Scissors and Glue:

Punk Fanzines and the Creation of a DIY Aesthetic

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The fanzine producer Chris Wheelchair (sic) remarked in the editorial of Ruptured Ambitions (1992) that his Plymouth-based fanzine is 'all about helping promote the DIY punk/alternative/underground movement, which is, at present, extremely healthy in many areas, and certainly improving.' From the early 1930s, fan magazines or 'fanzines' have been integral to the creation of a thriving communication network of underground culture, disseminating information and personal views to like-minded individuals on subjects from music and football to anti-capitalism and thrift store shopping. Yet, it remains within the subculture of punk music where the homemade, A4, stapled and photocopied fanzines of the late 1970s fostered the 'do-it-yourself' (DIY) production techniques of cut-n-paste letterforms, photocopied and collaged images, hand-scrawled and typewritten texts, to create a recognizable graphic design aesthetic. The employment of such techniques and technologies has had an impact on an overall idiosyncratic and distinctive visual style affiliated with punk fanzines. For fanzine producers, the DIY process critiques mass production through the very handmade quality it embraces, but also in the process of appropriating the images and words of mainstream media and popular culture. Arguably, the DIY approach reached its peak in the 1990s and still continues today, having been co-opted into the worlds of commercial mainstream lifestyle magazines and advertising which trade on its association with punk authenticity. The intent of this essay is to explore the development of a graphic language of resistance and to examine the way in which the very use of its DIY production methods reflected the promotion of politics and music of 1970s' punk and DIY underground activity. In addition, this piece will, through interviews with fanzine producers, attempt to recover from history an area of graphic design activity that has largely been ignored. This will be achieved by focusing on three punk fanzine titles that were initiated during the first wave of the punk period: Panache (Mick Mercer, 1976–1992), Chainsaw (Charlie Chainsaw, 1977–1985) and Ripped & Torn (Tony Drayton, 1976–1979). These examples will be measured against a discussion of Sniffin' Glue (Mark Perry, 1976–1977), which has been acknowledged by the punk community as the first punk DIY fanzine in Britain.

Keywords: fanzines—graphic design—popular culture—publishing—punk—typography

Introduction

What is a fanzine?[1] The American writer and academic Stephen Duncombe describes fanzines as 'little publications filled with rantings of high weirdness and exploding with chaotic design' where the producers 'privilege the ethic of DIY, do-it-yourself: make your own culture and stop consuming that which is made for you'.[2] For Duncombe, fanzines represent not only a 'shared creation' of a producer's own, often alternative, culture but also a 'novel form of communication'.[3] In particular it is worth noting Duncombe's

reference to the 'chaotic design' of the fanzine page and use of the term 'chaotic' in relationship to the development of a graphic language of resistance. Later he refers to the layout of the fanzines as 'unruly cut-n-paste' with barely legible type and 'uneven reproduction', drawing comparisons between 'professional-looking publications' and the fanzine as amateur, falling somewhere between 'a personal letter and a magazine'.[4]

A plethora of fanzines emerged during the first wave of punk in Britain (1976–1979). This was a period of substantial cultural, social and political change where punk reacted against the 'modern world' and the absorption of 'hippy culture' into the mainstream. According to the cultural historian Roger Sabin, 'Although punk had no set agenda like its hippie counter-cultural predecessor it did stand for certain identifiable attitudes. Among them an emphasis on working class "credibility". A belief in various hues of class politics [notably anarchism] and an enthusiasm for spontaneity and doing it yourself'.[5]

Punk also reacted against the mid-1970s 'hit parade' rock music scene. The writer Henry Rollins reflects in his introduction to one punk musician's memoirs, *The Andy Blade Chronicles*, that at this time 'rock was boring, rock was damn near dead'.[6] Punk music was seen as an alternative to the mainstream music industry and provided something new and liberating through its independent and 'do-it-yourself' approach. In addition, Julie Davies, writing in her 1977 book *Punk*, argues that 'Punk Rock is a live experience; it has to be seen and heard live. Playing a record at home just doesn't communicate the sheer energy, excitement and enthusiasm which are the hallmarks of the music'.[7] Punk fanzines attempted to recreate the same buzz visually—an ethos encapsulated by the Sex Pistols who famously remarked in the *New Musical Express* 'We're not into music...we're into chaos'.[8]

Fanzines adopted the DIY, independent approach that punk musicians had espoused. With the rise of newly formed bands came the establishment of impromptu clubs, small, independent record labels and record stores, including the London-based shop Rough Trade (which also distributed fanzines). In the same way, fanzines offered fans a 'free space for developing ideas and practices', and a visual space unencumbered by formal design rules and visual expectations.[9] As one member of the community

reflects 'our fanzines were always clumsy, unprofessional, ungrammatical, where design was due to inadequacy rather than risk'.[10] As the plethora of punk-inspired fanzines materialized, a unique visual identity emerged, with its own set of graphic rules and a 'do-it yourself' approach neatly reinforcing punk's new found 'political' voice. The Sex Pistols single release of 'Anarchy in the UK' (1976) summed up punk's radical position where Malcolm McLaren, the self-proclaimed punk creator and Sex Pistol's manager, was quick to point out, '"Anarchy in the UK" is a statement of self-rule, or ultimate independence, of do-it-yourself'.[11] As if to punctuate this point graphically, the producer of *Sideburns* (Brighton, 1976) famously provided a set of simple instructions and a diagram of how to play three chords—A, E, G—alongside the punk command 'Now Form a Band'. As with its music and fashion, punk advocated that everyone go out and produce fanzines. As independent self-published publications, fanzines became vehicles of subcultural communication and played a fundamental role in the construction of punk identity and a political community.

As cultural mouthpieces for punk bands, fanzines disseminated information about gig schedules, interviews with bands and reviews of new albums alongside features on current political events and personal rants. They fostered an active dialogue with a community of like-minded individuals often evidenced through the readers' pages of fanzines and also at the gigs themselves. As the American writer Greil Marcus suggests, punk was 'a moment in time that took shape as a language anticipating its own destruction...it was a chance to create ephemeral events that would serve as judgements on whatever came next'.[12] Fanzines formed part of this fleeting cultural performance. Each in their own way contributed to the development of a distinct and enduring DIY graphic language of punk.

Sniffin' Glue

The first punk fanzine to reflect the punk movement visually in Britain was Mark Perry's *Sniffin' Glue* (1976–1977) [1]. Mark P.'s *Sniffin' Glue* is credited as the first British punk fanzine amongst punk historians such as Jon Savage, who writes: 'Perry's achievement was to unite for a brief time all the tensions—between art and commerce, between
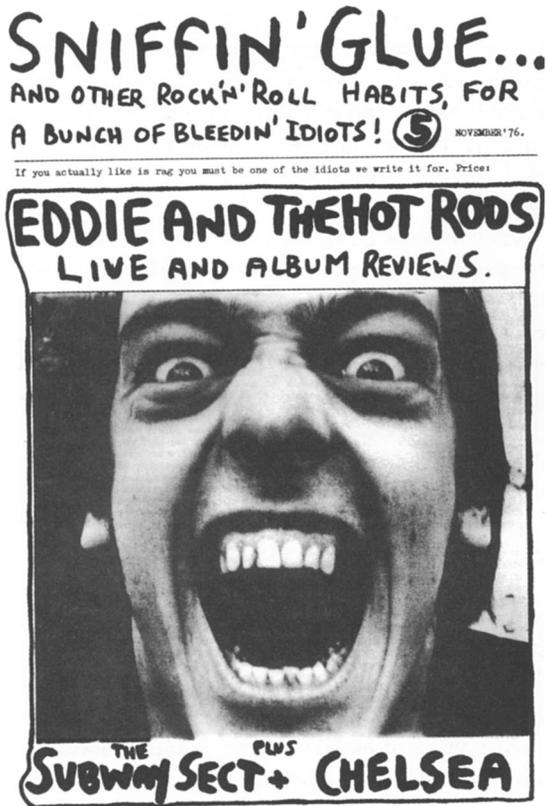
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Fig 1. Cover. *Sniffin' Glue*, Nr. 5, November, 1976, London

