

Guide to the British Punk Archive

GEN MSS 2084



by Nora Soto

February 2023

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Collection Overview

REPOSITORY: Beinecke Rare Book and Manuscript Library
P. O. Box 208330
New Haven, CT 06520-8330
(203) 432-2977
beinecke.library@yale.edu
<http://beinecke.library.yale.edu/>

CALL NUMBER: GEN MSS 2084

TITLE: British punk archive

PHYSICAL DESCRIPTION: 95.2 linear feet (79 boxes) + 5 broadside

LANGUAGE: In English.

SUMMARY: The collection contains correspondence, writings, artwork, photographs, clothing, fanzines, stencils, posters, printed ephemera, and computer and audiovisual media documenting punk culture in Great Britain.

ONLINE FINDING AID: To cite or bookmark this finding aid, please use the following link: <https://hdl.handle.net/10079/fa/beinecke.britishpunk>

Requesting Instructions

To request items from this collection for use in the Beinecke Library reading room, please use the request links in the HTML version of this finding aid, available at <https://hdl.handle.net/10079/fa/beinecke.britishpunk>.

To order reproductions from this collection, please send an email with the call number, box number(s), and folder number(s) to beinecke.images@yale.edu.

Key to the container abbreviations used in the PDF finding aid:

b. box
f. folder
■■■■ item barcode

Administrative Information

Immediate Source of Acquisition

Purchased from Boo-Hooray on the Edwin J. Beinecke Book Fund, 2014.

Conditions Governing Access

This collection is open for research.

Box 39-45, 74-76, 81 (audiovisual material): Restricted fragile material. Reference copies may be requested. Consult Access Services for further information.

Box 84 (electronic media): Restricted fragile material. Reference copies of electronic files may be requested. Consult Access Services for further information.

Conditions Governing Use

The British Punk Archive is the physical property of the Beinecke Rare Book and Manuscript Library, Yale University. Literary rights, including copyright, belong to the authors or their legal heirs and assigns. For further information, consult the appropriate curator.

Preferred Citation

British Punk Archive. General Collection, Beinecke Rare Book and Manuscript Library, Yale University.

Processing Information

Collections are processed to a variety of levels, depending on the work necessary to make them usable, their perceived research value, the availability of staff, competing priorities, and whether or not further accruals are expected. The library attempts to provide a basic level of preservation and access for all collections, and does more extensive processing of higher priority collections as time and resources permit.

This collection received a basic level of processing, including rehousing and minimal organization.

Information included in the Description of Papers note and Collection Contents section is drawn from information supplied with the collection and from an initial survey of the contents. Folder titles appearing in the contents list below are often based on those provided by the creator or previous custodian. Titles have not been verified against the contents of the folders in all cases. Otherwise, folder titles are supplied by staff during initial processing. Information in brackets is also supplied by staff.

This finding aid may be updated periodically to account for new acquisitions to the collection and/or revisions in arrangement and description.

Separated Materials

Printed material received with the collection was removed for separate cataloging and can be accessed by searching the library's online catalog.

Historical Note

The punk movement in Great Britain first emerged in London in 1975 and evolved throughout the late 1970s and early 1980s. Its origins can be traced to the formation of the Sex Pistols, a musical group assembled by Malcolm McLaren in late 1975 to promote his London clothing boutique Sex. McLaren, who had previously managed the proto-punk rock band New York Dolls in the United States, and his partner Vivienne Westwood were influential in establishing the subversive aesthetics of the Sex Pistols, while band members Johnny Rotten, Steve Jones, Paul Cook, and Glen Matlock built on hard rock to create a distinctive sound. The Sex Pistols quickly rose to fame in 1976 through their raucous performances and the release of their debut single, "Anarchy in the UK."

A generation of British punk bands was born in the wake of the Sex Pistols, including the Clash and Generation X in London, and Buzzcocks and the Worst in Manchester. As the punk movement grew, more politically radical bands emerged across England, including anarcho-punk group Crass in Essex, Poison Girls in Brighton, and Flux of Pink Indians in Hertfordshire.

Content Description

The collection contains correspondence, writings, artwork, photographs, clothing, fanzines, stencils, posters, printed ephemera, and computer and audiovisual media documenting punk culture in Great Britain. The bulk of materials were collected by British writer Jon Savage and American curator Johan Kugelberg for use in several books and exhibitions. While the collection focuses on British punk, there are also materials pertaining to punk movements in the United States, Australia, and other countries in Europe, North America, and Asia.

Series I, Collection of Sex Pistols and Malcolm McLaren, documents the British punk band Sex Pistols, manager Malcolm McLaren, and band members Sid Vicious and Johnny Rotten (born John Lydon). Materials include correspondence from Mark Perry and Tony Wilson; writings by Adam Ant, Roger Ebert, and John Ingham; artwork by Jamie Reid; T-shirts and neckties designed by Vivienne Westwood and McLaren for their boutiques Sex and Seditonaries; photographs by Roberta Bayley; and printed material relating to the New York Dolls, Bow Wow Wow, the Clash, and Public Image Ltd.

Series II, Collection of Crass Fanzines, Stencils, and Other Material, pertains to the British anarcho-punk art collective and musical group Crass and members Penny Rimbaud and Gee Vaucher. It contains nearly 1900 punk and anarchist fanzines from around the world, including publications by Crass fan Graham Burnett and Dutch punk band Rondos. Also present are stencils, a drumhead, record covers, and sound recordings by Crass, Poison Girls, Captain Sensible, Conflict, and Flux of Pink Indians.

Series III, Collection of Jon Savage and *The Secret Public* Material, pertains to the artwork of Jon Savage and his collaboration with artist Linder Sterling on the fanzine *The Secret Public* in Manchester, England. Also included are photomontages by Ian Pollock and George Snow, and graphics for the bands Generation X, Buzzcocks, Magazine, Durutti Column, Joy Division, Ludus, and the Worst.

Series IV, Punk Zine Production Material, contains original production copies of the punk fanzines *London's Burning* by John Ingham and *Trousers in Action* by Bruce Griffiths of Sydney, Australia.

Series V, Computer Media, contains CDs and DVDs by Malcolm McLaren, Penny Rimbaud, and Gee Vaucher.

Arrangement

Organized into five series: I. Collection of Sex Pistols and Malcolm McLaren, 1940s–2012. II. Collection of Crass Fanzines, Stencils, and Other Material, circa 1976–2011. III. Collection of Jon Savage and *The Secret Public* Material, 1976–2010. IV. Punk Zine Production Material, 1976–1986. V. Computer Media, circa 2010–2011.

Collection Contents

Series I: Collection of Sex Pistols and Malcolm McLaren, 1940s–2012

55.8 linear feet (44 boxes) + 1 broadside

Sex Pistols were a British punk band formed in London in 1975. Its original members consisted of vocalist Johnny Rotten (born John Lydon, 1956–), guitarist Steve Jones (1955–), drummer Paul Cook (1956–), and bassist Glen Matlock (1956–). In February 1977 Matlock left the band and was replaced by Sid Vicious (born John Simon Ritchie, 1957–1979). The band released their first and only album, *Never Mind the Bollocks Here's the Sex Pistols*, in October 1977. While the album was a commercial success, the Sex Pistols disbanded shortly after touring the United States in early 1978. Lydon subsequently dropped his stage name and formed the post-punk band Public Image Ltd.

Malcolm McLaren (1946–2010) was a British artist, musician, promoter, and manager of the Sex Pistols from 1975 to 1978. Born in London, he studied art at a number of institutions including St. Martin's College, Croydon College, and Goldsmiths' College. In 1971 McLaren and his partner Vivienne Westwood opened Let It Rock, a clothing boutique located at 430 King's Road, London. McLaren travelled to the United States to briefly manage the rock band New York Dolls from 1974 to early 1975. McLaren later managed Adam Ant and Bow Wow Wow, in addition to producing his own solo record in 1983.

This series contains correspondence, writings, artwork, clothing and accessories, photographs, printed material, and sound recordings by or relating to the Sex Pistols and manager Malcolm McLaren. Materials document artist Jamie Reid's graphic design work for the band, McLaren's collaboration with fashion designer Vivienne Westwood for their clothing boutique, and McLaren's management of other musical groups such as New York Dolls and Bow Wow Wow. There are writings by musician Adam Ant, screenwriter and film critic Roger Ebert, music critic John Ingham, and author Jon Savage. Also present are photographs by Roberta Bayley of Johnny Rotten, Sid Vicious, and other members of the Sex Pistols, as well as portraits of McLaren. Correspondents include McLaren, Reid, musician Mark Perry, and record label owner Tony Wilson. The series additionally includes notebooks and artwork dating from McLaren's studies at Croydon College and Goldsmiths' College in London.

Organized into seven subseries: Correspondence, Writings, Artwork, Clothing and Accessories, Photographs, Printed Material, and Sound Recordings.

Correspondence

This subseries consists of letters from Malcolm McLaren, Jamie Reid, Tony Wilson, and others pertaining to the Sex Pistols, punk culture, and McLaren's various musical projects. Included is a letter from Mark Perry, editor of early British punk fanzine *Sniffin' Glue*, accompanied by the first issue of the fanzine.

