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

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

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

Thanks

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

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

As we have, I hope, made clear, this is not by any means THE history of the Punk single. That is, perhaps, a job for Russ himself.
I met Buzzcocks early in 1977 through a mutual friend, Linder, who was an illustration student in the year above me at Manchester Polytechnic. I found my way through the second year of BA in Graphic Design, and had become very excited by punk, the Sex Pistols and The Clash, following a short stay in London at the end of 1976. The energy of the movement provided a ready vehicle of expression for me, previously stimulated as I was by a passion for music, pop art, anti-art and particularly the typographic manifestations of the various scenes of early 20th century art.

After an introduction to Buzzcocks manager, Richard Boon, I was initially asked to design a poster which could be used to promote live appearances. This was to be a ‘blank’ on to which venue details etc could be handwritten as required. I took the opportunity to experiment with a small run of postcards in various colourways, having spent considerable time in the print room in the Fine Art department learning screenprinting skills during my first year. In this way I had already decided to develop a graphic style for Buzzcocks that was as distinct from what was the visual norm in the rest of the Chicago-punk world, as it was from the rough and ready, cut and paste-vermicelli of the Sex Pistols. I wanted to sell Buzzcocks apart from the Punk look, which originally explained style, and more closely aligned with the image that I had independently created.

The poster was the first appearance of the Buzzcocks logo, with its distinctive double-Z. The logo was produced in two frames, from Letraset rub-down lettering, modified and redrawn to achieve the desired edginess and individually. The main image on the poster was a low-resolution line drawing taken from a small ad in a weekend newspaper (for one-legged girls) and enlarged to such an extent that the shaky line quality was a key feature.

Following the band signing to United Artists in mid-1977, my own brief from them was for the sleeve for the single Orgasm Addict. UA was a label I liked because it was also the home of most of the best bands from Germany, whose music influenced many Punk and post-Punk bands in subtle ways.

Despite the relatively sophisticated look of the sleeve all aspects of its production drew on materials and opportunities to hand in a very ‘bedroom’ style. It was in fact completed and marked up for the printer on a small portable drawing board in my bedroom at home in Manchester.

The logo on the sleeve was tweaked slightly from the version on the poster, the lettering on the front was hand-drafted with an architectural stencil I had found whilst on a summer work placement in the drawing office at Chloride Technical, a company based in Bolton that developed electric vehicles. The sleeve montage of the iron-headed woman was created by Linder, the iron came from an Argos catalogue and the female torso was lifted from a Men’s photographic magazine. At Chloride I had access to a photocopier, a relatively rare facility at that time, which I used to scale the image to the correct size. I also chose to place the image ‘spaced down’, questioning what was the ‘right’ size for a record sleeve, housing a round object with no discernible ‘right’ way up, should be.

Given that we only had two colours to work with, reducing the image to monotones using the photocopier was both a necessity and a bonus. It imbued the image with what I felt was sufficient texture, and of course facilitated its reduction to one colour for printing. I chose dark blue rather than to give the sleeve a ‘pop’ flavour but also maintaining the necessary image contrast to remain legible. Blue combined with a quite specific choice of yellow was a clear reference to De Stijl or Bauhaus Purism, with a graphic identity and packaging device which had subsequently fallen out of fashion, well entrenched as the stereotypical — or perhaps archetypal — punk approach.

The sleeve montage was as distinct from what was the visual norm in the rest of music and pop world, as it was from the rough and ready, cut and paste-vermicelli of the Sex Pistols. This led to a situation where ‘anyone can do it’ and an overtly nihilistic attitude toward the music industry itself. This led to a situation where ‘anyone can do it’, and the resulting depletion of design, did-in yourself records, conceps and networks of activity threatened to seriously disrupt the commercial stability of the popular music business, albeit temporarily. The seven inch single sleeve might be taken as the central graphic design focus for this sub-culture. Early UK Punk ep cover design was primarily typographical, incorporating unusual materials and in-sleeve design strategies which caught the eye, and as such it was adopted as standard practice. The seven inch 45rpm single, a miniature of earlier Rock & Roll, Pop and Glam Rock style, was as the format for Punk, and ultimately disposable format for the quick dissemination of musical ideas.