Fig 2. Cover. *Murder by Fanzine* Nr. 2, c.1983, Ross-Shire, Scotland

avant-garde aesthetics and social realist politics—that eventually tore punk apart, and write them out in a sharp mix of emotion and intention that still makes his words fresh'.[13] Others writing at the time, including Charlie Chainsaw, producer of the punk fanzine *Chainsaw*, who altered the form of his production just to differentiate his fanzine from the multitude of *Sniffin' Glue* 'look-a-likes' that had appeared so soon after its first issue.[14] These attributes were the way in which the typewritten text was used with mistakes in spelling as well as cross-outs, all caps, handwritten graffiti text, photographs of bands used on two-thirds of the cover, and so forth.

Tributes to Mark P.'s success were even witnessed in the way the fanzine itself was referenced graphically. *Murder by Fanzine* Nr. 2 (*c.*1983, Ross-Shire, Scotland) for example, pastes a flyer promoting issue 6 of *Sniffin' Glue* and overlays it on the head of a guitar player thereby rendering him anonymous [2]. Despite this Mark P. is 'clear about refusing the "first

fanzine" tag and is careful to credit earlier rock-n-roll publications such as Greg Shaw's *Who Put the Bomp!*, *Crawdaddy* and Brian Hoggs' *Bam Balam*. He comments, 'I would like to claim that the idea of doing a fanzine on this new music was my own, but I can't because it wasn't. At the time there were loads of fanzines knocking about. Mostly on country music, R&B and the like'.[15] *Sniffin' Glue* soon established itself as part of the evolutionary line of fanzine publishing by taking on what would become a characteristic approach to fanzine production with its A4, stapled, photocopied pages and layouts using handwritten and typewritten texts.

The title, *Sniffin' Glue: And Other Rock'n'roll Habits* was inspired by the Ramones' London gig and song 'Now I wanna sniff some glue'—a verse that is reprinted in Issue 1 (1976). Mark P. remarks that 'In this issue we lean heavily towards being a Ramones fan letter' and promises in future issues to cover 'other punks who make and do things we like'.[16] *Sniffin'*

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Glue was often abbreviated to *SG* and, while drawing upon earlier formats and content of the rock'n'roll publications, it did differ from its predecessors in that it defined itself from an insider's and working-class perspective on the burgeoning punk music scene in Britain. Issue 1 defined itself as 'for punks', as a mouthpiece for their music and anger. In Issue 4 he signs one review as 'Mark "angry young man" P.'. Also in Issue 4, collaborator Steve Mick writes '… punks have been telling us we've got the best mag around. Well, of course we have 'cause we're broke, on the dole and live at home in boring council flats, so obviously we know what's goin' on!' Mark P. left his job as a bank clerk and home in Deptford to start the fanzine. In true punk spirit, Mark Perry even shortened his surname to the letter 'P' in order to avoid the attention of the dole officers (as did many other fanzine producers at the time, including Tony Drayton (Tony D.) of *Ripped & Torn*). Produced initially in Mark P.'s back bedroom, *Sniffin' Glue* found a gap in the 'market' with an audience of like-minded punk music enthusiasts. His initial photo-copier run was 50 but by the end of *Sniffin' Glue* in 1977 up to 10,000 were in circulation. Perry stopped producing *Sniffin' Glue* with number 12 (August/September 1977) about the same time that he suggests punk had been assimilated into the music industry.[17] Like punk itself, fanzines moved from positions of independence to rapid co-option into the mainstream.

Sniffin' Glue was a true DIY production. Mark P. first put together the fanzine using a 'back to basics' approach with the main text typed out on an 'old children's typewriter'—a Christmas present from his parents when he was ten.[18] Texts were used as they were written with grammatical and punctuation corrections made visible in crossing outs. This stressed the immediacy of its production and of the informa-tion, but also the transparency of the design and journalistic process itself. Mark P. advertises subscrip-tions at '£1.40 for four issues and paid with postal orders only' (Issue 3 ½: 4), although this was not a cost effective measure when the cover price of each issue was 10p. At the time the cost of photocopying was 3 pence per sheet and most issues average 12 pages. Mark P. and other producers obtained free copies by using copiers found in their workplace or through friends' jobs. *Sniffin' Glue*, for example, was produced on Mark P.'s girlfriend's office copier.[19]

Unlike publishers of some of the later fanzines, Mark P. kept production simple, using only single-sided copies, with an occasional inclusion of a pin-up page of punk band members (e.g. Chelsea or Brian Che-vette of Eater), double-sided and backed by an adver-tisement for a Sex Pistols gig or an independent record shop.

Mark P. had developed his own brand of DIY 'punk journalism' and encouraged others to partici-pate actively in 'having a go yourself'. *Sniffin' Glue*'s readership was primarily other fans who purchased copies, amongst other places, in London's Compen-dium bookstore (Camden) and through Bizarre Books (Paddington). Mark P. was also very much aware of his new found position as punk provocateur and of the influence he had on other fanzine producers. Even in Issue 3 of *Sniffin Glue*, Mark P. comments that the back issues had already 'SOLD OUT! Collectors items already?' In a special edition of *Q* magazine (April 2002), Mark P. reflects that '*Sniffin' Glue* was the best rock magazine in the world bar none, because it was so connected to what it was writing about'.[20] Mark P. also speculates that his fanzine was successful because it was unlike other fanzines, in that *Sniffin' Glue* was 'more discerning than the others'. He felt that other fanzines said what was fashionable rather than being honest and telling readers exactly what they thought.[21]

A Graphic Language of Resistance

But what does the DIY aesthetic that emerged in fan-zines such as *Sniffin' Glue* actually represent? Before turning to a more detailed discussion of other punk fanzine titles, it is worth exploring what a 'graphic language of resistance' in contemporary Western cul-ture means: is it even possible to characterize it in any systematic way? Language, according to cultural his-torian Mikko Lehtonen, is essentially abstract and exists only through certain material forms such as 'writing, photographs, movies, newspapers and mag-azines, advertisements and commercials'.[22] These are conduits through which meaning is conveyed and where signs which stand for 'mental concepts' are arranged into languages. Just as grammars and syntax are created through written or spoken language so too might be the structures of visual language. The semioticians Gunther Kress and Theo van Leeuwen observe a shift taking place in the 'era of late

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modernity' from a dominance of 'monomodality', a singular communication mode, to 'multimodality', which embraces a 'variety of materials and to cross the boundaries between the various art, design and performance disciplines'.[23] Language may be communicated through verbal or non-verbal means, or a combination thereof. The grammars of design operate in the same way as the grammars of semiotic modes and may be codified. The music historian Dave Laing, for example, comments that punk language drew upon discourses found in the areas of pornography, left-wing politics and obscenity. Explicit sexual words such as 'cunt' and swearing such as using the word 'fuck' permeated the lyrics of punk songs, performances on stage and in the pages of fanzines.[24] All these facets incorporated an explicit and violent use of language as part of a general shock tactic strategy meant to offend and draw attention to punk itself. The DIY approach to fanzine production ensured the menacing nature of the words in the use of cut-up ransom note lettering.

