

Harvester/Primary Social Sources

# **The Underground and Alternative Press in Britain**

**A Bibliographical Guide  
with historical notes**

By John Spiers

Published with a title and chronological  
index as a companion to the Underground/  
Alternative Press collection prepared  
for microform publication by  
Ann Sexsmith and Alastair Everitt



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## General Editor's Preface

What Harvester/Primary Social Sources is now offering to scholars should not be seen as just another collection of research material reproduced on microfiche. It is very much more than that. To say that it constitutes a major innovation in the process of social communication is by no means to indulge in facile eulogy.

The role of the librarian has always been to collect, preserve and transmit to present and future generations the printed records of man's activity. So great, however, has the mass of literature grown that he has been obliged to become increasingly selective. Today, with the vast production of 'near-print' publications—many of them ephemeral in nature—he faces an acute dilemma. With which categories of material must he strive to keep pace, and which can he safely ignore?

In seeking criteria for selection the librarian is guided on the one hand by the present dictates of his clients and what he envisages to be their likely future requirements. On the other he is conditioned by the constraints of his bibliographical techniques. Hitherto, he has not been called upon to provide and document the plethora of pamphlets, leaflets and the like which emanate from all manner of social groups—from the major political parties to the most transitory protest movements.

Consequently, the librarian now finds himself totally unprepared to meet a sudden and insistent demand from proliferating centres of social study and research for precisely this kind of basic, first-hand, 'grass roots' literature. In short, in this vital area of communication he is failing to meet his professional obligations.

My own research into library holdings of printed ephemera in the social sciences—carried out at the behest of the Social Science Research Council—revealed not just a low level of provision, but an almost total deficiency, which led me to recommend urgent action at the national level. The consensus of my professional colleagues saw some kind of nationally-financed and co-ordinated collecting and bibliographical-control initiatives as the surest remedy.

To its credit, the Organising Committee of the British Library—the body charged with the initial restructuring of the country's national library services—immediately commissioned an internal study of the problem. When the major reorganisation of such institutions as the British Museum Library, the National Central Library and the National Lending Library has been completed, there is every hope that the new organism may spawn a National Documents Library. But that is inevitably some way off.

By the time the newly constituted British Library finds itself able to turn its attention to the special documentary requirements of the social sciences, it will

find the scene transformed. The most intractable problems of identifying, gathering in, cataloguing and indexing the fugitive outpourings of voluntary organisations, the underground press, pressure groups and the rest have been solved—by Harvester/PSS.

Moreover, since Harvester have faced those problems *now*, they have guaranteed the preservation of inestimable quantities of vital source material which even months of delay would have allowed to disappear irrevocably. The legal deposit provisions of the Copyright Acts on which the national libraries have always relied to acquire these primary documents have failed lamentably to attract more than a fraction of what has been produced.

Such fragmentary collections of printed ephemera as can be located on occasion—though one usually hears of them after they have been discarded—have mostly been assembled by enthusiastic amateurs. Amateurs, that is, in the field of librarianship, bibliography and documentation. What has been lacking is a systematic campaign of acquisition and control.

Stimulus for such action must come from a clear recognition of the value of what is being sought in providing a basis for the study and better understanding of the forces at work in society, and secondly from a commitment not only to preserve the materials in question but also to ensure that they are fully recorded and instantly accessible to those who wish to use them.

The ethos of Harvester/PSS derives from and embodies these prerequisites, and its achievement in creating the first 'package' on BRITAIN AND EUROPE SINCE 1945<sup>2</sup> illustrates the effectiveness of its basic procedures and gives one great confidence for their application to the forward programme. As the Primary Social Sources programme expands, the debt that scholarship and librarianship owe to The Harvester Press will become increasingly manifest. Equally, all those who are concerned with the development of the Harvester/PSS service will rely on and remain responsive to the needs and wishes of those who use it.

John E. Pemberton.

<sup>1</sup> John E. Pemberton, *The National Provision of Printed Ephemera in the Social Sciences*, a Report Prepared for the Social Science and Government Committee of the Social Science Research Council (University of Warwick Library, 1971).

<sup>2</sup> Now available, 296 silver-halide positive microfiche, with index. The first up-date (with material issued during 1973, together with supplementary index) also now available, silver-halide positive microfiche.

## General Preface

The name of this innovation in publishing, bibliographic control and reference services is Harvester/Primary Social Sources. Harvester/PSS for short.

This service has been devised and developed by The Harvester Press of Hassocks, Nr. Brighton, working closely with an advisory board of distinguished Librarians.

Harvester/PSS is entirely new. It is unique. It makes available for the first time ever complete bibliographic descriptions of the enormous output of hundreds of contemporary British pressure groups; and simultaneously it supplies the material in microfiche and microfilm 'packages'. This material is notoriously difficult and expensive to collect. Yet its importance to many kinds of social scientist is firmly established.

Harvester/PSS seeks to close a major gap in library coverage of the primary materials of current political and social debates. And it makes possible the retrospective acquisition of primary sources by rescuing from destruction crucial social documents that will not survive without a systematic and effective programme of this kind.

Harvester/PSS acquires the complete current output of all participating single-interest pressure groups, political and social movements and relevant material from multi-interest groups. Then it acquires the most complete retrospective collection it can compile from a large number of library locations. Then it catalogues and indexes the material. Then it makes archivally permanent silver-halide microfiche and microfilm copies available to you. It does all this with the closest cooperation and assistance of the issuing bodies. And it provides the services at reasonable cost. This revolutionary new service meets an urgent need, anxiously and persistently expressed by scholars and librarians alike.

The Harvester/PSS project has a precise 'cutting edge'. This is achieved by the division of the entire Harvester/PSS programme into systematically organised thematic series, or 'packages'. There is a separate index for each.

Each 'package' covers an intellectually coherent area of debate or a defined subject. Inevitably there is cross-fertilisation and cross-reference between the primary sources gathered into each 'package' and as the project grows a consolidated indexing service will be developed to cover all 'packages' in the programme.

We believe that the inception and development of Harvester/PSS will have significant educational consequences. It supplies the resources to deepen and broaden existing preoccupations, and it will stimulate quite new work. The thematic 'packages' will support undergraduate teaching programmes, sustain and enthuse advanced study, invite the provision of new courses, and reinforce educational development and innovation on matters of immediate contemporary and historical relevance.

## WHAT HARVESTER/PSS DOES AND HOW IT DOES IT

### Current materials

Harvester/PSS has arranged to collect *as it is issued* every item generated by each group. Carefully prepared procedures ensure that we receive prompt delivery of every item. We make regular checks and visits to scrutinise group output and keep constant track of changes in the organisation of participating groups. New groups are added to the service as they spring up and as we negotiate their participation. The most thorough and conscientious efforts are made to ensure the integrity and comprehensiveness of coverage of all material published *and* of material circulated within the groups and not always generally published.

### Retrospective materials

We have attempted to create a complete retrospective run of everything known to have been issued by each participating group. Extensive checks have been made with the original files of all groups. Many missing items not kept in the master files of the groups have been traced and gathered in from a large number of scattered locations and we have attempted to make our filmed file as complete as we can. Unfortunately, in some cases no copy apparently survives of particular documents. Therefore, we index here and supply on film everything we can at present locate. We are continuing our efforts to trace missing materials and we will supply these when they can be discovered, together with any necessary supplementary index. All known gaps, which are few in number, are notified fully.

On publication of each 'package' we supply an index and a film copy of every document included in the entire retrospective run to date. Subsequently we supply indexes and all new materials on a regular up-dating basis.

## HARVESTER/PSS: THE TWO BASIC SERVICES

### 1. Indexing Service

The Indexing Service is based upon the fundamental necessity of effective bibliographic control. With this Index (which is also filmed as the first fiche in the 'package') any individual item can be retrieved in less than a minute. Full bibliographical details of non-book printed sources are immediately available, economically and reliably. The Index Service informs scholars and librarians of what has been published, it informs scholars of additions to library holdings, it enables users to locate the items they need on a self-help basis.

### 2. Microform Service

This service supplies a complete archivally-permanent microfiche and microfilm library of every document described by the Index Service from the current output of participating groups, and a virtually complete filmed record of all retrospective materials. This includes both published material—and a significant proportion of material such as original minute books never published and not circulated for sale.

## WHAT HARVESTER/PSS INDEXES AND MICROFILMS

The Index and Microform Services cover all newspapers, journals, pamphlets, leaflets, open letters, conference reports, duplicated memoranda, annual reports, press releases, manifestoes, verbatim transcripts of speeches and public broadcasts, special statements and—in a number of cases—private minute books which

constitute the entire available output of each participating single-interest pressure group, political and social movement.

*Please note:* In the case of single-interest groups Harvester/PSS reproduces *all* publications, and, where possible, previously unpublished material. In the case of multi-interest groups and movements we reproduce all material relevant to each subject 'package'. For example, Conservative Party publications on European integration are immediately made available in *Britain and Europe Since 1945*. Subsequent 'packages' will include other Conservative Party material on other subjects and this is also the case for a number of other multi-interest groups. It is hoped that eventually all publications of many of these multi-interest groups will be made available in Harvester/PSS.

## FORMAT OF THE MICROFICHE AND MICROFILM

The Harvester Press has set itself the highest standards in the field of archivally-permanent library microfilming. Our microform publications have been prepared and produced in accordance with recommended and established guide-lines for the production of microforms of superior quality. These conform to the recommendations of the standard guides to good microfilming and micropublishing practice.

*The Underground and Alternative Press in Britain* is reproduced in a 'package' comprising archivally-permanent silver-halide positive microfiche and 35mm. silver-halide positive roll-film. (These are not alternative formats; the material offered in this 'package' is partly on microfiche and partly on roll-film.)

Harvester/PSS microfiche are 4 ins x 6 ins (105mm x 148mm) silver positive transparencies with a maximum of 98 frames. In almost all cases reduction ratios do not exceed 24:1. Where some very large documents have been filmed at 26:1 this is clearly notified by an appropriate target and resolution chart. This reduction ratio has been adopted in a very few cases to permit the inclusion of material important to the collection. Each 'package' is colour-coded on the fiche header. Thus all fiche in *The Underground and Alternative Press in Britain* have a blue header.

Before filming begins Harvester/PSS editors locate the best available copy and the most suitable format is selected. The contrast, tonal range and other details of the original are always carefully examined. The entire file is then meticulously collated page-by-page to ensure the identification of any missing or damaged pages. The most determined and comprehensive attempt is then made to obtain alternative originals or suitable microfilm as replacement for any missing or damaged pages. Where it is impossible to secure replacements—often, Harvester/PSS is filming unique material—damaged pages are identified by an appropriate target, indicating that the affected page has been filmed from the 'Best copy available'. Where pages have small marks which do not affect text or legibility these are not normally notified. Pages misbound in the wrong order in the original are put into the correct order before filming.

Attention should be drawn to the nature of some of the original material reproduced. Some of the alternative and underground publications are examples of very fine printing. Yet many were produced with an eye to economy, printed on poor paper or duplicated. Whether originally produced as *objets d'art* in their own right, or circulated as cheaply as possible, complex and highly coloured graphics are almost a constant factor. These eye-catching optical effects are often printed on glaring coloured-paper, with several colour overlays and with text overprinted again. Text colours are drawn from the full spectrum, and individual text pages are often printed in several tints. These original characteristics present difficulties of image and contrast which stringent tests and camera alterations

cannot entirely overcome. With duplicated material there is also some 'off set' and 'ink squash' in the originals.

Every effort has been made to minimise these difficulties and we have tried to live with the problems in the interests of as comprehensive a collection as possible. We offer the collection, conscious of these difficulties. We have sought to exercise responsible care and to meet the standards established by the National Microfilm Association (NMA) and the American National Standards Institute (ANSI), allowing these exceptions to admit the inclusion of otherwise unobtainable scholarly sources.

#### EDITORIAL ADVISORY BOARD

Harvester/PSS has been developed with close consultation between librarians, scholars and the publishers collaborating on the identification, selection and production of focused 'packages' on themes and issues.

The General Editor is Mr. JOHN E. PEMBERTON, Librarian, The University College of Buckingham, who has acquired a special expertise in the field of non-book printed sources. Mr. Pemberton is assisted by an Editorial Advisory Board of distinguished Librarians and Archivists, comprising:

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now Professor in the University of Minnesota Library School

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Senior Project Officer, Modern Record Centre, Warwick University Library.

A separate Harvester/PSS in-house staff is responsible for document acquisition and indexing.

#### SEQUENCE/AVAILABILITY OF 'PACKAGES'

THE UNDERGROUND AND ALTERNATIVE PRESS IN BRITAIN is the second 'package' to be published. This will be followed by THE LEFT IN BRITAIN—Parts One, Two and Three.

## Acknowledgements

This project has been a collective effort, and the chief credit is due to those many members of underground and alternative collectives who worked with us to get this collection together. Without them it would have been impossible to gather such a large and such a complete set of what are already very rare publications.

Since the inception of the project we have had the considerable benefit of the guidance of John Noyce,<sup>1</sup> who has acted as Consultative Editor. His encyclopaedic knowledge of the development of the British underground, his ability to locate that elusive item, and his wide contacts have assisted at every stage. To James Hennessy goes the credit for locating and arranging contracts with copyright holders,<sup>2</sup> and for making the initial preparation of the material for filming. The final indexing and bibliography, and the actual filming, was supervised and prepared by Ann Sexsmith and Alastair Everitt. John Noyce and Ann Sexsmith also helped me with the group descriptions, which seek to give a faithful guide to the individual concerns of each newspaper and group covered.

JS

<sup>1</sup>John Noyce has published a useful introductory bibliography on *The Alternative Press in Britain*, (1973) by M. Hoey (obtainable from Smoothie Publications, 67 Vere Road, Brighton, Sussex).

<sup>2</sup>In two or three cases it has proved impossible, despite extensive searches, to locate all copyright holders; no copyright infringement is intended and these royalties are being held by us until we can locate these few copyright holders.

## The Underground and Alternative Press in Britain

In 1965 the Underground Press did not exist. Since then it has invented itself.<sup>1</sup> This press is the voice of 'The Great Rejection', the repudiation of the 'American version of the future'. It is by no means the only such voice, but it has exploded into a hostile world and has grown to very large proportions. It is a serious and a large scale development and is part of a series of social movements that have developed simultaneously since the mid-60s. At a time of fundamental social change and of cultural frenzy among the young it has been created to reflect and to shape a new life-style and possibly a revolutionary politics for those born since 1950: the 'alternative culture' against the 'death culture' of advanced capitalism. In Britain since about 1965, the opposition to 'the system' has been broadly distinguished as 'underground' or 'left'. The underground press offers a definition of politics and of the nature of reality as subjective experience, while the left defines politics as problems of objective economic and social relations. In the same period, in broadly identical struggles and often through the same press, both have consciously tried to create their own culture and to project their own alternative values in order to survive, while at the same time exercising wide influence on existing structures, systems and styles. By their formation both underground papers and left groups serve to change their *own* situation, and both kinds of activity and organisation flourish in Britain. This collection focuses on the former, on the underground press, on its literature and life-style, its alternative version of human potentialities and new ways for life, on its retreat from relentless "growth" and its concentration on the individual and on cultural development.

Every activity of the underground is seen by it as being transitional: within the prevailing society many actively seek to create and to live by an alternative culture. They seek to live in vital groups and communities, to come to know one another "in the fullest human sense". Drawn together out of isolation, they believe they have taken the first steps in an apocalyptic shift in human society. It is the creation of this counter-culture—and the determined attempt to live in a new life-style which harmonises with their analysis of what politics is—which divides the underground from western capitalism, and separates the counter-culture from traditional left responses to that system.