The Picture Sleeve

The seven inch punk single encompassed the return to popularity of the picture sleeve — a concept which was to become increasingly important in the developing subculture. A popular concept for extended play (E.P) formats and special releases during the 1960s and the early 1970s, the picture sleeve was a graphic identity and packaging device which had since fallen out of fashion. Punk single sleeves are a good example of the use of graphic design as a means of communication to specific record-buying public. The picture sleeve was often the first point of contact for fans and developers of the group — and the graphic message would be the first time a prospective buyer would encounter, at a record shop. The effect of the ‘first impression’ on the buyer could, in many cases, be both significant and long lasting, and would help to establish a visual connection to the group. The growth of the independent DIY scene in the late 1970s also resulted in graphic design for record sleeves, posters, flyers and flyers which could be targeted to specific, often small, markets. Many record sleeves could be regarded as strong non-commercial in terms of the mainstream music market, either in their unrestrained use of text and imagery, or in the handmade, labour intensive nature of the packaging itself which would be extremely expensive to reproduce on a large scale. The design of record sleeves often involved strategies that, although based on limited budgets, were inventive and sophisticated — incorporating alternative production processes, the use of unusual materials and hand finishes, the careful consideration of typography and packaging, hand lettering, and ultimately had a much more direct discourse to the music that was contained on the sleeve than that. And secondly, it was also more intelligent and innovative than might be assumed, using new and challenging marketing strategies to great effect, incorporating unusual materials and in-sleeve design strategies which caught the eye of the mind. Punk graphic, like the music, was based on experimental experiences, for punk was the epitome of ‘anti-art’ politics, and these themes have become a stereotype — or perhaps archetypal — punk approach. However, punk design also included paradox, irony, satire, self-awareness and a particular kind of irony, self-effacing and reflective-wit.

Three Minutes Hate

The punk movement between 1976-84 represented a distinctive period in the development of youth culture in Britain. Whilst certain principles paralleled earlier generations and youth movements, they were marred in an explicit ideology that declared ‘anyone can do it’ and an overtly nihilistic attitude toward the music industry itself. This led to a situation where ‘anyone can do it’, and the resulting depletion of design, did-in yourself records, conceps and networks of activity threatened to seriously disrupt the commercial stability of the popular music business, albeit temporarily. The seven inch single sleeve might be taken as the central graphic design focus for this sub-culture. Early UK Punk ep cover design was primarily typographical, incorporating unusual materials and in-sleeve design strategies which caught the eye, and as such it was adopted as standard practice. The seven inch 45rpm single, a miniature of earlier Rock & Roll, Pop and Glam Rock style, was as the format for Punk, and ultimately disposable format for the quick dissemination of musical ideas.

Spin/3 Action time ViSion

"Marinetti, Boccioni, Carra, Balla, Palasechi"

"Futurist
The Design Process

Record sleeves, in the most basic sense, are a form of packaging: they protect a fragile plastic disk, while at the same time offering graphic flair. This level of detail and hand-made material would be very difficult, and uneconomical, to achieve with a large-scale release, and such excesses were generally limited to a small-scale independent labels.

That many DIY sleeves were produced by amateur designers does not mean that they were unoriginal. The debut single by celebrated DIY group The Adicts and the O Level, display not just a naivety in graphic design and production methods, but intrinsically embodied a sense of ‘anyone can do it’ within their visual form.

Methods of Production

The role of the designer, particularly in relation to the preparation for print production, changed radically between the mid 1960s and late 1970s. A shift towards photolithography in the UK and Europe after World War II led to the widespread adoption of photographic techniques in engraving and platemaking. The relationship between the designer, printer and pre-press artworker was therefore key to the design and construction of printed material, including record sleeves.

One distinction between the professional designer and amateur or DIY producers was in their detailed knowledge of the range of pre-press artworking processes and printed production techniques. This was particularly the case when it came to the visualisation of the relationship between recording artist and listener: the front sleeve for the debut single by The Mekons, Never Been In A Riot, features hand-rendered typography on paper and a montaged image of a microphone and stand, the reverse contains the microphone lead to a pair of speakers, with directions indicating ‘...in record...’ and ‘...in you...’ — a simple illustration of the recording and production process. For the debut single by the Gang Of Four on the same label, Last took the group’s suggested sleeve image and instructions, and reproduced both on the reverse of the sleeve, once again clearly displaying the concept, rather than reproducing the final ‘design’. Other sleeves, such as those produced by Spizz, Cabaret Voltaire’s Desperate Bicycles, The Adicts and the O Level, display not just a naivety in graphic design and production methods, but intrinsically embodied a sense of ‘anyone can do it’ within their visual form.