Arranged alphabetically by correspondent.

b. 1, f. 1	Duncan, Harry to Malcom McLaren [envelope only]	undated
b. 1, f. 2	McLaren, Malcolm to Eddie Barclay (photocopy)	undated
b. 1, f. 3	McLaren, Malcolm to Roberta Bayley	1974
b. 1, f. 4	Perry, Mark to John [last name unknown] [with <i>Sniffin' Glue</i> , Number 1]	circa 1977
b. 1, f. 5	Pratt, P. K. to "Miss Gort" (photocopy)	undated
b. 1, f. 6	Reid, Jamie to Johan Kugelberg	circa 2002
b. 1, f. 7	Reid, Jamie to Steve [last name unknown]	undated

Correspondence (continued)

b. 1, f. 8	Wilson, Tony to Malcolm McLaren	undated
b. 1, f. 9	Unidentified correspondent to Greg Shaw	1974

Writings

This subseries consists of notes, drafts, research material, and other papers by Malcolm McLaren, Jamie Reid, Jon Savage, John Ingham, and others. Materials pertaining to the Sex Pistols include contemporary accounts of the band's tours and events; interviews of McLaren, Reid, and John Lydon (stage name Johnny Rotten); record label contracts and budgets; screenplay drafts by Roger Ebert for the unfinished film "Who Killed Bambi?" (also titled "God Save the Queen" and "Anarchy in the UK"); and notes and screenplays for the 1980 fictionalized documentary *The Great Rock 'n' Roll Swindle*. Other materials include notebooks of McLaren containing notes on his art school film project about the history of Oxford Street and budget information and designs for his clothing boutique Let It Rock. Also present is an autograph manuscript note by Adam Ant, and drafts and research material for *Up They Rise*, a career retrospective of Jamie Reid.

Materials maintain order found at time of acquisition.

McLaren, Malcolm

b. 1, f. 10	Oxford Street film project	circa 1971
b. 1, f. 11	Oxford Street film project (photocopies)	undated
b. 1, f. 12	Four manuscripts (photocopies)	undated
b. 1, f. 13	[430]	undated
b. 1, f. 14	[Incest, torture, murder...]	circa 1977
b. 1, f. 15	Notes on the Sex Pistols and other writings	circa 1974-1978
b. 1, f. 16-17	Notebooks	[circa 1968-1971]
b. 1, f. 18	Notebook	1974
b. 1, f. 19	"Ten days that shook?"	[circa 1976-1977]
b. 1, f. 20	<i>Time Out</i> , Jon Savage/Malcolm McLaren interview	undated
b. 1, f. 21	[Sensible... was nicking drugs...]	undated
b. 1, f. 22	Ingham, John. Manuscripts relating to the Sex Pistols' Anarchy Tour	circa 1976
b. 1, f. 23	"The Sex Pistols in Anarchy in the UK," screenplay, second draft	1977 July
b. 1, f. 24	"Who Killed Bambi?," screenplay, third draft	1977 July 12
b. 1, f. 25	"God Save the Queen," screenplay, fourth draft	1977 August 22
b. 1, f. 26	"Anarchy in the UK," screenplay, fifth draft	1977 September 12
b. 1, f. 27	"Anarchy in the UK," screenplay, sixth draft	1977 September 20

Writings (continued)

b. 1, f. 28	"Who Killed Bambi?," screenplay, seventh draft	1977 October 8
b. 1, f. 29-30	"Anarchy in the UK" and "Who Killed Bambi?," screenplays (photocopies)	undated
b. 1, f. 31	<i>The Great Rock 'n' Roll Swindle</i> , screenplay	1978 August 9
b. 1, f. 32	Harron, Mary. Interview with John Lydon	[circa 1977]
b. 1, f. 33	Reid, Jamie. "Epilogue"	undated
b. 1, f. 34	Savage, Jon. Account of the Sex Pistols' Thames boat trip	undated
b. 1, f. 35	[Graphics photos]	undated
b. 1, f. 36	"The Sex Pistols... The Story So Far"	[circa 1977]
b. 1, f. 37	Ant, Adam. "Malcolm's records"	[circa 1990s]
b. 1, f. 38	Reid, Jamie. Notes on <i>The Great Rock 'n' Roll Swindle</i>	[circa 1977-1980]
b. 1, f. 39	<i>Punk</i> magazine pay copy	[1975]
b. 1, f. 40	Mailing list	undated
b. 1, f. 41	Kaplan, Jonathan and Danny Opatoshu. "Sex Pistols Project: Treatment"	1977 November 22
b. 1, f. 42	Savage, Jon. Interview with Jamie Reid (photocopy)	undated
b. 1, f. 43	Sex Pistols A&M contract (photocopy)	undated
b. 1, f. 44	Checklist, Malcolm McLaren exhibition, New Museum, 1987	undated
b. 1, f. 45	<i>The Great Rock 'n' Roll Swindle</i> , book notes and material	undated
b. 1, f. 46-49	Reid, Jamie and Jon Savage. <i>Up They Rise</i> , manuscript and research material	circa 1986
b. 2, f. 50-51	Research material compiled by Jon Savage and Johan Kugelberg	undated
b. 34, f. 120	Sex Pistols Virgin Records budget (photocopy)	undated

Artwork

This subseries consists of drawings, linocuts, and photographs by Malcolm McLaren and collages, prints, and stickers by Jamie Reid. The subseries documents McLaren's art school projects; Reid's Situationist-inspired work for the publishing collective Suburban Press; and Reid's subsequent punk graphics for the Sex Pistols. Also present is original collected material used in Reid's designs, such as a Belgian travel brochure incorporated in the Sex Pistols's "Holidays in the Sun" record cover.

Arranged alphabetically by artist.

McLaren, Malcolm

b. 2, f. 52	Binder of artwork from Croydon College	[circa 1967-1968]
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Artwork > McLaren, Malcolm (continued)

b. 33, f. 116-119	Binder of artwork from Croydon College	[circa 1967–1968]
b. 34, f. 121	Portfolio of eight photographs	[circa 1968]
b. 36 (Oversize), f. 142	Untitled drawing	1969 October
b. 36 (Oversize), f. 143	Untitled linocut	[circa 1970s]
b. 36 (Oversize), f. 144	Untitled linocut	[circa 1970s]
Reid, Jamie		
b. 2, f. 53	Collected material for appropriation	1973–1977
b. 35 (Oversize), f. 137	"God Save the Queen," sticker	[1976]
b. 2, f. 54	"Last Days," sticker	[1972]
b. 34, f. 122	[Like a lobster I can swim...], screen print	[1973]
b. 2, f. 55	"Nice Drawing," collage [fragments]	[circa 1968–1977]
b. 34, f. 123-124	Photocopies related to Jamie Reid and Suburban Press	undated
b. 2, f. 56	"Rotten Bar," mock candy bar	[1979]
b. 2, f. 57	"Suburban Press Welcomes You to Sunny Croydon," offset lithograph	[circa 1970–1975]
b. 34, f. 125	"This Store Welcomes Shoplifters," sticker	[1972]

Clothing and Accessories

This subseries contains T-shirts, neckties, armbands, handkerchiefs, and pillowcases designed by Vivienne Westwood and Malcolm McLaren for their clothing boutique in London. The boutique operated under various names throughout the 1970s, including Let It Rock from 1971 to 1973, Sex from 1974 to 1976, and Seditonaries from 1976 to 1980. In addition to original T-shirt designs for the boutique, Westwood and McLaren produced several T-shirts for the Sex Pistols, incorporating Jamie Reid's designs for the "Anarchy in the UK" and "God Save the Queen" singles. Also present is an original Nazi concentration camp armband with a black triangle badge, which is an example of Nazi regalia sold or displayed at the boutique, as well as a T-shirt promoting McLaren's 1983 single "Double Dutch."

Arranged by format.

b. 4	Nazi concentration camp armband with black triangle badge	1940s
b. 5	Westwood, Vivienne and Malcolm McLaren. "Chaos" armband	circa 1970s
b. 6	Westwood, Vivienne, Malcolm McLaren, and Jamie Reid. "Anarchy flag" handkerchief	[1976]