"It should be reaffirmed," Richard Neville has written, "that the creation of a counter-culture, in itself a haphazard, chancy and unpredictable affair, has profound political implications. For while the Establishment, with its flair for survival, can ultimately absorb *policies*, no matter how radical or anarchistic

<sup>1</sup>Treating *Private Eye*, founded in 1961, as exceptional.

(abolition of censorship, withdrawal from Vietnam, Legalised Pot, etc.) how long can it withstand the impact of an alien culture?—a culture that is destined to create a new kind of man?"<sup>2</sup>

The contemporary explosion of mass circulation underground papers—against an electric background of the Vietnamese War, Black Power, Women's Liberation, psychedelic drugs, light shows, and violent revolutionary events—is a profoundly significant and surely a permanent swing of a cultural pendulum that will not swing back. "Imagination has seized power",<sup>3</sup> subverting society through a new, warm, totally-involved culture "which is alive, exciting, fun, ephemeral, disposable, unified, unpredictable, uncontrollable, lateral, organic and popular",<sup>4</sup> as against the old culture, which is "infinitely divisible, elitist, remote, and detached".<sup>5</sup>

Underground newspapers are the weapons and the mirrors of the underground world: they seek to reflect themselves, and not the world outside them and the values they have discarded. They hold together a new reality being explored, and keep the dominant world at a distance while they develop their own theory and power. And, as Laurence Leamer has noted, "As yet the 'counter culture' has produced only one broad, unifying institution. It is not a political party or an organisation at all, but a medium: the underground press".<sup>6</sup>

This microfilm collection is quite out of the ordinary. It brings together 83 underground and alternative papers published in Britain.<sup>7</sup> Most of the individually important papers are here: there is a complete run of *IT (International Times)*, the first truly underground British paper, of *Private Eye*, which exercised a vast influence on the incipient underground (both of these up to the end of 1972, with up-date to follow) and of *Gandalf's Garden*. The collection brings together the 'hot-media' of the counter-culture from every corner of the country. It reproduces many papers from the great cities, many community papers, and gives national, regional, and local coverage. There are papers primarily concerned with music and the avant garde arts, 'head' papers centred on local urban struggles (which, despite their partial 'arts' content normally define politics much more in terms of the

<sup>2</sup> Richard Neville, *Play Power* (London, Paladin edition, 1973), p.56. Theodore Roszak makes a slightly different claim about the relationships between the Underground and the New (or new New) Left but it is a claim which begs the questions, although it is much paraphrased and quoted: "The counter culture is the embryonic cultural base of New Left politics, the effort to discover new types of community, new family patterns, new sexual mores, new kinds of livelihood, new aesthetic forms, new personal identities on the far side of power politics, the bourgeois home, and the Protestant work ethic." T. Roszak, 'Youth and the Great Refusal', *The Nation*, 25 March 1968, quoted in Roger Lewis, *Outlaws of America: the underground press and its context* (Harmondsworth, Pelican edition, 1972), p.28. Neville's statement that "the Big Bertha of both sides is culture . . ." (*Play Power*, p.13) is characteristic of the underground viewpoint.

<sup>3</sup> Jeff Nuttall, *Bomb Culture* (London, Paladin edition, 1968), p.8. Nuttall is excellent on the early years of the Underground, emphasising the role of art and artists. The full text from which this quotation is taken reads: "An anonymous poster on the doors of the Sorbonne said, 'The revolution which is beginning will call into question not only capitalist society but industrial society. The consumer society must perish of a violent death. The society of alienation must disappear from history. We are inventing a new and original world. Imagination has seized power.'" *Bomb Culture*, p.8. Neville has a variant: "We are inventing a new and original world. Imagination is seizing power . . . I take desires for reality because I believe in the reality of my desires." Paris poster, quoted, *Play Power*, p.37.

<sup>4</sup> *Play Power*, p.52.

<sup>5</sup> *Play Power*, p.52.

<sup>6</sup> Laurence Leamer, *The Paper Revolutionaries, The Rise of the Underground Press* (New York, Simon and Schuster, 1972), p.13.

<sup>7</sup> As Lewis puts it: "a newspaper is a tool—used by the establishment to manage society and by radicals to make a revolution." *Outlaws of America*, p.67.

Marxian left). Traced, carefully collated, and filmed here are the alternative journals of special interest and 'professional' groups (like *Red Rat*, the journal of abnormal psychology), journals of mysticism and spiritual contemplation, the radical Christian paper *Catonsville Roadrunner*, the commune press, investigative journals (such as *Inside Story*, and, on local level, the *Glasgow News* and others). British underground comics are here, and so is the journal of the gypsy movement. Information guides for the underground, the 'free movement', and papers from the revolutionary underground are included. There is also material from an alternative news agency syndicating material unreported elsewhere, publications from the independent 'pirate radio' movement, and from the British movement of the White Panthers, started by John Sinclair in the U.S.A. in the late 'sixties'.<sup>8</sup>

Those who already accept the significance (whatever their view of it) of the underground will find this an amazing collection. They will find almost everything here. Those looking into (and on) the underground will discover the meanings behind such slogans as "Turn on, Tune in, drop out", "Do IT!", "Do your own thing", and the digger slogan "This is the first day in the rest of your life". This is the raw material of these revolutions, and the source of answers to such questions as: Why is the underground press important? What is there to understand? What is the 'counter-culture'? What role and place has it? How, and what, does it challenge? What does it offer instead? What is its definition of the nature of reality, and does it work? Is it a "false direction" from a "left mainstream" or a necessary stage in a new left consciousness? Why has it won such deep and extensive international allegiance? Whom does it serve, and whom subvert? Has it a fundamental significance, an enduring reality, or is it a transitory phenomenon? In the onrush of events in this fast-changing era, what does this alternative culture and its underground press have to say to us, for us, and about us?

Introductions should *introduce*, not all-embrace. This introduction seeks to draw attention to the major themes and viewpoints of the underground, and to suggest some possible answers to some questions. Much is already being written about the underground, its press, and the counter-culture. In working at the answers—in practical life, or in libraries—movement people in the underground, people in adjacent movements, and scholars outside it can now at least command a large amount of the underground's own writing.

The 'movement' of which the underground press is a part is divided into many groups and shades of opinion. As Lawrence Leamer states it: "This is an amorphous, variegated clan, whose only common link is allegiance to the heady pastiche of pot, peace, Panthers, rock, antiwar, anti-imperialism, anarchism and Marxism, that is the contemporary 'Movement'. The Movement's modern incarnation is as schizophrenic, contradictory and complicated as the society which it reluctantly inhabits. Some leftist theorists might talk about building a bridge between Marx and Freud, but no one could possibly devise a structure to encompass this Movement. It would have to be a grand geodesic dome fitted together with pieces of Marx, Freud, Zen, Artand, Kesey, Lenin, Leavy, Ginsberg, Che, Gandhi, Marcuse, Laing, Fidel and Lao Tzu, strung with the black banners of anarchy to which the sayings of Chairman Mao have been neatly embroidered and with a 40-watt rock amplifier strapped to the top—a gaudy, mind-blowing

<sup>8</sup> The *Black Dwarf* and International Marxist-Group material the publications of *Solidarity*, of the International Socialists, and of many left groups are not reproduced here but are available separately on microfiche and roll-film in the Harvester/PSS 'package' *The Left in Britain*. The Underground paper *OZ* was not available for microfilming.

Theoretical and news publications of the Gay Movement and of Women's Liberation are being made available separately in Harvester/PSS.

spectacle and an impossible intellectual synthesis."<sup>9</sup> It fluctuates constantly, with new ideas, new technologies, new people. Many of the major economic, social and ecological/environmental problems of today were *first* given attention here—in an apparently wild, anarchical, dispersed press deeply serious in its innovative early assessment of such issues as technological acceleration, pollution, and dangers to 'planet earth'. The underground press has developed concurrently and co-extensively with numerous movements of revolutionary potential and ambition: the sexual revolution, Women's Liberation, Gay Lib., the psychedelic movement and expansion of consciousness, the movement to know oneself, the mushrooming of religious ways of thinking amidst atheism and materialism,<sup>10</sup> Zen, Yoga, the practical commune movement, and the revival of craft skills linked to non-economic thinking as the central focus of deliberately-chosen lives. The papers that express these movements follow various styles and traditions: intellectual and rational, incendiary and carnival (Neville's 'play power' thesis), reformist, transitional, and uncompromisingly revolutionary.

Each movement happened with the element of surprise. This multiplicity of changes has been set in motion with a generalised consciousness of the necessity to struggle for new ways of action, of expression, and of language free from old ideological formations. There is a shared, relentless irreverence: nothing seems to be frivolous, except deliberately. These movements have been propelled by political events and ideas, by mind-bending imagery originating in visual acid experiences beyond the ordinary, and by imaginative leaps. Common to most of these shifts in thought, motive, ambition and action has been a general analysis of the existing underground, (an analysis shared with the political left): the rejection of the prevailing technical, political and cultural conditions of modern capitalist society, typified at its most advanced by the U.S.A., but rapidly being standardized, with new mystifications, in the U.K. and Europe. This general analysis of the nature of powerful technologically developed societies has led each of these different underground movements into parallel and inter-connected avenues—where heads, gays, anarchists, socialists and other revolutionaries ask every imaginable question—and where liberated women ask questions not previously imagined by revolutionary men.

Despite the subjectivity of the underground there is a language of demands which draws support and sympathy in all underground papers: an end to the war in Indochina, the transformation of the military-industrial-educational complex to peaceful uses, an end to the integration of Universities and business, the develop-

<sup>9</sup> Leamer, *The Paper Revolutionaries*, p.13.

<sup>10</sup> Nuttall sums up this view: "Drugs could also conceivably be the means to values beyond the commerce. The negro hipster took his drugs for kicks. The Underground . . . took them as a means to the experience of something in which one could place something like belief and faith. By 1965 it was many people's most serious concern." *Bomb Culture*, p.164. And: ". . . once Lysergic acid was launched as something other than pleasure, as a ready window on the Zen eternal, as a short cut back to the organic life, religion and wonderment, as an open road to Laing's lost self, it left art and Timothy Leary standing and took protest and pop with it." *Bomb Culture*, p.190. The editorial and business organisation of alternative papers is an explicit, concrete example of its notion of alternative structures. Its accounting, distribution and editorial decision-making is deliberately anti-authoritarian and anti-capitalistic. The papers have little capital and no shareholders. They reject copyright and all material is shared. Some papers attract substantial advertising, mostly from record labels, but these are in a minority. Content, policy and style are collectively arrived at; the emphasis is on individual involvement at all stages. Few papers seem specially interested in their own permanence: many readily close down and start up again as something else, or change character radically under different collective participation. Many believe that it is probably impossible to be economically sound and editorially free at the same time, and that alternative papers in the black are almost or actually in the overground.

ment of alternative 'free' institutions, the expansion of consciousness and the exploration of the personal, complete sexual freedom, aid to national liberation movements, freedom for children from authoritarian oppression in the home and at school, no censorship, meaningful work and worthwhile production, support for creative talent, redefinition of "growth" and "wealth", and (in the less inchoate papers) an end to class society and the existing system of commodity production and wage labour.

Each of the inter-connected movements of the underground and the political left retreats from a world of acquisitive competitive corporate structures, a world of multi-national companies, and of U.S. financial and economic penetration. Each emphasises knowing who you are, as against serving the impersonal bigness of business units threatening economic, ecological, and environmental disaster. Each has brought together individuals not only against particular institutions, but who doubt the very validity of institutional structures themselves. Each movement and each underground paper presents itself as working to make a coherent, alternative society in which people can understand themselves, and live in control of their own, unique, lived-just-once lives. Most of this action runs through unusual channels: it is outside old left organisations and analyses, over new boundaries. The emphasis and analysis of the psychedelic underground is the dislocation of old radicalism as much as the untying of the knots of established systems.

All across Britain in the past 10 years underground papers have been erupting, ending, and beginning. The underlying movements have not themselves been short-winded, but many papers have been short-lived, amorphous, fluid, constantly ebbing and flowing, individually impermanent, part of a new press deeply embroiled in a search for self-definition. This unsteretyped—and, for the acquisitions librarian, virtually uncollectable—press has appeared pasted on walls and in the streets of towns and cities, in rural Britain, on working-class housing estates, in middle-class suburbs, in the slums, in universities and colleges, in the schools, and even on military bases. It shifts before your eyes, from psychedelics to confrontation politics, collective vacillation and individual variation, from messianic vision to venomous onslaught, from an activist-oriented commitment back to eastern-inspired meditation and withdrawal, from flower-power to the Angry Brigade,<sup>11</sup> from hippie isolation to a revolutionary consciousness of linked labour movements, to the construction of alternative life-styles and new agencies for radical political change.

The underground is said to have started out in a duffle-coat at Aldermaston. Since the decline of CND and the scattering of Committee of 100 activists into local community and squatters actions there have been enormous changes in the pattern of British protest and left wing politics.<sup>12</sup> Peter Stansill and David Mairowitz have neatly summarized the shift to the magical anarchical, play world of the Provos, firebombers, and underground Niagara, from the old world of orderly marches and industrial action led by the integrated left: "Well-trying protest tactics that had sufficed during the first-half of the decade—peaceful demonstrations, mass marches, apologetic civil disobedience—were turning stale. Indeed, the very causes that had roused a generation were now revealing themselves to be mere clues to a more inclusive revolutionary rationale. The Bomb, whose menace had nevertheless served to rally many thousands of agitators, was obviously here to stay, a ghastly monument to authoritarianism,

<sup>11</sup> Related material is included in *The Left in Britain—Part Two*.

<sup>12</sup> *Sanity*, published by the Campaign for Nuclear Disarmament is reproduced in *The Left in Britain—Part Two*. Other publications and documents of the movement will appear in later 'packages'.

militarism and bad faith. The sub-cultural base broadened as individuals re-formed around the new mood. Left-oriented groups cross-fertilized with the rapidly growing legions of drop-outs, poets, drifters, artists and magicians . . . the spell of 'linear' protest was broken."<sup>13</sup>

Theories of overturning the system from within, of gradually amending it, and programmes of earnest protest, received short shrift in this new storm of youth and student movement activity, mixing creative madness, and relevant frivolity. Some underground activists (who may take a too restricted view of the range of old left political action) make their position clear enough: "Suddenly, the debate is no longer between Right Wing/Left Wing, but between the oppressions of the external world and the desire for internal liberation, between activist commitment to the continuing social struggle and dropping out of a cultural milieu that won't allow it. The picket sign dies as a medium; the Alternative Press . . . comes to life and spreads across two continents like a contagion. A new street fever follows, the air is charged with the potential for freedom through calculated madness, the spinal messages of L.S.D. extend the horizons of utopian vision. Then, dreams are smashed, and it is one violent confrontation and the accompanying language of Warning and Apocalypse."<sup>14</sup>

This collection of underground and alternative press is essential to an authentic history of the recent past and to understanding the situation of the left today. It shows what society has experienced since the early 1960s, in a decade of widespread "disaffection with 'the direction of history'".<sup>15</sup> There are many themes: on the level of international and national 'events' and in local community action, on the level of visionary expression ('white plans', trips, the 'free' movement), on the level of self knowledge and the sciences of body and mind (the Maharishi, macrobiotic foods, Zen, Hare Krishna), on the level of lunatic terrorism and hoax affront (Yippie, 'Czechago', the strategy of ridicule and politics of gesture), and large-scale revolutionary violence in the streets (Paris, May 1968 and after). Many stones created great waves: Enrages, Situationists, Provos, Yippie masquerades, mounting campus and school unrest,<sup>16</sup> the development of understanding by women, incendiary bombings against businesses and 'repressive institutions'. The vogue of the guru, the arts labs., squatting, the London Street Commune, the Living theatre, vast happenings, 'cancer car' campaigns, flower-power, 'Pigassus for President', embassies stoned, Sussex University and the 'Huntington Affair', Warwick University Ltd., the Rudi Dutschke shooting in Berlin at Easter, 1968. "Through the summer and autumn of '67, like lightning crackling behind the sunshine of the psychedelic movement, a series of violent episodes signalled the storm."<sup>17</sup> International protest, educational uprising and disaffection (in Britain, at Essex, LSE, Sussex, in the art schools and among 'schoolkids'), the *IT*, *Oz* and other trials and pop musical development from moon June and doggies in the window to Procul Harum's 'A Whiter Shade of Pale'.