Innovations in packaging materials and marketing techniques by pioneering labels and producers was in part due to the increasing homogenisation of the music industry, reduced to four or five major labels and limited edition craft aesthetic is a central theme of many releases.

The graphic and musical styles of a number of punk sub-genres were to remain distinct, and showcase a strong sense of urgency, immediacy, and of the demystification of the music industry — a sense of ‘anyone can do it’. Indeed, it should be unsurprising that many innovators in the music industry continue to release their initial recordings on a small independent label, before moving to a major, and develop their approach within a more commercially viable framework. The ‘hard edges’ of the original punk approach might be softened in the process, but the influence can still be seen in the later sleeves of subsequent releases. The success of ‘indie’ music such as The Smiths and The Jesus And Mary Chain, the later sleeves of the early 1980s and helped to build a foundation for electronic music and the new electronics of Mute Records and The Human League crossed over to the pop mainstream in the early 1980s and helped to build a foundation for electronic music with the growth of new technologies such as the internet, has allowed the DIY underground to thrive as an ‘authentic’ voice of opposition.

The sleeves included here are eclectic, vibrant, exciting and inventive. There is still a raw sense of ambition and creativity that runs through these ephemeral graphic prints, and card and paper. They represent designer’s attempts to achieve an elusive ‘authenticity’, or a sense of artistic freedom. They range from the highly commercial to the more conceptual, to the more experimental. The sleeves included here are often startling, striking, and inventive. They capture the essence of the moment, and offer a contrast to the commercially-inspired sleeves of the mainstream industry. They are a product of the era, and a reflection of the world, as they are also considered an important part of the punk and post punk aesthetic.

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Russ Bestley

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

Malcolm Garrett

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

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

Action Time Vision is a Spin project.


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Spin Studio 2
33 Stannary Street
London SE11 4AA
www.spin.co.uk
Spin/3 ACTION TIME VI$ION

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

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

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

THE STRAND/POSITIVE SIGNALS: Here Today, Gone Tomorrow/Changing World/Media Man/Only For A Day
(Yob Yob001) 1980
Design: Unknown

GLAXO BABIES: Christine Keeler/Nova Bossanova
(Heartbeat Pulse 5) 1979
Design: Unknown

Ski Patrol: Bright Shiny Things/Electric Bell Girls
(Clever Metal Vin2) 1982
Design: Unknown

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

SORE THROAT: I Dunno/Complex
(Hubcap Spin 1) 1978
Design: Patrick Hughes

THE CLASH: Capital Radio E.P.: Tony Parsons Interview/Capital Radio/Listen
(CBS CL1) 1977
Design: CBS in-house
 Spin/3 Action time ViSion

AkrYLykz: Smart Boy/Spyderman (red rhino reD2) 1980
Design: Simon tittle

LiLiPUT: eisiger Wind/When the cat’s Away, the mice Will Play (rough trade rt062) 1981
Design: Fischli/Wittwer

zoneS: Sign of the times/Away From it All (Arista records AriSt205) 1978
Design: Arista in-house

BUzzcockS: Love You more/noise Annoys (United Artists UP36433) 1978
Design: malcolm Garrett/Assorted images

teleVision PerSonALitieS: Where’s Bill Grundy now? e.p: Part-time Punks/Where’s Bill Grundy/ Happy Families/Posing At the roundhouse (kings road/rough trade rt033) 1979
Design: television Personalities

BAttLe oF tHe BAnDS e.P: outcasts – the cops Are coming/rudi – overcome By Fumes/idiots – Parents/Spider – Dancin in the Street (Good Vibrations Got7) 1979
Design: terri Hooley
Spin/3 Action time ViSion
kLeenex: Ain't You/Hedi's Head
(rough trade rt009) 1978
Design: Unknown

SkiDS: Wide open e.p: the Saints Are coming/
of one Skin/night And Day/contusion
(Virgin VS232) 1978
Design: cooke key

Six minUte WAr: Slightly Longer Songs e.p: the Weatherman/rod of iron/kung Fu killers/Last Drop
(Six minute War SmW003) 1981
Design: Six minute War

