KILL YOUR PET PUPPY

3

STILL ONLY 25 P.

BAUHAUS
HONEY BANE
CHAOS
CUDDLY TOYS
IN MY VIEW
by Tony Pratt

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

Street Joey Wise,
Basil Hauflaw,
Benny Makhno,
Ana Mal, A.L.

In the summer of 1980, and has been lying at the printers since then (thanks 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 hosted the printers - but apart from that it has nothing to do with that old has-been tospit (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 Poppy Collective wants to make it clear, we are not associated with the HM"oi-o" syndrome that certain critics are calling "real punk". Accept no dilution!

Men have always feared the power of books like these

if you enjoyed this flavour try KICK, XTRA and SPECTACULAR TIMES for further delights.

for mail order or back issues, write to:
Better Badges,
286 Portobello Road, London W7.
or R Trade mail order division. They are much more efficient than us, any letters and comments are much appreciated the address below). Hopefully KYPPE no 4 will be out quicker than this one.

or you'll be sorry...

LETTERS: write to KYPPE, c/o Rough Trade, 202 Kensington Park Rd, London W1!
"I chose this way of life for myself and I stay in it because I like it."

He starts down some steps, walks round the garbage-filled auditorium, then goes up the stairs to the press booth, steps and calls to the guys by the ca. "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.

"some people live in dreams and they attempt to bring their dreams into reality — but other people cannot accept them, and they always believe in reality."

Those people that frustrate the great creations of the dream makers. Can you understand that?

"24 hours a day."
CUDDELY TOYS: 'Astral Joe/Slow Down'. (Fresh Rec.)

A punchy version of the stage fav. of the old Tous. Sean's Harley-wielding vocals still lute and enliven over that knee-trembling glam-drenched backing that has become a trademark of Simple Minds and other British heroes.

So old it's almost novelty is a new single by the New Tous called 'Somehow', an also on 'Fresh' is out and more Blitz Kid futurefly we at the Mansions adore this. One to put your make-up to.

BAU HAux: 'Telegraph Sam/Crowds', (GAD ADV.)

The perfect example of how to make a cover version your own. It screams shippers: crowds from the other regions of your consciousness and scrapes its black varnished nails across your slowly awakening red sun glossed down-Etc. Etc. In other words, Bau Haux do it again - not a patch on their live version, but undeniably their best single yet. Forget CBS darlings 'Adam & the Plastic Replicas, THIS IS WHAT SE People eat between meals.

I won't page interview doesn't convince you, listen to this. Inspiring.

One to spread your make-up to.

THE STRAPS: 'Just Can't Take Anymore/New Age'. (Donut Records, Donut!)

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

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

SINGLES REVIEWS


The follow-up to the wildly acclaimed and popular debut maxi-E.P. is more of the same. Another 6 cryptically ATV type songs about wars, government, youth labels, selling out and the listen track.

If you like this sort of stuff then buy it. I do and I didn't At only 50p its a better buy than the new Toxic Grunt with its average Cass Friedy.

DEPARTMENT S: 'Is Vic There?'/Solid Gold Easy Action (Demon Records, D1003). (c) confusion reigns in puppy mansions, is this a parody of lonely bachelor fringes, urban heels and existentialist angst? (Wasted Youth etc.)? Or is it for real? The colourless vocals suit me for me, I reckon they mean it and are therefore just good. Others assure me that the whole point and its brilliant. A boring run through of a T Rex standard con the issue further and does it involve a Punk Rhythm section?

We liked it anyway (a majority description). 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 rpm. At 33 rpm it sounds like the records that Dept S were faking 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 Humeur Noire as Furrys say (About U.D).
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 arses. Everybody's doing it, all the kids are getting into this great new thing of tribes, so we here 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 Tosspot, you NEVER EVER mix with other tribes...

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

Nigel Jason Simon, "the Fonz" a Smoove-funker says, "We're into workin' & gettin' married. We buy cortinas with wally customides & we really dig dressin' up sharp & expensive & pogoin' & goblin', we really hate dirty, scruffy unis students..."

Wizzbang Weirdos—
Xeno Tromic says, "We're really wild & outrageous...at least once a week down at 'Clowns'. We're into headbangin' & playing imaginary synthesisers. We really hate anyone who's not into Arthu Schicklegreuber."

Basher, a Black Harrington Skinhead:
"We go for the real manly hard look. Those Green Harrington skins, real poofs, flash sods call emselves skinheads they wouldn't know the meaning of it. We're all racists too, but I really like that wog music—y'know, ska, reggae...of course I hate poofs.

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

...there's an Alternative Chart, Heavy Metal, Disco, R'n'R, Reggae, euro hock, etc, etc..."

