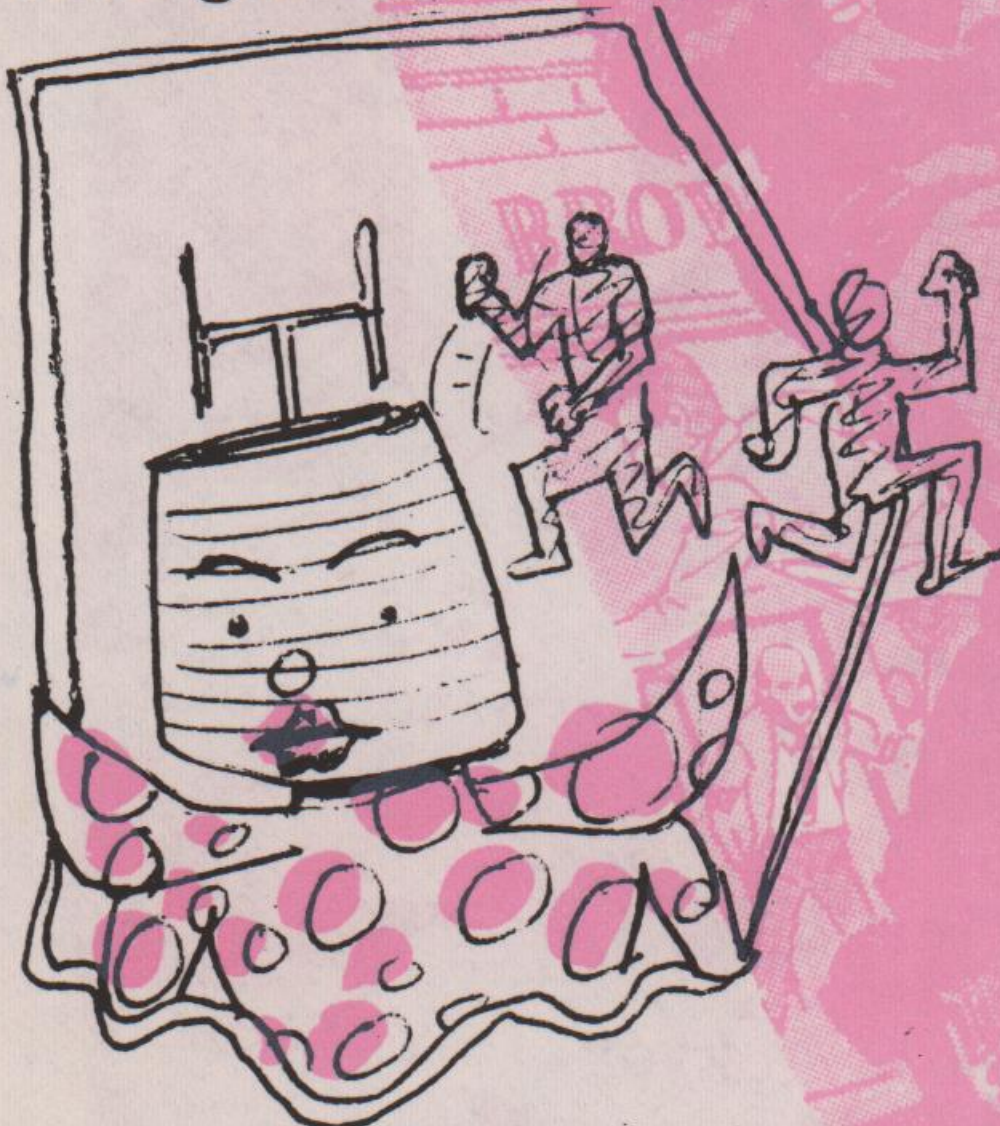
A Donkey jacket Rebel, Elmer P. Volkswagen: "I'm only into pre-'53 Oklahoma rockabilly, the rest is sell-out stuff, man. Same with these rich gits in drape suits, they're so modern, not at all like my dad."

Clarence Clash, a Red Bondage Strap Punk says, "I'm into poncing, being dirty & being street-level. We hate the Holed Jeans Punk\$, we're the only ones with the real spirit of '77. My fave drug is smack, it's just freaksville."



Nigel Jason Simon, "the Fonze" a Smoovo-funker says, "We're into workin & gettin married. We buy cortinas with wally customaids & we're really dig dressin' up sharp & expensive & pogoin' & gobbin'. We really hate dirty, scruffy uni students..."

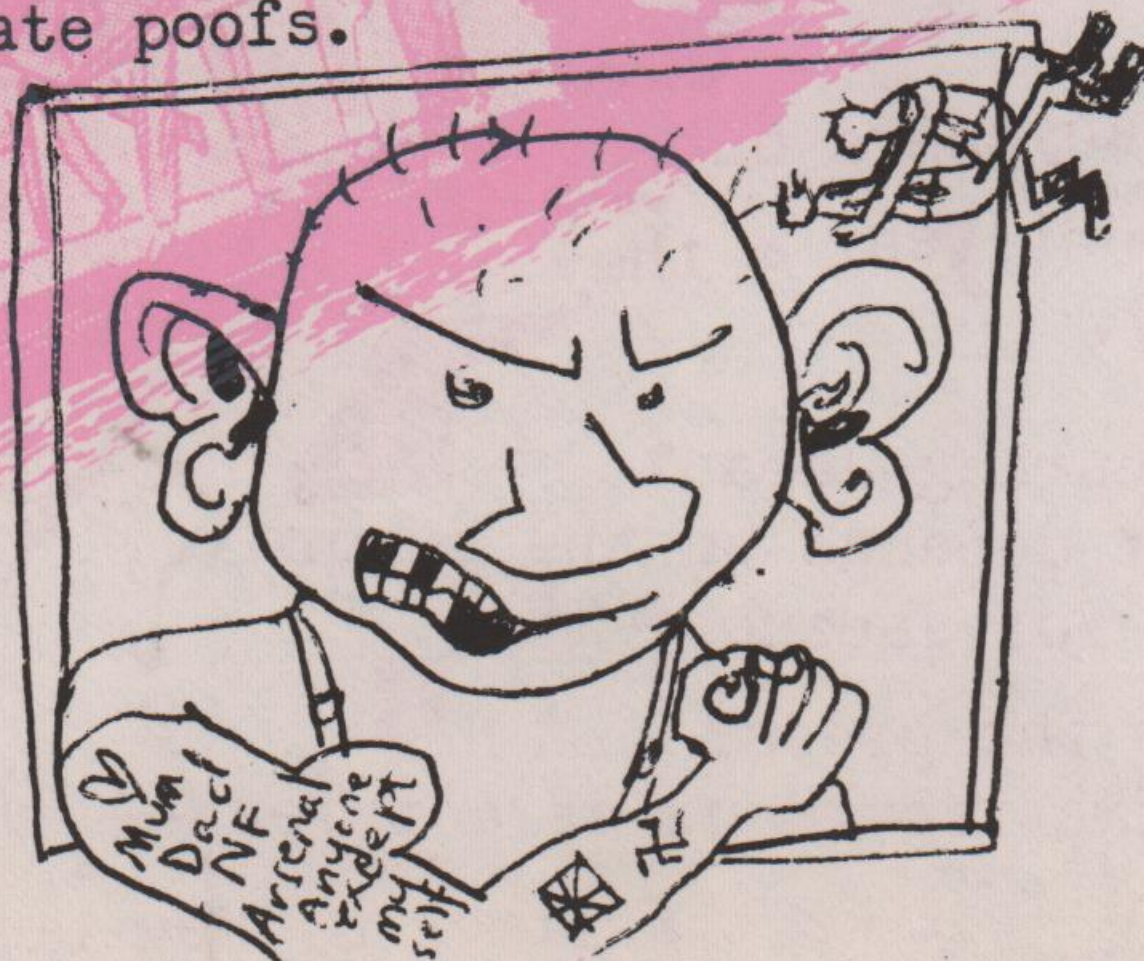
Wizzbang Weirdos:- Xeno Tromic says, "We're really wild & outrageous...at least



once a week down at 'Clowns'. We're into headbanging & playing imaginary synthesisers. We really hate anyone who's not into Aurthur Schicklegreuber."

Basher, a Black Harrington Skinhead:

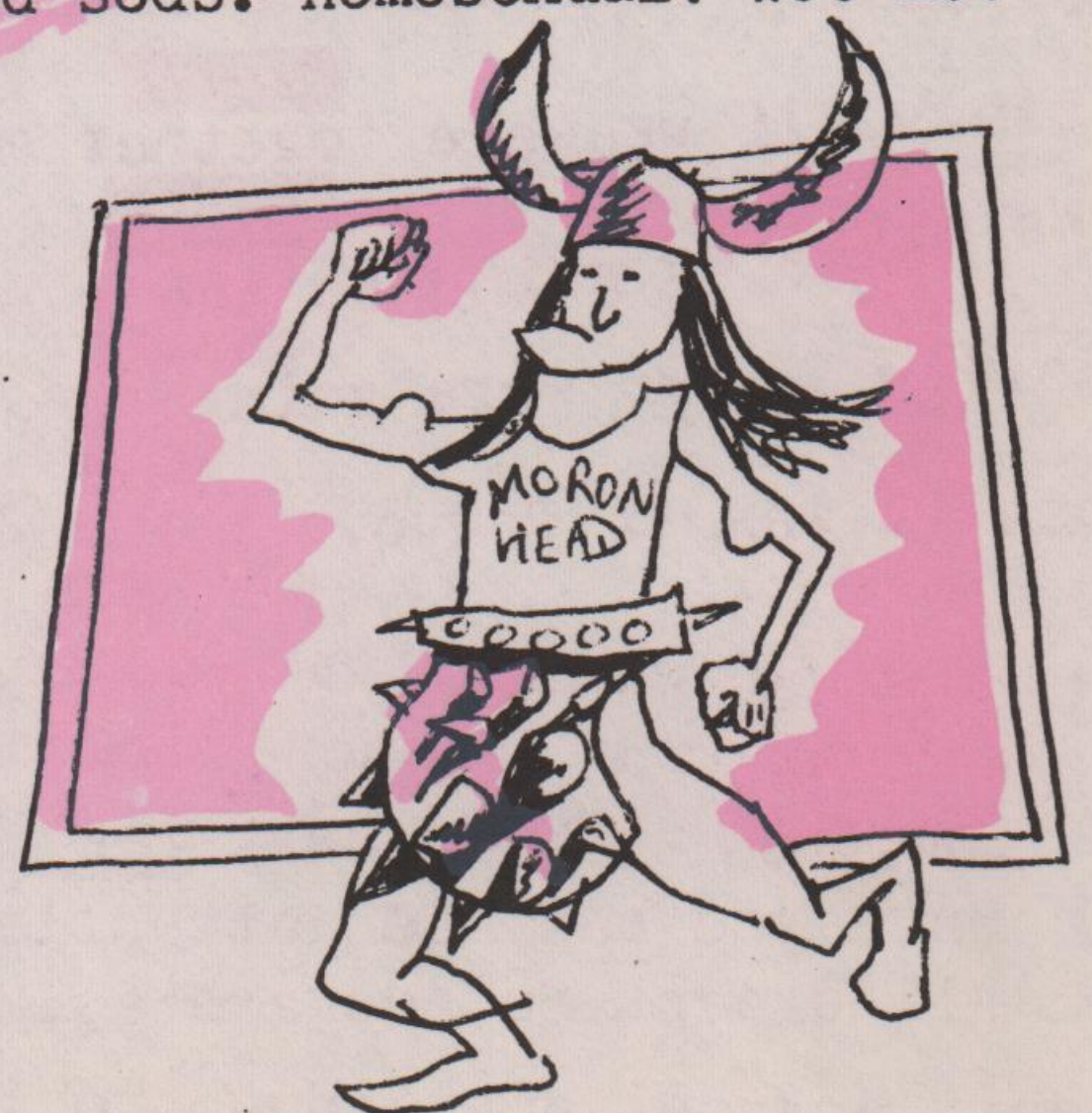
"We go for the real manly hard look. Those Green Harrington skins, real poofs, flash sods call emselves ~~skin~~ skinheads they wouldn't know the meaning of it. We're all racists too, but I really like that wog music--y'know, ska, • rejji...of course I hate poofs."