DeLtA 5: Anticipation/You
(rough trade rt041) 1980
Design: Unknown

GoriLLAS: She's my Gal/Why Wait till tomorrow
(chiswick nS4) 1976
Design: Unknown
LUNCH WITH THE ADICTS
EASY WAY OUT 3:04 THIS WEEK 1:00 SIDE 2 STRAIGHT JACKET 2:08 ORGANISED CONFUSION 1:58 RECORDED AT HILLSIDE SOUND STUDIOS IPSWICH THE ADICTS ARE PETE DAVISON GTR KID Dee DRUMS B V MEL ELLIS GTR TIM HOCKING BASS MONKEY VOCALS TO ADICTS EVERYWHERE & EVERYONE IN IPSWICH 11TH HR C P 79
ADICTS FOR A DAY WERE BACKING VOC JIMMY DAVE NIGEL BUDGIE RAKI GEORGE MICK STOREY IAN PIANO DAVE DINING OUT TUX 1

THE NORMAL: t.V.o.D. WARM LEATHERETTE (MUTE MUTE001) 1978 DESIGN: Unknown

SCARS: HORRORSHOW ADULTERY (FAST PRODUCT FAST8) 1979 DESIGN: Bob Last
Spin/3 Action time ViSion

eLViS coSteLLo: Less than zero/radio Sweetheart
(Stiff BUY11) 1977
Design: Barney Bubbles

eD BAnGer: kinnel tommy/Baby Was A Baby (emi int570) 1978
Design: emi in-house

GenerAtion x
: Your Generation/Day By Day (chrysalis cHS2165) 1977
Design: Unknown

eSSentiAL LoGic
: Aerosol Burns/World Friction (cells SeLL1) 1978
Design: Unknown

BUzzcockS: orgasm Addict/Whatever Happened to? (United Artists UP36316) 1977
Design: malcolm Garrett/Assorted images

WAYne coUntY AnD tHe eLectric cHAirs
: thunder When She Walks/What You Got (illegal iL005) 1979
Design: Unknown

nick LoWe: cracking Up/Basing Street (radar ADA34) 1979
Design: Barney Bubbles

The niGHtinGALeS: Paraffin Brain/elvis, the Last ten Days (cherry red cHerrY38) 1981
Design: Unknown
Spin/3 Action time ViSion

The Lurkers: I Don't need to tell Her/Pills
(Beggars Banquet BeG9) 1978
Design: mike Stone

The Lurkers: I Don't need to tell Her/Pills
(Pete Stride sleeve)
(Beggars Banquet BeG9) 1978
Design: mike Stone

The Lurkers: I Don't need to tell Her/Pills
(manic esso sleeve)
(Beggars Banquet BeG9) 1978
Design: mike Stone

The Lurkers: I Don't need to tell Her/Pills
(nigel moore sleeve)
(Beggars Banquet BeG9) 1978
Design: mike Stone

ALternAtiVe tV

Life After Life/Life After Dub
(Deptford Fun city DFc04) 1978
Design: Alternative tV

The Nightingales: idiot Strength/Seconds
(rough trade rt075/UGH4) 1981
Design: Joan Dawson

The Lurkers: I Don't need to tell Her/Pills
(Howard Wall sleeve)
(Beggars Banquet BeG9) 1978
Design: mike Stone

The Lurkers: I Don't need to tell Her/Pills
(Beggars Banquet BeG9) 1978
Design: mike Stone

CABAREt VOLtaIRE:

Silent command/
chance vs.causality
(rough trade rt035) 1979
Design: Unknown

BUzzcockS:

i Don't mind/Autonomy
(United Artists UP36386) 1978
Design: malcolm Garrett/Assorted images

The BUSINESS:

Harry may/employer's Blacklist
(Secret SHH123) 1981
Design: Unknown
Spin/3 Action Time ViSion

Protex: Don’t Ring Me Up (Just Want Your Attention/Listening In) (Good Vibrations Got6) 1978
Design: Terri Hooley

Chelsea: Freemans/Id Parade/How Do You Know (Step Forward SF18) 1981
Design: Vermillion Sands