For punk fanzines, language is communicated graphically through a system of visual signs and specifically in the conveyance of a message of 'resistance'. In the essay 'Retheorizing Resistance', Beverly Best examines the way in which the popular cultural text functions on 'behalf of oppositional cultural and political practice'. Best argues in a similar way to Michel Foucault that there 'cannot be power relations *without* resistances, and that the latter are real and effective because they are formed at the point where power relations are exercised'.[25] Punk fanzines are sites for oppositional practice in that they provide a forum for cultural communication as well as for political action, which should be included in any broader political discourse. George McKay observes that British punk may be considered as a 'cultural moment of resistance' and part of a DIY culture that 'activism means action'.[26] It is the self-empowerment component of a do-it-yourself culture where direct action begins.

Yet, what of a 'graphic language of resistance'? *The Oxford Modern English Dictionary* defines 'resistance' as the 'act of resisting'; a 'refusal to comply', for example as might be defined as in resisting authority.[27] Duncombe, editor of the *Cultural Resistance Reader*, suggests that through the process of resistance we are freed from the 'limits and constraints of the dominant culture'. In turn, 'cultural resistance' allows us to

'experiment with new ways of seeing and being and develop tools and resources for resistance'.[28] This may be represented either through content, graphically or both, where rules and prescriptions are disregarded intentionally. Michael Twyman establishes that the 'language element in graphic communication' is the relationship between information content and visual presentation, which he suggests must take into account a number of factors including the 'users of language' and 'the circumstances of use'.[29] Twyman is also clear in his argument about the role technological developments have in relation to the 'language of the messages that need to be communicated'. He suggests that the three major means of production—the manuscript age, the printed age and the electronic age, provide different forms, and, 'we have, therefore, to ask ourselves how each of these different forms can be made to respond to our needs'.[30]

Such a distinction is useful for a study of fanzines. In this case, the use of handwriting or typewritten texts maintains a similar function in terms of language while the 'graphic treatment responds to the particular technology being used'.[31] 'Graphic language' is a visual system incorporating not only image-based symbols but also a typographic language. The way in which graphic language is depicted will add value to its intended meaning. For example, Stuart Mealing, writing in *Visible Language*, has observed that 'font styles and parameters such as size and color are selected to lend additional interpretive potential to plain text message.' This is formalized by using salient elements including italics, bold, underlined, capital letters, fonts, size and weight, etc., but also through the way images and texts are juxtaposed and presented in order to extend visually 'the semantic potential of a message'.[32] Such acts of resistance are normally 'shared' and in the process provide a 'focal point' and help to establish a community of like-minded individuals. Such a community is often considered as subcultural, borne out of a resistance to a dominant or parent culture, and seen as 'subordinate, subaltern or subterranean'.[33]

The 'Art' of Punk

Punk arguably represented the politics of the working-class experience,[34] but also the more 'artful' 'aesthetics of proletarian play', and was also middle-class in that there was significant art school input.[35] Malcolm

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Garrett, for example, states that he was introduced to techniques of collage, stencilling, use of Letraset and the photocopier while at college. His own fanzine *Today's Length* (one issue, 1980), concocted with Joe Ewart and others, reflects this. He was also associated with punk performer and artist Linder, whose own collages were profiled on the cover of the Buzzcock's first single *Orgasm Addict* (1977), and Peter Saville whose own references were visible on *OK UK Streets*, a single for Manchester-based punk group The Smirks (1978). Garrett remarks 'punk really stood out, there was a sense of hostility on the street, and you felt a sense of energy which was aggressive in expression'.[36]

Out of this connection emerged a language of graphic resistance steeped in the first instance in the ideology of punk and its anarchical spirit and in the second instance, that which emerged from their position in a continuous timeline of self-conscious Dadaist and Situationist International 'art' practices.[37] According to Guy Debord, Situationist International promoted the notion that contemporary society had become the 'society of the spectacle', opposing this by employing strategies such as that defined by *détournement* (diversion) and of 'recuperation' (recovery) including commandeered comic-strip imagery and other popular culture forms. This is exemplified by fanzine producer and Pogues' frontman Shane MacGowan, who admits in his publication *Bondage* (Issue 1,1976), 'this whole thing was put together… with the help of a box of safety pins. All the photos are ripped out of other mags'.[38]

The Sex Pistols' art director Jamie Reid had an interest in Situationist International and its antecedents including Dada and Futurism. Along with self-proclaimed punk historian Malcolm McLaren, Reid was a member of the English Situationist group King Mob while an art student at Croydon College of Art in the late 1960s. His early affiliation with Situationist International writings was established and, in 1974, Reid and McLaren helped to publish Christopher Gray's anthology *Leaving the 20th Century*. Reid's own publication (co-produced with Jeremy Brook and Nigel Edwards) titled *Suburban Press* (Issue 1, 1970) played tribute to the agit-prop collage-style illustrations, cartoons and DIY production techniques he had been exposed to in the flyers, handbills and early Situationist works. Such techniques had become synonymous with the radical politics of student pro-

tests of 1968. Reid's approach, and those of subsequent punk fanzine producers drew upon these techniques in order to establish a specific visual immediacy to their message. Ultimately this process provided an identifiable DIY aesthetic unapologetic for its raw and amateur production quality.

Many producers, whether knowingly or not, often combined a graphic language of 'resistance' instigated as a result of Situationists' *King Mob Echo* (*c*.1968), Jamie Reid's *Suburban Press* (1970) and Mark P.'s *Sniffin' Glue*'s seemingly fresh punk attitude. Richard Reynolds, for example, in his 'post punk poetry' fanzine *Scumbag* (1980–1981, 1988) drew on *Sniffin' Glue* as well as Wyndham Lewis' *BLAST!* and the language of concrete poetry.[39] On the other hand, it would be misleading to suggest that all fanzine producers were aware of these specific traditions. *Panache* (London 1976–1991) producer Mick Mercer comments, 'I started in '76. There was only *Sniffing* [sic] *Glue* and *Ripped and Torn,* and I hadn't seen either. I just kept it simple and did what I liked'.[40]

Panache

Writer and fanzine producer, Mick Mercer was nineteen years old when he began *Panache* in 1976 as a twelve-page, A4, stapled, photocopied fan publication whose audience comprised like-minded individuals with interests in punk bands such as Siouxsie and the Banshees and The Adverts [3]. Copies of *Panache* sold for 20 pence. Fifty-five issues of *Panache* were produced by the time Mercer discontinued its irregular publication in 1992. This was despite its growing popularity with larger print runs numbering in the thousands. Mick Mercer worked with regular contributors Neil Sherring and Jonathan Rawlings who 'helped with writing photography *and* sales'.[41] From 1982–1988, Mercer produced the publication by himself with occasional contributions from Kim Igoe, bassist for the punk band Action Pact. *Panache,* according to Mercer was 'Not like any other fanzine' and was also considered the 'King of the Fanzine Frontier'. These slogans ran on the front covers of Issue 13 and Issue 20 respectively.