P.S. next ~~to~~ time you hear ~~xx~~ Sounds going on about 'Tribalism' check out their

charts and ask yourself w ~~WHO~~ causes tribalism..... theres an Alternative Chart, Heavy Metal, Disco, R'n'R, Reggae, Euro Rock, etc, etc....

Olaf Slagrap, a Studded Jock Heavy Tin Freak says, "Me & me mates we all get wasted & go down to the ~~xx~~ ~~xxxxxx~~ Braincrushers gig to do the hustle & the bump. We hate short-haired sods. Homosexual? Wot me?"



CUDDLY TOYS INTERVIEW

Cuddly Toys are a North London band, members:
Faebhean Kwest--guitar Tony Badgett--bass
Paddy Phield--drums

Sean Purcell

--vocals

Ann Reid --synthesizer, who has just replaced Billy Surgeoner

They have a single, "Madman" coming out & an LP on Japanese import: "Guillotine Theatre" of old tapes the band did several years back

which the band feel is a poor representation. They play at the Muxic Machine a lot, used to support the Furs & have

comeback tour several

times. He is interested in using them as his backing band.

Q= Question T= Tony F= Faebhean A= Alan

Sean couldn't come to the interview, and Paddy hardly speaks English

Q: What bands have you been in before?

A: I've been in a dozen bands between Scotland & England, the

last was called The Mockers who might still have singles coming out.

Q: Do any of you work?

A: None of us work. Mind you we've got to work hard. I've got to sign those government papers to get money. Q: How would you describe the music?

A: "Different." You know Frank Zappa, that sort. Well, it's nothing like that at all.

Q: What would you say was your best gig?

F: Lyceum, supporting Gary Glitter.

T: Tuesday, 13th December 1977, the Roxy. Really. That was the last time I enjoyed a gig. The best I thought was the one that didn't go down too well at the Electric Ballroom.

Q: Would you sign to a big label?

F: We can't even sign our names on

pieces of paper.

I thought we were on a big label. Thing is we've been trying to sell out for years but no one would let us. We've had offers to

a degree but unless we can get terms we can work on we'll

the publishing deals--they can sign you for 5 years & do you for 50 years. Especially

like the Clash at the beck & call of CBS, think they're in complete control. It's

meant to be an alternative to a 9-5 & to society, not

becoming money-making machines of the company & getting nothing.

Q: What bands do you like?

A: The Beatles--it might sound old-fashioned.

F: I thought I'd escaped 180 miles to get away from 'em!

Q: Would you like to tour?

T: Cuddly Toys will never be a club-slogging band, it's always selected gigs. We're so crazy, if we were together month after month we'd split up. F: We'd like to go to Japan.

We might be going to the States. Anywhere out of England. Isle of Man's good. They told us we were going to Japan last year & they kept saying "Tokyo, Tokyo". We found

out it wasn't Tokyo, it was Terquay.

Q: What possibility do you see of touring Japan?

F: We've got a Japanese drummer! It depends on the record company. We've done some videos for Japanese TV.

Q: Have you had much attention from the press?

F: All except Sounds are asleep. NME regard us as a threat--they're supposed to be anti-establishment but they're more like the Times or New Guardian.

Cuddly Toys

A: At least Sounds don't think we're weirdos, child molesters rapists...I mean we are, but still...

(Faebhean stabbing a young boy while replying)? No really I want to join the Nolan sisters...(the Nolan Sisters with pink sideboards?)

Q: What do you think of reactions of the media to the band & the ignoring of the band that's come off?

T: Rough Trade—you look back now & it seems a joke it's so trivial.

F: It's pathetic how NME make out to be so liberal...they're so liberal they're fascists. I rang up NME & Tony Parsons

told me, you can quote him, "Our we're gonna get rid of people like

you, we're gonna wipe you sort out & have decent bands who play decent music." All he needs is a little square moustache... they prefer to interview Webster. We're not playing the game to their rules...strict

rules—you play little clubs, screw Marianne Faithful, play bigger gigs, screw Britt Ekland...& it goes on like this.

Even the Pistols to a point played those rules. If you don't they've got nothing to relate to & they're confused. They feel inadequate so instantly they've got to turn with their backs to the wall instead

of relaxing a bit & saying, cope with it, let's try to

point of view." You see

we're at a different tangent.

Look up the street & every kid you see is wearing a bastardized ska uniform cos they're sheep. It's the least controversial. They want to be outrageous & conform as well. Like years ago the punks who worked in supermarkets & put on bondage trousers on the weekend to be punky. Then they turn round & go against people who are true to a lifestyle.

A: If someone says I'm a poof cos I wear makeup, whether I am or not, I know what I know & it doesn't matter, it won't change my ideas just cos someone else wants me to conform.

F: You've got to get across in music that you're individuals & original.

Madness etc has gone completely against the Sex Pistols' idea of individuality, everyone's gone the same.

The old Tin Pan Alley thing, the ripple's gone now they cash in with the small ripples. Back when there were about 5 punk bands we used to get gigs over the phone then when they'd ask us what sort of music it was & when we said punk they'd put the phone down.

Q: Who chose the name "Raped"? (Which they used to be called)

F: Sean chose the name Raped, we were to be called the Solicitors. We didn't think it was outrageous; it wouldn't have been except we put out the "Pretty Paedophiles" EP. It's quite a tame punk single, it wouldn't have been at all outrageous except for one word—"pretty". Of course we're not paedophiles, but they never gave us a chance to answer.

In the same issue that had an ad for

the EP they blacked out the words of the copy but had full page ads for the Motors, with Hitler saying, "They're a gas", Jayne Mansfield saying "I lost my

head over them" etc—one thing for a big record company, another for us. We weren't playing the rules properly; Sean wore silver trousers in a punk band. A few months ago they used "Pretty Paedophiles" as a headline for an article in the music paper.

Time Out February 9-15 1973 36

Q: Why did Billy Surgeones leave, is it cos he's got a funny name& is the guitarist next to go?

F: I haven't got a funny name! Among you Norman's I might, but us Celts stick together.
A: I'm a Celt too.

ANDY WARHOL presents

F: Oh we're Gaels, aren't we, that's right, we're Gaels. T: Billy left cos he didn't want to travel round the country cos he's working, & also he was worried he wouldn't be able to pay his rent. He felt insecure, I think.

He was a great guy but he didn't fit in too well.

It's unfortunate, we all wanted him to stay, but he was determined.

T: "Madman" is coming out first, then the plan is to release "Astral Joe" as a single, then the LP, probably on Fresh records. There won't be much promotion, we'll have to rely on people liking it.

F: All those glam bands were the base on which bands like the Pistols started on... Dolls, Bowie, Gary Glitter, etc. We're loseing money on gigs. Even buying guitar strings is a decision to not go out that week. You need dedication for music.

Q: How would you describe yourself? Are you glam rock?

F: We're not glam rock, we're not like Japan. But we are glam, a sort of glam new wave. We're akin to glam, but not so naive. We'd like to give entertainment & dazzle.

People who watch you would like to be up there on stage. A lot of people would like to wear make-up and coloured hair, but feel they can't, so we're giving them something they want. The music is complex.

Done in the summer, this was the last interview the old Cuddly Toys ever did, shortly after this they split into 2 factions...

Guillotine Theatre, their album should be out in this country by now - well recommended!



→ with the possibility of another keyboards being added. Faebhean Kwest on the other hand has formed a band called PEACOCK PARTY with "Dougall" on vocals and Pete Collins on drums (no bassist as yet).



... or the one hand there is the revamped CUDDLY TOYS (mk 2)

TRASH

consisting of Sean Purcell & Tony Baggett of the old Toys plus Robert Barker (drums), Terry Noakes (guitar) and David Kovacevic (keyboards)

Paddy and Alon are lost in the wilderness.