P.S. next time you hear sounds going on about 'Tribalism' check out their charts and ask yourself who causes tribalism...
Cuddy Toys are a North London band, members:

Faebhean Kwest—guitar
Tony Badgett—bass
Sean Purcell—vocals
Paddy Phield—drums

They have a single, "Hadam" coming out & an LP on Japanese import.
Guillotine Theatre" of old tapes e a - at
which the band feel is a poor representation. They play at the Muxic Machine a lot, used
comeback tour several times. He isn't interested in using them as his backing band.

Question: What possibility do you see of touring Japan?

Cuddy Toys will never be a club-slogging band, it's alwaysselected giz. We're so
crazy, if we were together month after month we'd split up. F: We'd like to go to Japan.

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 get terms we can work on, we'll
the publishing deals—they can sign you
I'm a degree but unless we can
suffocate. Especially
like the Clash at the Beck & call of Ots, 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.

Q: Would you like to tour?

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crazy, if we were together month after month we'd split up. F: We'd like to go to Japan.

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told us we were going to Japan last year & they kept saying "Tokyo, Tokyo". We found
out it wasn't Tokyo, it was Torquay.
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 NMs make out to be so liberal...they're so liberal they're fascists. I rang up NMs & Tony told me, you can quote him, "Our you'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 x 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, they played those x rules. If you don't they've got nothing to relate to & they're instantly they've got to turn of relaxing a bit & saying, cope with it, let's try to point of view." You see 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 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 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—something 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.
Q: Why did Billy Surgeo 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.

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 losening 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 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...

... or the one hand there is the revamped CUDDLTY 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)

7 with the possibility of another keyboards being added.

Faithless twist on the other hand has formed a band called PEACOCK PARTY with "Dougal" on vocals and Pete Collins on drums (no bassist as yet).

Paddy and Alan are lost in the wilderness.

C. Toys (mk 2) are more futuristic,

P. Party are "a cross between Siouxsie, Glitter and Stardust."
RECOGNIZE THIS MAN?

Little Bastard!

I hate my dad, and my mum sometimes!

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

Cor I'd like to screw her but she wouldn't let me do it. Huh if I got her on her own I'd get revenge. Pull her panties down. Screw her arse off!

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...

I ope me mates don't fink I'm a sissy. Weed i'd really hate to lose me friends. I mean I'm no poor, but I like to ave a drink & a larf with the lads but I like 'em 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...

I've got real good friends. I mean I'm no poor, but I like to ave a drink & a larf with the lads but I like 'em 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...

I've been a trouble maker is a drag. I hate people cos they're such bastards to me so I'm a hoole but I wish it could fit in. I feel insecure. I reckon I'll get meself a decent job straighten out a bit. These look like decent manly jobs bet me of me if I joined up. My mates wouldn't put me down ever...

This bein' a trouble maker is a drag. I hate people cos they're such bastards to me so I'm a hoole but I wish it could fit in. I feel insecure. I reckon I'll get meself a decent job straighten out a bit. These look like decent manly jobs bet me of me if I joined up. My mates wouldn't put me down ever...

Join the police, be a man!
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 who make the clothes are paid a pittance - the profit made is something in the area of 200%. When you buy clothes from SEDITIONARIES BUY 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 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.
CHAOS

CHAOS INTERVIEW
P=Paul lead singer, Doino bass, H=Hannine 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 Hannine from the Moth Gate & the Tube Disaster 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, it's not actually making a social comment about the police, it's 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 London and get killed, and their arms shot off, and they don't know who their enemy is. A lot of people join the army cos they've got nothing better to do. Our songs cover a wide basis, we aren't a political thing.

U: You aren't! M: Well we're all different, you 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 Leptford 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.

Would you play RMR gigs?
D: We have. Our last one was, but we didn't do nothing with them just to get gigs.

What influences you?
P: The Darkness, Ramones, 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 - Grass 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 trying to repackage his childhood. He thinks he's "Leader of the Gang", making out he's a working-class hero.

What do you see as the next big thing?

Mick: No one pogo's anymore cos they're all too embarrassed to start.

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

U: You can't stay young for ever; just cos you get older doesn't 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 doesn't matter if you don't like them, it's the attitude; it's the only way small bands can get gigs now. We're the druggs of the music world. Mick: Why don't 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, don't you think KYPP is a bit like that too?
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?

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**Boys**

When I was younger, I was into make-up. It was about vanity and image, something I've grown out of.
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 the crowd; or they'll ruin the evening, for everyone else as well, but I haven't been involved in any violence with our audience.

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 embarrassed to do "Top of the Pops", it's there and why not use it for something worthwhile? It's just a way to get access to other people.

Q: Do you plan to stay based in Northhampton in the forseeable 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 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 were 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" "Primeval magic is not planned" etc Dave?
A: Sexual energy, the electric charge that spark. 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 connected 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 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, 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. 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. I got to band together. We went into the studio. I wrote all the lyrics to the song.