In addition to its feature articles, *Panache* published interviews with band members, critiqued club gigs and reviewed the current album releases. Although *Panache* was distributed primarily in London, Mercer was acutely aware of the lack of press coverage for
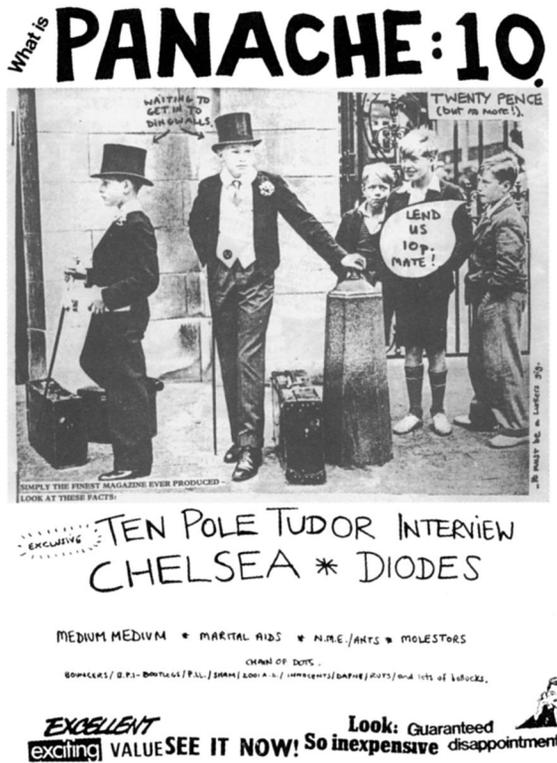
Fig 3. Cover. *Panache* Nr. 10, c.1978, London

bands based outside main cities including Stanwell-bred band Dead Man's Shadow and Action Pact from Bristol. Mercer felt these bands were on a trajectory to becoming well known nationally and that *Panache* could not 'pass up a chance to document such success'.[42] As a producer of an alternative press mouthpiece and as an enthusiast for punk rock music, Mercer negotiated a mutual 'trust' between himself as a fan writer and the bands he featured. This, he suggests, gave him access to 'better and more natural interviews'. He explains, 'the question of interest in particular bands that often gets called favouritism is often that. Ha ha—it is why fanzines have those first three letters as inspiration. I can write about bands but still be objective. I am an objective fan'.[43]

Although this is an oxymoron, Mercer and other punk fanzine producers were often critical of a band's performance or album recordings. The cultural critic Thomas McLaughlin proposes 'that in zines we can find the fans seeing through the ideological operation itself, practising a vernacular cultural criticism.' In

addition, he suggests that it is producers (makers) working at the local level and with local concerns who provide a valid line of questioning and critique of the dominant paradigm. Punk fanzines operated against the mainstream. They were self-regulated with complete editorial control that made 'theoretical reflection' possible.[44] Ironically, it is such an approach to fanzine writing where many producers who wanted to write about music professionally could practise 'fringe journalism'. This often led producers such as Mercer to move into the mainstream publishing industry, where he eventually became a freelance journalist for *Melody Maker* and *Record Mirror* and later editor of the popular UK music magazine *Zig Zag*. While this provided professional success, Mercer writes that for him *Panache* was 'integrated into my personal worldview. It was what kick started my brain, which lay dormant at school'.[45]

As amateur DIY publications, fanzines were produced on an irregular basis, without concerns for formal publishing conventions. This 'do-it-yourself' punk ethos manifested itself visually through low-budget graphic techniques enhanced by the production qualities offered by the use of the photocopier. Mick Mercer explains his methods used in creating *Panache*: 'It was exciting enough to eventually learn about reduced type on a photocopier!! I always kept it simple but tried to cram each issue full. Type it up, reduce it, loads of cut-outs (relevant to a theme) and as many photos as possible'.[46] The use of the photocopier as a means of production further strengthened the visual relationship between fanzines and the flyers as did the lyrics of punk bands [4]. The photocopier

Fig 4. Flyer from Adam and the Ants 'Zerox' tour, 1979

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and the subversion of copyright was recognized by Adam & the Ants in their song 'Zerox' (1979),

> 'I may look happy, healthy and clean
> a dark brown voice and suit pristine
> but behind the smile there is a
> Zerox machine'.[47]

In the process of drawing upon low-value production techniques, such as photocopying and Letraset, employing the graphic elements including ransom note cut-outs, handwritten, stencilled, scrawled or typewritten texts, or collage images, a specific graphic language began to emerge which shared similar visual characteristics from fanzine to fanzine. This approach went some way to establish a set of commonly used principles and a way of creating a distinctive graphic language, which ultimately mirrored the particular aesthetic of punk music.

Mercer, along with the other first wave British punk fanzine producers including Mark Perry (Mark P.) of *Sniffn' Glue* and Tony Drayton (Tony D.) of *Ripped & Torn*, was among the first to break the rules of conventional practices in the use of grammar and punctuation. He flaunted typographic mistakes and employed an eclectic mix of typographic styles, preferring the visual aggressiveness of the 'punk attitude' created by visually overcrowded pages and grainy black and white photocopied images. For Mercer, such an approach mirrored visually the fanzine's punk content. He remarks, 'The punk attitude prevailed, in so much as the editorial tone was always, if you're not enjoying this there's something wrong with you'.[48]

One element of the graphic language of punk fanzines may be defined by the way it featured the co-option of popular media images and typeset texts from national newspapers and magazines. In a similar way to the Situationist's notion of 'recuperation', co-option in this context means to knowingly take from one source and reposition the image and/or text in a new context. Margaret Thatcher's cut-out head, for example, was collaged on top of a buxom female body [4] while cut-out newspaper headlines were re-contextualized and ironically juxtaposed with new images [5]. Gee Vaucher of the anarcho-punk band CRASS also used photo-collage techniques for the image of a poster insert for the single *Bloody Revolutions* (1980). She represents four band members based on a publicity shot of the Sex Pistols from their single 'God Save the Queen', and the statue of Liberty. George McKay, in *Senseless*

Fig 5. Back cover. *Panache* Nr. 11, c.1978, London

Acts of Beauty, writes that the 'modes of juxtaposition and subversion are so entwined in punk; the safety pin and the Queen, the bin liner on the body...the *bricolage* of CRASS is a patchwork of ideas, strategies, voices, beliefs and so on'.[49]

Jon Savage, writing in 1983 observed that 'we are inundated by images from the past, swamped by the nostalgia that is splattered all over Thatcherite Britain'. He continues to suggest that 'Punk always had a retro consciousness—deliberately ignored in the cultural Stalinism that was going on at the time—which was pervasive yet controlled'. Savage cites a number of key examples in fashion, including Vivienne Westwood's use of 1960s' Wemblex pin-collars to 'mutate into Anarchy shirts'; The Clash wearing winklepickers; and in music the Sex Pistols cover versions of 1960s' bands, The Who and Small Faces.[50] Greil Marcus writing in *Lipstick Traces: A Secret History of the Twentieth Century* defines punk as a 'load of old ideas sensationalised into new feelings almost instantly turned into new clichés...'.[51]