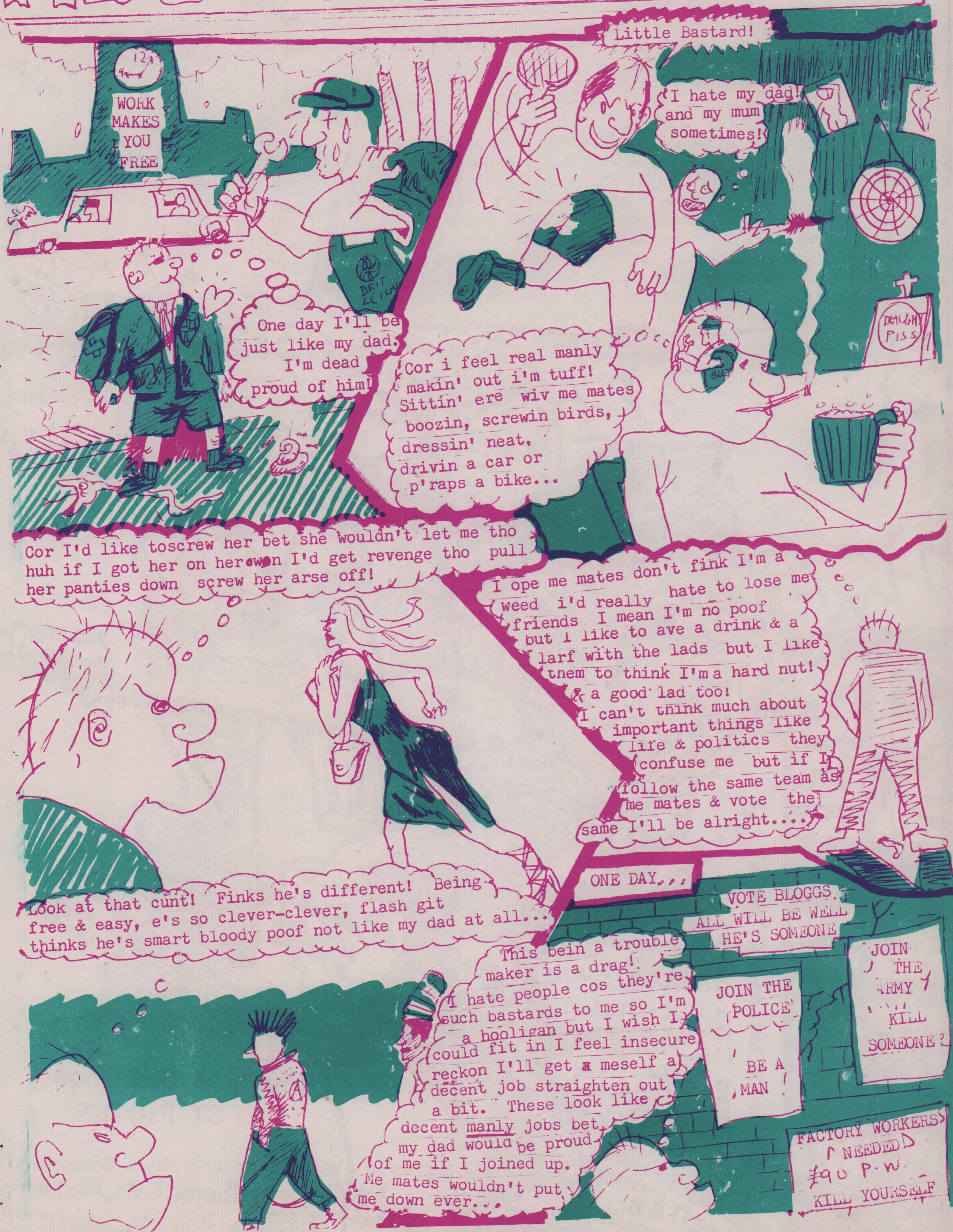
C. Toys (mk 2) are more futuristic, P. Party are "a cross between Siouxsie & Glitter and Stardust"



Sean Purcell

PEACOCK PARTY

RECOGNIZE THIS MAN?



Little Bastard!

I hate my dad!
and my mum
sometimes!

WORK
MAKES
YOU
FREE

One day I'll be
just like my dad.
I'm dead
proud of him!

Cor i feel real manly
makin' out i'm tuff!
Sittin' ere wiv me mates
boozin, screwin birds,
dressin' neat,
drivin a car or
p'raps a bike...

Cor I'd like to screw her bet she wouldn't let me tho
huh if I got her on her own I'd get revenge tho pull
her panties down screw her arse off!

I ope me mates don't fink I'm a
weed i'd really hate to lose me
friends I mean I'm no poof
but I like to ave a drink & a
larf with the lads but I like
them to think I'm a hard nut!
& a good lad too!
I can't think much about
important things like
life & politics they
confuse me but if I
follow the same team as
me mates & vote the
same I'll be alright....

Look at that cunt! Finks he's different! Being
free & easy, e's so clever-clever, flash git
thinks he's smart bloody poof not like my dad at all...

ONE DAY...

VOTE BLOGGS.
ALL WILL BE WELL
HE'S SOMEONE

This bein a trouble
maker is a drag!
I hate people cos they're
such bastards to me so I'm
a hooligan but I wish I
could fit in I feel insecure
reckon I'll get a meself a
decent job straighten out
a bit. These look like

JOIN THE
POLICE

BE A
MAN!

JOIN
THE
ARMY
KILL
SOMEONE

decent manly jobs bet
my dad would be proud
of me if I joined up.
Me mates wouldn't put
me down ever...

FACTORY WORKERS
NEEDED
£90 P.W.
KILL YOURSELF

UNIFORMITY OF FASHION

When punk happened in '76 the essence of the fashion was creativity. Since then various modes of fashion have come and gone and what is left is something of a uniform (leather jacket bedecked with badges, printed t-shirt, bondage trousers). The rag-trade was quick to cash in and has made mucho clams from punk fashion. The rag-trade is one ginormous rip-off. Because they buy material in bulk, they get it very cheap, the people ~~xxx~~ who make the clothes are paid a pittance - the profit made is something in the area of 200%. When you buy clothes from SEDITIONARIES BOY FANS etc; a greater part of these quid notes you part with end up padding the pockets of rich retailers. Worse than that - you contribute to the exploitation of the people who make the clothes. Making your own clothes (however unprofessional that maybe) is a desirable alternative. Some would say that wouldn't be 'cool'. SO WHAT? Who says what's 'cool' and what isn't. The end result of ~~what~~ making your own clothes (using your own imagination and creativity) would be that punk fashions would be much more diverse and interesting - sort of an anarchy of fashion rather than a uniformity of fashion.

This ~~page~~ page was for an ~~in~~ anonymous interview with ~~the~~ they wish to be, but the band broke up the day before the interview as a result of ~~xx~~ three yrs of treachery and grotesque abuse by record companies, not forgetting daylight robbery. This is the story behind all bands, and if you dont believe it then form a band and play gigs yourself.

They not only had my 'Angels' single, they even had 'I will follow him' by Little Reggy March!

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CHAOS INTERVIEW P=Paul lead singer, D=Dino bass, M=Mannie guitar, Mick= drummer.

Tell us the history of the band?

P: I started the band in '78, we supported the Subs & the Pack a few times, then we split up in Aug. 78. I met Dino at a Pack gig & we formed up with Mannie from ~~the~~ Moorgate & the Tube Disasters and Mick, our drummer. We've done 5 gigs over 6 months, supporting the Satellites, and headlining at Harrow and Sutton.

Could you tell us about the songs?

P: Harry Roberts is a singalong for the gigs, its not actually making a social comment about the police, its just a laugh. The whole band writes the songs, everybody contributed.

Mick: Soldier ~~is~~ about all these young kids that join the army, go to Belfast and get killed, and their arms shot off, and they dont know who their enemy is. A lot of people join the army cos they've got nothing better to do. P: Our songs cover a wide basis, we arnt a political thing. D: YOU aint! M: Well were all different, youd have to ask us all individually if you want our views.

Have you had much trouble at gigs?

D: Well on the way home from the Deptford gig, ~~my~~ brother was stabbed, and at the Acton gig a kid got his head axed. It was all different skinhead gangs fighting. But we're not like, for example, the Satellites who get them going to every gig they do.

~~XXXXXXXXXXXX~~ Would you play RAR gigs?

D: We have. Our last one was. But were nothing to do with them its just to get gigs.

What influences you?

D: The Dark; Straps P: The Ramones D&M: Martian Dance, 4th Reich, Wasted Youth, Ants Mick: Jimi Hendrix!

How could you improve the punk scene?

D: More gigs; less apathy. People get off their arses, and stop bottling out of going to gigs where skinheads turn up.

M: The Cockney Rejects are just a heavy metal band, they're confusing music with football - Crass and them are at two different ends, both are just as bad. They're just one of those bands made by Garry Bushell, who spends his ~~time~~ Life trying to recapture his childhood. He thinks he's "Leader of the Gang", making out hes a working-class hero.

What do you see as the next big thing?

M: Martian Dance & Wasted Youth, kind of Bowie-T. Rex-Lou Reed-influenced.

Mick: No one pogos anymore cos they're ~~too~~ too embarased to start.

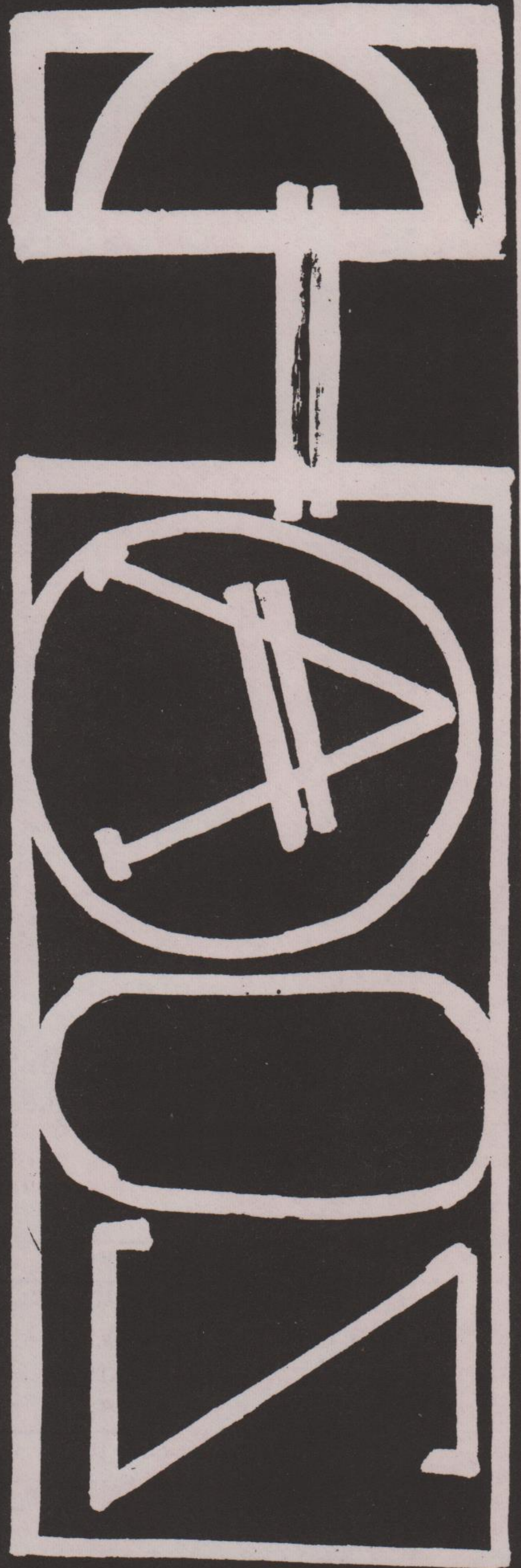
P: No one ever pogoed anyway, not even in 77.

M: You cant stay young for ever; just cos you get older doesnt ~~mean~~ mean your attitudes change. Those big punk bands of the 70s are just part of the establishment now.