Clothing and Accessories (continued)

b. 7	Westwood, Vivienne and Malcolm McLaren. Let It Rock. Feather necktie	circa early 1970s
b. 8	Westwood, Vivienne and Malcolm McLaren. Let It Rock. Silver necktie	circa early 1970s
b. 9	Westwood, Vivienne and Malcolm McLaren. Seditonaries. Black necktie	circa late 1970s
b. 10 (Oversize)	Westwood, Vivienne and Malcolm McLaren. "Cowboys" pillowcase	circa 1970s
b. 11	McLaren, Malcolm. "Double Dutch" T-shirt	[circa 1983]
b. 12	Westwood, Vivienne, Malcolm McLaren, and Jamie Reid. "Anarchy flag" T-shirt	[1976]
b. 13	Westwood, Vivienne and Malcolm McLaren. Seditonaries. "Cosh the Driver" T-shirt	circa late 1970s
b. 14	Westwood, Vivienne and Malcolm McLaren. Seditonaries. "Cowboys" T-shirt	circa late 1970s
b. 15	Westwood, Vivienne and Malcolm McLaren. Sex. "Cowboys" T-shirt	circa 1974-1976
b. 16	Westwood, Vivienne and Malcolm McLaren. [Seditonaries?]. "Exposé" T-shirt	circa late 1970s
b. 17	Westwood, Vivienne and Malcolm McLaren. Seditonaries. "Fuck Your Mother" T-shirt	circa late 1970s
b. 18	Westwood, Vivienne, Malcolm McLaren, and Jamie Reid. Seditonaries. "God Save the Queen" T-shirt [with A&M Records logo]	[circa 1977]
b. 19	Westwood, Vivienne, Malcolm McLaren, and Jamie Reid. Seditonaries. "God Save the Queen" T-shirt [with added text: "No Future / Maximum penalty £5"]	[circa 1977]
b. 20	Westwood, Vivienne, Malcolm McLaren, and Jamie Reid. Seditonaries Personal Collection. "God Save the Queen" T-shirt	[circa 1977]
b. 21	Westwood, Vivienne, Malcolm McLaren, and Jamie Reid. Seditonaries Personal Collection. "God Save the Queen" T-shirt	[circa 1977]
b. 22	Westwood, Vivienne and Malcolm McLaren. Seditonaries. "Honi soit qui mal y pense" T-shirt	circa late 1970s
b. 23	Westwood, Vivienne and Malcolm McLaren. Seditonaries. "Mickey and Minnie Mouse" T-shirt	circa late 1970s
b. 24	Westwood, Vivienne and Malcolm McLaren. Sex. "Naked Footballer" T-shirt	circa 1974-1976
b. 25	Westwood, Vivienne and Malcolm McLaren. Seditonaries. "Oliver Twist" T-shirt	circa late 1970s
b. 26	Westwood, Vivienne and Malcolm McLaren. Seditonaries Personal Collection. "Piss Marilyn" T-shirt	circa late 1970s
b. 27	Westwood, Vivienne and Malcolm McLaren. Seditonaries Personal Collection. "Prick Up Your Ears" T-shirt	circa late 1970s
b. 28	Westwood, Vivienne and Malcolm McLaren. Seditonaries Personal Collection. "Sex Pistols" T-shirt	circa late 1970s

Clothing and Accessories (continued)

b. 29	Westwood, Vivienne and Malcolm McLaren. Seditonaries. "She's Dead, I'm Alive, I'm Yours" T-shirt	circa late 1970s
b. 30	Westwood, Vivienne and Malcolm McLaren. Seditonaries. "Snow White and the Sir Punks" T-shirt	circa late 1970s
b. 31	Westwood, Vivienne and Malcolm McLaren. Seditonaries Personal Collection. "Tits" T-shirt	circa late 1970s
b. 32	Westwood, Vivienne and Malcolm McLaren. Seditonaries. "Vive le Rock" T-shirt	circa late 1970s

Photographs

This subseries contains photographic prints and negatives by Roberta Bayley, Malcolm McLaren, and others. Included are Bayley's vintage prints documenting the Sex Pistols's 1978 tour of the United States and McLaren's photographs from his time as a student at Croydon College and Goldsmiths' College.

Arranged alphabetically by photographer.

b. 2, f. 58	Bayley, Roberta. Malcolm McLaren and David Johansen, Cheap Trick after-party	1978
b. 2, f. 59-60	Bayley, Roberta. Sex Pistols US Tour	1978
b. 2, f. 61-63	McLaren, Malcolm. "Oxford Street," modern prints See also: Series V. Computer Media, Box 84	circa 2010
b. 2, f. 64	McLaren, Malcolm. "Oxford Street," negatives	circa 1968
b. 2, f. 65	McLaren, Malcolm. Paintings and sculptures	1968
b. 2, f. 66	Plummer, Barry. [Malcolm McLaren]	circa 1976-1978
b. 2, f. 67	Stevens, Joe. Sex Pistols fight onstage, Nashville Rooms, London	1976

Printed Material

This subseries contains fanzines, serials, books, clippings, exhibition catalogs, posters, press kits, songbooks, collecting cards, and other printed ephemera. Materials related to the Sex Pistols include *Bondage*, an early punk fanzine from 1976 by Shane MacGowan; the fanzine *Londons Outrage!* by Jon Savage; *Pretty Vacant*, a Japanese fanzine; a press release announcing a concert in Manchester on June 4, 1976; and contemporary newspaper clippings and magazines from Great Britain, the United States, and Germany. Included are thirty-three issues of *The Bomp Newsletter*, edited by music journalist Greg Shaw, which document the global evolution of the punk movement from 1977 to 1978. Also present are promotional materials for Vivienne Westwood, the New York Dolls, Bow Wow Wow, the Clash, and Public Image Ltd., and girlie magazines from Let It Rock's original store inventory.

Arranged alphabetically by folder title.

b. 2, f. 68	Auction catalogs	1989, 2002
Books		
b. 2, f. 69	Lengel, Frances. <i>Desire and Helen</i>	1962

Printed Material > Books (continued)

b. 2, f. 70	Reid, Jamie and Jon Savage. <i>Up They Rise</i>	1987
b. 2, f. 71	Stevenson, Ray. <i>Sex Pistols Scrapbook</i>	1977
b. 2, f. 72	West, Mike and Kevin Cummins. <i>Bow Wow Wow</i>	1983
Clippings		
b. 2, f. 73-74	Binder 1	1976-1981
b. 35 (Oversize), f. 138-139	Binder 1	1976-1981
b. 2, f. 75	Binder 2	1977-1981
b. 35 (Oversize), f. 140	Binder 2	1977-1981
b. 2, f. 76	Binder 3	1977-1984
b. 2, f. 77	Exhibition catalogs	1988
Fanzines		
b. 2, f. 78	<i>Bondage</i> , Number 1	1976 December
b. 2, f. 79	<i>Dat Sun</i>	1978
b. 2, f. 80	<i>Londons Outrage!</i> , Number 1, first state, photocopy	[1976]
b. 2, f. 81	<i>Londons Outrage!</i> , Number 1, second state, offset	[1976]
b. 34, f. 126	<i>Pretty Vacant</i>	1978
b. 2, f. 82	<i>Spunk: Sex Pistols Fan Club of Reno</i> , Number 3	1979 November
b. 2, f. 83	<i>Tacky / No Future</i>	[1977]
b. 2, f. 84-85	Girlie magazines from Let It Rock	[1950s-1961]
Posters		
b. 36 (Oversize), f. 145	Bow Wow Wow and the Unknown Cats at Paradiso	[1981]
b. 37 (Broadside)	<i>The Great Rock 'n' Roll Swindle</i>	1992
b. 34, f. 127	Vivienne Westwood, "Pagan V"	[circa 1989 October]
b. 35 (Oversize), f. 141	World's End, "McLaren / Westwood / Born in England"	[circa 1980]
Press kits		
b. 34, f. 128	The Clash	[circa 1977 March]
b. 2, f. 86	New York Dolls	circa 1973

Printed Material > Press kits (continued)

b. 2, f. 87	Sex Pistols	circa 1976
b. 34, f. 129	Sex Pistols	1976
Printed ephemera		
b. 2, f. 88	Bow Wow Wow	[1980–1981]
b. 2, f. 89	Bow Wow Wow. <i>C30 C60 C90 Go!</i> [promotional single], photographic prints and press release	1980
b. 38	Bow Wow Wow. <i>C30 C60 C90 Go!</i> [promotional single], dog tin	1980
b. 2, f. 90	"Deep in Vogue" handbill	circa 1989
b. 2, f. 91	The HeeBeeGeeBees. <i>439 Golden Greats, or Never Mind the Originals Here's the HeeBeeGeeBees</i> , promotional material	1981
b. 2, f. 92	Let It Rock flier	[1973]
b. 2, f. 93	New York Dolls press release	[1975]
b. 2, f. 94	Other printed ephemera	1974–2012
b. 34, f. 130	Public Image Ltd. lyric sheet	1978
b. 2, f. 95	Sex Pistols	circa 1976–1981
b. 2, f. 96	Sex Pistols <i>Piss Off Tour</i>	2003
b. 2, f. 97	Wicked Messengers	[circa 1968–1975]
b. 3, f. 98-99	"Punk: The New Wave" collecting cards	1977
Serials		
b. 3, f. 100	<i>Black Book</i>	2002
b. 3, f. 101	<i>The Bomp Newsletter</i>	1977–1978
b. 3, f. 102	<i>Carlos</i>	2005
b. 3, f. 103	<i>Creem</i>	1973 October
b. 34, f. 131	<i>Daily Mirror</i>	1976 December 2
b. 3, f. 104-106	<i>The Face</i>	1980–1981
b. 3, f. 107	<i>Gang Bang</i>	1981
b. 3, f. 108	<i>In Fashion</i>	1987
b. 3, f. 109	<i>Ipswich Town Official Match Day Magazine</i>	1976
b. 34, f. 132	<i>New York News Magazine</i>	1976 September 19
b. 34, f. 133	<i>Observer</i>	1977 January 30

Printed Material > Serials (continued)

b. 3, f. 110	<i>Pop</i>	1978
b. 3, f. 111	<i>Record Collector</i>	2002–2003
b. 34, f. 134	<i>Sounds</i>	1975 March 8
b. 34, f. 135	<i>Street Life</i>	1976 May 1
b. 3, f. 112	<i>Suburban Press</i>	[1972]
b. 34, f. 136	<i>The Sunday Times Magazine</i>	1977 July 17
b. 3, f. 113	<i>Supreme</i>	2010
b. 3, f. 114	<i>Time Out</i>	1980
b. 3, f. 115	Songbook, <i>The Great Rock 'n' Roll Swindle</i>	1980

Sound Recordings

This subseries consists of 45 rpm records, long-playing records, audiocassettes, and open reel audiotapes by and relating to the Sex Pistols and Bow Wow Wow. Included are numerous test pressings, promotional versions, and bootleg releases, as well as cover versions of Sex Pistols songs. Notable items include a Bow Wow Wow audiocassette single in a dog tin created by McLaren and an open reel audiotape of unreleased music from *The Great Rock 'n' Roll Swindle*.