Generation X: Ready Steady Go/no no no (chrysalis CHS2207) 1978
Design: Unknown

The Edge: Macho Man/i’m cold (Albion ion4) 1978
Design: Unknown

Desperate Bicycles: occupied territory/Skill (Refill RR4) 1978
Design: Desperate Bicycles

The Drones: Temptations of a White Collar Worker e.p: Lookalikes/corgi crap/Hard on me/You’ll Lose (O.H.M.S.GOODmix1) 1977
Design: Unknown

Dronos for Europe: Eternity/British Summertime/Violence (Inferno Hell6) 1982
Design: Unknown

Gang of Four: At Home He’s a Tourist/It’s Her Factory (Emi Emi2956) 1979
Design: Emi In-House
VISITORS
ELECTRIC HEAT

FAD GADGET
FROM THE ALBUM TO BE RELEASED END OF SEPTEMBER '80

BLANK STUDENTS

SUBURBAN STUDENTS

DESTRUCT ALL MONSTERS

NICK LOWE
LITTLE HITTER

JOY DIVISION
TRANSMISSION/Novelty

DESIGN: Unknown
Spin/3 Action time ViSion
CheLSea: rockin’ Horse/Years Away
(Step Forward SF17) 1981
Design: Simon reeves
mo-Dettes: Paint it Black/Bitta truth
(Deram records DeR-1) 1980
Design: Unknown
Wire: I Am the Fly/ex Lion tamer
(Harvest Har5151) 1978
Design: Wire
The moLeSters: Disco Love/commuter man
(Small Wonder SmALL14) 1978
Design: Steve Walton
Buzzcocks: Promises/Lipstick
(United Artists UP36471) 1978
Design: Malcolm Garrett/Assorted images
The UndeTones: teenage kicks/Smarter than U/true confessions/emergency cases
(Good Vibrations Got4) 1978
Design: Terri Hooley
Wire: outdoor miner/Practice makes Perfect
(Harvest Har5172) 1979
Design: Wire
Richard Hell: (I could Live With You in) Another World/Blank Generation/You Gotta Lose
(Stiff Buy7) 1976
Design: Barney Bubbles
Cabaret Voltaire: "Nag Nag Nag" (Virgin VS230) 1978
The Undertones: "Jimmy Jimmy" (Finding Someone At the Door Again?) (rough trade rt018) 1979
The Undertones: Jimmy Jimmy/mars Bars (Sire Sir4015) 1979
The Clash: White man in Hammersmith Palais/the Prisoner (CBS 6383) 1978
Julie & Gordon: Gordon's not A moron/i'm So Happy to know You (Pogo Pogo03) 1978
The Electric Chairs: So many Ways/J'Attends Les marines (Safari SAFE18) 1979
Blitz: telecommunication/teletron (Future FS3) 1983
Wire: mannequin/Feeling called Love/12xU (Harvest HAr5144) 1977
The Flying Lizards: Summertime Blues/All Guitars (Virgin VS230) 1978
The Only Ones: Another Girl, Another Planet/Special View (CBS CBS6228) 1978
Killing Joke: requiem/change (malicious Damage eGmD1.00) 1980
The Flying Lizards: Summertime Blues (Virgin VS230) 1978
Spin/3 Action time ViSion
The cLASH: the call Up/Stop the World
(CBS 9339) 1980
Design: CBS in-house

SPizzoiL: 6,000 crazy/1989/Fibre
(rough trade rtSo1) 1978
Design: Spizz

The cLASH: Hitsville Uk/radio one
(CBS 9480) 1981
Design: CBS in-house

The JAm: news of the World/Aunties And Uncles/
innocent man
(Polydor 2058995) 1978
Design: Bill Smith

The StrAPS: Just can't take Any more/new Age
(Donut DonUt1) 1980
Design: the Straps

ADVertiSinG: Stolen Love/Suspender Fun
(emi emi2754) 1977
Design: emi in-house

DAS ScHnitz: 4Am/Getting nowhere/my House
(ellie Jay records eJSP9246) 1979
Design: Das Schnitz

cockneY reJectS: i'm Forever Blowing Bubbles/
West Side Boys
(Zonophone z4) 1980
Design: emi in-house

OrchestrAl ManoeUVreS in tHe DArk:
Electricity/Almost
(DinDisc Din2) 1979
Design: Peter Saville