Record covers were perhaps the most visible use of images taken from the past. For example, the layout and use of typography of The Clash's *London Calling* (1979) album drew directly from Elvis Presley's eponymous 1956 album. The choice of photographic image of a single artist with his guitar is mimicked, although Elvis is seen in a frontal pose and looking upward, the guitarist for The Clash is caught in motion striking the guitar on the stage floor.[52] Such intentional plagiarism demonstrated punk's disregard of established publishing traditions and in this way may be interpreted as a political act. The way in which this was achieved visually is 'symbolic' but also subcultural 'plundering'. *Panache* for example, reproduced frames from mainstream comic books such as DC Comics' *Batman* and used still images of the puppets originating from the British children's television show, *Thunderbirds*. Issues of the fanzine were also themed including those using

reproduction 1960s bubblegum cards for studio film stills [6].[53]

Despite these popular cultural references, however, punk fanzines remained decidedly underground and *Panache,* during its time of publication, was no exception. While *Panache* shared a similar status with punk fanzines *Sniffin' Glue* and *Ripped & Torn*, it was unique in that its sheer longevity allowed Mercer to reinvent the publication as his own musical interests shifted. By the early 1980s, *Panache* had transformed itself into a fanzine for Britain's Goths, and later established itself as a fanzine for the emerging Indie music scene. In both cases it retained the 'do-it-yourself' aesthetic for which the fanzine had become known.

Ripped & Torn and Chainsaw

Despite an emerging set of punk 'conventions', which included the A4 stapled format, page layout, the

Fig 6. Page Spread. *Panache* Nr. 13, c.1978, London

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production values of the photocopier and mixture of typographic elements such as cut-n-paste, ransom notes and handwritten and typewritten letterforms, each fanzine maintained its own individualized approach. The techniques of DIY encouraged this to occur. The manner in which the graphic marks, visual elements and their layout were presented not only reflected the message but also by default the individual hand of the fanzine producer. This we can see in a comparison of covers from *Sniffin' Glue*, *Chainsaw* and *Ripped & Torn* [7, 8, 9]. Charlie Chainsaw, for example, in his first issue of *Chainsaw* (No. 1, 1977) [8] used stencil letters for the title and a series of cut-out newspaper texts collaged with photography of the Sex Pistols and reference to its namesake, an image from the poster of the film *The Texas Chainsaw Massacre*. Mark P. of *Sniffin' Glue* (No. 1, 1976) [7] on the other hand, employed his own quickly produced handwriting scrawl where letters were all caps and visually presented in the same weight. Alternatively, Tony Drayton's *Ripped & Torn* (Issue No. 1,

Fig 7. Cover. *Sniffin' Glue* Nr. 1, 1976, London

November 1976, Glasgow) [9] took a more formal approach combining one photographic image of The Damned with handwritten caps and lowercase letterforms in a hierarchical sequence from the title, the stories promised inside to the smaller, self-effacing tag lines 'This is too fantastic ... buy it now'.

Ripped & Torn also enjoyed a long run—from Issue 1, November 1976 to Issue 18 September 1979, and it is important in that it covered the punk music scene in both London and Glasgow. This fanzine attempted to broaden out an understanding of punk's political agenda. As Tony D. himself explains in a rant titled 'Politics and Punk',

'The whole idea of politics is enough to put anyone off it, and therefore the closest most of us get to it is either signing on once a week, or filling in a tax return form once a year. But that's the way the government wants it, so they can get on with their business of running us the way they think we should be run'.[54]

Despite its exclusion from most academic histories of punk,[55] *Ripped & Torn* was considered one of the key publications of the period by both the underground and mainstream press. As Jon Savage offers in a review of fanzines for the British music paper *Sounds* (1977), *Ripped & Torn* was '... again one of the very first, and now important—set to take over from *SG* should the latter fold. As such, could be more broad-minded on occasions, but ish 7 is well laid out and contains material not covered elsewhere: ants, chars and reviews of the Pistols/Clash bootlegs. Full at 25p'.[56] Savage co-opts the punk abbreviations 'ants' and 'chars' often found in the pages of the fanzines meaning 'rants' and 'charts' respectively.

Ripped & Torn also provided an alternative model to that of *Sniffin' Glue* and one that influenced the types of production decision made by other producers. Tom Vague, for example reveals that he adopted colour for his fanzine *Vague* (1977–79, London) in order 'to be like *Ripped & Torn*'.[57] In the same review as *Ripped & Torn*, Jon Savage finds fault with our other example *Chainsaw*, 'New, little criticism—most things are "bleein' beaut". Maybe its unfair to compare this with 30 or so others but it just doesn't stand up very well. No pix (bar one collage from music press/record sleeves) and identikit articles. No fun. 20p'.[58] Despite Savage's criticism, however, *Chainsaw* is important to include in any discussion of punk fanzines. In the first instance this is because of its
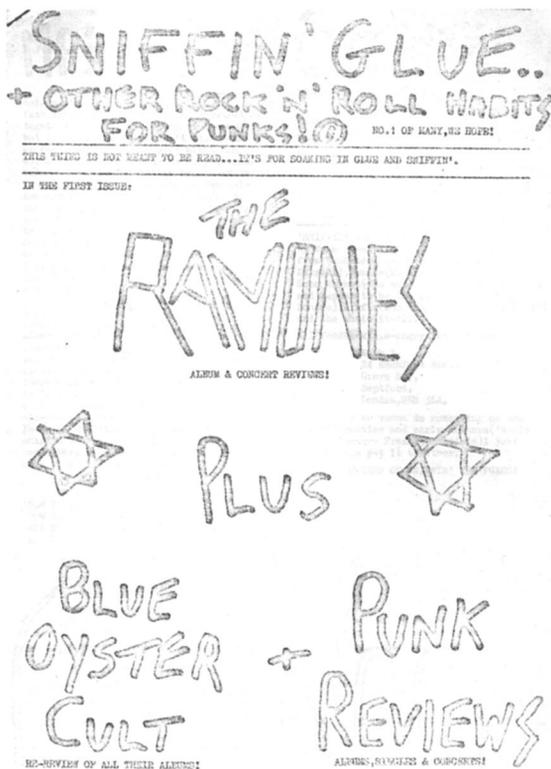
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Fig 8. Cover *Chainsaw* Nr. 1, July/August 1977, London

relative longevity and consistency of production. *Chainsaw* ran irregularly for 14 issues covering a seven-year period. In the second instance, its later issues demonstrated an innovative use of colour not found in other fanzines of the time. It was also through the efforts of *Chainsaw* that lesser-known punk bands were recognized. Charlie Chainsaw acknowledges that his fanzine began as a '*Sniffin' Glue* and *Ripped & Torn* clone, but it quickly developed its own distinctive style by concentrating on (then) totally unknown bands and featuring seriously sick cartoons, articles and newspaper cuttings'.[59] Kid Charlemagne (Hugh David) as well as cartoonists Willie D. and Mike J. Weller (the latter known for his work in the School

Kids issue of *OZ* and in *Cozmic Comics* in the early 1970s) occasionally produced work for *Chainsaw*. These contributors also established a visual link between 1960s' countercultural activity and 1970s' punk. Phil Smee, who did the cartoons for *Ripped & Torn* and occasionally contributed to *Sniffin' Glue* (1976), was a graphic artist and designed album covers for 1960s psychedelic bands. He was founder of the independent record label Bam Caruso and also coined the term 'freakbeat' in 1980 to describe mod and R&B bands.