Restricted fragile material. Reference copies may be requested. Consult Access Services for further information

Arranged alphabetically by format.

45 rpm records

b. 39, f. 146	Bow Wow Wow. <i>C30 C60 C90 Go!</i> [factory sample]	1980
b. 39, f. 147	Bow Wow Wow. <i>C30 C60 C90 Go!</i> [test pressing labeled "EMI 5088 A-2 G"]	1980 July 10
b. 39, f. 148	Bow Wow Wow. <i>Fools Rush In</i> [test pressing labeled "WOW 1B DJ-1 G"]	1980 October 17
b. 39, f. 149	Bow Wow Wow. <i>Giant Sized Baby Thing</i> [test pressing labeled "EMI 5100 B1 G"]	1980 August 5
b. 39, f. 150	Bow Wow Wow. <i>I Want Candy</i>	1982
b. 39, f. 151	Bow Wow Wow. <i>Louis Quatorze / Fools Rush In</i> [promotional single]	undated
b. 39, f. 152	Bow Wow Wow. <i>Louis Quatorze</i> [test pressing labeled "EMI 5088 B2"]	1980 July 9
b. 39, f. 153	Bow Wow Wow. <i>The Mile High Club / C30 C60 C90 Go!</i> [promotional single]	1981
b. 39, f. 154	Bow Wow Wow. <i>Sun, Sea and Piracy</i> [test pressing labeled "WOW 1A DJ-1"]	1980 October 17
b. 39, f. 155	Bow Wow Wow. <i>Uomo Sex Al Apache</i> [test pressing labeled "EMI 15100 A-1"]	[1980]

Sound Recordings > 45 rpm records (continued)

b. 39, f. 156	Bow Wow Wow. <i>W.O.R.K. (N.O. Nah No! No! My Daddy Don't)</i>	1981
b. 39, f. 157	Cozy Powell. <i>Na Na Na</i>	1974
b. 39, f. 158	Sex Pistols. <i>Anarchy in the UK / I Wanna Be Me</i> [first issue]	1976
b. 39, f. 159	Sex Pistols. <i>Anarchy in the UK / I Wanna Be Me</i> [second issue]	1976
Audiocassettes		
b. 40, f. 160,  39002141025453	Bow Wow Wow. <i>C30 C60 C90 Go!</i> [promotional single] <i>1 Audiocassette</i> Audiovisual material: Restricted fragile. Reference copies may be requested. Consult Access Services for further information.	1980
b. 40, f. 161	Bow Wow Wow. <i>See Jungle! See Jungle! Go Join Your Gang Yeah, City All Over! Go Ape Crazy!</i> This is a commercial audiocassette. It has not been digitized.	1981
b. 40, f. 162	Bow Wow Wow. <i>Your Cassette Pet</i> <i>1 Audiocassette</i> This is a commercial audiocassette. It has not been digitized.	1980
b. 40, f. 163	Bow Wow Wow. <i>Your Cassette Pet</i> [special edition] <i>1 Audiocassette</i> This is a commercial audiocassette. It has not been digitized.	1981
Long-playing records		
b. 41 (Record album storage), f. 164	Bow Wow Wow. <i>C30 C60 C90 Go!</i> [test pressing housed in <i>Never Mind</i> circa 1980 <i>the Bollocks Here's the Sex Pistols</i> sleeve]	
b. 41 (Record album storage), f. 165	Enemy Within. <i>God Save the Queen</i>	[2002]
b. 41 (Record album storage), f. 166	The HeeBeeGeeBees. <i>439 Golden Greats, or Never Mind the Originals Here's the HeeBeeGeeBees</i>	1981
b. 41 (Record album storage), f. 167	Los Punk Rockers. <i>Los Exitos de Sex Pistols</i>	1978
b. 41 (Record album storage), f. 168	Militant Barry. <i>Pistol Boy / Green Valley</i>	1979
b. 41 (Record album storage), f. 169	Sex Pistols. <i>The Good Time Music of the Sex Pistols</i> [Wise/PFP/Acid]	[1977]
b. 41 (Record album storage), f. 170	Sex Pistols. <i>The Good Time Music of the Sex Pistols</i> [Wise/PFP]	[1977]

Sound Recordings > Long-playing records (continued)

b. 41 (Record album storage), f. 171	Sex Pistols. <i>The Great Rock 'n' Roll Swindle</i>	1979
b. 41 (Record album storage), f. 172	Sex Pistols. <i>The Great Rock 'n' Roll Swindle</i> [Japanese release]	1979
b. 41 (Record album storage), f. 173	Sex Pistols. <i>Gun Control</i>	[1979]
b. 41 (Record album storage), f. 174	Sex Pistols. <i>Holidays in the Sun</i>	1977
b. 41 (Record album storage), f. 175	Sex Pistols. <i>I Swear I Was There</i>	[2005]
b. 42 (Record album storage), f. 176	Sex Pistols. <i>Indecent Exposure</i>	1978
b. 42 (Record album storage), f. 177	Sex Pistols. <i>Indecent Exposure</i> [Rotten Records X SEXB-005]	1978
b. 42 (Record album storage), f. 178	Sex Pistols. <i>Never Mind the Bollocks Here's the Sex Pistols</i> [first issue; includes promotional 45 rpm record, <i>Holidays in the Sun / Satellite</i>]	1977
b. 42 (Record album storage), f. 179	Sex Pistols. <i>Never Mind the Bollocks Here's the Sex Pistols</i> [Warner Bros. promotional copy]	1977
b. 42 (Record album storage), f. 180	Sex Pistols. <i>No Fun</i>	[1977]
b. 42 (Record album storage), f. 181	Sex Pistols. <i>The Original Pistols Live</i>	1985
b. 42 (Record album storage), f. 182	Sex Pistols. <i>Some Product: Carri on Sex Pistols</i>	1979
b. 42 (Record album storage), f. 183	Sex Pistols. <i>Spunk</i> [sleeve stamped "#322"]	[1977]
b. 42 (Record album storage), f. 184	Sex Pistols. <i>Spunk</i> [sleeve titled "No Future"]	1977
b. 42 (Record album storage), f. 185	Sex Pistols. <i>Spunk</i> [sleeve titled "No Future UK"]	1977

Sound Recordings > Long-playing records (continued)

b. 42 (Record album storage), f. 186	Sex Pistols. <i>Spunk</i> [UK version]	1977
b. 42 (Record album storage), f. 187	Sex Pistols. <i>Welcome to the Rodeo</i>	circa 1979
b. 42 (Record album storage), f. 188	Various. <i>Top of the Pops Volume 62</i>	1977
Open reel audiotapes		
b. 43	Glitterbest. Malcolm McLaren tape #3	1978 November 13
b. 44	Reel number 1066 2	undated
b. 45	Unidentified open reel audiotape	undated

Series II: Collection of Crass Fanzines, Stencils, and Other Material, circa 1976–2011

32.4 linear feet (27 boxes) + 4 broadside

Crass was a British anarcho-punk art collective and musical group founded in 1977 by poet Penny Rimbaud (1943–), visual artist Gee Vaucher (1945–), and other residents of Dial House, an anarchist commune in Essex, England. In addition to recording music, the members of Crass utilized fanzines, art, graffiti, poetry, and experimental films in their multimedia approach to punk. In 1979 the group established its own independent record label, Crass Records, which published Crass's music catalogue as well as the music of other punk bands such as Poison Girls, Captain Sensible, Conflict, and Flux of Pink Indians.

This series consists of fanzines, stencils, artwork, correspondence, writings, printed ephemera, objects, record covers, and audiovisual material by or relating to Crass and group members Penny Rimbaud and Gee Vaucher. Other creators present in this series include fanzine editor Graham Burnett and Dutch punk band Rondos.

Organized into seven subseries: Fanzines; Stencils; Artwork, Correspondence, and Writings; Printed Ephemera; Objects; Record Covers; and Audiovisual Material.

Fanzines

This subseries contains fanzines, monographs, magazines, newsletters, newspapers, pamphlets, and other publications which were sent to members of Crass and collected by Gee Vaucher at Dial House between 1976 and the early 2000s. Many of these works were self-published by fans of Crass and featured articles and interviews about the group. While some fanzines were primarily focused on punk music, other works were more politically oriented. The majority of works were published in English in Great Britain and Ireland. There are also publications from across Europe, North America, Australia, and Japan. Other languages present include Dutch, French, German, Greek, Icelandic, Italian, Japanese, Spanish, and Swedish.