Without question, the war in Indo-China and the momentum of world-wide national liberation movements have been the most important radicalizing factors in the development of this new consciousness which has stirred unprecedented involvement, commitment and protest all round the world.

<sup>13</sup> Peter Stansill and David Mairowitz (eds.), *BAMN (by any means necessary): Outlaw manifestoes and ephemera 1965-1970* (Harmondsworth, Penguin, 1971), p.17.

<sup>14</sup> Stansill and Mairowitz (eds.) *BAMN*, p.13.

<sup>15</sup> Stansill and Mairowitz (eds.) *BAMN*, p.18.

<sup>16</sup> Schools Action publications are being prepared for inclusion in the next up-date of this collection.

<sup>17</sup> Nuttall, *Bomb Culture*, p.7.

The Cuban and Chinese alternatives to Stalin's Russia and to existing social-democratic Britain, American policies in Latin America and Vietnam, and, not to be discounted, the local British political experience of Ulster since the mid-1960s, have all contributed to the development of the underground and student movements. The crucial place of Television is also constantly pointed out as a source of a new generational self-consciousness. In Britain there has been no Black Movement to compare with that in the U.S.A. yet the British underground (in proud celebration of all things African) has grown against the beat of the negro drum. There are many other factors. For example, the experience and explanation of the proliferation of political and religious sects during the 1964-70 Labour government is, as yet, inadequately analysed. Yet all this helped produce an unstructured, non-institutional, unpredictable movement, emancipating itself from pre-existing traditions, and seeking to create a revolutionary culture (as against a new revolutionary theory which accepted the left view of what political theory is and tried to re-jig it). Despite the fact that there were no weathermen, no negro revolutionaries, no S.D.S., no Kent State, no Haight-Ashbury scene in Britain, it is clearly right to say that the underground made deep incursions into the intellectual justifications, self-confidence and ideology of the existing system during the 1960s and early 1970s.

There has always been a thriving left wing or revolutionary press but in Britain *Private Eye* was alone for several years as a satirical alternative to the grey, disciplined, regularly presented, established press both of left and right. Then, in October 1966, came the first genuine underground British paper *International Times*, sponsored by Jim Haynes and Miles, edited by Tom McGrath and John Hopkins, its offices in Southampton Row being one of the centres of the British underground, its influence flourishing. Briefly, *IT*, *OZ*, and *Black Dwarf* ran parallel with the radical left, before racing away into styles and subjects which shattered all previous notions of what a newspaper is and developed varying political imperatives. In Britain there has been no underground daily. Typically, activity has been regional and local, with a "monthly as possible" press, while tuned in generally and irregularly to national developments through *IT* and others. Each underground paper seems to have consciously remained part of a very loosely-linked national and international alternative culture yet most have served specific communities.

The local papers collected here (especially in issues since 1969-70) clearly regard themselves as having replaced the conventional local newspapers as the genuine, unbought voices of their communities. They are alternative to 'official' local politics and welfare failures,<sup>18</sup> part of a large range of underground community services filling gaps in the existing social system and offering different attitudes to social "problems". All over Britain this alternative press functions as a voice and as an organising base for tenants, students, the homeless and myriad other groups in social struggles. A variety of underground, radical and community organisations have sprung up, working side by side, trying to build from the bottom up and to lead through struggle rather than from above.

They act to inform, to stimulate, and as combative instruments. The alternative papers are just one organisation among many—the cheaply produced news-service of a number of linked actions in particular local situations. They nag, they investigate, they co-ordinate. The extent to which they are underground (culturally subjective) and alternative (much more political in a more formal, marxist sense) is a complex one. Yet in practice most have concentrated recently

<sup>18</sup> On this point, see K. Walpole and R. Hudson, 'Community Press', *New Society*, 24 September 1970, pp.547-8.

on housing, on working conditions, on poverty, on education and on planning and development. They work with experimental projects, and frequently publish well-documented research results which cannot be found anywhere else. In the area of welfare rights legislation they have apparently been successful in getting information to those who most need it, to where leaflets printed by government and left in racks in post offices do not reach. The diary of events, lists of addresses and ads. printed by alternative papers connect up people with particular needs and interests. The alternative papers are two way switch-boards, concerned with people as individuals and as members of small self-organised groups. Typically, papers tell their readers and themselves: "This paper is not produced by 'them' but by YOU". The papers report the underlying causes of the news, not merely the 'news' itself. When needs arise in all kinds of communities, groups come together to serve those needs; the alternative papers focus and function for them.

This is some distance from the period of flower-power, beads, and good vibrations. There is a hard political emphasis in the local alternative papers. Alternative infrastructures for mobilizing the communities exist in virtually all of the towns and cities where alternative papers are published. The offices of these papers are often the meeting place of tenants' defence groups, squatters, claimants' unions, street aid and information centres, free legal advice, free schools, health food shops and craft exchanges. These activities do not merely co-exist, they share the same workers and work for shared objectives. They all seek to survive to meet genuine needs, and to be there ready to act as new needs arise. They see themselves as the revolution writ small, merging underground perspectives, counter-culture life styles, and left political action only rarely connected with the constituency work of the political parties which seek representation at Westminster. These practical organisations of the underground conceive themselves as co-operative precedents for the future, and are subversive by their very nature. In Britain the underground has developed an impressive network of information services—gathering news, communicating it and sharing such services as distribution, typesetting and print, crash pads, and arts labs. As Manchester's *Moul Express* put it in its first issue (May 1970): the alternative press "is written about by and for Acid-Freaks, Agitators, Anarchists, Angels, Apprentices, Artists, Atheists, Black Panthers, Communards, Criminals, Deviants, Dossers, Drugtakers, Dropouts, Flatearthers, Hippies, Homosexuals, Indians, Junkies, Mad Bombers, Magicians, Marxists, Motherfuckers, Mystics, Pacifists, Paranoids, Poets, Provos, Pushers, Revolutionaries, Rockers, Scum, Situationists, Skinheads, Socialists, Students, Ten-Tens, Vegetarians. We're not pushing a line. We can't organise you—organise yourselves. We can help you defend yourselves against them. We will have news, music, poetry, survival and the price of pot. We don't want a separation between us and you. We are the fish in the sea of the people. We are the people your parents warned you about. We are the forces of chaos and anarchy." To some these forces lead inwards to self-awareness, to others outwards to political organisation. It is not always easy to unravel who means which.

Harvester/PSS has gathered an extensive collection of these papers. From the regions and the localities come Liverpool's *Free Press* ("News is what other people don't want you to read . . . news you're not supposed to know"), *Big Flame*, Manchester's *Mole Express*, Brighton's *Attila* and *The Mole* ("We recognise our old friend, our old mole, who knows so well how to work underground, suddenly to appear: the revolution"), *Cleveland Wrecking Yard* and *Titus Groan* ("1% of all things they don't want you to know") from the Potteries, London's *Hackney Action* ("What is this paper? It's yours to read, to write, to distribute . . ."),

*Lancaster Free Press*, *Cardiff People's Paper* ("in challenging and criticising the powerful and their system we are creating understanding and the will to struggle"), *The Tuebrook Bugle* and *Glasgow News*, two of many city papers dealing with the social and economic problems of decaying Victorian cities, and the new problems created as they are 'developed' and 'improved'. From the regions Yorkshire's *Styng* and Devon's *The Snail* are particularly important.

There is the graphically amazing *Fapto* ("a green satin elephant with a gold-plated trunk"), the revolutionary Christian *Catonville Roadrunner*, emphasising the practical application of religious faith, the hard revolutionary *Scottish Horse Feathers*, the dig-deep *Inside Story*, and *Romano Drom*, edited by Jeremy Sandford and serving the gypsy movement.

The activist Scottish information guide *Roots* reproduced here is a model of its kind. The 'free' movement, which concentrates on 'liberating' products rather than on problems of production, is represented in *Project London Free* ("Make what you want. Take what you need. There is plenty to go round—everything is free"). *Street Aid* concentrates on planning and the urban environment, Black Box New Service on supplying "the socialist, student, and alternative press with a complete photo-journalist news service."

Mysterious Britain's alternative press is here, with *Gandalf's Garden* ("a wellspring of love and anguish"), mystical, meditative, pioneering into esoteric religious experiences. Glastonbury's occult *Torc* combines the mystical with the organic, actively pressing for everyday alternative living: "to demonstrate that there can be an alternative life-style; an alternative economy based on self-sufficiency and mutual aid; an alternative politics brought down to human-size for human needs whose only authority rests with those having the right intelligence or the right skills who might happen to be on hand at any given situation . . . The Alternative isn't opting out and sitting around all day: the Alternative is both hands and feet in the Earth working where all things must begin . . ."

*Nasty Tales*, *Street Comix* and *Cosmic Comics* are the major British underground papers exclusively devoted to comics. From the White Panthers ("Revolution in our time") there is material from 8 regional chapters.

*Case Con* (for radical social workers), *Open Secret* (the Free Communications Group: "Every secret an open secret"), *Librarians for Social Change*, *Arse*, *Community Action*, and *Red Rat* represent an important development of alternative papers as magazines for particular 'professions' or interest groups. *Pak-O-Lies* is a provincial example of the Free Communications approach. *Newswave* is an example of alternative media campaigns.

The Communes Movement, which has given up on the cities, schools, and existing institutions and seeks to build alternative ways of living away from plastic and concrete and supermarkets, is here in *Commune Movement*, *Vegan Communities Newsletter*, in Dave Cunliffe's *Global Tapestry*, and in the Dwarf Movement. The beautiful, cherishable *Country Bizarre* is deeply into country crafts, weaving, spinning, thatching, local art, poetry, and "the nature side of things".

It emerges from these papers that the underground and alternative culture is serious about its clothes, its decorations, its hair, its beards, drugs, psychedelic graphics, macrobiotic foods, tin-domed houses and rain baths, its communal living. Far from being freaky, quirky and "shocking" for the sake of those things the underground claims that each of these characteristics has a serious political significance. There may be a fundamental and devastatingly revolutionary point here: the counter-culture says, "Change your head, and live your politics." Its life-style is conceived as the crucial touchstone, rather than knowledge of the

socialist classics or a "correct" analysis. Above all of its many schemes the counter-culture emphasises the creation and consolidation of a life-style fully compatible with its general revolutionary expectations, with the distinction between theory and action eliminated. The underground confronts old-style radicals, asking: "Tell us, how is the way you live distinguishable from the life-style of your diametric opponents, except perhaps in scale?" As Roger Lewis puts it: "Today, life style often precedes commitment although not necessarily so. One tends to imply the other. The theoretical concepts of the past are integrated into the living actualities of the present. Whereas the old left might try to conceptualize workers' collectives, the new left will set out to create them. The attempt to write theory and practice in everyday actions is regarded as a central part of the counter cultural ethic . . ." <sup>19</sup> In rural ventures in many parts of Britain people are learning survival, learning to do work directly related to their basic human needs, waiting for the overground culture to disintegrate. They believe that it is not enough to have an analysis: for them the revolution must take place within the minds of the young, and they must *live it*. <sup>20</sup> The underground definition of politics as subjectivity and the political left's definition of politics as arising from the relations of production reflect two antithetical views of what reality is. To the one, the emphasis is on the precedence of life style, to the other this is to opt out of working class politics.

Yet, in assessing what the underground has produced, it is worth noting that from this effort to develop an alternative life-style has come the underground renaissance of skilled work in hand-crafts, in opposition to machine commodity production. By seeking to disinherit capitalist "growth" the counter-culture regards itself as actively preparing the alternative. The *means* to the revolution, they argue, cannot be divorced from seeking to live the *ends* now. Instead of opposing the old culture and its politics with an "isolated political programme" they oppose it with an alternative style and means of life, which for them merges politics with practice and demands a total commitment. Those who express this life-style in communal living oppose industrial complexity with a simplified life, retreating both from bureaucracy and from tenant and other political struggles. Both in the cities and in the country these activists seek to use their lives to find deep, free, just, unpossessive non-proprietary, non-sexist, unjudicial relationships. The emphasis on community with nature and with the land as a necessary reality is one not only expressed as desirable but as an emphasis which many seek to make a supportable reality.

Whatever view is taken of withdrawal into rural communes the consequences for radical politics of the separation of personal lives from politics, and the failure to develop a political understanding to cope with both at once, is a major area of

<sup>19</sup> Lewis, *Outlaws of America*, p.101.

<sup>20</sup> Neville makes the point with regard to the Yippies, whose activities, like those of the Dutch Provos, reverberated through the counter-culture: "Instead of painstakingly acquiring a textbook ideology and seeking to feed society with its vision machinery, the yippies found their politics and their freedom through a life style. They extracted their world view from an intense, electrifying generational communion. . . . By abolishing the distinction between theory and action, the yippies were to challenge not only the cliché hypocrisies of the White House and the Pentagon, but also the dogged, atavistic weekend-seminar ploys of the stolid New Left." *Play Power*, pp.32-3.

John Sinclair, Minister of Information, White Panthers (U.S.A.), has said, "Our programme is cultural revolution through a total assault on culture, which makes use of every tool, every energy, every media we can get our collective hands on . . . our culture, our art, the music, newspapers, books, posters, our clothing, our homes, the way we walk and talk, the way our hair grows . . . it's all one message . . . and the message is FREEDOM." Quoted, *Play Power*, p.52.

new concern. It involves every left-wing action and organisation and is especially central to the women's liberation movement's development of its theory. It may be at the level of life-style that the opposition feels itself most at risk, and at this level of consciousness that most needs to be done. The attempt to develop a life-style preserved against co-option also involves language. The growth of an underground language is not only an attempt to express new visual, religious, sexual and musical experiences for which words did not previously exist. It is also an attempt to get outside the dominant ideology and to grow there—just as the language is part of the ideological and political power of the dominant system so, too, does the alternative need its own to build up its theory and its values. <sup>21</sup>

The introduction of psychedelic drugs turned young people onto themselves. This whole question of life-style then began to be developed. <sup>22</sup> This links up with the graphics of the underground papers. LSD is a drug of *visual* experiences. Inevitably and transparently, underground graphics are greatly influenced by the mind-expanding hallucinogens and their visual effects in opening up the senses to surrealist paths. The graphics of the underground press are, in many respects, as important as their content in expressing counter-culture ideas. Underground editors claim that the graphics of visual experience make political and cultural points: as with underground life-style they overturn old artistic notions, and seek to unite politics with action. Certainly, they have a dazzling immediacy and originality, they overturn restrictive typographic conventions and limitations on the 'legitimate' content of the press and its sources of illustration. The graphics are themselves evidence of the shift away from prevailing orthodoxies, into new understandings. Technical innovation independent of the underground is partly responsible; drugs make their contribution. New printing technologies—ironically, partly based on IBM innovation—have played a fundamental cultural and economic role: they have put back the power of instant propaganda into the hands of the protester without the money to pay for conventional printing, and encouraged artists to shoot the graphical rapids beyond the acknowledged limits of the imagination.