We work together with other bands to arrange gigs. D: It doesnt matter if you dont like them, its the attitude; its the only way small bands can get gigs now. We're the dreggs of the music world. Mick: Why dont you interview more big bands?

KYPP: The big music papers do that, for them; its another world, our job is to give the small bands coverage.

P: Some of these magazines, like Jamming and Zig Zag, have become established themselves, dont you think KYPP is a bit like that too?



(Araos) .SOVHO

moit tte xstahp of

another word of it.

and we cant make out

cassette player in a pub,

interview a 2 a quid

We were taping this

pretend they cant play.

you get now who

D: Its like the bands

plots on the pages.

"accidentally" split ink

they cant type and they're

be incompetent: pretending

of surprising: pretending

KYPP: We're fed up of

~~XXXXXXXXXXXX~~

WOLF **BAUHAUS** **in jeans & tennis shoes Shock!**

We (W) went to interview Bauhaus after their recording of a session for Peter Powell, early this year. The interview was something of a wash-out, not being helped by the KYPP mobile sound studio which records and mixes interviews below the ability of the human ear to hear. So here it is as remembered by our derring-do reporter, who wrung the rags of his flu-flushed brain to work out what he'd asked and what they'd replied.

Bauhaus spoke to me after a day of unsuccessfully trying to record a session. I must report in accord with the KYPP policy of sickening honesty that they did not speak to me from their coffins nor did they call me from Vienna, they looked pretty ordinary apart from the professionally peculiar guitarist Danny Ashman. They did, however, tell me about their bizarre fetish for roll-ups and woodbines, which I promised not to elaborate on, and they informed me the lead singer had been chosen for his funny-shaped chest. There then followed a dazzling display of rapier repartee and banal banter - well, I tell a lie, to be precise, more or less, They told me they'd just come back from Europe where they'd played in umpteen unheard-of towns to a very successful response, and informed me that they don't have to work anymore (joke!) having got a record contract. They wouldn't tell me any of their influences (don't blame them, as the band are obviously varied in their tastes).

Q: What do you see as your main purpose?

A: Well, to have fun mainly, of course. To continue with our little experiments, work that interests us and hopefully others.

Q: Surely there are easier ways to make a living than this?

A: Yes, but not as interesting, anyway this aspect is hardly the most important.

Q: Could you tell us something about the lyrics?

A: David and Peter write them between them mostly. "Spy in the C&A" is about the new meter which are installed in trucks and cabs to monitor the distance travelled.

Q: But would the average listener realise this?

A: A cab driver certainly would!

Q: "God in an Alcove" is about the way that Christianity came in resulting in the rejection of old pagan gods. It is about one of these gods. Although we have other religion-related songs, "Stigmata Martyr" for example, we are not particularly obsessed with religion, it is just one of our aspects, one of the things that has affected us in our lives. Some writers have used it as an angle.

Q: Two of the band grew up in Irish Catholic Schools; has this affected your outlook on religion; I've met people who were very embittered by the way they were treated in Catholic schools.

A: We resent the way in which religion is taught in Catholic schools but not religion in its self. The songs that deal with religion aren't meant to be blasphemous, more a coming to terms with the religion based on our own values and not a strict code enforced by a certain attitude. "The Flat Field" is about boredom, really.

Q: "Terror Couple Kill Colonel" might seem to be about the IRA (German Variety) especially with the newspaper clippings quoted in it.

A: No, it's about the IRA! Or rather it's about the way newspapers tend to trivialise important subjects and sensationalise unimportant ones. The track is a precis of an article about the killing of a British Colonel in Germany by the IRA that had the catchy headline of the title. It was a tiny piece rubbing shoulders (and god knows what!) with a whole page of assorted trivia, tits and arse..

Q: Tell us about your reasons for recording "Rose Garden Funeral of Sores" (B-side of latest single)?

A: The lyrical content and mood of the John Cale track fits in with the general diseased scheme of things. Cale's great.

Q: What is "Boys" about? Pete?

A: "Boys" is about when I was younger, about fourteen, I was into make-up more than I am now. It is about vanity and image, it's something I've grown out of.

Q: You seem to be unpopular in Northampton according to rumour. Is this true?

A: Some residents of Northampton love us, some hate us. Its just that it tends to be more extreme as it is our home town, We were more popular generally before we had achieved any sort of success. There seems to be an attitude of rejection when success is achieved. It is sad really.

Q: What do you feel about the currently hyped London bands , Spandau and their scene? You did play Billy's which was part of the scene?

A: If we popularised that scene then it wasn't by our own design at all. Billy's was just a somewhere to play. WE have never associated ourselves with any particular scene. The only affinity we have with any movement, is in the original spirit of punk. Our attitude to bands like Spandau and that Steve Strange scene is one of indifference.

Q: Did you realise you were an integral part of that scene? (Ed's question...)

A: WE did notice the odd silly costume and hair cut at those early gigs. But we did not try to appeal to those kids at all. WE were as we were. We don't feel ourselves to be part of that Blitz scene at all. That goes for Glam Rock as well.

Q: Sometimes Pete seems to get very angry with the crowd, I thought you kicked someone at the Lyceum gig, although I couldn't see clearly.

A: No, I didn't. It might have looked liked it though, You have to deal with hecklers or they'll ruin the evening, for everyone else as well, but I haven't been involved in any violence with our audience.

LOOK AT THAT
THING! IT'S GOT
STEVE AND JACK!

LOOKS LIKE IT RUINED
THE SHIP, TOO! LET'S
SEE WHAT HAPPENED
TO TOM!

Q: Would you go out of your way for chart success?

A: Of course we'd like to be successful, who wouldn't? WE wouldn't be embarassed to do "Top of the Pops", its there and why not use it for something worthwhile? Its just a way to get accross to other people.

Q: Do you plan to stay based in Northampton in the foreseeable future, don;t you feel locked out of current energy-giving sources (some London concerts,atmosphere, etc.)

A: We have our own insular energy-giving sources. We find it advantageous to be cut off a to a certain extent. Although we do "take " from London, as we do from other places, i.e. recently Berlin, New York, Amsterdam, Liverpool. We can visit these places, absorb their energy, return to Northampton and keep things in perspective. We are not trapped at all, it is by our own choosing that we remain where we are for the moment. We don't feel that a move is necessary. Although Peter maybe living in London soon! Maybe!

Q: Could you expand on the subjects mentioned by the group in the "KICK" interview. I.E. "Sexual energy is vital " "Primeaval magic is not planned" etc Dave?

A: SEXual energy, the electrid charge that sparks, is vital to the group's approach especially on stage . It is this energy that runs like an undercurrent through a good performance. If it isn't there, or if it is weak, then the performance will not be so strong. It needs to be present when recording as well. The primeval magic mentioned is conected with this. It is the spontaneous energy contained in a record or live gig that makes the thing exciting, special atmosphere is important. The right atmosphere of a venue, studio, audience, climate can promote the majik. It is a question of chemical, electrical interaction, and reaction. It is hard to talk about, it has to be sensed, felt.

'Poisonally; I feel from my experience (small as it is) of Bauhaus that they're much too sincere to even want to "Sell-out" otherwise I wouldn't have even bothered to interview them

I thought that the Venue and Moonlight gigs were two exceptional occasions, and I think Bauhaus shouldn't go so much by audience reaction; they should realise that, especially in the big city (London) the place is full of people who have no intention of blowing their cool, and admitting that they actually might like the band, but that doesn't mean that they aren't appreciated!

WE INTERVIEWED HONEY BANE - SHE DRIBBLED THUS

Q..Do you have any aims?

A..Like everyone else, when you start, you believe you've got things to get across. As far as I'm concerned music is about big houses in the country and swimming pools & having lots of money. I'm not going to believe anything else and anyone who does is stupid.

Q..What about the back of "You can be You" rave which seems totally opposed to that?

A..That was Crass's idea. I'm credited with it but that writing on the back is basically taking the piss & it's not my fault if...

Q..Did you write it?

A..I wrote it. A couple of lines were changed. I think that just about sums it up. That single's utter shit.

Q..How did you get involved with Crass?

A..When I was locked up I ran away & met them at a Poison Girls gig. & stayed with them & got a band together. We went into the studio. I wrote all the lyrics to the songs.

Q..A lot of people connect you, Crass & Poison Girls?

A..No, it's not so. I'm totally on my own. I don't have much to do with them., the fact that I made the singles is as far as it goes.

Q..Do you think there are certain qualities needed to make it?

A..I think anyone can make it, you need a certain amount of suss. You've just got to play the game and stick it out, they're happy, and you're happy cos you're one on top of them. Our record will basically sell cos it's good.

Q..Will there be much protion, ads?

A..Yes, there will be some. We stand as much chance of being on TOTP as anyone.

Q..What would you do with a lot of money?

A..I'd get a big house in the country, a place in L.A., a place in N.Y., & a place in London. A couple of horses, my own stables, well stocked up with drugs, I shall keep a lover in my houses. That comes with the house. I shall have servants & a big Mustang car. And I'll have a chauffeur. What I want when I want it, basically. Lots of wardrobes full of nice clothes.

Q..Have you ever been outside England?

A..I lived in Italy for 3 months with my mum who was on a business deal. We used to have horses which I loved riding.

SO LONG, HONEY


DO YOU USE DRUGS OR DO DRUGS USE YOU?

In the last two years it appears that most punks who take drugs have become a slave to them - especially to glue and tuinol. It's become fashionable to be seen staggering about, gibbering incoherently, smelling like a glue factory. It leads to a situation where punks have become wide open to harassment by the police. Many end up getting busted and are now languishing in Her Majesty's penal institutions. The attitude of 'overdo it all the time' is the attitude of a wally. When you're so out of your head, you don't know what the fuck is going on, you become a burden to your mates who feel obligated to look after you. It creates a situation where you become alienated from the people who are friends and your own kind. Drugs are only enjoyable when you still have control over them. One drug there has been much discussion about is L.S.D.25. Punks we have spoken to who use acid reckon it's much more fun than glue or tuinol. However some complain that they tend to 'freak-out' - become to paranoid to enjoy it. But this is all in the head (we've been told!); it's a matter of concentrating and mastering the art of tripping. Acid is a chemical which releases another chemical called 'serotonin'. This increases the awareness of all your senses (seeing, hearing, feeling, tasting and sniffing). It is alleged that while under the influence of L.S.D. a sensuous fuck flowers into a veritable paradise of erotic sensations. More recently acid is becoming more popular amongst punks as an alternative to the dead-end drudgery of glue and tuinol. But how much should you take? We've asked punks-in-the-know and they reckon that to have a really good time and avoid deliriums of 'freaking out', one or two good tabs suffices and anything more tends to incapacitate you. So if you use drugs - DONT LET THEM USE YOU!