A number of fanzines in this subseries reflect the influence of Crass's anarchist and pacifist values on its fans. Publications express a variety of ideologies and causes including socialism, libertarianism, anti-capitalism, anti-racism, animal rights, environmentalism, feminism, gay liberation, the labor movement, and vegetarianism. There is also a selection of general art and literary fanzines such as *925* from Australia and *All the Poets* from England. Works by notable creators include *Raket* and other fanzines by the Dutch punk band Rondos; *The Impossible Dream* by Poison Girls drummer Lance d'Boyle; and *New Crimes* by Graham Burnett.

British publications in particular regularly addressed issues of nuclear disarmament, the coal strike of 1984–1985, conflict in Northern Ireland, and Thatcherism. There are numerous issues of British anarchist newspaper *Black Flag* from 1981 to 1990. Other British publications in this subseries include *Aftermath*, *Animal Liberation Front Supporters' Group Newsletter*, *Anarchy*, *Arkangel*, *The Beast*, *Blam!*, *Chainsaw*, *City Fun*, *Class War*, *Cool Notes*, *Crowbar*, *Freedom Anarchist Monthly*, *Green Anarchist*, *Green Line*, *In the City*, *Jamming!*, *Kill Your Pet Puppy*, *The Leveller*, *Libertarian Education*, *Monochrome*, *Outta Control*, *Peace News for Nonviolent Revolution*, *Raising Hell*, *Ripped & Torn*, *Rock'n'Roll*, *Solidarity*, *Spare Rib*, *Stuff It, UK... Resist*, *Vague*, and *Xtra!*

Publications from the United States include *Inside View*, *Maximum RocknRoll*, *Off Our Backs*, *Profane Existence*, and *Slash*. Also present are issues of *A/Rivista anarchica* (Italy), *Doll* (Japan), and *Open Road* (Canada).

Materials maintain order found at time of acquisition.

Fanzines (continued)

b. 47, f. 261-359	Fanzines, A – C	circa 1976–2004
b. 48, f. 360-455	Fanzines, C – F	circa 1976–2004
b. 49, f. 456-542	Fanzines, F – I	circa 1976–2004
b. 50, f. 543-620	Fanzines, J – N	circa 1976–2004
b. 51, f. 621-702	Fanzines, N – P	circa 1976–2004
b. 52, f. 703-777	Fanzines, P – R	circa 1976–2004
b. 53, f. 778-842	Fanzines, R – S	circa 1976–2004
b. 54, f. 843-930	Fanzines, S – V	circa 1976–2004
b. 55, f. 931-986	Fanzines, V – Z; non-Latin alphabet; and unidentified	circa 1976–2004
b. 55, f. 987-1054	Monographs, # – G	circa 1976–2004
b. 56, f. 1055-1154	Monographs, H – Z; non-Latin alphabet	circa 1976–2004
b. 57 (Oversize), f. 1155-1167	Fanzines, oversize, A – B	circa 1976–2004
b. 58 (Oversize), f. 1168-1190	Fanzines, oversize, C – H	circa 1976–2004
b. 59 (Oversize), f. 1191-1210	Fanzines, oversize, I – O	circa 1976–2004
b. 60 (Oversize), f. 1211-1225	Fanzines, oversize, O – S	circa 1976–2004
b. 61 (Oversize), f. 1226-1249	Fanzines, oversize, S – Y	circa 1976–2004
b. 62 (Oversize), f. 1250-1254	Fanzines, oversize, non-Latin alphabet	circa 1976–2004
b. 62 (Oversize), f. 1255-1262	Monographs, oversize	circa 1976–2004

Stencils

Stencils in this subseries were created by members of Crass between 1977 and the early 1980s. Crass pioneered the use of stencils and spray paint in the British punk scene, defacing corporate advertisements in the London Underground with political graffiti as a form of activism. They also decorated their record covers and promotional materials with stencil designs. Included in the subseries are stencils featuring the group's logo, references to song lyrics, and slogans advocating for anarchism, anti-consumerism, pacifism, and feminism.

Arranged alphabetically by title.

b. 63, f. 1263	"An Advert Sets Out to Fool You"	undated
b. 63, f. 1264	"Anok? 421984"	[circa 1980]

Stencils (continued)

b. 63, f. 1265	"Berkertex Bribe"	undated
b. 64, f. 1284	"Birds Put the Turd in Custard — But Who Put the Shit in No. 10?"	[circa 1983]
b. 63, f. 1266	"Crass 20"	undated
b. 64, f. 1285	"Crass [4]21984"	[circa 1980]
b. 63, f. 1267	"Crass 621984"	[circa 1978]
b. 63, f. 1268	Crass anarchy symbol logo	undated
b. 63, f. 1269	Crass anarchy symbol logo [red paint]	undated
b. 64, f. 1286	Crass logo [large]	undated
b. 63, f. 1270	Crass logo [small]	undated
b. 63, f. 1271	"Fight War Not Wars"	undated
b. 63, f. 1272	"In All Our Decadence People Die"	undated
b. 63, f. 1273	"Just as the Bomb Was Created — So It Shall Be Destroyed — Demand Peace Now"	undated
b. 63, f. 1274	"Man Made Power, Man Made Pain"	[circa 1980]
b. 63, f. 1275	"A Merry Crassmas to All Our Readers"	undated
b. 64, f. 1287	"A Merry Crassmas to All Our Readers" (large)	undated
b. 64, f. 1288	"A Merry Crassmas to All Our Readers. Meanwhile Back in Cambodia Ireland etc. etc. etc."	undated
b. 63, f. 1276	Peace symbol	undated
b. 63, f. 1277	"Sexism/Violence Same Old Shit. Don't You Tire of These Insults?"	undated
b. 63, f. 1278	"Some More of Their Sterile Vision"	undated
b. 63, f. 1279	"Sterile Vision"	undated
b. 63, f. 1280	"This Mindless Crap Promotes an Unthinking Ugly Society"	undated
b. 63, f. 1281	"This Poster Exploits You"	undated
b. 63, f. 1282	"We Rape Each Other Every Minute. We Are All Scapegoats in This Patriarchal Society"	undated
b. 64, f. 1289	"Wealth Is a Ghetto"	undated
b. 63, f. 1283	"Who Do They Think They're Fooling: You?"	undated

Artwork, Correspondence, and Writings

This subseries consists of artwork, letters, notes, and drafts related to Crass. There are original fliers and lyric sheets, hand-drawn fanzines, and stencil prints created by fans involved in the anarcho-punk movement. Included are letters addressed to Crass and other Dial House residents such as fanzine creator Graham Burnett, who also used the pseudonym "Jah Ovjam." Also present are screen prints by Gee Vaucher and photographs of Crass and Poison Girls.

Materials maintain order found at time of acquisition.

b. 65, f. 1290	"Crass: The Comic"	undated
b. 65, f. 1291	The Snails lyric sheet paste-ups	circa 1981
b. 65, f. 1292	Autumn Poison lyric sheet paste-ups	circa 1982
b. 65, f. 1293	<i>Liberty to the Child!</i> , hand-drawn fanzine	undated
b. 65, f. 1294	<i>A Dr. Who Story: Dr. Who and the Ciderman</i> , hand-drawn fanzine	undated
b. 65, f. 1295	Fallout (Six Minute War) flier paste-up	undated
b. 65, f. 1296	Stencil prints	undated
b. 65, f. 1297	Drawings	1983, undated
b. 65, f. 1298	"For No-One Is a Slave," handbill paste-up	undated
b. 65, f. 1299	Photocopied photographs of protests	undated
b. 65, f. 1300	Lyric sheets	undated
b. 65, f. 1301	General correspondence	circa 1984–1996
b. 65, f. 1302	Frank van Straten correspondence (photocopy)	circa 1984
b. 65, f. 1303	Manuscripts	1984, undated
b. 65, f. 1304	Photographs of Crass and Poison Girls	undated
b. 66, f. 1318	Vaucher, Gee. Screen print	undated
b. 66, f. 1319	Anders. Screen print	undated
b. 66, f. 1320	Stencil prints	undated

Printed Ephemera

This subseries consists of book and music publishers' catalogs, broadsides, clippings, handbills, postcards, posters, souvenir programs, and other ephemera related to Crass and the anarcho-punk movement.

Materials maintain order found at time of acquisition.

b. 65, f. 1305-1306	Catalogs	circa 1982–1991
b. 65, f. 1307	Clippings	circa 1980s– 1990

Printed Ephemera (continued)

b. 65, f. 1308-1313	Handbills	circa 1980s– 1990s
b. 65, f. 1314	<i>Kind Girls</i> [fanzine?]	circa 1981
b. 65, f. 1315	Uncollated pamphlets by Graham Burnett	1988–1995
b. 65, f. 1316	Postcards by Existstencil Press	undated
b. 65, f. 1317	Souvenir programs	2002
b. 66, f. 1321	Broadsides	circa 1978– 1980s
b. 66, f. 1322-1324	Clippings	1977–1991
b. 66, f. 1325	Forbidden Planet shopping bags	undated
	Posters	
b. 66, f. 1326	"Anti-McDonald's Fayre"	undated
b. 66, f. 1327	"Margarine the Leaderine"	undated
b. 66, f. 1328	"So You Thought Punk Was Dead?" Crass and the Epileptics at the Basement, Convent Garden	circa 1978
b. 66, f. 1329	Other posters	circa 1970s– 1990s
b. 67 (Oversize), f. 1330	Crass, Flux of Pink Indians, Annie Anxiety, Film, D & V at Marcus Garvey Center	1984
b. 67 (Oversize), f. 1331	Other posters	circa 1970s– 1990s
b. 70 (Broadside)	Pop Group. <i>For How Much Longer Do We Tolerate Mass Murder?</i> , record insert	1980
b. 71 (Broadside)	Pop Group. <i>For How Much Longer Do We Tolerate Mass Murder?</i> , record insert	1980
b. 72 (Broadside)	"The System: The Game You Just Can't Win"	undated
	Objects	
	This subseries contains a bass drumhead emblazoned with a stenciled Crass logo and inscribed by Penny Rimbaud in 2011.	
b. 69 (Oversize)	Crass drumhead	[circa late 1970s–1980s, 2011]

Record Covers

This subseries contains record covers from 45 rpm records and long-playing records published by Crass Records. The label's record packaging typically included paper sleeves that could be unfolded into large double-sided posters. Crass's own releases were characterized by black and white foldout sleeves featuring stencil lettering and logos, collage artwork by Gee Vaucher, song lyrics, and sleeve notes imbued with anarcho-punk ideology. The record covers of other artists who released under Crass Records often followed a similar aesthetic and political direction.