With scissors, paste, a typewriter, some dry-transfer lettering and a little flair anyone can start an underground paper. Anyone can get local access to cheap offset litho printing. And new print techniques with more complicated machinery have stimulated riotous visual experimentation. Hence, at one and the same time, the flourishing grubby duplicated fly-sheets and the "blazing filigree tabloids," <sup>23</sup> with the bewildering acid surrealists juxtaposing images and ideas with intricate mindscapes "that, in many cases, originate far back in childhood with a richness and variety that can only be described as the stuff of dreams, often pipe dreams of a quite specific nature." <sup>24</sup> The divergence from the alien overground press is emphasised by a jackdaw's use of collages of visual images from widely scattered sources, substitution of saffron, heliotrope, turquoise, scarlet and magenta ink for unvarying black, the use of texture changes, screens of solids and reverses

<sup>21</sup> See Sheila Rowbotham in *Woman's Consciousness, Man's World* (Harmondsworth, Pelican, 1973), esp. pp.26-37 for an extended and brilliant discussion.

<sup>22</sup> One summary of a perhaps typical sequence of thought after the use of drugs is given by Robert J. Glessing, *The Underground Press in America* (Bloomington, Ind., Indiana University Press, 1971): "The Realists quoted Confucius as having said: 'To straighten out the nation, straighten the provinces; to straighten the province, straighten the city, to straighten the city, straighten households, to straighten your household, straighten your family, to straighten your family, straighten yourself.'" Quoted, pp.116-7.

<sup>23</sup> Neville, *Play Power*, p.120.

<sup>24</sup> Lewis, *Outlaws of America* p.77. His discussion of mindscapes and other graphical visions is breathtaking.

split-fountain rainbow graphics on the four-unit offset press, with six to eight colours bled and registered together like a psychedelic rainbow. It is a compelling, heady experience, re-emphasising that in its visual presentation the underground has broken free of the world of the straight press and its hallowed 'principles of typography'. The underground emphasis on colour is an emphasis on *feel*, on the visual senses and on the dissolving effect of anarchical art. For the underground press, its graphics are a revolutionary device; on this ground, too, the far-out papers taunt the revolutionary left for its typographical restraint.

Underground graphics is high energy stuff. Its unique visual style appears at its most energetic in the Comics that are an integral part of the underground press. The cartoon, of course, has long been a subversive art form. Yet the combination of acid graphics with the cartoon strip-form—long associated with the 'innocent' humour produced by adults for children—has proved very disturbing. This is no longer the world of Dan Dare, 'Limpalong' Leslie the goal-machine, or The 5th Form Girls of High School Farm. Incredible new characters stalk through the underground comics, doing incredible new things. Highly talented and skilled artists have invented (or released?) Mr. Natural Man and his client, Flakey Foont, Honey Bunch Kaminski, The Drug-Crazed Runaway, Joe Blow, Fritz the Cat, Leonore Goldberg, Girl Commando, Bo Bo Bolinski, Angel Food McSpade, Wonder Wart-Hog and the Fabulous Furry Freak Brothers. In addition to American influences the work of Ed Barker (The Galactalites) and Mal Dean has been particularly influential in the U.K. The appearance of these underground comics, against a background of serious unrest among school children, has attracted considerable attention and some police harassment. As in everything else it produces, the comics of the underground contain serious mystical, political, and social comment. These comics are further evidence of the overturn of entrenched notions regarded by the young, the underground and the left as meaningless, unintelligible and indefensible. These comics are an important form for examination and they will increase in number and influence. The cartoons of Robert Crumb and Ron Cobb express an apocalyptic vision of the future, of military and ecological disaster, widely shared amongst the young. Where the *Dandy*, *Beano* and *Girl's Own* express the anxieties of the young, they do so within the value-system of the dominant culture. Mr. Natural Man and the Fabulous Furry Freak Brothers reflect the ominous dehumanizing nightmare which young people see as the modern world.

Like these graphics, underground rock music (despite the problem of co-option and 'sell-back') is driving, sexual, and disintegrating. Like Mr. Natural Man, it has a very large audience, it has developed alongside guerilla street theatre, arts labs, and film. Much rock music now reflects the musicians' commitment to the counter-culture, in their style, subjects, lyrics and some explicit public statements. It is not unexpected that so many of the underground and alternative papers in this collection place such emphasis on music. The phenomena of light shows, vast rock festivals on the Isle of Wight, at 'Ally Pally', at Woburn, the be-ins, love-ins, throbbing psychic spectacles like *IT's* benefit 'Twenty-Four-Hour-Technicolour-Dream', and the rise of clubs like U.F.O. and Middle Earth are vital to understanding the underground culture. The events and the music itself helped the culture coalesce, and assisted the individuals involved to appreciate the magnitude of the counter culture as a cultural force. Lewis rightly places the underground press at this juncture: "The underground press also conveys this feeling, but in print not in sheer physical presence."<sup>25</sup> The liberating, political

<sup>25</sup> Lewis, *Outlaws of America*, p.98.

effect of rock music, like drugs, graphics, and comics, has been that of a dynamic force. All underground papers present rock music as *participatory*, against what they view as the depersonalized, non-experimental music of the classics which are regarded as part of a 'given' culture. Decibels, megacycles, kilowatts, stroboscopes—these are as deliberately subversive as the machine-gun.

The counter culture's music and graphics offer a multiplicity of viewpoints—this is the abandonment of "objectivity", of a "balanced" view. Involvement is all, subjectivity supreme. For the underground, *commitment* is what counts. We are back again to life-style, the unity of theory and action, and the underground's definition of the nature of reality as subjectivity.

The sexual revolution has been touched upon at a tangent several times. It is a central theme: sex, more than almost all other things, reflects and mirrors a society. Sexual freedom is regarded by the important gay movement and by the new feminism as political since it involves whatever she/he wants to do with her/his body. But it is much more complicated than that notion suggests. The sexual and social conjunctures that gays, women's liberationists and others seek to control and to transform involve much more than the rediscovery of human sexuality—although that rediscovery has helped bring forward the feminist conception of the female as a political animal. The part that the sexual division of labour and the family has in maintaining capitalist commodity production, the *humani* being as male-defined, the language as an ideological instrument excluding female reality—these are questions that the seeking to understand and to control will spur enormous social changes. And they are questions of fundamental theory and understanding opened out by women who worked on this press, through which they began to come out from their allotted place at the duplicator and in the tea-rooms of the underground press.

The liberation of women from "the Freudian concoction of female sexuality" is, of course, part of the struggle for honesty and gentleness in place of the oppression of homosexuals and of other sexual viewpoints in society.

Whether it is important to grant that the 1960s and '70s have seen the reaffirmation of life by disruption and violence, or by developments in left-wing theory, the underground and the alternative press can claim to have shared considerable accomplishments. Whatever actually happens in the future, it has opened up for serious discussion many major questions. In a situation of instability and uncertainty in Western society it has increased both. As to the future, "In truth, from one issue to the next, the only thing that can be safely predicted is surprise."<sup>26</sup>

John Spiers

<sup>26</sup> Quoted from *Avant-garde Magazines*, March 1968, by Glessing. *The Underground Press in America*, p.97.

## Participating Groups and Papers

This list gives all groups and papers participating in THE UNDERGROUND AND ALTERNATIVE PRESS IN BRITAIN as at 31 December 1972. (Please refer to supplementary indexes for additional periodicals joining the programme thereafter). All alterations to the names of groups/papers, and the absorption of one publication by another, are noted in the group descriptions.

The following alphabetical list of all participating groups/papers will enable easy reference. The code for each group/paper is also given here.

- Agriculture and Hand-Industries Mutual Support Association *see* Commune Movement
- Ahimsa Communities *see* Commune Movement
- Ahimsa Progress *see* Commune Movement
- Alternative, The 2 AH
- Aquarian Liberation Front *see also* Dwarf News description
- Arse 2 AR
- Arts Labs Newsletter 2 BB
- Attila 2 BK
- Big Flame 2 BW
- Birmingham Street Press *see* Street Press
- Black Box News Service 2CY *see also* Spike description
- Boot *see* White Panthers
- Bristol Street Press *see* Seeds
- Bugle, The *see* Tuebrook Bugle
- Cardiff Free Press *see* Cardiff People's Paper
- Cardiff People's Paper 2 EB
- Catalyst *see* White Panthers
- Case-Con and Case-Con Newsletter and Course-Con 2 EK
- Catonsville Roadrunner, The 2 FD
- Chapter *see* White Panthers
- China Cat Sunflower 2FN *see also* Street Press description
- Cleveland Wrecking Yard Info Sheet 2 FP *see also* Titus Groan description
- Commune Movement 2 FW
- Communes *see* Commune Movement

Community Action 2 GF  
 Country Bizarre 2 GN  
 Cozmic Comics 2 GX  
 Cracker 2 HF  
 Devon Snail *see* The Snail  
 Dwarf News 2 HY  
 Dwarf Newsheets *see* Dwarf News  
 Exmouth Boot *see* White Panthers  
 Fapto 2 IG  
 Filthy Lies 2 IR  
 Four the Wardrobe 2 JA  
 Free Communications Group *see* Open Secret, *see also* Pak-O-Lies  
 Freefone 2 JF  
 Friends/Frendz 2 JM  
 Gandalf's Garden 2 JT  
 Glasgow News 2 KD  
 Global Tapestry 2 KN  
 Gnome *see* White Panthers  
 Grass Eye 2 LF  
 Gypsy Council *see* Romano Drom  
 Hackney Action 2 LO  
 Horse Feathers 2 LW  
 High Fever *see* White Panthers  
 Inside Story 2 MF  
 IT (International Times) [and] the IT Book of Drugs 2 MO  
 It Can't Be 2 MS  
 Kite 2 MY  
 Lancaster and Morecambe Free Press *see* Lancaster Free Press  
 Lancaster Free Press 2 NC  
 Librarians for Social Change 2 NJ  
 Liverpool Free Press 2 NV *see also* Pak-O-Lies description  
 Manchester Free Press 2 OF  
 Mantra 2 OP  
 Mole 2 PA  
 Mole Express 2 PJ  
 Moul Express *see* Mole Express  
 Muther Grumble 2 PS  
 Nasty Tales 2 QJ  
 National Gypsy Council *see* Romano Drom  
 Newswave 2 QR  
 North Devon Snail *see* The Snail  
 Open Secret 2 QY *see also* Pak-O-Lies description  
 Ops Veda 2 RN

Pak-O-Lies 2 RS  
 Paper Tiger 2 RX  
 Pavement 2 SV  
 Peoples' Power Pamphlets *see* Freefone  
 Press-Ups 2 SO  
 Private Eye 2 TF  
 Project London Free 2 TK  
 RAP—Rochdale's Alternative Paper 2 TY  
 Red Fist and Bust *see* White Panthers  
 Red Rat 2 UF  
 Rochdale's Alternative Paper *see* RAP  
 Romano Drom 2 UM  
 Roots 2 UX  
 Schizoid Productions *see also* The Alternative description  
 Seeds 2 VG  
 Skelf 2 VO  
 Snail, The 2 VZ  
 Spam 2 WF  
 Spike 2 WJ *see also* Black Box News Service description  
 Street Aid 2 WN  
 Street Comix 2 WW  
 Street Press 2 XF  
 Street Sheet *see* White Panthers  
 Styng 2 XL  
 Supa-Comix *see* Grass Eye  
 Titus Groan 2 YE *see also* Cleveland Wrecking Yard Info Sheet  
 Torc 2 YO  
 Tuebrook Bugle 2 ZA  
 Universal *see* Grass Eye  
 Vegan Action *see* Global Tapestry  
 Vegan Communities Newsletter *see* Commune Movement  
 White Panthers 2 ZH  
 White Trash *see* White Panthers

## Descriptions of Groups and Papers

### *THE ALTERNATIVE* (October 1970–1971?)

Now defunct.

*The Alternative* didn't prove to be one for very long, although it began ambitiously enough. Aiming to offer itself and its advertisement space at no charge, it soon found costs prohibitive and folded after the fourth issue. It contains reprints from other underground papers, including an article on Russian Special Psychiatric Hospitals from the Soviet Underground. Their open invitation—"Anybody is free to lift anything they like, but it would be nice if we could be told what's lifted"—is essentially their own position as regards other magazines. Produced by a group calling themselves Schizoid Productions, the collective describe *The Alternative* as "Human politics (the politics of humanity). Free form. Free thinking." The second issue on homosexuality bears this out, combining the legal background and position with more personal articles on homosexual relationships. Free, easy and communicative, the paper also featured some excellent graphics.

### *ARSE* (1970—continuing)

20 Chalcroft Road, London, NW1.

*Arse* ("Architects for a Really Socialist Environment or whatever you want to call us") is produced by people studying, teaching or practising architecture, all committed to socialist political activity. Its collective is made up of individuals who want to disturb the smug and complacent *status quo* to which they feel their profession is particularly vulnerable. They want to change the establishment by changing the ethos of the way the establishment builds. They want to build for the needs of the people, not for the needs defined by the authorities who claim to represent them, what they call "the False Client". The first issue contains a job chart "for an architect with his heart in the right place—on the Left." "Architecture", they say, "depends on what is socially possible." *Arse* offers alternatives based on a critique of society "which is not our own pet theory, but part of a worldwide movement of ordinary people struggling for their rights." Erratic in frequency, hoping to become quarterly, *Arse* produced six issues between 1970 and 31 December 1972.

### *ARTS LABS NEWSLETTER* (November 1969–August 1971)

Now defunct.

*Arts Lab* flourished in London from 1968 to 1971 as groups of interested artists, writers and printers pooled their resources to produce a creative and collective

work of their own. To aid communications between various *Arts Labs* the *Arts Labs Newsletter* was produced. The *Newsletter* is broken down into regions and provides information and progress reports on activities in each of the cells. Each *Arts Lab* sent its information to the general editor (Chaz Lippeatt) who added pages of his own before the issue was collated, duplicated and distributed. Issues often featured silkscreen or offset-litho front covers. The *Newsletter* was a necessary part of the *Arts Laboratory* which was designed to be "a participatory creative and community environment within which there is enough latitude to include every type of spectacle and experience that a particular group can conceive of and organise". The London section concerned the *New Arts Lab* in Robert Street and is in two sections: the first is lab gossip, a stream of consciousness from which can be sifted details of planned events, whom to contact for use of workshops etc; the second is a list of concerts, theatres and exhibitions. The *Newsletter* began as an almost monthly publication and became more and more irregular in its frequency until it ceased publication when the *Arts Labs* themselves ceased to function.

*ATTÍLA* (May 1971—continuing)  
c/o Bit-by-Bit, 7 Victoria Road, Brighton, Sussex.

'What alternative? Where is the much talked about "community"? Is the community your clique or ours? Was there any action last summer/were there any actual alternatives which weren't purely for the coffee-table freaks?

'If you're quick to blame the "average freak in the street", a safe well-used assumption, bear in mind that the real apathy has its source not in the streets but in the . . . half-a-dozen so-called "community shops", none of which provide an alternative service. . .

'They are a select few who were able, through having money to buy shops and spend the rest of their lives living off other people, under the mask of providing "an alternative service". Just what kind of service is that? Why does macrobiotic food cost twice the price of the synthetic garbage sold in supermarkets? Is it an alternative. . . Can bookshops claim to be "alternatives"? The books don't cost any less, the same percentage of profit goes to the manufacturer, which doesn't change anything.

'Nobody has ever touched the problems of finding different ways of working in this town . . . There are no alternative means of earning enough to live on, or of finding different means of shelter.

'The only time something valuable appears, something which lasts, it always seems to run by people who aren't heads. . . If people wish to go on and perpetuate the myth of the "community", they at least should provide the fabled alternatives: practical methods of finding direct access to shelter, clothing and food without relying on the death culture. It might be more honest, if they don't wish to involve themselves except by idle talk, for them to admit the "community" is nothing but a collection of elitist cliques. You might as well realise that if you don't do anything about saving the culture/society/planet we live in or on no-one else will. To dream the "community" is real is far easier though, so don't expect anything to change. . .