This is an example of art which punks can do, called Collage. Which means sticking together all sorts of cheapo material or pics to make your own pikcha. It's a bit like the punk art of wearing all sorts of clothes mixed together to confuse straight minded straights. They both come from Dada art of the 1900's which like real Surrealism was anarchist and revolutionary... but they only teach you fake art at school. True art is revolutionary in other words, its about revolving (turning around) or constantly challenging and reconsidering your own life-style and ideas, which is what rebellion is, instead of going stale..... but they dont tell you about that at school.

This is all we thought
fit to print

GIRLS! DON'T BE LEFT OUT
 A NEW WAY OF LIFE FOR
Teenage Girls
 Tells you about
 DATING
 POPULARITY
 PETTING
 BEAUTY
 PERSONALITY



Only **\$100**
 (Plus 25¢ handling)

raise a family

Is It True That
 The Rich And
 The Beautiful And
 The Glamorous
 Still Have
 The Most Fun?



I still haven't found a husband
 for Wilma—and she's too busy
 to even think about romance!
 Wonder how I can help her...?



CRAZY? ME? NO WAY,
 MISTER! BECAUSE I
 KNOW YOU-- YOU
 CAN'T LOVE ME...
 NONE OF YOU KNOW
 WHAT LOVE IS!
 YOU CAN'T CARE!
 THERE'S NO SUCH
 THING AS
 LOVE, BABY--

--BELIEVE ME,
 I KNOW!



I'm wondering guys if
 you've heard the news
 these girls are tired of
 being abused
 I'm wondering fellas if you've
 heard me right
 They'll be leaving town
 if you don't treat 'em right.

REAL REBEL

REAL REBEL

What is rebellion? The dictionary says it means 'turning around' as in "the worm turns". In practice it means anyone who is being bullied & turns around to defy the bully—or anyone who is expected to follow orders & decides to stop following orders. Why should anyone follow orders? Or give orders? Some people come up with the answer, "well, if no one follows orders there'd be chaos and no one would get anywhere."

The plea of poverty is one that most angers Baroness Philips of Fulham who is the chairman of the Association for Prevention of Theft in Shops. She is herself a JP and no stranger to the excuses laid before the bench.

'Shoplifting,' the Baroness asserts, 'is not a crime of poverty. It is a crime of afflu-

This is obviously the answer of either someone who wants to give orders (a bully) or someone too weakwilled to make his own decisions (sheep). Listen to advice or ask for assistance—sure. Obey orders? Never! 'Nazis "followed orders"'. The good

thing about Unions is they disobey orders—if you obey the bosses' orders not to strike & not ask for a pay rise, you'd get nowhere. The bad thing about Unions is they try to give orders.

When someone thinks they've got a right to give orders (most parents, teachers, bosses, judges) they think they're the only ones who know what's right & they think they can make you follow orders by bullying you (hitting you, punishing you, docking your pay, etc.). They can't give advice cos they know their advice is stupid & no one sensible would follow it so they give orders instead. Instead of trying to help you, they're just trying to make you think like them.

ence! To underline this statement, she points out that there were fewer crimes of theft when times were hard.

The Baroness, whose APTS is financed by contributions from the multiple stores, is a hardliner and believes punishment is the only deterrent. She feels she is speaking up for the honest shopper and takes the stance that theft is an immoral attitude against society. It is a source of constant fury to her that it is the victim (ie the honest shopper) who

"SO NOW I'm a criminal. am I?" a girl croupier asked when police found amphetamine in her handbag and she was charged with unauthorised possession of the drug.

Slaves, morons, & masochists follow orders. Bullies, thieves, & sadists give orders.

If a parent can't bring up his child on advice alone, if a sargeant can't make his men successful on advice alone, it's cos thy're hopeless & their advice isn't worth 2 pennies.

We here at Pet Puppy hold these things to be plain obvious:

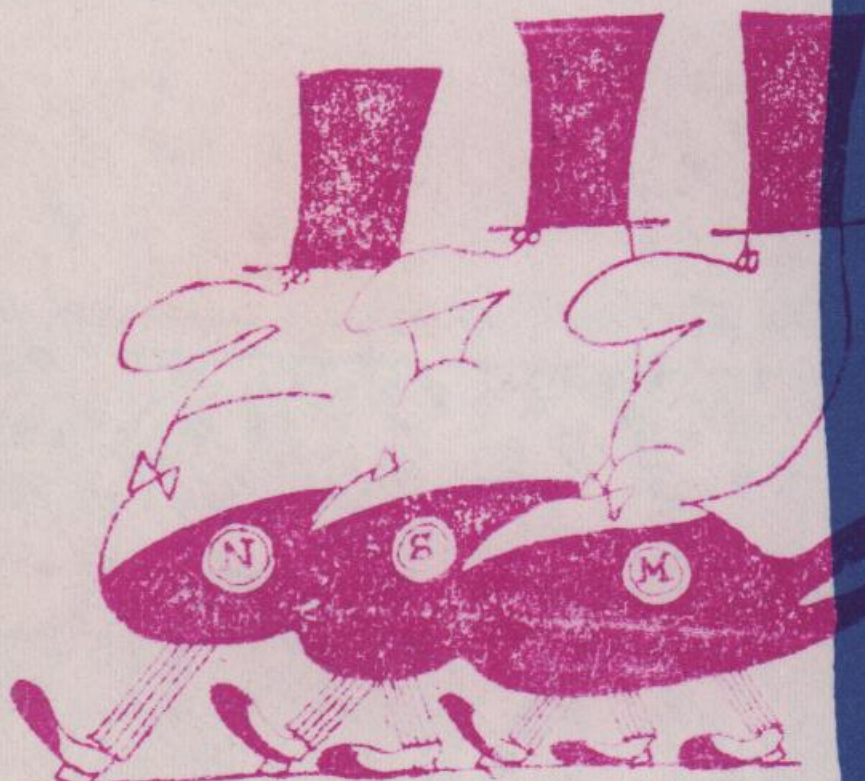
- 1) Society is made up of the rich & the poor. (7% of the population own 84% of the wealth)
- 2) The poor follow orders. The rich get rich by making the poor work for them or conning the poor into buying their goods.
- 3) The rich make law to protect their wealth. Who passes laws? Government ministers. And who's richer than them?

4) The law is not mainly to protect everyone; it is to keep the poor people in their place. 93% of the population have only 16% of the wealth. If you don't believe this, then ask any of the following people whether they're being protected or persecuted: Shoplifters (too poor to buy food), fare dodgers (too poor to afford fares), dole cheats (not enough money to survive), squatters (too poor to pay rent plus downpayment), anyone who looks different (punks, hippies, & transvestites), anyone wh's black or from Pakistan, anyone who's Jewish, anyone who takes any drugs other than the ones government gets tax from (alcohol & cigarettes), anyone whose homosexual, any woman.

Most of all it is the feeling that corporations with massive cash turnovers, like Woolworth, Marks & Spencer, the House of Fraser, Boots, can actually afford to lose a tin of hair-grips. It is the feeling that, against so much money, a loss through shoplifting of ten pence or ten pounds could not possibly be missed or matter.

People who would draw the line at stealing from a little old lady who runs the corner shop (because they know that every penny stolen from her would be a penny lifted directly from her pocket) have no such compunction when dealing with a large corporation.

'Let's face it,' as one shoplifter was recently heard to say in court when accused of stealing from Woolworth's, 'it's not as if that Barbara Hutton would miss a bob or two.'



If you think they're all making excuses then YOU try living on the dole. £17 a week to buy you food, pay your fares (at least 50p each way from central London to an inner suburb), and supposedly to pay for looking for work all week. You try walking the streets at night with pink hair and bondage trousers. You might say, "well, anyone can get a job, be safe at night, you just have to dress like ordinary people." Why should we? Some of us aren't prostitutes. Some of us believe in what we're saying.

5) Because their wealth is based on using the poor people & keeping them poor & stupid enough to be easily ordered around & conned, the rich people (who control newspapers, TV, radio, education, & make laws) have an interest in making you think it's natural for some to work so that others can benefit. So they constantly write this message into all the papers, TV, school curricula, laws, etc.— they shove it down your throat so you can't escape it— but they do it subtly enough to fool you, & they give you little concessions ('voting' for one or the other rich candidate, "free speech" so long as you don't incite to rebel or reveal their secrets, "unions" to make you compromise with your employer/ slave owner, "reforms" in education, etc. which they hand out, then take away again a few years later so that they can keep "reforming" without giving you any real help or advantage) so that you won't want to rebel. You'd rather have a quiet life in their service than know the truth.

They have ways to make you follow orders, & ways to split you up so you never get together, never have the strength to be a real threat.

— They make laws to put women at a disadvantage, so that it seems as if women are "naturally inferior" & need to obey men. No wonder women are ^{less} knowledgeable & less able. I mean, you try to be well-informed & successful when you're brought up all your life to believe you incapable of being anything but a housewife, a



YOU'RE BACK TO NORMAL WARREN. THAT'S ALL THAT MATTERS! I WANT YOU TO COME BACK HERE TO WORK. I'LL BE SATISFIED WITH THINGS THE WAY THEY WERE! REALLY I WILL!

Other) is either "OK really, just a little bit odd but no different basically" (for example "punks are just the kid next door having a laugh; they'll grow out of it") or else it's all "sick & impossible to understand". (so he didn't grow out of it— he's a deviant, weirdo, a sicko, animals, pervers))

And the thing is, they've been telling all these lies for so long, they even believe it themselves!

SO TELL ME I'M WRONG?

If you're not rebellious I then I've no time for you. You're either a fool or a right nasty

— They make it seem, by showing it as "natural" on TV, news, etc, that you have to get married and settle down, & especially they say gays are sick—why?—cos they "can't marry & form families."