Associated Materials: See Box 74 and 75 for the sound recordings associated with each record cover.

Arranged alphabetically by format.

45 rpm records

b. 68 (Oversize), f. 1332	Alternative. <i>In Nomine Patri</i>	1982
b. 68 (Oversize), f. 1333	Andy T. <i>Weary of the Flesh</i>	1982
b. 68 (Oversize), f. 1334	Conflict. <i>The House That Man Built</i>	1982
b. 68 (Oversize), f. 1335	Conflict. <i>To a Nation of Animal Lovers</i>	1983
b. 68 (Oversize), f. 1336	Crass. <i>How Does It Feel</i>	1982
b. 68 (Oversize), f. 1337	Crass. <i>Reality Asylum / Shaved Women</i> [foldout poster sleeve]	1979
b. 68 (Oversize), f. 1338	Crass. <i>Reality Asylum / Shaved Women</i> [foldout poster sleeve]	1979
b. 68 (Oversize), f. 1339	Crass. <i>Sheep Farming in the Falklands</i>	1983
b. 68 (Oversize), f. 1340	Crass. <i>You're Already Dead</i>	1984
b. 68 (Oversize), f. 1341	Crass and Poison Girls. <i>Blood Revolutions / Persons Unknown</i>	1980
b. 68 (Oversize), f. 1342	The Cravats. <i>Rub Me Out</i>	1982
b. 68 (Oversize), f. 1343	D & V. <i>The Nearest Door</i>	1983
b. 68 (Oversize), f. 1344	Dirt. <i>Object Refuse Reject Abuse</i>	1981
b. 68 (Oversize), f. 1345	Flux of Pink Indians. <i>New Smell</i>	1981

Record Covers > 45 rpm records (continued)

b. 68 (Oversize), f. 1346	Hit Parade. <i>Bad News</i>	1982
b. 68 (Oversize), f. 1347	Lack of Knowledge. <i>Grey</i>	1983
b. 68 (Oversize), f. 1348	MDC. <i>Multi-Death Corporations</i>	1983
b. 68 (Oversize), f. 1349	The Mob. <i>No Doves Fly Here</i>	1981
b. 68 (Oversize), f. 1350	Omega Tribe. <i>Angry Songs</i>	1982
b. 68 (Oversize), f. 1351	Rudimentary Peni. <i>Farce</i>	1984
b. 68 (Oversize), f. 1352	Sleeping Dogs. <i>Beware</i>	1982
b. 68 (Oversize), f. 1353	Zounds. <i>Can't Cheat Karma / War / Subvert</i>	1980

Long-playing records

b. 73 (Broadside)	Crass. <i>The Feeding of the 5000</i>	1979
b. 73 (Broadside)	Crass. <i>The Feeding of the 5000 (The Second Sitting)</i>	1982
b. 73 (Broadside)	Crass. <i>Yes Sir, I Will</i>	1983
b. 73 (Broadside)	Various. <i>Bullshit Detector</i>	1980
b. 73 (Broadside)	Various. <i>Bullshit Detector Three</i>	1984

Audiovisual Material

This subseries contains 45 rpm records, long-playing records, and videocassettes by or relating to Crass, Poison Girls, Captain Sensible, Conflict, Flux of Pink Indians, and other musical artists published by the Crass Records label. A small selection of flexi discs is grouped with the 45 rpm records. Also present are films by Crass members Mick Duffield and Gee Vaucher.

Restricted fragile material. Reference copies may be requested. Consult Access Services for further information.

Associated Materials: See Box 68 and 73 for the record covers associated with certain sound recordings.

Arranged alphabetically by format.

45 rpm records

b. 74, f. 1354	Alternative. <i>In Nomine Patri</i> See also: Alternative. <i>In Nomine Patri</i> , Box 68, folder 1332	1982
b. 74, f. 1355	Andy T. <i>Weary of the Flesh</i> See also: Andy T. <i>Weary of the Flesh</i> , Box 68, folder 133	1982

Audiovisual Material > 45 rpm records (continued)

b. 74, f. 1356	Annie Anxiety. <i>Barbed Wire Halo</i>	1981
b. 74, f. 1357	Captain Sensible. <i>This Is Your Captain Speaking</i>	1981
b. 74, f. 1358	Class War. <i>Better Dead Than Wed!</i>	1986
b. 74, f. 1359	Conflict. <i>The House That Man Built</i> See also: Conflict. <i>The House That Man Built</i> , Box 68, folder 2334	1982
b. 74, f. 1360	Conflict. <i>To a Nation of Animal Lovers</i> See also: Conflict. <i>To a Nation of Animal Lovers</i> , Box 68, folder 1335	1983
b. 74, f. 1361	Crass. <i>How Does It Feel</i> See also: Crass. <i>How Does It Feel</i> , Box 68, folder 1336	1982
b. 74, f. 1362	Crass. <i>Merry Crassmas</i>	1981
b. 74, f. 1363-1364	Crass. <i>Reality Asylum / Shaved Women</i> [first pressing card sleeve]	1979
b. 74, f. 1365	Crass. <i>Reality Asylum / Shaved Women</i> [foldout poster sleeve] See also: Crass. <i>Reality Asylum / Shaved Women</i> [foldout poster sleeve], Box 68, folder 1337	1979
b. 74, f. 1366	Crass. <i>Reality Asylum / Shaved Women</i> [foldout poster sleeve] See also: Crass. <i>Reality Asylum / Shaved Women</i> [foldout poster sleeve], Box 68, folder 1338	1979
b. 74, f. 1367	Crass. <i>Rival Tribal Rebel Revel</i> [first pressing flexi disc]	1980
b. 74, f. 1368	Crass. <i>Rival Tribal Rebel Revel</i> [second pressing flexi disc]	1980
b. 74, f. 1369	Crass. <i>Rival Tribal Rebel Revel</i> [blank label flexi disc]	1980
b. 74, f. 1370	Crass. <i>Rival Tribal Rebel Revel</i> [blank label flexi disc]	1980
b. 74, f. 1371	Crass. <i>Sheep Farming in the Falklands</i> [original version, flexi disc]	1982
b. 74, f. 1372	Crass. <i>Sheep Farming in the Falklands</i> See also: Crass. <i>Sheep Farming in the Falklands</i> , Box 68, folder 1339	1983
b. 74, f. 1373	Crass. <i>Who Dunit?</i> [black vinyl]	1983
b. 74, f. 1374	Crass. <i>Who Dunit?</i> [brown vinyl]	1983
b. 74, f. 1375	Crass. <i>You're Already Dead</i> See also: Crass. <i>You're Already Dead</i> , Box 68, folder 1340	1984
b. 74, f. 1376	Crass and Poison Girls. <i>Blood Revolutions / Persons Unknown</i> See also: Crass and Poison Girls. <i>Blood Revolutions / Persons Unknown</i> , Box 68, folder 1341	1980
b. 74, f. 1377	The Cravats. <i>Rub Me Out</i> See also: The Cravats. <i>Rub Me Out</i> , Box 68, folder 1342	1982