'The community should admit it is a central part of the Death Culture—that it merely plays slightly different games to the society it talks about replacing. Admit that at the present level of activity the very word community does not help, except to stoned dreams and coffee-table, rush-mat gossip. ARE YOU A PSYCHIC LEECH?'

*Attila*, founded by Bill Butler (the American poet/writer) around his Unicorn Bookshop, is one of the things going on in Brighton (fifty miles from London, on the south coast, close to the University of Sussex) and as a weekly country-style mimeo community paper it shows some of the ways and problems of alternative life-styles. Papers run hot and cold, with the context and the people involved. Little goes unquestioned, especially itself by itself. Unicorn produced no's 1-21; The Public House bookshop collective produced no's 22-30 (and the free sheet, 28½); no. 31 'appeared'; no. 32 was published by John Noyce; no's 33-39 by Paul Skinner; no. 1 of vol.2 by a new editorial collective, from February 1973.

*BIG FLAME* (1972—continuing)  
22 Woburn Hill, Old Swan, Liverpool.

Sub-titled 'Merseyside's Socialist Newspaper', *Big Flame* began its first issue by asking the question: 'Why another socialist newspaper?', and answered: 'because there are important things to be said which are not being said at the moment. Important struggles are being virtually ignored, important things need to be done.' *Big Flame* appears to be a more general community newspaper (monthly) because their basic aim is to oppose a capitalist society which exploits the differences between various groups (factory and community, employed and unemployed, men and women). Capitalism makes divisions which weakens all those who struggle against it and *Big Flame* represents itself as a force which seeks to knit together these divisions in the "common need to control our own life and work. . ." So *Big Flame* includes articles on rent rises, housing shortages (sewage, environment, rats), the situation of Ugandan Asians, prisons, as well as dock workers' struggles in the great port.

*BLACK BOX NEWS SERVICE* (1972—continuing)  
15 Hope Street, Glasgow, G2.

The first of the alternative news agencies in Britain, established by Alan Sinclair and others 'to supply the socialist, student and alternative press with a complete photo-journalist news service' (Alan Sinclair, *Inside Story*, no.7, p.29). Responsible for some important news stories and features which have appeared in the British, and overseas, alternative and underground press on Scottish and Northern Irish struggles. *Black Box* also produced *Spike* (q.v.).

*CARDIFF PEOPLE'S PAPER* (1969—continuing)  
35 Deri Road, Penylan, Cardiff.

One of the earliest and most regular of radical community papers, the *Cardiff People's Paper* in the capital city of Wales proclaimed in its first issue that it would 'attack the system of power and wealth and politics of our society—and of Cardiff in particular'. It repeatedly asks the question 'Cardiff—whose city?' and directs its energies into making the answer "The people's." As a community paper most of its interests are the local issues of all urban areas: housing, property development, education, poverty, and unemployment. The *Cardiff People's Paper* (approximately monthly) links local concerns with a broader analysis, 'in challenging and criticising the powerful and their system we are in fact creating—creating understanding and the will to struggle.'

*CASE-CON and CASE-CON NEWSLETTER* (1970—continuing)  
Basement Flat, 110 Lansdowne Way, London, SW8.

*Case-Con* was born out of an awareness of the clear need for a forum for social workers who are critical of the way social work is being used in our society (a cartoon counters the protest 'We've got rats!' with 'Shit man—we've got Social Workers'). The collective is only too aware that social services often work against and not for those individuals who are most in need of help. Social workers and social work teachers have banded together out of dissatisfaction with the way social work is practised and taught and here offer alternatives from within the profession itself. They want their profession to work towards social welfare, not to be an instrument of social control. The *Newsletter* appears between issues of *Case-Con* itself, giving additional information of activities. *Course-Con* is a survey of social work courses, and its survival contradicts *New Society's* criticism that *Case-Con* had almost said all it could say in its first issue.

*THE CATONSVILLE ROADRUNNER* (1969—continuing)  
28 Brunetts Road, Manchester 21.

Titled in honour of the destruction of the draft records in Catonsville, U.S.A., the first 31 issues of *The Catonsville Roadrunner* were produced in London before production was taken over by a collective in Manchester. It is written by and for the Radical Christian scene and aims at reporting local and world-wide news about revolutionary Christian action. *Roadrunner* (monthly) is 'about love, about Jesus, about liberation, about justice, for real. Not mouthwash this time, no nice words, no dead heroes, (sic); we're moving in to light fires and celebrate life. Now.' Articles on a wide variety of topics all try to relate a Radical Christian faith to world problems.

*CHINA-CAT SUNFLOWER* (1969)  
Now defunct.

Designed as Birmingham's alternative newspaper, *China-Cat Sunflower* collapsed after one issue. In the first (and only) issue it noted that 'the alternative press has never really got going here', perhaps because 'Birmingham's greyness pervades everyone and everything'. Their editorial policy was to be 'constructive, positive and friendly' and to overcome the apathetic and 'plastic' atmosphere of Birmingham, the second city of Britain. Their failure suggests that in 1969 in attempting only this they were attempting too much. (See entry for *Street Press*, Birmingham).

*CLEVELAND WRECKING YARD INFO SHEET* (1971?)  
Now defunct.

A newsletter on local events in the Potteries produced by a collective (which also produced *Titus Groan*), *Cleveland Wrecking Yard* aimed at providing free and independent information on any subject at all. It offered help with social security, legal, landlord and psychiatric problems and advice on 'what to do if you're bust for anything'. Frequency of publication was erratic.

*COMMUNE MOVEMENT* (1964—continuing) and *COMMUNE MOVEMENT NEWSLETTER* (originally known as *AHIMSA PROGRESS*, then *AHIMSA COMMUNITIES*)

Commune Movement, 2 Chapel Hill, Ashcott, Bridgewater, Somerset.

First called *Ahimsa* (Agriculture and Hand-Industries Mutual Support Association), *Commune Movement* is the journal of the Communes Movement and acts as a link between communes in Britain and overseas. This impressive journal publishes articles and news on communal living. The movement's objective is to 'create a federal society of communities wherein everyone shall be free to do whatever he wishes provided only that he doesn't transgress the freedom of another.' It believes that 'we have to combine in order to survive' and that the tribe or commune is now the optimum unit of survival. *Commune Movement* combines ideological and theoretical discussion with practical information (on surveying, or building with geodesic domes, for example). Material reproduced here includes the *Vegan Communities Newsletter* from as early as 1965 through to 1972.

*COMMUNITY ACTION* (1972—continuing)  
7a Frederick Mews, Kinnerton Street, London, SW1.

*Community Action* is one of the best examples of the rapidly increasing group of 'radical professional' journals (like *Arse* and *Red Rat*) which seek to apply alternative ideas to specific subjects and/or professions. *Community Action* seeks to provide a forum for action groups, enabling them to oppose ill-conceived policies, propose alternative solutions and secure a greater role in formulating and implementing policies. It argues for opposition to social injustice and inequality being initiated in the community, and offers professional planning advice on how action groups can go about this. *Community Action* includes news and discussion of the effects of conventional planning and social work in urban communities throughout Britain. Issues appear bi-monthly.

*COUNTRY BIZARRE* (1970—continuing)  
19 Danesmoor, Ruscote, Banbury, Oxfordshire.

*Country Bizarre*, one of the most deeply satisfying, elegant and beautiful publications of the alternative society, speaks for the gentle revolution and is unique amongst the underground/alternative press in Britain. At the beginning it said: 'we are trying to put over to you, gently, all those lovely things that once enriched folk's lives in the past.' Apart from the overall fascination with 'the nature side of things' it's into folklore, weaving, tapestry, thatching, spinning, local art, poetry and 'a great assortment of other goodies'. Produced with care and imaginatively illustrated, *Country Bizarre* is, not surprisingly, avidly collected. *Country Bizarre* published with every season of the year.

*COZMIC COMICS* (1972—continuing)  
H. Bunch Associates, 19 Great Newport Street, London, WC2.

Sorry kids—Adults only! The second issue of *Cozmic Comics* suggests that though 'some snot-green intellectuals will try to tell you that comix are meaningful and filled with subtleties and contain a multilevel allegorical scheme, social commentary controled (sic) detail and imagery. . . comix are strictly perversity for its own sake disguised as entertainment.' If one can opt out for compromise, *Cozmic Comics* proves both points of view to be true. Like *Nasty Tales* (q.v.), *Cozmic Comics* borrows heavily from material already published in the U.S.A. Publication is irregular. The genius and enthusiasm of Felix Dennis is not a million miles away.

**CRACKER** (1972—continuing)  
5 Spittal Street, Edinburgh.

Subtitled 'a complete entertainment guide to Edinburgh' *Cracker* is much more than just a local theatrical 'what's on' index. Gay power in Scotland, political struggles, rock interviews, film, abortion referral, university information and 'scandalous comics'. *Cracker*, banned by several Edinburgh bookshops, had its very own bust when issue number 23 (innocuous in England?) faced charges of obscenity. *Cracker* (fortnightly) is the brainchild of Euan McLachlan, one of Edinburgh's alternative personalities.

**DWARF NEWS** (1971—continuing)  
14a Hansard Mews, London, W14.

The Dwarf movement was started early in 1971, as the Aquarian Liberation Front, with the broad aim of establishing an alternative society, without government, authority or bureaucracy. Dwarf activity has included free carnivals, candidates for local elections standing as ambassadors for the alternative society and the tentative forerunners of a new society. Dwarf 'departments' include agriculture, health, education and transport 'headed' by Dwarf 'Ministers'. The *News* is designed to keep their public advised of the movement's aims and interests, both long and short term. The Dwarf's Department of Information is headed by Tony Brantlingham who produced *Dwarf News* to co-ordinate Dwarf activities in the regions. The publication developed into a bi-monthly.

**FAPTO** (1971?—continuing)  
441 Northdown Road, Margate, Kent.

The sixth issue of *Fapto* greeted its readers thus: 'Fapto is a green satin elephant with a gold-plated trunk.' This has the right flavour of a paper very much into alternatives, set up in the Kent-coast seaside resort of Margate (73 miles from London) as an attempt to offer alternatives outside the grip and bias of London. Its graphics are stunning, and its contents of first importance in any study of the underground/alternative culture. Its editorial collective (including Nigel Spratling and Rod Fisher) managed national circulation through commercial distribution but difficulties here, and with the usual uncertainties of finance, undermined the intention of fortnightly publication. The ninth issue in late 1972 is the most recent, but publication is not necessarily finished.

**FILTHY LIES** (1972—continuing)  
67 The Quadrant, London, SW19.

*Filthy Lies*, a community paper published in the London borough of Merton, 'to give a voice to ideas and views generally ignored, suppressed or trivialized by the commercial press' in that area. The magazine tries to minimize editorial interference in order to bring together as many groups as possible, and to provide a strong and representative outlet for the community. *Filthy Lies* actively and consciously works to prevent itself becoming 'just another community newspaper'. Issues appear every two months.

**FOUR THE WARDROBE** (1970?)  
Now defunct.

A short-lived (three issues) Scottish publication in Edinburgh whose principal aim was to put forward the alternatives of a non-violent, loving society: 'Fun, inform-

ation, non-violence and knocking the establishment', to which were added much poetry and many 'pleasant thoughts'. *Four The Wardrobe* stated in its last issue that it couldn't keep going without feedback and money, among other things, but its student editors went on to found the invaluable and continuing *Roots* guides (q.v.).

**FREEPHONE** (1972)  
An anonymous one-off publication.

Please destroy all previous dialling instructions! An anonymous British *résumé* of the information originally published in the American journal *Ramparts*, *Freefone* supplied underground advice on 'how to get the best from your telephone.' The article details the method by which anyone who can change the plug on an electric toaster can build in two or three hours a simple device capable of evading charges on long distance telephone calls (now thought to be impossible due to technical changes consequent on recent court cases). *Freefone* moves one step beyond the GPO's 'talk now pay later scheme'! Although the issue asks readers to 'spread the word' copies of *Freefone* are very scarce. [This item withdrawn].

**FRIENDS** (November 1969—April 1971)  
**FRENDZ** (May 21st, 1971—1972)  
Now defunct.

*Friends* started as the British edition of the American music 'paper' *Rolling Stone*, but soon split away, evolving from a predominantly music paper to become an alternative paper under Alan Marcuson and associates. Its publishing company went into liquidation in May 1971. *Friends* no.29 was, in fact, the first issue of *Frendz*, which took over and developed on similar lines while becoming more aware of its news function. Under Jerome Burne and John May, *Frendz* became widely valued for its excellent coverage of all aspects of the alternative society, including local activities outside London. Its bias of content was towards the pop world, social ferment and sex. Roughly two-thirds of the magazine was concerned with pop music, stars, records and festivals, also folk music, film and book reviews, letters, and an astrological and tarot forecast. In 1972 the *Frendz* collective tried to set up an alternative distribution network (rather than using conventional distribution companies) and to reduce its price from 15p to 10p. Issues became more irregular (formerly fortnightly, turning to monthly or six-weekly) and number 33 was the last effective issue. Numbers 34 and 35 were primarily advertising issues to recoup losses. In spring 1973 the collective announced suspension of publication but promised occasional pamphlets (as yet, not published).

**GANDALF'S GARDEN** (1968—1969)  
Now defunct.

*Gandalf's Garden* seeks the sun in you. It's the soulflow from the pens of creators—mystics, artists, diggers, delvers and poets. It's 'a wellspring of love and anguish that those with searching thirsts may drink thereof', which seeks to stimulate our inner gardens so that we may 'save our earth and ourselves from engulfment'. The first of the mystical magazines in the underground, *Gandalf's Garden* was a terrific pioneer effort which greatly influenced the rest of the underground/alternative press in the late 'sixties, particularly in its approach to graphics and its coverage of the esoteric religions whose mushrooming growth was (and is) a characteristic of the 1960s and '70s in Britain. It was founded by Muz Murray, who ran a shop of

the same name in fashionable Kensington, London. 'Draw closer stranger and welcome. Can you not feel your world growing between your toes and bursting from between your brows like the fabulous beanstalk?'—the message of *Gandalf's Garden* which was carried through its six issues. Nothing like it since; needed again.

*GLASGOW NEWS* (1971—continuing)  
27 Woodlands Drive, Glasgow, G3.

Glasgow's community newspaper *Glasgow News* is a radical fortnightly. Its collective began the paper because they were alarmed at the state of the city and the dismal prospects facing those living in it and those to be born in it. It mirrors the horrific state of a decaying Victorian city, vast, grim, and open to 'improvement' by capitalist development. The newspaper seeks to provide a forum for discussion of the enormous social and economic problems facing the community, to help those trying to solve them and to attack the sources of malaise, greed and corruption in Glasgow. Although *Glasgow News* includes an index of 'what's on' as well as film and theatre reviews, its active backbone focuses on the city's life where money is spent, is misspent, and is needed to be spent. An admirable scorpion with its eye on all the things too many people would prefer not to be seen, and a voice that shouts about what too many people would prefer to be kept quiet.

*GLOBAL TAPESTRY* (1970—continuing)  
1 Spring Bank, Salesbury, Blackburn, Lancashire.

*Global Tapestry* is dedicated to an Anarcultural Community. It acknowledges: 'nobody else can truly tell you how to sustain your own revolt' but offers itself as guidance into the 'initial impetus'. *Global Tapestry* is a unique magazine run by the committed pacifist and Vegan, Dave Cunliffe. He describes the publication as orientated towards alternative models of communal relationship, illuminated lifestyles and universal liberation. Interests include anarchism, ecology, pacifism and poetry. 'Flesh and beyond made word—poetry—vision for an exploration of the future and timeless past towards further evolutionary advance. An occasional published thing with a changing format to celebrate the liberation of the universe. A non-violent revolutionary presence.'