The Church & factory owners invented all this "marriage & family" biz to keep everyone busy supporting a family so you spend all your time trying to support them (by working) & you make a nice big workforce (your kids). That's why the Pope doesn't want ~~sex~~ contraceptives! That's why bastards have less rights! Before the Church, family leaders (Kings & husbands) arranged compulsory marriages of their children with richer families to make themselves wealthier.

about it and being it are two different things. I mean, it's real hard to be free when you're bought and sold in the market place. 'Course don't ever tell anybody that they're not free, 'cause then they're gonna get

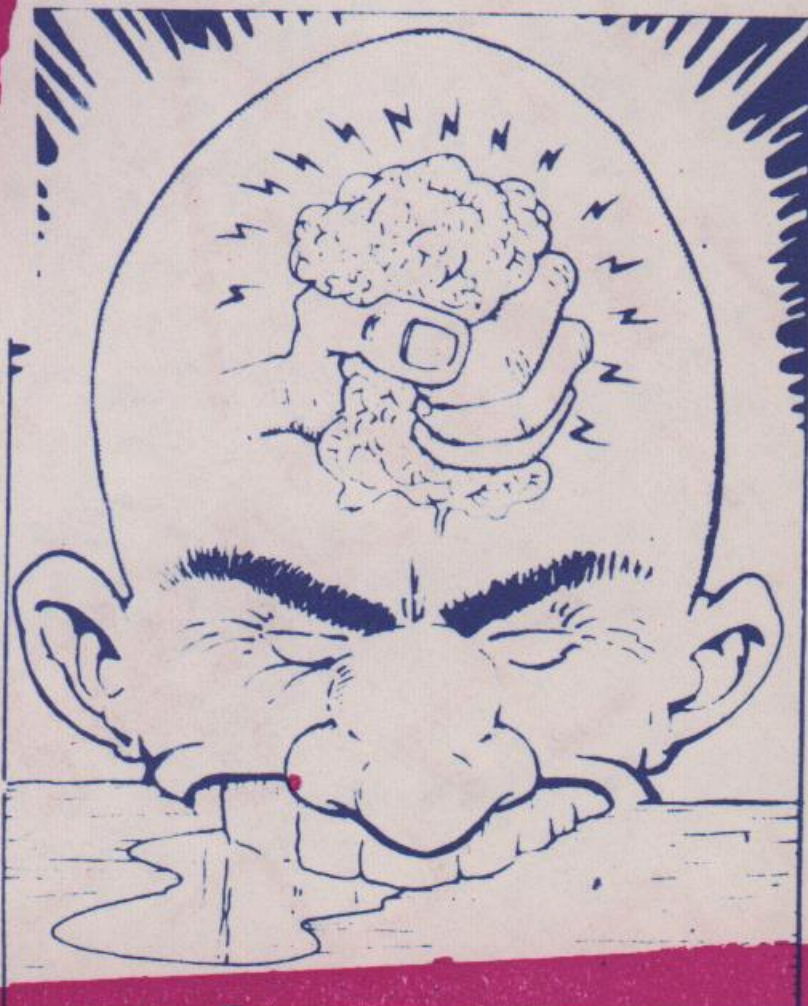
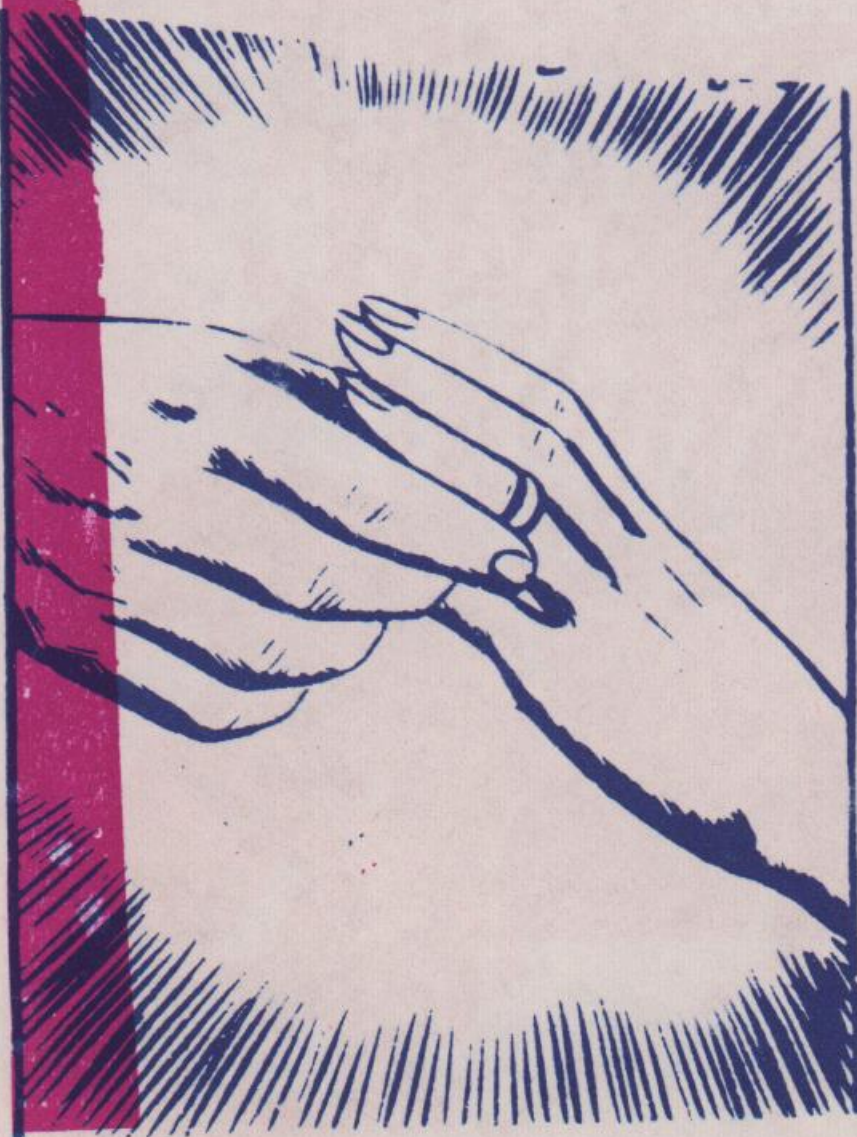
Chewing gum for the eyes
Television not only teaches the viewer to consume, it also consumes

real busy killin' and maimin' to prove to you that they are. Oh yeah — they're gonna talk to you 'n talk to you 'n talk to you about individual freedom, but they see a free individual it's gonna scare 'em.

— They tell you that you should be proud of your little group so that we're all too busy competing against each other to get together & work together.

First with sports at school (compete! win! be the best, in other words beat the others) then with "national pride" and "racial pride" (although nations change every few months & races are all intermixed anyway & besides who cares?) (I mean, your nationality would be quite different if you'd been born while your mum was abroad on holiday!) then with "left wing", "right wing" "working class", "punk", or "teddyboy" & so on forever!!

— Watch the news or TV & you'll see how subtly they tell you that anything they agree with is "natural" & "OK" & anything they don't agree with (the



TOO FAST

TO LIVE

MAN OF THE MONTH

TOO YOUNG

TO DIE

① NOW TELL ME SID - WHAT IS ANARCHY?

③ THATS VERY GOOD SID!

② I DONT KNOW UNCLE MALCIE!

KNOW THE

REASON

WHY

THERE

PIN-UP PASSION

YOU'RE NO USE NOW
① SID!

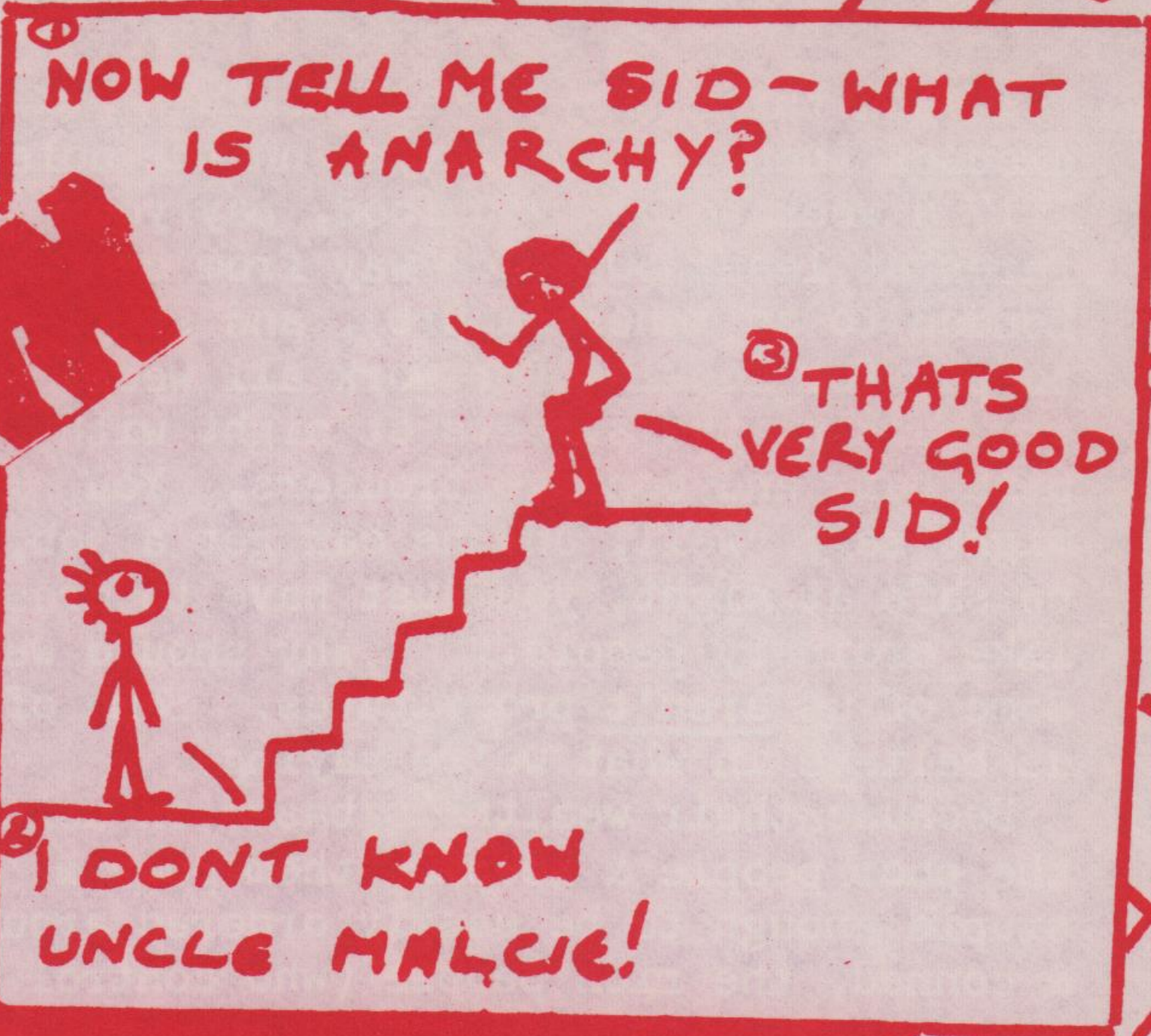
② BUT IM TOO YOUNG TO DIE!

IS STILL

TIME

LIVE FAST

TO DIE DUMB
TO CASH IN!



Vicious (a
But then a
Regret)



Always remember the family name, son! The Dulls are the best.

Joseph Frederick

Ma what's an organ?
I don't know ask yer father.

My dad's better than yours!
My mum says you're all dirty provoc!