In the first issue of *Ripped & Torn*, eighteen-year-old producer Tony D. asks in the first sentence of his punk fanzine editorial 'What's in it for me??' By the
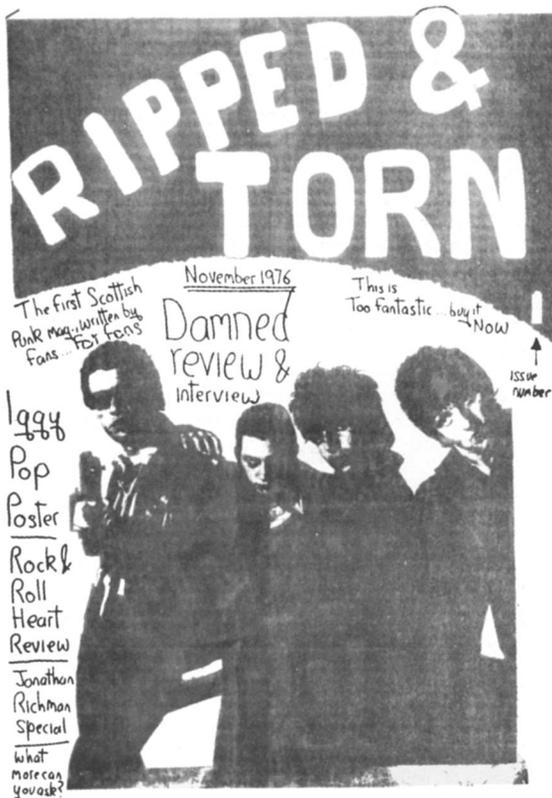
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Fig 9. Cover *Ripped & Torn* Nr. 1, November 1976, London

The Stranglers have never been one
of the 'in'-groups- I dunno why,
because they're pretty good. They've
done three singles (oh sod, the N's
just snapped off I'll have to fill
them all in with biro now.) and one
LP and they've all been good, and
this is no exception. Both sides are
nice and fast, they're two popular
stage numbers.

ADVERTS: Gary Gilmore's Eyes (Anchor)

Well done Gary you've inspired a
classic single! This is the best
thing the Adverts have put down on
plastic by far- it's miles better
than "One Chord Wonders". Great
words, they remind me of the Alice
Cooper era (they were good they were.)
The tune's a bit like the Stranglers
"Grip" but this is a lot better than
that.
   Turn it over and you've got "Bored
Teenagers" which featured on the
Roxy album. I think this version
has the edge- it's less powerful but
much clearer. Pity about that poxy
bass solo in the middle (Sorry Gaye),
they've tried to cover it up with
psychedelic whistling here. But so
what, this is the B-side and the
A-side alone's worth your 70p!

Fig 10. Page detail. *Chainsaw* Nr. 3, November/December,
1977, London

top of the second column he has found the answer
admitting 'My excuse for this self-indulgent esca-
pade ... it's the only way to read my views on punk'.[60]
Fanzines are self-indulgent productions and in the
view of one ex-fanzine producer, 'elitist' in the way
they focus on their own individual interests in bands,
gigs and records. While this may be true, the autobio-
graphical narratives established both in the content
and its visual form provided an interesting, if not
useful, history of punk experience. The question of
narrative in contemporary historical theory is worth
considering in terms of the way in which it may be
used to explain the literary and visual construction of
the fanzine. *Ripped & Torn*, for example, is a historical
narrative formatted as a series of accounts—editorial,
interviews, gigs, reviews, charts, etc. Skid Kid, for
example, acts as a foil to Tony D.'s editorship in
Issue 1 and is made visually evident through the use
of different handwriting to reflect the process of
banter. Kid's hand rendering is measured and
methodically realized; whereas Tony D.'s aggravated

interjection is represented in a scrawled and hurried
cursive hand. On a later page of the issue, Tony D.,
who even typed out Skid Kid's contribution, continues
his discursive practice in his seemingly jealous com-
plaint through the headline, 'The SKID KID PAGE
(HOW COME HE GETS A WHOLE PAGE?)'.[61]
   The typewriter text is also unique to the machine
from which it was produced. In the case of *Chainsaw*
the punctuation marks appear darker (as if double
strikes) from the main body of text, which is uneven
in weight but also in line, thereby reflecting the type
of pressure that was used to hit individual keys. In
addition, the typewriter he used from Issue 5 had
dropped the letter 'n' throughout. He writes 'the
missing "N" was filled in by hand—a laborious pro-
cess!', but also that he did not have the funds required
at the time to repair the missing key.[62] The typo-
graphic treatment mixing a handwritten 'N' with the
typewritten forms, establishes Chainsaw's trademark
or 'signature' [10].

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Chainsaw developed a house style for his fanzine which reflected his individual approach but also an awareness of standard 'professional' typewriter and printing conventions. Alistair McIntosh has written of house styles that 'each express the personality (and often the haphazard variations in what they were taught at school) of its originators'.[63] For example, Charlie Chainsaw tabs two spaces after the punctuation marks, indenting by two spaces the first word of each paragraph opening and without line separations between paragraphs, standard use of correct quotation marks, and establishes a hierarchical structure for headlines with body text justified, ragged right. His word breaks also follow the convention of breaking words between syllables. And in keeping with convention, he uses the two columns with adequate margins, which is deemed preferable for a standard A4 page.[64] Ironically, Charlie Chainsaw is using conventional practices in an unconventional artefact.

Conclusion

Whether fanzine producers were recounting their experiences inside or outside London, the notion of resistance remains a key element in the construction of a punk identity. Fanzines are democratic in that they provide accessible forums for writing through their 'anyone can do it' production strategies. They also encourage participation (e.g. readers' letters) and suggest reflexivity (or reflectivity in this case) in terms of their autobiographical manner of communication.

The art critic Michael Bracewell writes 'In terms of contemporary culture, therefore, punk has become the card which cannot be trumped; and the reason for this enduring reputation must lie in punk's unrivalled ability to confront the processes of cultural commodification; or rather, to play cultural materialism at its own game, by creating a culture which was capable of pronouncing its host environment exhausted and redundant'.[65] Like the music and fashion of the first wave of punk, fanzines continue today to display many of the early graphic characteristics and aggressive rhetoric associated with punk publications. My analysis of fanzines emphasizes their position as 'political' forums and mouthpieces for expressing the views of individuals and also punk collectively. It demonstrates how such resistance was defined by the graphic language, which had emerged not only from a punk 'do-it-yourself' ethos, but also from the use of symbols, photographic images, typefaces and the way in which they were laid out. It is as much the graphic language that differentiated fanzines from the mainstream as the content of these publications.

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Notes

1 Russ Chauvent in the United States first coined the term 'fanzine' in 1941 to describe a mimeographed publication devoted primarily to science fiction and superhero enthusiasts. The word 'zine' appeared sometime in the 1970s as a shortened version of 'fanzine' or fan magazine, usually used to describe an A4, photocopied, stapled, non-commercial and non-professional, small circulation publication. See P. Nicholls (ed.) *The Encyclopedia of Science Fiction: An Illustrated A-Z*, Granada, 1979, p. 215.