*GRASS EYE* (1969—1970)  
Now defunct.

One of the alternative newspapers from Manchester, the 'shock city' of the Victorian century and, judging from the open columns of *Grass Eye*, shock city still. Publication of its fourth issue was delayed because of threatened alleged obscenity charges. This fortnightly magazine was into rock music and poetry as well as local politics.

*HACKNEY ACTION* (June 1972—continuing)  
Centerpress, 34 Dalston Lane, London, E8.

A 'people's paper' reflecting the feelings, attitudes and problems of the people of the borough of Hackney, a working-class district in East London. The paper, initiated and financed by the pioneer bookshop and community, Centerprise, in Dalston Lane, is a successful focus for community action. Its first issue asked 'What is this paper?', and answered: 'It's yours to read, to write, to distribute. . .

the under-lying policy of the paper is clear from the very first issue. The majority of articles are already written by local groups—there is an article by the Citizen's Rights Group about the empty houses in the area, the Maternity Action group has written an article about Maternity Services in the area, a local person has written an article about the Housing Finance Bill. . . This paper is committed to raising local issues and challenging accepted ideas. We hope you will be able to use this paper as a vehicle to improve life in the Borough of Hackney.' A paper and a project that has shown many people throughout the U.K. what can be done in 'hopeless' working-class areas—and done by working-people, rather than by middle-class 'leaders'.

*HORSE FEATHERS* (1972?)  
Now defunct.

*Horse Feathers* was Clydeside's revolutionary left alternative paper, briefly published in Glasgow, Scotland's second city. It denounced Britain as a business man's state and proclaimed that everyone had become a pawn to more profit. Business, profit and the established society were not the only issues *Horse Feathers* questioned. It looked into the Peace Movement, the Common Market and the Longford Report on Obscenity. Few stones were left unturned: 'The Krishna movement is doubtless one of the major disguised capitalist organisations.'

*INSIDE STORY* (March 1972—continuing)  
The Alternative Publishing Co., Ltd., 3 Belmont Road, London, SW4.

This sets out to be one of the most informative, probing, and potentially influential papers being published in Britain. It seeks to be what it says: the *inside story* on much that goes on in modern Britain. It stands in the recent tradition of *Private Eye's* social and political investigations, particularly in the period when the *Eye* published Paul Foot's 'Footnotes'. Cover stories in the first issues include 'What do the papers say?—What the Army tells them' (Northern Ireland); 'Can the phone phreaks phreak the Post Office?'; 'Only three hospitals use this new abortion method. Why?'; 'Have you seen these men?' (police); 'Occupation Diary: by the Islington squatters'. Its coverage is not restricted to Britain. Senior staff include Wynford Hicks (founder), Peter Brookes, John Mackay, Alan Balfour, and Nicolas Walter.

*IT (INTERNATIONAL TIMES)* (October 1966—continuing)  
11b Wardour Mews, London, SW1.

Founded as *International Times*, *IT* was the pioneer in the British underground press. *IT* publishes forthright articles on practically any subject: all the news that's fit to print and some of it that's not. The alternative title *IT* was adopted when the *London Times* threatened legal action. Frequency has always been fortnightly, except for occasional delays when they were busted by the police, or when the editorial collective itself changed. The emphasis of the paper has changed markedly over the years (varying from predominantly sexual to predominantly political) depending on the composition of the collective. Important legal proceedings have been brought against the magazine (notably in 1970 for allegedly running homosexual classified advertisements). *IT* reprints much material (including 'freaky' comic strips) already published in the American underground. A 'typical' table of contents might include an interview with the Grateful Dead. 'McLuhan or Wolfe—who's the trippiest rapper?' and 'Lesbians—

really liberated women?' Many underground alumni have helped on *IT*, notably Mick Faren (founder of the British section of the White Panthers (*q.v.*) and author of 'Watch Out Kids'), and Chris Rowley (formerly of *OZ* and currently *IT* business editor). For a brief period in 1972 (nos. 125-133) *IT* appeared in magazine but soon reverted to newspaper format. *IT* is renowned for their police-baiting (it's not designed to tease) small ads. page which always seems to be half-straight, half-freaked. Publishing continues. The immense achievement of the British underground. Also filmed here is *The IT Book of Drugs*, a booklet: 'This book will not actually poison your mind. It merely attempts to lift some of the veils. After that, there's no accounting for taste.' *The IT Book of Drugs* was written by Jonathan Green. He adds: 'Drugs, like anything else that intrigues humanity, have their uses and their abuses. This pamphlet intends to be guide, instructor, warning or simply interesting. One man's dope, as they might have said, may well be another man's bummer.' The book is an intensive examination of drugs both soft and hard and the highs and lows that they bring. It also contains a chapter on 'Dealing' and a Bibliography 'for further reading'. If in doubt after reading the *IT* book (magazine actually) 'consult your local dealer'.

*IT CAN'T BE* (August 1972—continuing)  
53 Hillfield Park, Muswell Hill, London, N10.

The community paper for the North London suburb whose heights are dominated by the Alexandra Palace, completed in 1873 as an equivalent of the Crystal Palace which then stood at Sydenham, South London. *It Can't Be* works well as a community paper; typical contents: 'Suicide, Rubbish, Local Youth Centre, Criminal Law Debate, Architectural Brief, Plastic Milk Bottles, Haringey Street Theatre, Haringey Arts Council, Communication Re-Hash, Local History and More!'

*KITE* (June 1972—continuing)  
2 Malden Road, London, NW5.

'What is *Kite*? If it succeeds, *Kite* will be a monthly 'paper serving West Kentish Town and Gospel Oak [North London Urban districts]. Its aim will be to gather and provide information about what is happening here. Or might happen. Or should be happening. This first issue will give you some idea of the things it could cover: News from local associations—tenants and residents; information about Social Services; planning information; play and recreation; local sports (football!); local shops; general matters of concern (like the Housing Bill); people's views, their complaints, their ideas. Like most "community things", it will work if people are interested. If they are not it will die. The idea of a community newspaper was put forward at a public Neighbourhood Forum Meeting at Rhyl School some months ago. A number of people have been working on it since then. We produced this first issue, but it's "run" by whoever writes for it.'—first issue, p.1.

*LANCASTER FREE PRESS* (June 1972—continuing)  
104 Aberdeen Road, Lancaster, Lancashire.

'Many people in this area are dissatisfied with the local established press, and are sometimes frustrated to find that news they considered important has either been misrepresented or completely ignored. Morecambe and Lancaster are not among the liveliest of towns but more does happen besides middle class ladies' jumble sales and dinners at the Town Halls. If you happen to be Lord Mayor or his best mate you probably have a good chance of getting your views expressed in the

"Visitor" or "Lancaster and Morecambe Guardian" but if you are just another face in the crowd, your chances aren't quite so hot. That's why we decided to publish this paper—*Free Press*—it's your paper. . . We hope too that it will provide a link between the public and groups or organisations that can help sort out various problems, for instance Claimants Union, Tenants Associations, Information Service etc.'—First issue (as *Lancaster and Morecambe Free Press*) p.3.

*LIBRARIANS FOR SOCIAL CHANGE* (Autumn 1972—continuing)  
67 Vere Road, Brighton, Sussex.

Founded by John Noyce, Librarian, Underground Press Syndicate (Europe) and then working for West Sussex County Library service, as one way of persuading libraries to take a progressive, politically-involved view of their job. Its founder is working for the foundation of a national professional organisation with local branches—a project he continues to promote while pursuing 'academic' activities in the University of Sussex, where he has become (since October 1973) an impressively active student militant.

*LIVERPOOL FREE PRESS* (July 1971—continuing)  
107 Brookdale Road, Liverpool 15, Lancashire.

An exceptionally well informed 'people's paper', created and run by an editorial collective mainly comprised of local journalists. It has influenced similar papers in other large conurbations, and its first editorial statement could serve as a manifesto for them all: 'News is what other people don't want you to read. The *Liverpool Free Press* has been started by a group of people who want to print that news. On Merseyside there are plenty of stories that are never revealed. For there is a newspaper monopoly . . . that is quite happy to ignore it. . . The Free Press will aim at providing a radical alternative newspaper. . . As well as reporting police abuses, planning fiddles, Corporation incompetence and the suppression of news, we will be giving voice to those who are denied a platform for their views . . . community groups, trade unionists, school children, the coloured community. In a phrase—the people of Liverpool.' During crises in the City the Free Press supplements its monthly paper with give-away special editions; for example, when there were mass demonstrations in dockland in July 1972. Full of 'news you're not supposed to know.' (See *Pak-O-Lies, q.v.*)

*MANCHESTER FREE PRESS* (September 1971—continuing)  
45 Aspinall Street, Manchester, Lancashire.

This was founded by national newspaper journalists made idle in Manchester offices when the national newspaper lock-out stopped the presses for three days in September 1971. Initially appearing at 48 hours' notice, with no working capital, and in a run of 5,000 copies, it continued as a monthly from its fourth issue, and its strength reflects the movement within journalism for a more political and democratic role in the control, content, and editorial policies of all newspapers. Special supplements have appeared during City crises; for example, during the Community Action sit-in against eviction during April 1972. As well informed as the journalists from *The Guardian*, the *Manchester Evening News* and other 'straight' sheets.

*MANTRA* (1972)  
Now defunct.

A non-sectarian alternative magazine, planned as a bi-weekly, which appeared four times during 1972 in the trans-atlantic seaport of Southampton. Its collective

came together to transform 'the middle-class blandness and apathy' of the port and in its short life its free-ness stressed fundamental characteristics common to most underground and people's papers: no editor (nor editorial), no female secretaries in supporting service roles, no distinctions between printer/distributor and writers; all articles unedited, unabridged, and uncensored, with all involved seeking to make all decisions collectively.

*THE MOLE* (May 1969–1970)

Now defunct.

One of the first British alternative newspapers, bringing together information and analysis of events in Brighton, and an open agitational socialist forum in which a multitude of issues were raised. 'The Mole is Everywhere', read the slogan, and it seemed to be so. Supported by a large student population, in one of the national centres of New-Left socialist initiative and analysis. *The Mole* dealt with the corruptions of municipal and private activity, the reasoning and consequences of capitalist development and renewal, with educational theory, practice and contrast, with housing, homelessness, rents, and industrial struggles. As a focus for discussion and a touch-stone for news the fortnightly paper is a rich, and still startling, document. 'We recognise, our old friend, our old mole, who knows so well how to work underground, suddenly to appear: the revolution.'

*MOLE EXPRESS* (May 1970–continuing)

7 Summer Terrace, Manchester 14, Lancashire.

A brilliantly mixed, politics/poetry/art/news/pop 'people's paper' which gives an exceptional picture of alternative arguments in action in Manchester. Widely circulated in the North West (known as *Moul Express*, issues 1–6), and still appearing monthly. Its first issue declared: 'The Moul Express is written about by and for Acid-freaks, Agitators, Anarchists, Angels, Apprentices, Artists, Atheists, Black Panthers, Communards, Criminals, Deviants, Dossers, Drug-takers, Dropouts, Flatearthers, Hippies, Homosexuals, Indians, Junkies, Mad Bombers, Magicians, Marxists, Motherfuckers, Mystics, Pacifists, Paranoids, Poets, Provos, Pushers, Revolutionaries, Rockers, Scum, Situationists, Skinheads, Socialists, Students, Ten-Tens, Vegetarians. We're not pushing a line. We can't organise you—organise yourselves. We can help you defend yourselves against *them*. We will have news, music, poetry, survival and the price of pot. We don't want a separation between us and you. We are the fish in the sea of the people. We are the people your parents warned you about. We are the forces of chaos and anarchy.'

*MUTHER GRUMBLE* (1971–continuing)

Parrot Publications, 13 Silver Street, Durham City, County Durham.

Alternative newspaper serving Tyneside, Wearside, and Teesside in the maritime county of North East England, and circulating throughout the North East. It has maintained monthly publication and is firmly established. Its involvement in local politics as well as in 'youth culture' is best stated briefly by its first editorial: 'A lot of people have started grumbling lately—at work, at home, at play. Honest anger lost forever . . . or perhaps not quite. *Muther grumble* has arrived! Her chief intention is to carry your ideas and feelings in print . . . She's bored by what other regional newspapers call "news". She'll print anything (the law courts permitting). To her it's only people that matter, not people dressed up as events . . . She's interested in feelings, and intends to communicate them by obliterating that thing

the "maninthestreet" and uncovering the You that is You that is under the debris. *Muther grumble* isn't going to tell you what's happening because she's not stupid enough to pretend to know. She wants you to tell her . . . what life in the North-East is all about, and especially how it can be improved.'

*NASTY TALES* (1971–continuing)

Meep Comix, Bloom (Publications) Ltd., 11b Wardour Mews, London, W1.

Far out, fantastic, original, advanced British graphics plus some of the best from over there: The Ruff Tuff Creampuff, Trashman, Those Fabulous Furry Freak Brothers. The Largactalites, The Demented Waving Brothers, Elephant Doody, Wonder Wart Hog, Mr. Natural and other cartoon strip graphics. The British parallel to West Coast U.S.A. freak comic books. *Nasty Tales* was put together by Mick Farren and Edward Barker when they were working for *IT*. In spring 1973, after seven issues, a prosecution for alleged obscenity failed. (See Roger Hutchinson, *IT*, no. 145, pp.17–20.)

*NEWSWAVE* (1971–1972)

Now defunct.

*Newswave* was the journal of the Brighton Independent Radio Movement and the only British alternative journal on pirate radio. The magazine was published in order to publicize all independent casting stations and in an attempt to gain further support for the cause of independent radio. *Newswave* ceased publication after fourteen months because of suspected intrusions and pressures (alleged tampering with mail and telephone tapping). The torch was carried on by a new publication called *Feedback* (q.v.). *Newswave* sought to uproot the 'cancer of self-gain' which infected the world of Free Radio. It failed; the cancer prospers and, under the commercial pressures of commercial radio, is a rampant infection.

*OPEN SECRET* (1969–continuing)

Open Secret Ltd., The Free Communications Group, 30 Craven Street, London, WC2.

Journal of the Free Communications Group, launched publicly in 1969 at a meeting of 150 people from newspapers, television and films with an elected steering committee of Neal Ascherson, Alexander Cockburn, Gus Macdonald and Bruce Page. The FCG believes in the social ownership of the means of communication, 'which won't happen without a radical change in the present structure of society', and as a half-way house for a fully democratic media it struggles for newspapers, television and radio to be under the control of all the people who produce them. It shows that the crisis in communications, the lack of control, and the dissatisfaction felt by workers in the industry are not isolated phenomena. It seeks 'to make every book an open book. Every secret an open secret.' It has launched a campaign to inaugurate ideas about democratic media which have not previously got above ground, and seeks to form a new kind of organisation and a hard programme of action. The first issue of *Open Secret* asked colleagues to reflect: 'that we may be missing one newspaper by the end of the year and a few more at the end of five; that by midway through the seventies the BBC and commercial television may have merged; that some secret amputations may soon shear away half the BBC radio services; that your company may have more money in grocery stores than in your studio; that under the commercial network agreements just 52 minutes a week, excluding ITN, are allotted to current affairs; that two political placemen, Hill and Aylestone by name, head BBC and ITA; that

although you are the manpower of the communications industry you have little or no control over it; that it is dubious whether we ever had a free press and we certainly have not got one now. Likewise we never had a free radio and television service either.'

*OPS VEDA* (April 1968–November 1971)

Now defunct.