Audiovisual Material > 45 rpm records (continued)

b. 74, f. 1378	D & V. <i>The Nearest Door</i> See also: D & V. <i>The Nearest Door</i> , Box 68, folder 1343	1983
b. 74, f. 1379	Dirt. <i>Object Refuse Reject Abuse</i> See also: Dirt. <i>Object Refuse Reject Abuse</i> , Box 68, folder 1344	1981
b. 74, f. 1380	Flux of Pink Indians. <i>New Smell</i> See also: Flux of Pink Indians. <i>New Smell</i> , Box 68, folder 1345	1981
b. 74, f. 1381	Hit Parade. <i>Bad News</i> See also: Hit Parade. <i>Bad News</i> , Box 68, folder 1346	1982
b. 74, f. 1382	Jane Gregory. <i>Do Not Go</i>	1981
b. 74, f. 1383	Joy De Vivre. <i>Our Wedding</i> [black flexi disc]	1981
b. 74, f. 1384	Joy De Vivre. <i>Our Wedding</i> [white flexi disc]	1981
b. 74, f. 1385	Joy De Vivre. <i>Our Wedding</i>	2008
b. 74, f. 1386	Lack of Knowledge. <i>Grey</i> See also: Lack of Knowledge. <i>Grey</i> , Box 68, folder 1347	1983
b. 74, f. 1387	MDC. <i>Multi-Death Corporations</i> See also: MDC. <i>Multi-Death Corporations</i> , Box 68, folder 1348	1983
b. 74, f. 1388	The Mob. <i>No Doves Fly Here</i> See also: The Mob. <i>No Doves Fly Here</i> , Box 68, folder 1349	1981
b. 74, f. 1389	Omega Tribe. <i>Angry Songs</i> See also: Omega Tribe. <i>Angry Songs</i> , Box 68, folder 1350	1982
b. 74, f. 1390-1391	Poison Girls. <i>All Systems Go</i>	1980
b. 74, f. 1392	Rudimentary Peni. <i>Farce</i> See also: Rudimentary Peni. <i>Farce</i> , Box 68, folder 1351	1984
b. 74, f. 1393	Sleeping Dogs. <i>Beware</i> See also: Sleeping Dogs. <i>Beware</i> , Box 68, folder 1352	1982
b. 74, f. 1394	The Snipers. <i>Three Piece Suite</i>	1981
b. 74, f. 1395	Zounds. <i>Can't Cheat Karma / War / Subvert</i> See also: Zounds. <i>Can't Cheat Karma / War / Subvert</i> , Box 68, folder 1353	1980

Long-playing records

b. 75 (Record album storage), f. 1396	Crass. <i>Best Before</i> See also: Crass. <i>Best Before</i> , Box 73 (Broadside)	1984
b. 75 (Record album storage), f. 1397	Crass. <i>The Feeding of the 5000</i> See also: Crass. <i>The Feeding of the 5000</i> , Box 73 (Broadside)	1979

Audiovisual Material > Long-playing records (continued)

b. 75 (Record album storage), f. 1398	Crass. <i>The Feeding of the 5000 (The Second Sitting)</i> See also: Crass. <i>The Feeding of the 5000 (The Second Sitting)</i> , Box 73 (Broadside)	1982
b. 75 (Record album storage), f. 1399	Crass. <i>Yes Sir, I Will</i> See also: Crass. <i>Yes Sir, I Will</i> , Box 73 (Broadside)	1983
b. 75 (Record album storage), f. 1400	Penny Rimbaud. <i>Acts of Love</i>	1984
b. 75 (Record album storage), f. 1401	Various. <i>Bullshit Detector</i> See also: Various. <i>Bullshit Detector</i> , Box 73 (Broadside)	1980
b. 75 (Record album storage), f. 1402	Various. <i>Bullshit Detector Three</i> See also: Various. <i>Bullshit Detector Three</i> , Box 73 (Broadside)	1984
Videocassettes		
b. 76, f. 1403	Duffield, Mick. <i>Christ - The Movie</i>	1990
b. 76, f. 1404	Vaucher, Gee. <i>Semi Detached</i>	2001

Series III: Collection of Jon Savage and *The Secret Public Material*, 1976–2010

6.1 linear feet (5 boxes)

Jon Savage (1953–) is a British author and music journalist who documented the history of British punk in his book *England's Dreaming: Sex Pistols and Punk Rock* (1991). He self-published his first fanzine *Londons Outrage!* in 1976 and later collaborated with artist Linder Sterling (1954–) on *The Secret Public*. He has published several books on rock music and popular culture, and contributed to publications including *Sounds*, *Melody Maker*, *The Face*, and *The Observer*.

This series contains artwork, photographs, printed material, and sound recordings by or relating to Jon Savage and his collaboration with Linder Sterling on *The Secret Public*, an art fanzine published in Manchester, England in 1978. Materials document the Manchester punk scene, which emerged following the Sex Pistols concert at the city's Lesser Free Trade Hall in June 1976. Savage and Sterling's artistic output includes photomontages and collages, as well as graphic design work promoting Manchester-based punk bands such as Buzzcocks and the Worst, and post-punk groups like Joy Division, Durutti Column, and Ludus. Also present is Savage's earlier punk fanzine *Londons Outrage!* Other creators present in this series include artists Jamie Reid, Ian Pollack, and George Snow, along with Factory Records owner Tony Wilson.

Organized into four subseries: Artwork, Photographs, Printed Material, and Sound Recordings.

Artwork

This subseries consists of photomontages, collages, fliers, posters, and handbills by artists involved in the Manchester music scene of the late 1970s and early 1980s. There are original pasted and photocopied collages by Jon Savage; Linder Sterling and Savage's photomontages for *The Secret Public*; fliers and handbills designed by Savage, Sterling, and Jamie Reid for the Sex Pistols, Generation X, Ludus, Buzzcocks, Magazine, Durutti Column, Joy Division, and the Worst; and a flier by Tony Wilson advertising The Factory club. Also present are prints from *Mixed Media Montages*, a collaborative portfolio published by George Snow, which features work by Savage, Sterling, and Ian Pollock.

Arranged alphabetically by artist.

Bell, Edward

b. 77, f. 1405	"Games Societies Play" (portfolio print)	1978
b. 77, f. 1406	"Philosophic Screen" (portfolio print)	1978
b. 77, f. 1407	"Political Hospitals" (portfolio print)	1978
b. 77, f. 1408	"Sex Discrimination, Equal Pay" (portfolio print)	1978
b. 77, f. 1409	Boon, Richard. Beach Club flier	1980

Pollock, Ian

b. 77, f. 1410	"Man With Unclean Spirit" (portfolio print)	1978
b. 77, f. 1411	"Though I Walk Through the Valley of the Shadow of Death" (portfolio print)	1978
b. 77, f. 1412	"Untitled" (portfolio print)	1978
b. 77, f. 1413	"Untitled" (portfolio print)	1978
b. 77, f. 1414	Reid, Jamie. Sex Pistols handbill	1976

Artwork (continued)

Savage, Jon

b. 78, f. 1488	"After Man Ray"	1978
b. 77, f. 1415	"Ain't No Cure for the Supermarket Blues" (original photocopy)	1979
b. 77, f. 1416	"Arndale Centre, Manchester" (original photocopy)	1977
b. 77, f. 1417	"Arndale Centre, Manchester," accidental editions	1977
b. 77, f. 1418	"Barbican 1" (original photocopy)	1978
b. 77, f. 1419	"Barbican 2" (original photocopy)	1978
b. 77, f. 1420	"Barbican 3" (original photocopy)	1978
b. 77, f. 1421	Beach Club fliers	circa 1980
b. 77, f. 1422	"BM-105" (original photocopy)	1978
b. 77, f. 1423	"City Paranoia" (original photocopy)	1978
b. 77, f. 1424	"City Paranoia (Variation)" (original photocopy)	1978
b. 77, f. 1425	"Convent Garden 1" (original photocopy)	1978
b. 77, f. 1426	"Convent Garden 2" (original photocopy)	1978
b. 77, f. 1427	"Convent Garden Nightmare" (original photocopy)	1978
b. 77, f. 1428	"Convent Garden Nightmare (Variation)" (original photocopy)	1978
b. 77, f. 1429	Durutti Column flier	circa 1977-1980
b. 77, f. 1430	Generation X handbill	1977
b. 78, f. 1489	"Girl Trouble 7c"	1977
b. 77, f. 1431	"Here Comes the Future" (original photocopy)	1978
b. 77, f. 1432	"High Rise Frankenstein" (original photocopy)	1980
b. 78, f. 1490	"I'm a New World Fan" (portfolio print)	1978
b. 77, f. 1433	"Light Grid" (original photocopy)	1980
b. 77, f. 1434	"Look What's Behind the Mask," The Worst handbill	1977
b. 77, f. 1435-1436	"Marquee Moon" (portfolio print)	1978
b. 79, f. 1496	"The Masculine Principle Has Gone Far Enough!"	1978
b. 78, f. 1491	"No More Property, Girl"	1979
b. 77, f. 1437	"Pop Frenzy" (original photocopy)	1979
b. 78, f. 1492	"Rough Trade Playlist"	1977
b. 77, f. 1438	"She Died Laughing" (original photocopy)	1977

Artwork > Savage, Jon (continued)

b. 77, f. 1439	"Shimmy," Joy Division flier	1979 June
b. 80 (Oversize), f. 1498-1499	"Shimmy," Joy Division poster	1979
b. 77, f. 1440	"Speaker Pattern" (original photocopy)	1977
b. 78, f. 1493	"Strength & Health" (portfolio print)	1978
b. 77, f. 1441	Throbbing Gristle and Cabaret Voltaire handbill	1979 November
b. 77, f. 1442	Unique cityscapes	undated
b. 77, f. 1443	"Untitled" (original photocopy)	1979
b. 77, f. 1444	"Untitled" (original photocopy)	1980
b. 77, f. 1445	"Untitled" (original photocopy)	1980
b. 79, f. 1497	Untitled collage	1977
b. 77, f. 1446	Various photocopies	1970s-1980
b. 78, f. 1494	"Who Would Dream..."	1978
b. 78, f. 1495	"Who Would Dream..." (portfolio print)	1978
Savage, Jon and Linder Sterling		
b. 77, f. 1447	Information sheet for <i>The Secret Public</i>	1977 December
b. 77, f. 1448	Original paste-up collages	circa late 1970s
b. 77, f. 1449-1450	<i>The Secret Public</i> catalog proofs	undated
Snow, George		
b. 77, f. 1451	"Are We Not Men?" (portfolio print)	1978
b. 77, f. 1452	"It Takes Two to Tango" (portfolio print)	1978
b. 77, f. 1453	"Mick Jagger" (portfolio print)	1978
b. 77, f. 1454	<i>Mixed Media Montages</i> portfolio	1978
b. 77, f. 1455	"Underground Hermaphrodites" (portfolio print)	1978
Sterling, Linder		
b. 77, f. 1456	Buzzcocks and Magazine handbill	1978
b. 77, f. 1457	"Cosmetic Metal Music," Buzzcocks handbill	1977
b. 77, f. 1458	"Cosmetic Metal Music (Variation)"	1977
b. 77, f. 1459	Ludus handbills	circa 1978-1980
b. 77, f. 1460	Magazine handbill	1978