2 S. Duncombe, *Notes From the Underground: Zines and the Politics of Alternative Culture*, Verso, 1997, pp. 1–2.

3 Frederic Wertham coined the phrase 'a special form of communication' in the title of his 1973 book, *The World of Fanzines: A Special Form of Communication*. It may be suggested that by using the term 'novel', Duncombe is playing upon the form of fanzines as unique narrative forms.

4 Duncombe *Notes From the Underground: Zines and the Politics of Alternative Culture*, 1997, p. 11. The relationship between the amateur and fanzines extended beyond punk and formalized through the range of 'how to' fanzine books that were published in the 1990s including: B. Brent, *Make a Zine!: A Guide to Self-publishing Disguised as a Book on How to Produce a Zine*, Black Books, 1997; and F. Lia Block and H. Carlip, *Zine Scene: The Do It Yourself Guide to Zines*, Girl Press, 1998.

5 R. Sabin, Interview with author, London, 2005.

6 Blade *The Secret Life of a Teenage Punk Rocker: The Andy Blade Chronicles*, Cherry Red Books, 2005, p. 5.

7 J. Davis (ed.), Punk, Millington, Davison Publishing Limited, 1977, n. p. This publication was a compilation of articles and editorial rants from punk fanzines including *Chainsaw*, *Live Wire*, *Flicks*, *48 Thrills*, *Ripped & Torn*, *Negative Reaction* and *Jolt*.

8 N. Spencer, 'Don't Look Over Your Shoulder but the Sex Pistols are Coming', *New Musical Express*, 14 February 1976. Steve Jones is reportedly to have made the comment.

9 S. Duncombe *Cultural Resistance Reader*, Verso, 2002, p. 5.

10 J. Ewart, Interview with author, London, 1991.

11 M. McLaren quoted in G. Marcus, *Lipstick Traces: A Secret History of the Twentieth Century*. Secker & Warburg, 1989, p. 9.

12 G. Marcus, *Lipstick Traces: A Secret History of the Twentieth Century*. Secker & Warburg, 1989, p. 82.

13 J. Savage, 'Sniffin' Glue: The Essential Punk Accessory', *Mojo* No. 81 August, 2000, p. 129.

14 Charlie Chainsaw, 'Alio Punks', *Chainsaw* Issue 5, London 1978, n.p.

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15 E. Eichenberg and M. Perry, *And God Created Punk*, Virgin, 1996, p. 11.

16 M. Perry, *Sniffin' Glue*, No. 1, London, 1976, n.p.

17 M Perry, *Sniffin' Glue*, No. 12 August/September, London, 1977, n.p.

18 M. Perry, *Sniffin' Glue: The Essential Punk Accessory*, Sanctuary House, 2000, p. 15.

19 Ibid, p. 16.

20 P. Stokes, 'Sniffin' Glue Fanzine: We Love UHU', *Q: Special Edition: Never Mind the Jubilee*, 2002, p. 105. Mark P. was not the only fanzine producer to suggest a longer-term value of their fanzines. Charlie Chainsaw predicted in *Chainsaw* (Issue 1, July/August 1977), 'Anyway in years to come this mag will become a collector's piece, you'll be able to sell it for thousands of quid.' Private fanzine collections do exist but it is rare for copies of British punk fanzines to come onto the collector's market. However, over the last decade, museums such as the Victoria & Albert Museum, The Women's Library, London, The British Library, and The New York Public Library, have developed substantial fanzine collections. The recent popularity for collecting such material has been borne out in the book by Julie Bartel, *From A to Zine: Building a Winning Zine Collection in Your Library*, American Library Association, 2004.

21 T. Parsons, 'Glue Scribe Speaks Out', *NME* 12 February 1977. Reprinted in *NME Originals*, April 2002, p. 12. Author and fanzine producer Amy Spencer elaborates on this emphasis of the unprofessional and the notion of 'truth' by equating it with punk fanzine's visual chaos. She observes, 'the sloppy style seemed to be a badge of authenticity. If a zine wasn't slick in appearance or perfect in terms in presentation, and was not interested in reaching a mass audience, then the content was seen as truthful and therefore something to believe in.' A. Spencer, *DIY: The Rise of Lo-Fi Culture*, Marion Boyers, 2005, pp. 195–6.

22 M. Lehtonen, *The Cultural Analysis of Texts*, Sage Publications Ltd, 2000, p. 48.

23 G. Kress and T. van Leeuwen, *Multimodal Discourse: The Modes and Media of Contemporary Communication*, Arnold, 2001, p. 2.

24 D. Laing in K. Gelder and S. Thornton (eds), *The Subcultures Reader*, Routledge, 1997, p. 413.

25 Best also asserts we should see the 'everyday' as an equally significant site of confrontation between power and resistance as other more 'traditionally' political spaces. For Foucault it is the way in which we define social spaces which determines 'how we are able to envisage the practices that take place there'. B. Best, 'Over-the-counter-culture: Retheorizing Resistance in Popular Culture', in S. Redhead (ed.) with Derek Wynne and Justin O'Connor, *The Clubcultures Reader*, Blackwell Publishers, 1997, pp. 26–27. See also Ben Highmore (ed.), *The Everyday Life Reader*, Routledge, 2002, pp. 10–11.

26 G. McKay, *DIY Culture: Party & Protest in Nineties Britain*, Verso, 1998, p. 4. Duncombe has argued that American fanzines are more about cultural production than political action and bemoans the fact that there has been little radical political action through this medium. He calls this process 'virtual politics' when underground culture is unable to effect 'meaningful social change'. Duncombe, *Notes from the Underground*, p. 192.

27 J. Swannell (ed.), *Oxford Modern English Dictionary*, Oxford University Press, 1992, p. 920.

28 Duncombe, *Cultural Resistance Reader*, 2002, p. 5.

29 M. Twyman, 'The Graphic Presentation of Language', *Information Design Journal* vol. 3 no. 1, 1982 p. 2.

30 Ibid, p. 6.

31 Ibid, p. 5.

32 S. Mealing, 'Value Added Text: Where Graphic Design Meets Paralinguistics', *Visible Language* 37(1), 2003, p. 43. See also Kress and van Leeuwen, 2001 op. cit.

33 S. Thornton, 'The Social Logic of Subcultural Capital (1995) reprinted in Gelder and Thornton, *The Subcultures Reader*, 1997, p. 4. These arguments about 'resistance' need to be qualified to some degree, however, in the light of Sarah Thornton's ideas on subcultural capital. This concept she defines as 'conferring status on its owner in the eyes of the relevant beholder' (S. Thornton, *Club Cultures: Music, Media and Subcultural Capital* (1995) London: Polity, p. 11.). It is therefore not directly connected with notions of resistance as previously understood by a previous generation of cultural studies scholars such as Hebdige and others.

34 J. Clarke, S. Hall, T. Jefferson and B. Roberts, 'Subcultures, Cultures and Class: A Theoretical Overview' in S. Hall and T. Jefferson (eds.), *Resistance Through Rituals: Youth Subcultures in Post-war Britain*, Hutchinson, 1975, pp. 9–74. See also D. Hebdige, *Subculture: The Meaning of Style*, Methuen, 1979.

35 L. Grossberg, 'Another Boring Day in Paradise: Rock and Roll and the Empowerment of Everyday Life' in Gelder and Thornton, 1997, pp. 477–493.