The first alternative paper in Sheffield, the West Riding of Yorkshire, industrial city, world-famous for its cutlery and special steels. Originally duplicated, this early alternative paper became a printed publication from issue 4 onwards. No copies of the first three issues are available, and the publisher told us 'to my knowledge there are none still in existence.' The paper was run by Chris Walker and Paul Fletcher and blended local news and information with the publication of new poetry, graphics, and analysis of industrial and international affairs.

*PAK-O-LIES* (1971)

Now defunct.

Media underground paper of the Liverpool Free Communications Group, which developed into the *Liverpool Free Press* (q.v.) and shared the critical analysis of the media set out by the Free Communications Group (q.v.) in London. Its first issue wrote (under the heading 'open secrets'): 'One day in Chicago in 1968 a group of journalists from rival dailies got together in a room over a pub and founded a new kind of paper—the Chicago Journalism Review. In typical no-holds-barred Chicago style the Review set about the city's hidebound Press—revealing the stories, naming names and explaining why this story got the space it did and why that particular angle was used. And before long everyone was reading it, including the staid and respectable members of the American Newspaper Guild. Then the unexpected happened. The Guild, in a rare flash of insight saw that the punchy Review was just what the Press needed. At their annual convention the Guild not only gave the Review their stamp of approval but urged all Guild chapels to provide financial and moral support to help set up locally based journalism watchdogs. The result: a \$500 grant for the Review and the birth of similar publications throughout the country. In Chicago the two dailies were in rivalry. In Liverpool they are in permanent copulation, so the need for a watchdog is even greater. *Pak-O-Lies* intends to fulfil this need.'

*PAPER TIGER* (1971?—continuing?)

16 Cloyster Wood, Edgware, Middlesex.

The alternative paper for Harrow and district, famous for its church, its hill and the prospects from it, and for its school which John Lyon founded in 1571. This duplicated publication, economically printed in a variety of colours, is the work of an editorial collective chiefly drawn from the Harrow Youth Movement and co-ordinated by Neil Klidon: 'Dialectics, newz, viewz, reviewz, poetry, graphics.'

*PAVEMENT* (1972—continuing)

77 Hotham Road, Wandsworth, London, SW15.

*Pavement* (American: 'sidewalk') is one of the 'people's papers' which serve (rather than rip-off) the communities of London. This militant community paper, sold, like most, in pubs, on the streets and in a few sympathetic shops, is part of the life of the Wandsworth district, six miles from Westminster Bridge on the confluence of the river Wandle with the Thames. Its concerns are the paradigm

topics of all community papers: unemployment, social security, neighbourhood advice, housing, poverty, redevelopment, motorways, tenant power etc. Originally (*qua* Mao?) published by being pasted on walls.

*PRESS-UPS* (November 1970–July 1971)

Now defunct.

An attempt to inform Scottish activists of other struggles developing around them: 'Information is power—slogan or truth? *Press-Ups* holds it to be a truth. At the present time in Scotland, many people are starting up important groups—involved in tenant rights, local journalism, neighbourhood law centres, & other important activities. But often the rest of Scotland remains ignorant of what they are doing. *Press-Ups* is being published to provide people with a means of communicating about what they are doing.' An important guide to underground and left activity in Scotland, published from Edinburgh University by students there.

*PRIVATE EYE* (October 1961—continuing)

Gnome House, 34 Greek Street, London W1.

No joke. From a fashionable success in the 'satire boom' of the early 'sixties, *Private Eye* is now secure as an independent journal of thorough, persistent investigation, anti-Establishment, a thorn in the flesh of the authorities, the outlet for myriad stories that were very deliberately kept out of all other papers. Banned by Smith's ('W.H. Smug'), harassed by writs (from 50 different individuals in 10 years), its resources drained by legal costs and damages, floated on the unsustainable spring tides of the lurid Supermac years—*Private Eye* has sustained itself and stands as the major alternative (*not* Underground) paper in Britain. Its investigations, into areas deliberately neglected by Fleet Street, opened up the political scandals of the Profumo affair, Christian Barnard's career, Ronan Point, Concorde, Biafra, Porton Down, The National Coal Board's affairs, local government and police corruption, and many similar stories—'scoops' to Lunchtime O'Booze; of great importance for living in and understanding Britain and British society. The *Eye*, mainly under the impetus of International Socialist Paul Foot joining the staff in 1967, is the spider at the centre of a web of contacts and sources in Fleet Street, politics, industry, BBC, civil service, the City. Extended, detailed, relentlessly documented stories have appeared mainly in the 'Illustrated London News' section; later, in 'Footnotes'. Gossip, in the 'colour section', and in City Slicker's column. Savagely acidic political comment has coexisted with jokes, the problem of being sure which is which being a common one for the reader. *Private Eye* (nearly called *The Flesh is Weekly*, or, alternatively, *The British Letter*) became a national weekly concentrating on current satirical comment from editor Richard Ingram's collaboration with William Rushton and Christopher Booker, then recent Oxbridge graduates.

Initially, 500 copies were printed, produced in places like the waiter's changing room at *The Establishment* satirical night-club; it later topped 80,000 copies at its peak sale in the lurid 'sixties of Supermac, Baillie Vass, and of Wislon's 'New Britain'. Guest editions were edited by Claud Cockburn (later a columnist for the 'paper) and Malcolm Muggeridge; every noticeable public personality since 1961 has been an involuntary 'contributor' in one way or another. Its writers, artists and editors make up an extraordinary roll-call. A random short-list: Bernard Levin, Peter Cook, Nick Luard, Gerald Scarfe, Barry Fantoni, Jonathan Miller, Peter Osborne, John Wells, Andrew Osmond (who coined the name *Private Eye*),

Timothy Birdsall, Bill Tidy, Larry, Hector Breeze, Heath, Ralph Steadman, Barry Humphries and Nicholas Garland, Wally Fawkes and George Melly, Ingrams, Rushton, and Booker. Besides its political investigations the *Eye* has introduced some characters, phrases and soubriquets perhaps permanently alive hereafter: Barry McKenzie, O'Booze, 'pseud', Baillie Vass, 'Grocer' Heath and Lord Gnome (prop., *Private Eye*), who has said of the 'paper: 'the most consistently brilliant, amusing, and informed periodical in the long history of journalism'. (quoted, p.22, Richard Ingrams (ed.), *The Life and Times of Private Eye*, Penguin, 1971).

**PROJECT LONDON FREE (1971?)**

An anonymous one-off publication.

'Make what you want. Take what you need. There is plenty to go round—everything is free.' A perfect example of the underground 'free' approach, this handbook on the free use of London's multiple resources is obviously based on encyclopaedic research and passes on some amazing information from many active exponents of the method. *Project London Free* tells you among other things how to make money: a photocopy of both sides of a £1 note can be pasted together and used on £1 change machines, it is said: 'This has been successfully field-tested in several recommended locations!' Suggested free entertainment includes various games of 'chaos' designed to screw the system.

**RAP: ROCHDALE'S ALTERNATIVE PAPER (November 1971—continuing)**  
230 Spotland Road, Rochdale, Lancashire.

'Questions—Asked; Bubbles—Pricked; Information—Open; Workers—Heard; Issues—Debated; Rights—Explained; Bosses—Challenged; The Unspoken—Said; Life—Explored; *that's RAP—RAP* is being published, not because it will always be right, but because it will always be necessary for the tasks referred to on the front page to be done.' The alternative paper of the Lancashire town of Rochdale, 11 miles from Manchester and 200 miles from London, on the east rim of the Lancashire industrial area, and famous as the birth-place of the modern co-operative movement established by the Rochdale Pioneers in Towd Lane, 1844. Detailed, informative paper involved in local action, with all typical features of alternative 'people's paper'.

**RED RAT: THE JOURNAL OF ABNORMAL PSYCHOLOGISTS (May 1970—continuing)**  
42 Essendine Mansions, Essendine Road, London, W9.

The radical journal of psychologists in Britain which grew from the conference at Keele University, Staffordshire in March 1970—'The Anti-Academic Psychology Conference' or 'The Combat Bourgeois Psychology Conference', which was attended by some 200 people. *Red Rat* appears twice a year. 'We, being psychology students in academia or psychology workers in the business world, do hereby give notice to the interested of our intention to reject the established roles our professional forebears created. In asserting this rejection we are not asserting a direction. We cannot know what the future will bring. We can only plunge forward into the unknown.'—first issue.

**ROMANO DROM (June 1969—continuing)**  
53 Battersea Church Road, London, SW11.

The newspaper of the National Gypsy Council, representing, reporting and dramatising the situation of the Romanies and Travellers of Britain—an important

and ill-used minority group. Edited by Jeremy Sandford, author of the 'shock' television documentary on housing and the homeless, *Cathy Come Home*.

**ROOTS (November 1971—continuing)**  
6 Lonsdale Terrace, Edinburgh 3.

*Roots* began as a growth from the magazine *Four the Wardrobe*, intended as a paper which would try to show some of the practical alternatives between 'the apparently monolithic bureaucracies on the one hand and the negative "revolutionary" violence on the other. . . This magazine is produced by people who believe that there is an alternative to throwing bombs for or at the Vietcong/Protestants/Black Panthers etc.' *Roots* developed into the activists' guide and information source, publishing as a bi-monthly magazine of peace, information, ecology, action, poetry, and alternative discussion and also issuing the *Roots Radical Guide* with regularly up-dated entries and descriptions of Anarchist, Gay Lib., Schools Action, Amenity, Tenants Association, Arts, Environmental, Religious and other groups.

**SEEDS: BRISTOL'S NEW STREET PRESS (1970?—1971?)**  
Now defunct.

'Numbed by graphic reports of today's road accident, by the rantings of armchair revolutionaries, by newspapers designed for the advertiser rather than the community, the people of Bristol have become apathetic. This city of ½ million people and 12,000 unemployed hears only part of the news. Two circulation-conscious papers and a Government controlled radio station do little to scrape the rust off our conservative and ill-managed city. We need an alternative, here is one. We hope to give voice to the discontent that is rising over unemployment, bad housing, the Outer Circuit Road, unscrupulous property speculation and others. *Seeds* is intended to be a forum for constructive radical activity, to provide information, and to act as a clearing house for ideas.' An undoctinaire, duplicated alternative paper, conscious of the dangers of underground parasitism on consumer society, anti-technology, promoting the building of practical alternatives.

**SKELF (1971—1972?)**  
Now defunct.

Revolutionary, un-commonplace, 'published as monthly as possible', Glasgow paper. De-mystifying, direct coverage of Clydeside struggles and conditions, revolutionary writing, graphics, accounts of political action.

**THE SNAIL (March 1971—continuing)**  
16 Silver Street, Barnstaple, North Devon.

Peter Blake duplicated 50 copies of the *North Devon Snail* in March 1971, for £2. Within twelve months the paper had more than 5,000 readers. It grew from the paper of a locality to reflect the unsensational life of a region; its honesty, sincerity, and way of relating to people have given it a national circulation while it retains its freedom from money, trappings and cant. The paper was entitled the *North Devon Snail* up to and including issue 14. Peter Blake, founder-editor and one of the *Snail* collective that has gathered, continues to underline *The Snail's* concern for de-centralisation, the re-vitalising of the countryside, the discouragement of the city mentality, self-sufficiency and craft skills, the

identification and alleviation of individual injustices by publication of specific cases in detail. The paper is built on communication and *respect* between all members of its community, seeks to build practical alternatives, and actively sponsors regular *Snail Free Markets* in Barnstaple (raising money for local charities and providing an outlet for local craft and home industries), and other non-synthetic community activity.

*SPAM* (1972—continuing)

Baptist Mills Community Centre, Horley Road, Bristol, Somerset.

A 'people's paper' serving areas of the ancient Avon sea-port labelled 'problem areas', where workers staffing the City hospitals, transport, warehouses and other services generally live. The paper argues an economic and political analysis: 'If our area disappeared many city services would grind to a halt. . . It is we who subsidise prosperous suburbia, not the other way round.' An unusually localised, and therefore highly detailed and specific, alternative community paper.

*SPIKE* (1972)

Now defunct.

'A year ago this month our brother stood in the dock, Central Criminal court, the Old Bailey. The trial of Oz became the longest obscenity trial in legal history. The British status-quo slipped on its knuckle-dusters and attacked a generation, an alternative life-style. *The Little Red Schoolbook*, *IT*, & *Styng* all ended up in court. England's underground press had the most serious setback of its young life. *Ink* and *7 Days* went under due to massive bread hassles. Fortunately many of the old timers keep "truckin" on. We send them love, for we are the fruits of a wild happy affair with the London based ug/press. As such we will face the same crisis, problems & hang-ups. . . Scotland's 'other mag', set up by Alan Sinclair and Ian Macfadden (close friends of Richard Neville of Oz), as a Glasgow-based Scottish paper. *Spike*, part of the underground information/agitation effort of their Black Box News Service (*q.v.*), published twice only; both issues scored but publication ended due to financial and printing difficulties.

*STREET AID* (1969—continuing)

13 Shelton Street, London, WC2.

*Street Aid* is concerned with planning and the urban environment, with possible alternative uses for inner London resources and with what happens to young people in London. *Street Aid* is run by a collective which seeks to find a way out of the *impasse* created by politicians and social workers become agencies of social control rather than of social change. Community action, they believe, offers the best hope for attacking the problems of social disorganisation.

*STREET COMIX* (1971—1972?)

Now defunct.

*Street Comix* aimed at dealing 'death-blows to rational thinking'. Self-titled as an 'intergalactic conspiracy for cosmic harmony' *Street Comix* was a unique one-man effort of parody and satire, in cartoon strip form. David Webster's anarchically original pamphlets, leaflets and stickers are exceedingly rare. Two items have been found and are reproduced here.

*STREET PRESS* (March 1971—continuing)

c/o Peace Centre, 18 Moor Street, Ringway, Birmingham, Warwickshire.

Birmingham, Britain's largest manufacturing city, chief hardware centre of the world, home of £15-million Bull Ring city shopping centre, radical constituency of Joseph Chamberlain, and the politics of Priestley 'church and kings riots' and of Chartist riots,—in 1971, *ripe* for alternative action. A city where more than 10,000 slums have been demolished since 1945, where whole districts of some 30,000 houses near the centre are being re-developed, where the suffocation of misapplied technology, unsympathetic concrete chockablock architecture, and the evaporation of things individual are tangible and intimidating. *Street Press* (as *Birmingham Street Press*, issues 1—3) in its own autobiographical note: 'If you believe implicitly in the politics of the established press, you won't like what you see in the pages that follow. We have produced a critic's paradise—a jungle of thoughts and feelings which don't pretend to be objective. There is no fat wad of hypnotic advertising and we're not geared to offer the kind of services that the national and local dailies bring to your home. What we want to do is set the seeds for the eventual growth of an alternative press. . . Birmingham more than other places lacks a happy spirit of its own. People are worn and choked by the machinery and effluent of an oppressive industrial routine. Can't we kick it off? Make your own freedom if it is no longer given as a simple right. If this is a mad ranting, does it do any harm? We must be able to choose for ourselves, to create the way of life we need, and to find out how to remove the sickness which is both inside and outside our heads. LEARN TO PLAY AGAIN. The shape of an alternative society has not yet been drawn—only the germ of an extra idea exists. There are no golden rules, nor restrictive guidelines—think of your own experiments—search beyond your borders. Build, create, chase that dream.'

*STYNG* (May 28—November 17 1971)

Now defunct.

An ambitious alternative newspaper which sought to cover Yorkshire, the largest county in England (some 4 million acres) with one-tenth of the total population of England and Wales. Publication was in Barnsley, a mining and engineering town at the centre of the South Yorkshire coalfield in the West Riding. Its contents and presentation were very polished; *Styng* was an arts and underground culture paper with an interest in national and international affairs rather than an emphasis on local politics. Its editorial collective included Roger Hutchinson, later of *IT*. Financial and legal difficulties resulted in publication being suspended after seven issues.