My school's the best, you lot from St Cuthberts are all just poofs!

Groan & Smythe
Loyalty and Service
for over 150 years.

Can't wait for the SWF counter-march tomorrow. Chance to crack a few fascist skulls shortnaired twats, eh?

Yeah up the Workers
Down with Torys & Fascists!

Pass the ball, Fred!
na Ha!
Look at those sissy girls!

Westham are magic! We'll soon show those bloody spurs ponces whose better!

Nah! You going to the BF march tomorrow? Should be a larf get rid of a few of those niggers! M Britain forever, eh? Go back to their shitty countries I say, we should've kept the Empire!

I wouldn't be one of those management fairies if you paid me!
Can't be at a good old labouring job can you Fred?

LIFE & YAWNS OF JOE & FRED DULL

Fred!

Joe!

Much Later...
In the year Nineteen whatever...

Civil War...

Now's the chance for the workers, kill the Capitalist scum right?

Dulls forever! Workers unite!

Now we'll get rid of the Yids & Lefties show em whose really boss!

Up the Dulls! Kill the Leftie poofs!

Fred!

Joe!

A.L. REVIEWS THE 6-11-80 ALL-NITE

FILMS AT THE 'SCALA' (Bad, Dracula, Frankenstein, etc)

TIREDOM!!

AAA

BEWARE THE EYES THAT PARALYSE!!!

in the night no memory no recall of before when it was yesterday, another day and now is a moment with out ending ,waiting for sleep to hit, still passing through newyork citynightmares of andy warhol and all still revolving and spiralling on the street so close not here again, no real life but cliched images of media mythologies crawling out from sewers the alligators rumbling on subway tracks and limbs crushed and she snips fingers to keep in her purse and the city walls explode and fall in rubble of glass noisly swept up as the demons are not exorcised but openly mock and taunt flaunting diseased and wasted flesh as they fuck in the gutters and laugh as we pass through empty early streets with traffic lights that cast colours into our eyes but no traffic to be seen, huge buildings newly clean, pristine portland stone as yet undefiled by sulphuric acid solutions and carbon fumes, watching strange girls who can kill for no cause but pleasure in burning cinemas, destruction and death the way of it here but the other was drowned in her sink full of lemon flavoured washing up liquid, bubbles flecked with blood and the gibbets sway and swing where the trees were once planted in nice safe streets and the corpses come, semen dribbles on our clothes and seagulls feast.

sweet delight, the endless night in darkened room its just unreal people ,no virgins now but sensing something seeping out, vomiting blood in the bog, spewing shit on the floor no exits behind the doors, we wait and watch ,voyeurs and actors all our deaths before us as the sun each day dies a little more and ice crystals form in dark alleys and beneath us i here cthulhu walking, cold concrete to my ear, new moon knows but never tells, she secret, true face always hidden but when she will turn and face the light, then it will be and the pyres of burning cars will light the streets and asmodeus and lilith and all the rest are waiting for us, i saw them from the bus smiling and waving, or when you trip over black plastic bags and pieces of flesh fall out, human meat like chicken bones in the street ,human hamburgers so tasty and sweet and the priestess walks naked in oxford street, but still no one sees, blood on her hands and the knife of black stone, petrol bombs for police cars and every time i dream i see the towers fall and jerusalem is burning and babylon is risen, laughing in her sin, all vilness and corruption and she is all beauty and she is all death and kali comes in orgasm of consumption, epilectic spasm as the sas take no pr isoners and fascists fighting and the vampires in wheel chairs need virgin blood watching screaming babies fall from the sky and the drug store toilet overflows and floods the tunnels where our rulers wait to inherit the earth cos we are all dead. cinemas are fall out shelters as the night is all gone and we walk up and out into the streets aall cold and grey and empty, survivors now as frankenstien is freed and a whore kisses the leper's radiation sores as the mega store is melting vinyl vomit oozes over tourists shoes shop fronts where raimed cripples ,freaks and mutants make love in tender passion lost in embraces ,caresses of gentle beauty as school girls watch wanking and the city waits for the emperor to die, killed by his bride at the feast with slaves to mop the wine. waiting for a bus that never arrives, in mirrors reflection of ourselves as stranger to each other and cold wind drifts the leaves over a derelict ,deja vu flashes and at work watching her beauty, but too tired to care as the films still flicker faster and the machines stop as transformers over load ,sometimes when its bad its really good.

'When I'm good, I'm very good; but when I'm bad I'm better' - Mae West

They used to laugh

... new fanzines ... new fanzines ... new fanzines ...

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joan jett,cramps interviews,plus stuff on n.y.dolls,mo-dettes,'cudas,
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tv personalities,girls at our best,swell maps,damned,spizz 80

o533 no. 5 20p

volkswagons,no one screams,gig reviews- androids of mu,uk decay,
the 012,dispossessed ...

TIDAL WAVE 2 20p

echo & the bunnymen,U2,section 25,joy division.

ITS DIFFERENT FOR GRILS 2 30p

comsat angels,minny pops,throbbing gristle,past seven days etc.

NO CURE 7 20p

jam,comsat angels,piranhas,section 25,U2,springsteen,no nukes,CND

PANACHE 14 25p

uk decay,leopards,adam & the ants,uglies etc.

ALTERNATIVE SOUNDS 17 30p

fall,good toys,civil servants ...

RIISING FREE 2 25p

jam,ants,charlie harper interview

VAGUE 5 30p ... ants,specials,undertones,human league

VAGUE 7 30p ... passions,cure,ants tour

VAGUE 8 30p ... echo & the bunnymen,bauhaus,program,ants,bowie,revillos

GRINDING HALT 6 25p ... siouxsie,motorhead,distractions interviews

GRINDING HALT 7 25p ... misty,peel,strangers,special,sector27,daed kennedys.

KILLING TIME 4 25p chelsea,clash,paul collins,pinpoint,rockabilly

KILLING TIME 5 25p mo dettes interview,jam,madness,specials.

NMX 14 35p clock dva,pop group,sexual lotion,new model soldier.

BREACH OF THE PEACE 2 25p

cabaret voltaire,doll by doll,tea set,soft drinks

ANTI CLIMAX 7 20p uk subs,doctor mix,metal urbain,johnny moped

NO MORE OF THAT 20p

crass interview,1 plates,six minute war

STAND & DELIVER 40p(double issue)

associates,spizz 80,boots for dancing,chelsea,damned,pop mural etc.

TREES AND FLOWERS 4 20p

the addicts,uk subs,nuclear socketts,damned.

VIZ COMICS 5 30p

big size mega wack edition .. peachy

CRISIS COMICS 2 30p

the rise and fall of johnny no one,etc.

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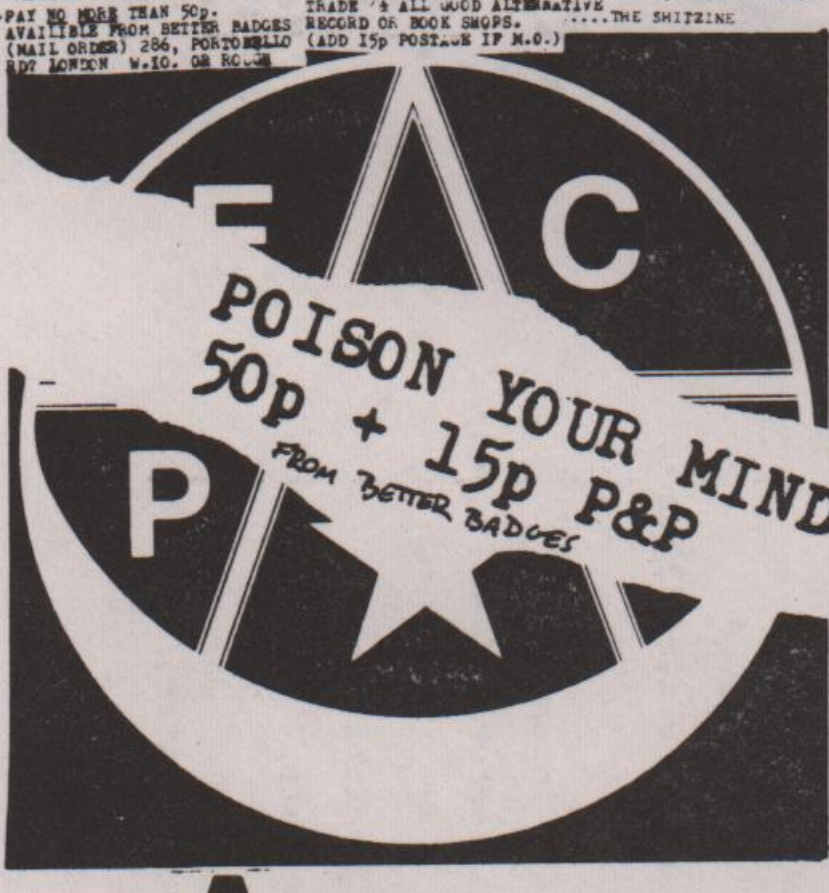
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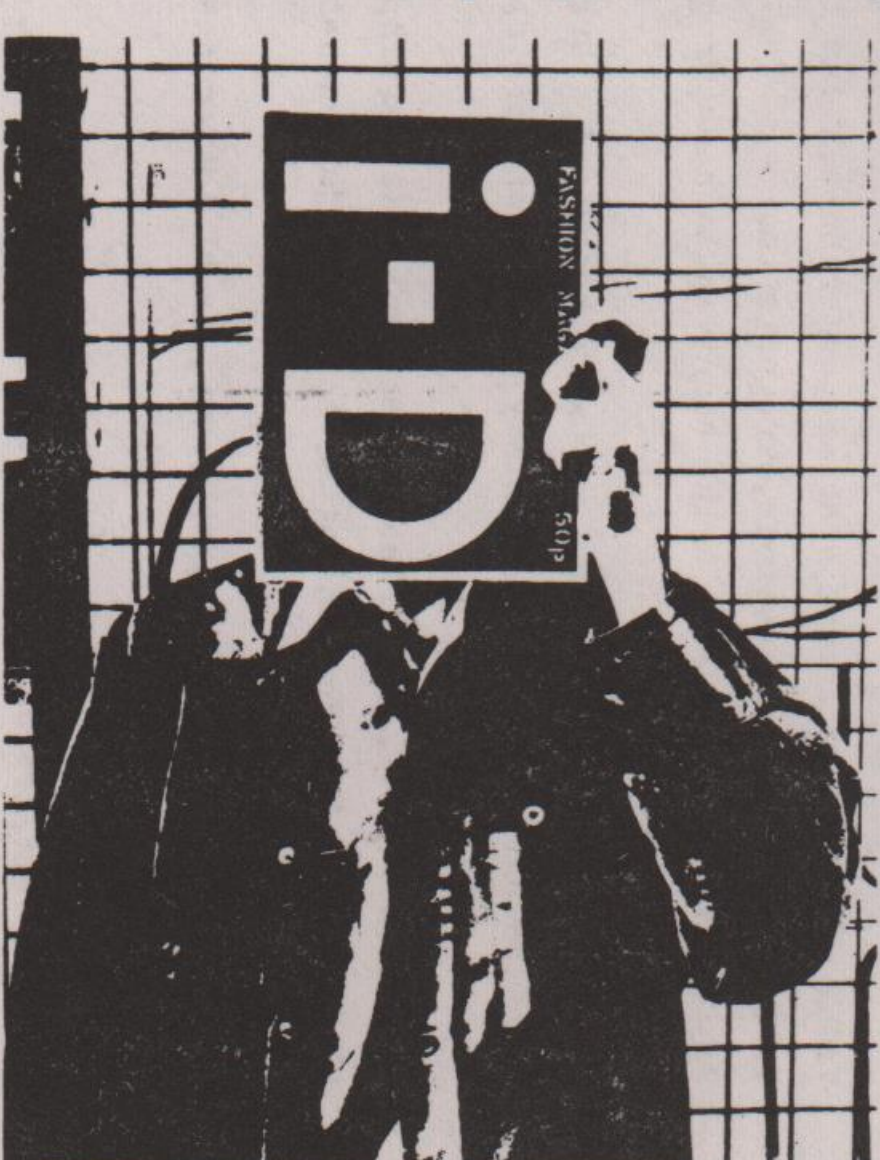
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poems, collages, cut ups