JOHN eLLiS: Babies in Jars/Photostadt
(Rat Race 1-rAt) 1980
Design: J.e.
The Allies: Plush Living
Computer
The Soft Boys: Give it to the Soft Boys e.p:
Wading through A Ventilator/the Face of Death/
Hear my Brain
(raw rAW5) 1977
Design: David Jeffery

comSAt AnGeLS: red Planet/i Get excited /
Specimen no.2
(Junta records JUntA1) 1979
Design: Unknown

Pink miLitArY StAnD ALone:
Buddha Waking Disney
Sleeping e.p: Degenerated man/Sanjo kantara/
clown town/Heaven/Hell
(Last trumpet Lt001) 1979
Design: John elco

The ADVertS: my Place/new church
(rcA PB5160) 1979
Design: Unknown

xtc: this is Pop?/Heatwave
(Virgin VS209) 1978
Design: Virgin in-house

PrAG Vec: Wolf/cigarettes/existential/Bits
(Spec records SP001) 1978
Design: Prag Vec

DronGoS For eUroPe: Death's A career/Split
Breed/russian Delight
(inferno HeLL3) 1982
Design: Unknown

The SHAPeS: Wot's For Lunch mum e.p:
Wot's For Lunch mum (not B***s Again!)/college Girls/(i
Saw) Batman (in the Launderette)/chatterboks
(Sofa SeAt1) 1979
Design: the Shapes
Spin/3 Action time ViSion
StiFF LittLe FinGerS: Alternative Ulster/78rpm (rough trade rt004) 1978
Design: milton Haworth
The mekonS: Where Were You?/i’ll have to Dance
then (on my own) (Fast Product FASt7) 1978
Design: Bob Last
The DAmneD: neat neat neat/Stab Yor Back/Singalonga Scabies (Stiff BUY10) 1977
Design: Barney Bubbles
PUBLic imAGe LimiteD: Public image/the cowboy Song (Virgin VS228) 1978
Design: Virgin in-house
MAgAzine: touch And Go/Goldfinger (Virgin VS207) 1978
Design: malcolm Garrett/Assorted images
The memBerS: romance/the Ballad of John And martin (Virgin VS333) 1980
Design: malcolm Garrett/Assorted images
GenerAtion x: king rocker/Gimme Some truth (chrysalis cHS2261) 1979
Design: chrysalis in-house
iAn DUrY & tHe BLockHeAD S: What A Waste/Wake Up! (Stiff BUY27) 1978
Design: Barney Bubbles
ElViS coSteLLo: Watching the Detectives/Blame it on cain/mystery Dance (Stiff BUY20) 1977
Design: Barney Bubbles
The memBerS: Solitary confinement/rat Up A Drainpipe (Stiff oFF3) 1978
Design: Unknown
8.7.78, Auntie Shirley’s Party, Kelvin and Jenny looking COOL and the other JERKS had been CRUSIN’ (again).

**Spin/3 Action time ViSion**

**The Jerks: cool/cruisin’ (Again)**

*Lightning GiL549* 1978

Design: Unknown

**The WALL: exchange/kiss the mirror**

*(Small Wonder SMALL21)* 1979

Design: Unknown

**The WASPS: teenage treats/She made magic**

*(4Play records Four001)* 1977

Design: Unknown

**The Vibrators: Judy Says (knock You in the Head)/ Pure mania**

*(epic ePc6393)* 1978

Design: Unknown

**The Door And The Window:**

**Subculture e.p:**

*(Subculture/Fashion Slaves/nostradamus/Don’t kill colin/Wurst Band)*

*(nB records nB-1)* 1979

Design: the Door And the Window

**The Door And The Window**

**How We Did It**

1. Begin Savannah Later (Dan, Dan’s, Savannah the cover).
2. Identify several sources of goodies in a generous, freehand.
3. Of course, never be afraid to ask. (Before, after, etc.)
4. Transfer ideas to paper and get permission of it. “by us” (or)
5. Our last survivors of all things bright and beautiful.
7. Keep them all, $$$.
8. Got this printed?: $$$
9. Sincerely, John R.

**Thanks to:**

Ron, Joey, Sam, MIke, Charlie, Charlie, Charlie, Charlie, Charlie.

400 Park Ave. Don’t fit on.

But I can’t promise not to be filled.

Do not judge John 8:35 for their