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 on top of them. Our record will basically sell cos it's good.

Q. Will there be much promotion, 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 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 '67 Mustang car. And I'll have a chauffeur. What I want is 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.

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 tunol. 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 3,4-MET. Punks we have spoken to who use acid reckon it's much more fun then glue or tunol. However some complain that they tend to 'freak-out' and 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) and it is alleged that while the influence of acid a sensual pleasure becomes 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 tunol. 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 - DON'T LET THEM USE YOU!
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

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."

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—are you sure? Obey orders? Never! "Nazis "followed orders". The Good

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 hide 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.

"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 they'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 coming 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), dope cheats (not enough money to survive), squatters (too poor to pay rent plus downpayment), anyone who looks different (punks, hippies, & ghettoes), anyone who'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.

The idea of power is one that most agreeable-er sorts of alums have something to do with. The majority of the Association for the Prevention of Theft in Shops is herself a JP and has 60 stings laid before the bench. "Shoplifting" is a crime of affluence. It is a crime of affluence once. To underline this statement, she points out that there were fewer crimes of theft when times were hard.

The Barossa, whose APIS is financed by contributions from the multiple-retailers, is a "shilling" and believes "punishment is the only deterrent."

As the feels she is speaking up for the honest hopper and takes for the stance that theft is an immoral attitude against society. It is for now that it is the victim of the consensus (hopped). who

"Somewhat of a criminal. om P" the girl croupier asked when police found amphetamines in her handbag and she was charged with unlawful possession of the drug.

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"I'm a criminal. om P" a girl croupier asked when police found amphetamines in her handbag and she was charged with unlawful possession of the drug.
If you think they're all making excuses then you try living on the dole. L17 a week to buy you food, pay your fares at least $5 up 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.

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 & that others can benefit. So they constantly write this message into all the papers, TV, school curricula, laws, etc.— they show it down your throat so you can't escape it—but they do it subtly enough to fool you, & they give you a 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 knowledgeable & less able. I mean, you try to be well-informed & successful when you're brought all your life to believe you incapable of being anything but a housewife, a houseslave.

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 you using 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.

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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 other's) then with "national pride" & "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 real busy killin' & maimin' to prove to you that they are. Oh yeah—they're gonna talk to you & talk to you & talk to you about individual freedom, but they see a free individual it's gonna scare 'em & so on forever!)

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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, sicko, animals, perverts.)

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 & then I've no time for you. You're either a fool or a right one.
TOOMAST
TO LIVE
TOO YOUNG
TO DIE
TOO THICK TO
KNOW THE
REASON

NOW TELL ME SID—WHAT IS ANARCHY?

THAT'S VERY GOOD SID!

I DON'T KNOW UNCLE MALCIE!

YOU'RE NO USE NOW

@ SID!

@ BUT IM TOO YOUNG TO DIE!

LIVE FAST
DIE DUMB
TO CASH IN!

IS STILL TIME
I'm sick of your daily grind. Don't forget to eat lunch.

JoJo

Frederick

Pass the ball, Fred!

Ha! You going to the NF counter-march tomorrow? Should be a lark get rid of a few of those miserable British countries I say, we should've got rid of the empire.

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

What a waste of time. hardest show on whose really boss!

Now we'll get rid of the tatts & lefties show on whose really boss!

Up the Kaiser! Kill the little poofs!

Yeah up the workers! Down with fancy & Fascist

Can't wait for the NF counter-march tomorrow. Chance to crack a few fascist sculls short aired

Aren't you going to the NF counter-march tomorrow? You shouldn't feel so bad. You work for a living, right? You do the work, and the funky fat people get the money.

Look at those assy chaps. They're all just poofs.

Yeah up the workers! Down with fancy & Fascist!

Can't wait for the NF counter-march tomorrow. Chance to crack a few fascist sculls short aired
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 gory city nightmares ... of andy warhol and all still revolving and spiralling on the street so close not here again, no real life but clichéd images of media mythologies crawling out from severs 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 twins of glass noisy swept up as the demons are not exercised 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 unhandled 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 chthulu 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 saling and waving, or when you trip over black plastic bags and pieces of flesh fall out, human meat like chiken 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 a d 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 babilon is risen, laughing in her sin, all virgins and corruption and she is all beauty and she is all death and kali comes in orgasm of consumption, epileptic seizure as the as take no prisoners 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 call cold and grey and empty, survivors now as frankenstein is freed and a whore kisses the leper’s radiation sore as the mega store is melting wall vomit oozes over tourists shoes shop fronts, where raimed cripples freaks and mutants make love in tender passion lost in embraces, careness 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 drelict, 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 it’s really good.

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