36 M. Garrett, Interview with author, London, 1999.

37 For a detailed discussion of the art practices in relationship to punk see T. Henry, 'Punk and the Avant-Garde art', *Journal of Popular Culture* 17(4), 1984, pp. 30–36; M. Rau, 'From APA to Zines: Towards a History of Fanzine Publishing', *Alternative Press Review*, Spring/Summer, 1994, pp. 10–13 and G. Marcus, *Lipstick Traces: A Secret History of the Twentieth Century*, 1989.

38 S. MacGowen, Bondage, Issue 1, 1976, n.p.

39 R. Reynolds, Response to author's questionnaire, 1999. Jon Savage writes that his fanzine *London's Outrage* (1976–1977) was influenced by the photocopied, A4 format of *Sniffin' Glue* and its 'enthusiasm' as well as 'the type of detail offered in the writing of *Bam Balam*.' J. Savage, Response to author's questionnaire, 1999.

40 M. Mercer, Response to author's questionnaire, 1999.

41 M. Mercer, 'Ed', *Panache*, Issue 20, London, 1981, p. 2. *Panache* also had stories on conspiracy theories as well as humanitarian and social-based issues. In the first few years of publication it had a print run ranging on average from 200–500 copies.

42 Ibid.

43 Ibid. Other producers who co-existed as mainstream journalists included Simon Dwyer (1959–1997) producer of *Rapid Eye Movement* (1979). Shortly after he published the first issue of his fanzine he became established as a regular contributor to the mainstream music magazine *Sounds*. Danny Baker co-produced several issues of *Sniffin' Glue* before entering into the field of mainstream journalism and as a broadcaster for BBC Radio London.

44 T. McLaughlin, *Street Smarts and Critical Theory: Listening to the Vernacular*. The University of Wisconsin Press, 1996, p. 53. Fanzines held an ambiguous position as independent mouth-pieces for bands and, by default, as promoters of commercially available products.

45 M. Mercer, Letter to author, 1997.

46 Mercer, Letter to author. *Panache* was later printed by the Notting Hill based printer Better Badges, whose owner Jolly handled most of the printing and distribution of punk fanzines in the 1970s.

47 Adam and the Ants, 'Zerox', *Dirk Wears White SOX*, 1979.

48 Mercer, Letter to author, 1997.

49 Her photomontages and collages follow in the tradition of early political Dadaists Hannah Höch, John Heartfield and Raoul Hausmann as well as her contemporaries Peter Kennard and Linder Sterling. They convey messages using the propaganda of popular culture references, in this case that the Sex Pistols had become the new establishment. Gee's assemblages juxtapose photographs, text and paintings to create an illusory space and via this layer she is able to enhance the meaning of the scenes they depict. For a further discussion of CRASS, see G. McKay, *Senseless Acts of Beauty: Cultures of Resistance*, Verso, 1996, p. 78; and T. Triggs, 'Bullshit Detector: Gee Vaucher' *Graphics International* 76, pp. 18–21.

50 Here Savage reflects on the way in which pop has plundered the past, commenting that for punk 'nostalgic and found elements were ripped up and played around with to produce something genuinely new'. J. Savage 1996, *Time Travel: From the Sex Pistols to Nirvana: Pop, Media and Sexuality 1977–1996*, Chatto & Windus, pp. 144–145.

51 Marcus, *Lipstick Traces: A Secret History of the Twentieth Century*, p. 77.

52 On the other hand, the relationship between the fine art world and punk music is exemplified in artist Roy Lichtenstein's painting *Gun in America* (1968) which was reproduced as a label on the single of 'White Man in Hammersmith Palais/The Prisoner' (1978) by The Clash (shown through the die-cut sleeve). Similarly, work by American West Coast artists Raymond Pettibon included flyers and album covers for the punk band Black Flag in the early 1980s, which experimented with cut-n-paste techniques that often mimicked punk fanzines. R. Sabin, 'Quote and Be Damned...?' in Valerie Cassel (ed), *Splat Boom Pow! The Influence of Cartoons in Contemporary Art*, Houston Contemporary Art Museum, 2003, p. 12.

53 Hebdige, *Subculture: The Meaning of Style*, p. 123. Mercer would often 'theme' his issues using for example, Diane Arbus' photographic collection, war photographs, Penguin's 'guide to Bathroom Design' or images from pre-1940s French pornographic magazines.

54 T. Drayton, *Dayglow*, Issue 5 May, 1977, n.p. As if to emphasize the point of government control, Tony D. at the bottom of the rant, circles the designated space where the page number should be and writes 'Number? I'm not a number!'.

55 Although *Ripped & Torn* has been mentioned in academic books including R. Sabin (ed.), *Punk Rock: So What?: The Cultural Legacy of Punk*, Routledge, 1999, and R. Sabin and T. Triggs, ' "Below Critical Radar": Fanzines and Alternative Comics From 1976 to Now', *Slabo-O-Concrete*, 2000, this fanzine has not been explored to date in any critical way. Any discussion of punk fanzines generally was even omitted from the programme of 'No Future? Punk 2001' an academic conference held at the University of Westminster, 15–23 September 2001.

56 J. Savage, 'Fanzines: Every Home Should Print One', *Sounds* 10, September 1977, p. 29. In a letter to the author (1999), Tony D. writes, 'But as *Ripped and Torn* become more important—in the scene—than the increasingly out of touch SG we tended to ignore one another in print.'

57 T. Vague, Response to author's questionnaire, 1999. Tony D. also recounts that his use of colour first for his Issue 10, February 1978, was merely 'because the printer told me it could be done'. Response to author's questionnaire, 1999.

58 J. Savage, Fanzines: Every Home Should Print One', *Sounds* 10, September, p. 29.

59 Charlie Chainsaw, 'Chainsaw Fanzine—A Brief History 1977–1984', *http://www.wrench.org/chainsaw.htm*, accessed November 2005. Issue 1 of *Chainsaw* ran to 200 printed on the Gestetner duplicator and by Issue No. 11, Charlie Chainsaw comments that issue No. 10...' sold as many, apparently, as an average issue of the *New Statesman*, and more than an average *New Society* or *Leveller*.' Charlie Chainsaw, *Chainsaw*, no. 11, February 1981, p. 16.

60 T. Drayton, 'What's in it for me?', *Ripped & Torn*, no. 1, 1976, p. 3.

61 T. Drayton, 'The Skid Kid Page', *Ripped & Torn*, no. 1, 1976, p. 9. Tony D. also comments that 'Looking back over Ripped and Torn, the first issue uses two different typewriters, over three pages—the rest being hand-written ... one of the pages is my typing out Skid Kid's contribution at work. I know this because in the writing I complain about the state of the typewriter I'm forced to use.' T. Drayton, letter to author, 1999.

62 Charlie Chainsaw. 'Chainsaw Fanzine—A Brief History 1977–1984', *http://www.wrench.org/chainsaw.htm*, accessed November 2005.

63 McIntosh, 'Typewriter Composition and Standardization in Information Printing', *Printing Technology* 9 (1), 1965, p. 68.

64 S. Walker, *Typography and Language in Everyday Life: Prescriptions and Practices*, Longman and Pearson Education Limited, 2001. Walker also discusses prescription in typing manuals and in the training of typists and how historically this has informed the visual organization of the page.

65 M. Bracewell and A. Wilson, *No Future: Sex, Seditionaries and the Sex Pistols*, The Hospital, 2004, p. 9.

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