VAGUE 6 30p
pop group, gary glitter interview; martian dance, jam, vapors gig reviews, cosmetics. Ally pally review & pics. A-Z 'zine list contd. . . . etc.

STATION ALIEN 30p
swell maps.. 4AD records.. chandler 80.. tea set martian dance.. modern english

ZG 80 issue 1 50p No. 2 .. glossy S&M.. art for arts sake .. ultimate glossy pose-zine

PHASE 1 25p..
uk subs.. infra riot.. purse.. public heirs....

STORY SO FAR No. 4 30p
joan jett.. cramps.. barracudas.. new york dolls modettes.. generation X

BREACH OF THE PEACE 2 25p
cabaret voltaire postal interview. . . doll by doll, garden, anorexia, exhibit A, tea set, soft drinks interviews. . . four pages of record reviews.

YOUNG MARBLE GIANTS 25p
'words & pictures' . . words by stuart moxham, pics by wendy smith . . .

REUTERS 20p
feargal sharkey, come, renaldo & the loaf, ron crowscroft interviews, Portsmouth overview, record reviews . . .

SHAKE 10 25p
Interviews with the jam, purple hearts, nips, department S, stuff on the sonics, secret affair, live reviews of barracudas, jam, nips.

FANZINES

WOOL CITY ROCKER 9 30p
interviews with the distributors, lindsay frost . . . reading rock 80, isaacs review, lou reed 'growing up in public', a new opera - profile, nesferatu V . . . surfin dave . . .

POSER 7 . . . 25p
siouxsie, penetration, splodgenessabounds, honey bane - latest issue of yer fave pic zine

PRETENTIOUS 1 25p
citizens, shrink, classix nouveaux interviews . . also the head, hotpoint . . reviews, thoughts etc.

IMPOSSIBLE DREAM
poison girls lyrics.. glossy.. cut ups.. collage LARGE.

GRINDING HALT 6 25p
interviews with the distactions, motorhead, siouxsie, pin point, shrink . . plus reviews/articles on vapors, sham 69, toyah, cheap dialogue, crisis etc . . . spizz.

1984 no. 8 20p
articles on cb radio, pirate radio, magazines . . gig reviews of hoax, a pencil, reporters . . record reviews small labels, local bands . . essential reading for bolton area, manchester etc. . .

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'total oblivion is the answer' . . cartoons, poems, music, collage, anarchy . . .

WOMBAT WEEKLY 1
wombat eye view of REALITY . . brian and the milkmen, mike finch (ex manager of exhibit A) . . album & gig reviews . . .

SIGN OF THE TIMES 1 25p
articles/interviews withan pairs, mo-dettes, cure, chords, 9 below zero, bad manners, Matchbox, delta 5, blert, mark andrews gig reviews . . .

MERSEYSOUND 9 15p
local news & reviews . . lies all lies. patrick fitzgerald, ultravox

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I believe in, Having Fun, a puppy speaks out:

AM I A MAN OR A MOUSE?

"But there'd be no one to make the new series of Starsky & Hutch. . ."

I believe in doing what I like and having fun. If everyone just did what they liked for their own enjoyment, then so long as no one tried to order others around, we'd all have a great time. That's anarchy.

I don't care about politics, I'm only writing this cos the more people who know it the more fun there is.

Anarchy isn't running around with a black flag shouting "up the revolution". . .

it's having fun, living for yourself.

Instead of living for someone else, following their orders, being their slave. And instead of giving orders & using people, it's cooperating with them for each other's advantage.

People say, "if there were no laws, everyone would be in chaos. Aren't they already?"

"All the bullies would get tanks & guns & control everyone else." "Don't they already?"

"The BF/SWN/National Tories would run around beating everyone." "Don't they already?"

"Everyone would steal from everyone else."

Don't they already?

At least if there were no laws

a) Capitalists couldn't rip off everyone by getting everyone to work for them.

b) People would stop stealing cos

everyone would be well off anyway.

(99% of the population now have to

share 6% of the country's wealth.)

— you'd use any car outside on the

street, we'd all share food with all

the land free to grow it on, we'd do

whatever we enjoyed for a living be

it growing veggies, repairing cars,

waterskiing, or fixing roofs.

c) There wouldn't be any police & State

Paid Gangsters to terrorise anyone

who isn't rich or upper-middle class.

If you don't believe it could work then read

"The Dispossessed" by Ursula K. Le Guin

(available at any library) or

if you can't be bothered to read it who

needs your opinion anyway?

as far as dealing with very violent

or greedy people (who were made by this

society)— are you really so weak &

willed you need laws & other people to

do it all for you? Then tell ~~me~~ you

what to do?

Lots of these boringly dumb people say

"But if there was anarchy bla...bla bla..."

—ask these people about themselves and

you'll find they're people who are into

beating up Paks, commies, weirdos, etc etc etc.

or they believe in severe penalties for

these hooligans, fanatics, anti-royalists,

lower class, witches, etc etc etc.

or they want to make money to have a yacht

mansions, servants, slaves, etc etc etc

or they want a nice quiet job, get married

for security, settle down, no bother, & no

gossip, no decisions, no effort, no

enjoyment in case it gives them a heart attack.

"LAW & ORDER" are for Bullies and Sheep.



Meanwhile in the rest of the country...



...JUST AS LONG AS YOU DONT KILL PENGUINS.

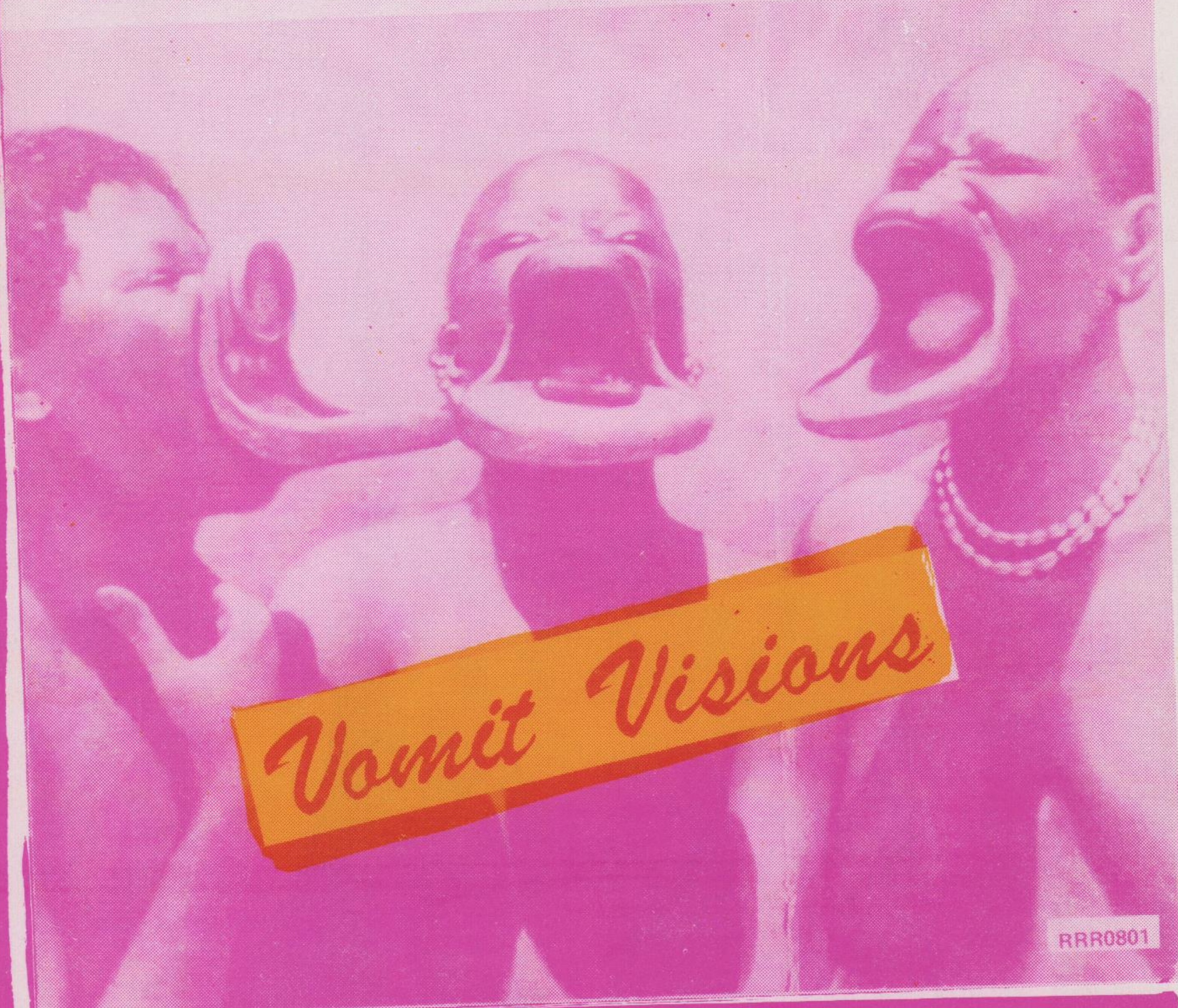
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