Artwork > Sterling, Linder (continued)

b. 77, f. 1461	Pregnancy announcement card	circa 1989
b. 77, f. 1462	"T.V. Sex" (portfolio print)	1978
b. 77, f. 1463	"T.V. Sex" (photocopy)	undated
b. 77, f. 1464	"T.V. Sex (Variation)" (original photocopy)	1977
b. 77, f. 1465	"Untitled" (original photocopy)	1977
b. 77, f. 1466	"Untitled" (original photocopy)	1979
b. 77, f. 1467	"Untitled" (photocopy)	circa 1989
b. 77, f. 1468	"Untitled" (portfolio print)	1978
b. 77, f. 1469	"Untitled" (portfolio print)	1978
b. 77, f. 1470	"Untitled" (portfolio print)	1978
b. 77, f. 1471	Various photocopies	circa 1977-1980
b. 77, f. 1472	Wilson, Tony. The Factory flier	1978

Photographs

This subseries contains photographic prints created by Jon Savage and Linder Sterling. Savage's images capture London cityscapes, while Sterling's photographs document a drag show at Dickens Club in Manchester during the late 1970s.

Arranged alphabetically by photographer.

b. 77, f. 1473-1475	Savage, Jon. "Uninhabited London," modern prints	2009
b. 77, f. 1476-1477	Sterling, Linder. Dickens Club, Manchester, modern prints	2010

Printed Material

The subseries consists of fanzines, magazines, and clippings. There are three original copies of *The Secret Public* published in 1978; multiple copies of Jon Savage's punk fanzine *Londons Outrage!*, published in two issues from 1976 and 1977; and proofs of the second issue's 2010 reprint. Also present is album artwork by Linder Sterling for her musical group Ludus.

Arranged alphabetically by folder title.

b. 77, f. 1478	<i>City Life</i> , Number 11 and Number 17	1979
b. 77, f. 1479	Clippings	circa 1977
b. 77, f. 1480	Ludus. <i>Breaking the Rules / Little Girls</i> , album artwork	1983
b. 77, f. 1481	Ludus. <i>Pickpocket</i> , album artwork	1981
Savage, Jon		
b. 77, f. 1482	<i>Londons Outrage!</i> , Number 1, first state, photocopy	1976
b. 77, f. 1483	<i>Londons Outrage!</i> , Number 1, second state, offset	1976
b. 77, f. 1484	<i>Londons Outrage!</i> , Number 1, second state (photocopy)	circa 1976

Printed Material > Savage, Jon (continued)

b. 77, f. 1485	<i>Londons Outrage!</i> , Number 2	1977 February
b. 77, f. 1486	<i>Londons Outrage!</i> , Number 2, artist's edition bound proof	circa 2010
b. 80 (Oversize), f. 1500	Savage, Jon and Linder Sterling. <i>The Secret Public</i>	1978
b. 77, f. 1487	Sterling, Linder. <i>SheShe</i>	1981
<p>Sound Recordings This subseries contains one audiocassette by Ludus. Restricted fragile material. Reference copies may be requested. Consult Access Services for further information.</p>		
b. 81, f. 1501	Ludus. <i>Pickpocket</i>	1981

Series IV: Punk Zine Production Material, 1976–1986*0.63 linear feet (2 boxes)*

This series consists of mechanicals for the punk fanzines *London's Burning* and *Trousers in Action*. *London's Burning* was an early British fanzine centered on the Clash and created by John Ingham in 1976. *Trousers in Action*, edited by Bruce Griffith in Sydney, Australia from 1983 to 1986, documented the local punk scene as well as punk music worldwide. Included are the original paste-up versions of the single issue of *London's Burning* and all thirteen issues of *Trousers in Action* along with associated correspondence and other materials.

Arranged alphabetically by title.

b. 82, f. 1502-1504	<i>London's Burning</i> , Number 1, paste-ups	1976
<i>Trousers in Action</i>		
b. 82, f. 1505	Number 1, paste-ups	1983 February
b. 82, f. 1506-1507	Number 2, paste-ups	1983 March
b. 82, f. 1508-1509	Number 3, paste-ups	1983 April
b. 82, f. 1510-1511	Number 4, paste-ups	1983 June–1983 July
b. 82, f. 1512-1513	Number 5, paste-ups	1983 August– 1984 January
b. 82, f. 1514-1515	Number 6, paste-ups	1984 February– 1984 March
b. 82, f. 1516-1517	Number 7, paste-ups	1984 April–1984 May
b. 82, f. 1518-1519	Number 8, paste-ups	1984 June–1984 July
b. 82, f. 1520-1521	Number 9, paste-ups	1984 August– 1984 November
b. 82, f. 1522-1523	Number 10, paste-ups	1984 December– 1985 January
b. 82, f. 1524-1525	Number 11, paste-ups	1985 February– 1985 April
b. 82, f. 1526-1527	Number 12, paste-ups	1985 May–1985 June
b. 83, f. 1528-1529	Number 13, paste-ups	1986 August
b. 83, f. 1530	Correspondence and handbill	1982
b. 83, f. 1531	Reprint book original cover bromide	undated

Series V: Computer Media, circa 2010–2011

0.21 linear feet (1 box)

This series contains compact discs and DVDs removed from Series I. Collection of Sex Pistols and Malcolm McLaren and II. Collection of Crass Fanzines, Stencils, and Other Material. Included are digital photographs by Malcolm McLaren, music by Penny Rimbaud, and a collection of films by Gee Vaucher.

b. 84

Computer media

Restricted fragile material. Reference copies of electronic files may be requested. Consult Access Services for further information.

Selected Search Terms

The following terms have been used to index the description of this collection in the Library's online catalog. They are grouped by name of person or organization, by subject or location, and by occupation and listed alphabetically therein.

Subjects

Anarchism
Anarchists -- Great Britain -- 20th Century
Artists, British -- 20th Century -- Archives
Authors, British -- 20th Century -- Archives
Fan magazines
Fashion designers, British -- 20th Century -- Archives
Musicians, British -- 20th Century -- Archives
Punk culture
Punk culture and art
Punk culture -- Australia
Punk culture -- England -- Manchester
Punk culture -- Great Britain
Punk rock music
Punk rock music -- England -- Manchester
Punk rock music -- Great Britain
Punk rock musicians
Punk rock musicians -- Great Britain
Punk rock music -- Pictorial works
Sound recordings -- Album covers
Zines
Zines -- Australia
Zines -- Great Britain

Genres / Formats

Audiovisual materials
Born digital
Drumheads
Fanzines
Neckties
Photographs
Photomontages (visual works)
Posters
Printed ephemera
Record covers
Stencils (image-making tools)
T-shirts

Occupations

Artists -- Great Britain -- 20th Century
Authors -- Great Britain -- 20th Century
Fashion designers -- Great Britain -- 20th Century
Musicians -- Great Britain -- 20th Century

Names

Ant, Adam
Bayley, Roberta
Burnett, Graham
Captain Sensible
Ebert, Roger
Griffiths, Bruce
Griffiths, Bruce (Trousers in Action)
Ingham, John (Music critic)
Ingham, John (Music critic) (London's Burning)
Kugelberg, Johan
Lydon, John, 1956-
McLaren, Malcolm, 1946-2010
Perry, Mark, (Vocalist)
Pollock, Ian
Reid, Jamie, 1947-
Rimbaud, Penny, 1943-
Rotten, Johnny, 1956-
Savage, Jon
Savage, Jon (The Secret Public)
Snow, George
Sterling, Linder, 1954-
Sterling, Linder, 1954- (The Secret Public)
Vaucher, Gee
Vicious, Sid
Westwood, Vivienne, 1941-2022
Wilson, Tony, 1950-2007

Corporate Bodies

Bow Wow Wow (Musical group)
Buzzcocks (Musical group)
Clash (Musical group)
Conflict (Musical group)
Crass (Musical group)
Durutti Column (Musical group)
Flux of Pink Indians (Musical group)
Generation X (Musical group)
Joy Division (Musical group)
Ludus (Musical group : Manchester, England)
Magazine (Musical group)
New York Dolls (Musical group)
Poison Girls (Musical group)
Public Image Ltd. (Musical group)
Rondos (Musical group)
Seditionaries (Boutique : London, England)
Sex (Boutique : London, England)

Sex Pistols (Musical group)
Worst (Musical group : Manchester, England)