*TITUS GROAN* (August 1971—1972?)

175 Newcastle Street, Burslem, Stoke-on-Trent, Staffordshire.

'People's paper' of the Staffordshire potteries and a graphically modern active reflection of social life and conditions in Arnold Bennett's bottle-oven towns. *Titus Groan* is focus and voice of a voluntary collective which supports and phrases alternative aspirations in an old shop dubbed The Cleveland Wrecking Yard. A permanent jumble sale, sales of local handiwork and of second-hand books, and donations enable it to fund its advice service, its classes in silk screen printing for the underground, aid to special projects like adventure playgrounds, pre-school playgroups, aid to the aged and the infirm. Featuring '1% of all the things they don't want you to know', the paper publishes guidance and reports/revelations on 'You, your house and your landlord', 'The Amazing Family Income

Supplement', 'On the Club', 'Strike Pay', 'HP—the Facts', and imaginative proposals for maximising popular benefit from social welfare services.

*TORC* (1971—continuing)

Avalon House, 7 The Batch, Ashcott, Bridgewater, Somerset.

Mysterious Britain's alternative paper, from the green and fertile Isle of Avalon. Glastonbury's occult interpreter of the psychic, subconscious and physical mysticism surrounding its old conical Tor, its Zodiacal patterns on the moors, brooding over its prehistoric and early Christian sites and its ruined Saxon Abbey. *Torc* stresses the site of Glastonbury as the source of alternative future changes, in its tradition of magical revelation. It initiates into organic growing, craft working, and practical everyday local alternative living. 'We wish to demonstrate that there can be an alternative life-style; an alternative economy based on self-sufficiency and mutual aid; an alternative politics brought down to human-size for human needs whose only authority rests with those having the right intelligence or skills who might happen to be on hand at any given situation; an alternative to religious orthodoxy which is not agnosticism or atheism. . . The Alternative isn't opting out and sitting around all day: the Alternative is both hands and feet in the Earth working where all things must begin. . . We believe in the new age and we believe Glastonbury is to play a vital part in it. We have only seen the small beginnings so far and it may be beyond the span of our own lifetimes before the pattern becomes really clear.'

*TUEBROOK BUGLE* (February 1971—continuing)

36 Pringle Street, Liverpool.

One of the most effective, authentic and varied local community papers, with a proven record of successful 'shock' intervention in local affairs and the improvement of conditions in Liverpool, the Lancashire seaport and one of the largest trading centres in the world. *The Bugle*, (monthly) non profit-making and written, edited and published by an unpaid staff of 'housewives', teachers etc., is centred on the Tuebrook district but also covers Old Swan, Fairfield and Anfield. Read and noticed throughout the city, it is an important vehicle of local news and of investigative political journalism, especially interested in housing, welfare, schools, and the use of local resources for the needs of ordinary people. Issue 1 stated: 'We hope this paper will be the voice of the people, printing what the people want, STRONG, SURE but not SILENT.'

*WHITE PANTHERS* (U.K.) (1971—continuing)

11b Wardour Mews, London, W1.

'We want freedom for all political prisoners of war. We want them returned to their communities at once. We believe that the governments of the U.K. and U.S.A. and their various agencies and subsidiaries are carrying out an organized, calculated, wide ranging programme of political and cultural repression and terrorism against the people of the black and youth colonies, and against all revolutionary peoples throughout the world.' This is the manifesto of the *White Panthers*. They demand Revolution in our time. In its various publications the *White Panthers* strike out against the repressive attitudes of the establishment, attitudes such as 'You can have Freedom so long as we do not find it inconvenient'. The *White Panthers* were founded in the U.S.A. by John Sinclair in the late sixties. In Britain the *White Panthers* began in 1970 with Mick Farren protesting at the hypocrisies of the Isle of Wight music festival. The British *White*

*Panthers* are organised in local groups or 'chapters', the central organisation being *IT*, currently under the aegis of Chairman John Carding of the *IT* editorial collective. The leaflets and sheets reproduced here are from the central file, and are complete. The local chapters produce magazines, usually duplicated: The 'All Power to the People' slogan of the *White Panthers* leads them to carry their activities over into the community. Most of the organisation's publications have a strong local interest as well as articles ranging from spinach salad to Angela Davis. Issues also feature a good deal of poetry and some interesting graphics.

*CHAPTER* (July 1971—late 1971). Abbey Wood Chapter (S.E. London).

Two issues only were produced by this group, whose major activities were squatting and organising local activists, notably the local Schools Action Union. *Chapter* was edited by John Carding. The second issue of *Chapter* included the third issue of *White Trash* (see below).

*WHITE TRASH* (Winter 1971). West London Chapter.

Three issues were produced of this paper, the third of which (in printed format) was distributed with the second issue of *Chapter*.

*RED FIST AND BUST* (1971). Red Fist and Bust Movement.

Two issues only were produced after which the *Red Fist* moved more into community work, and *Bust* became the nucleus of the local *White Panthers* in Croydon.

*STREET SHEET* (January 1972—May 1972). Croydon/Bromley Chapter.

A monthly paper produced by the chapter which functioned as the local alternative newspaper in Croydon.

*EXMOUTH BOOT* (1971—1972). Exmouth Chapter.

The first six issues were produced primarily for students at Rolle College of Education, issues 1—5 appearing as *Boot*. From no.7 it developed into an alternative paper for Exmouth. Founded by Rolle College students John Gill, John Rowbottom and Richard McIlveen. No.9 was *not* produced and the intended copy was incorporated into issue No.10.

*GNOME* (1971—1972). North Sussex Chapter.

The local alternative paper for East Grinstead. Duplicated, it produced at least ten issues, and was produced by an editorial collective, members unknown. The issues reproduced here are from the *White Panthers*' central file and are the only ones known to exist: nos. 1, 3, 10 and one unnumbered issue (no.5?).

*CATALYST* (1971)

A fortnightly duplicated paper produced by students at Imberhorne School, East Grinstead. The paper was banned by the school after the appearance of no.15 (here reproduced). *Catalyst* editors were later involved in the production of *Gnome* (see *Gnome* no.1. for further details of *Catalyst*).

*HIGH FEVER* (1971) London.

Sub-titled 'A White Panther Paper'. Spirit duplicated. Editor(s) unknown. The cat on page 1 is in orange felt tip pen and appears to have been added to this copy later, again by person(s) unknown.

## How to use the Index

Harvester/PSS is arranged on an easily-used and fully-indexed system. In a matter of moments the index takes you from your need for a particular item to the exact document you require. In addition to locating easily and quickly items you know to exist, the index identifies for you other material in the same broad subject which may not have been known to you before.

The majority of Harvester/PSS 'packages' comprise a section of material reproduced on microfiche and a section of material reproduced on 35mm roll-film. Thus, the user needs to follow one of two procedures when locating an item: these two procedures are described below under the headings 'How to find an individual item on microfiche' and 'How to find an individual item on 35mm roll-film'.

The index will show you whether the item you want is reproduced on a microfiche or on one of the 35mm roll-films in the 'package'. This is explained below.

### How to find an individual item on microfiche

The first point to note is that every page of the documents reproduced on *microfiche* has been stamped by Harvester/PSS with a unique number. This is visible in the top left-hand corner of the document when the fiche is read on a micro-viewer. The number on the *first* page of each document is the reference allocated to that particular document. For fiche, this is the reference you will find in the index. Thus an item of 16 pages with page numbers, say 80-95, will be identified by number 80.

Therefore, to find an individual item on microfiche, consult the index and find the title you want. You will see that each document on fiche has been allocated a two-letter code and two numbers; the number before the two-letter code identifies the 'package', the one following it is the number of the specific document. Each group and newspaper is in alphabetical sequence in the index; in cases where papers have changed their name at some point it may be necessary to refer to the 'Complete List of Groups and Papers' which includes a full list of every group and paper included in this 'package' with cross references when needed. In all cases we have used the last (if now defunct) or present name of the group or paper both in the index and on the eye-readable headers. For example, if you wish to consult early issues of the *North Devon Snail* you will find a cross-reference in the 'Complete List' to *The Snail* which is the present name of this ongoing paper.

Suppose you want issue number 7 of *The Catonsville Roadrunner* which was published in October 1969. In the index this paper is given *The Underground and*



## Index

### THE ALTERNATIVE (1970-1971?)

2 AH 1	issue 2, n.d., [1971?]
2 AH 21	issue 3, n.d., [1971?]
2 AH 41	issue 4, n.d., [1971?]

### MISSING: issue 1 [1970?]

### ARSE (1970-continuing)

2 AR 1	issue 1, 1970 (includes poster; see 2 AR 104)
2 AR 5	issue 2, 1970
2 AR 21	issue 3, 1970
2 AR 41	issue 4, 1971 (includes poster; see 2 AR 103)
2 AR 57	issue 5/6, 1972
2 AR 103	Poster: <i>Tatlin's 'Monument to the Third International'</i> . 1970. 1 p.
2 AR 104	Poster: <i>The Vienna Manifesto</i> . 1970, 1p.

### ARTS LABS NEWSLETTER (1969-1971)

#### VOLUME ONE

2 BB 1	issue 2, November 1969
2 BB 25	issue 4, January 1970
2 BB 61	issue 5, January 1970
2 BB 104	issue 6, February 1970
2 BB 153	issue 7, April 1970
2 BB 210	issue 8, May 1970
2 BB 253	issue 9, June 1970
2 BB 282	issue 10, July 1970
2 BB 306	issue 12, September 1970

#### VOLUME TWO

2 BB 324	issue 2, November 1970
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#### VOLUME TWO AND A HALF

2 BB 370	issue 1, August 1971
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MISSING: Volume one: issues 1, 3 and 11; Volume two: issues 1, 3 and 4.

## ATTILA (1971—continuing)

2 BK 1	issue 1, May 1971
2 BK 3	issue 2, May 1971
2 BK 9	issue 3, May 1971
2 BK 13	issue 4, May 1971
2 BK 19	issue 5, June 1971
2 BK 27	issue 6, June 1971
2 BK 35	issue 7, June 1971
2 BK 43	issue 8, June 1971
2 BK 55	issue 9, July 1971
2 BK 63	issue 10, July 1971
2 BK 75	issue 11, July 1971
2 BK 95	issue, extra issue, July 1971
2 BK 97	issue 12, July 1971
2 BK 129	issue 13, July 1971
2 BK 147	issue 14, August 1971
2 BK 171	issue 15, August 1971
2 BK 193	issue 16, August 1971
2 BK 215	issue 17, August 1971
2 BK 241	issue 18, September 1971
2 BK 259	issue 19, September 1971
2 BK 277	issue 20, September 1971
2 BK 301	issue 21, September 1971
2 BK 327	issue 22, October 1971
2 BK 347	issue 23, October 1971
2 BK 367	issue 24, October 1971
2 BK 387	issue 25, October 1971
2 BK 409	issue 26, October 1971
2 BK 429	issue 27, November 1971
2 BK 449	issue 28, November 1971
2 BK 469	issue 28½ (sic), November 1971
2 BK 471	issue 29, November 1971
2 BK 489	issue 30, December 1971
2 BK 511	issue 31, March 1972
2 BK 513	issue 32, April 1972
2 BK 517	issue 33, May 1972
2 BK 519	issue 34, May 1972
2 BK 521	issue 35, May 1972
2 BK 525	issue 36, May 1972
2 BK 531	issue 37, May 1972
2 BK 537	issue 39, June 1972
2 BK 545	Poster: <i>Happy Trails</i> . n.d., 1p.

**MISSING:** It is uncertain whether issue 38 was ever produced, or whether there was an error in the original numbering of the sequence.

## BIG FLAME (1972—continuing)

2 BW 1	issue 1, June 1972
2 BW 7	issue 2, August 1972
2 BW 13	issue 3, September 1972
2 BW 19	issue 4, October 1972
2 BW 25	issue 5, November 1972

## BLACK BOX NEWS SERVICE (1972—continuing)

2 CY 1	Newspacket: ' <i>Scottish Orangemen</i> . . .', 1972, 11pp.
2 CY 12	Newspacket: ' <i>Dear Brothers</i> . . .', 1972, 13pp.

## CARDIFF PEOPLE'S PAPER (1969—continuing)

2 EB 1	issue 1, November 1969
2 EB 5	issue 2, November 1969
2 EB 9	issue 3, December 1969
2 EB 13	issue 4, January 1970
2 EB 17	issue 5, March 1970
2 EB 23	issue 6, May 1970
2 EB 31	issue 7, Summer 1970
2 EB 35	issue 8, November 1970
2 EB 39	issue 9, January 1971
2 EB 43	issue 10, n.d., [February/March 1971?]
2 EB 47	issue 11, April 1971
2 EB 51	issue 12, May 1971
2 EB 55	issue 13, Summer 1971
2 EB 59	issue 14, October 1971
2 EB 63	issue 15, November 1971
2 EB 71	issue 16, n.d., [January/February 1972?]
2 EB 79	issue 17, March 1972
2 EB 87	issue 18, May 1972
2 EB 95	issue 19, July 1972
2 EB 103	issue 20, September 1972
2 EB 115	issue 21, November 1972

## CASE-CON and CASE-CON NEWSLETTER (1970—continuing)

## CASE-CON

2 EK 1	issue 1, June 1970
2 EK 17	issue 2, Autumn 1970
2 EK 33	issue 3, n.d., [April 1971?]
2 EK 49	issue 4, June 1971
2 EK 65	issue 5, Autumn 1971
2 EK 81	issue 6, January 1972
2 EK 101	issue 7, April 1972
2 EK 121	issue 8, July 1972
2 EK 145	issue 9, October 1972

## CASE-CON NEWSLETTER

2 EK 169	issue 1, n.d., [April 1972?]
2 EK 173	issue 2, May 1972
2 EK 181	issue 3, September 1972
2 EK 189	issue 4, December 1972
2 EK 199	<i>Course-Con: a survey of social work courses</i> . n.d., [1972?], 18pp.
2 EK 218	<i>Statement of aims</i> . n.d., [1972?], 1p.

**MISSING:** The original numbering of the *Case-Con Newsletters* is erratic and may have been intended to correspond to the issue of *Case-Con* available at the time. Number 4 is the first, number 6 is the second, number 7 is the third, and another number 7 is the fourth.

## THE CATONSVILLE ROADRUNNER (1969—continuing)

2 FD 1	issue 1, April 1969
2 FD 11	issue 2, May 1969
2 FD 23	issue 3, June 1969
2 FD 35	issue 4, July 1969

- 2 FD 47 issue 5, August 1969  
 2 FD 59 issue 6, September 1969  
 2 FD 71 issue 7, October 1969  
 2 FD 83 issue 8, November 1969  
 2 FD 95 issue 9, December 1969  
 2 FD 107 issue 10, January 1970  
 2 FD 119 issue 11, February 1970  
 2 FD 131 issue 12, March 1970  
 2 FD 143 issue 13, April 1970  
 2 FD 159 issue 14, May 1970  
 2 FD 175 issue 15, June 1970  
 2 FD 191 issue 16, July 1970  
 2 FD 207 issue 17, August 1970  
 2 FD 223 issue 18, n.d., [September 1970?]  
 2 FD 239 issue 19, n.d., [October 1970?]  
 2 FD 255 issue 20, n.d., [November 1970?]  
 2 FD 271 issue 21, n.d., [December 1970?]  
 2 FD 287 issue 22, n.d., [January 1971?]  
 2 FD 303 issue 23, n.d., [February 1971?]  
 2 FD 319 issue 24, n.d., [March 1971?]  
 2 FD 335 issue 25, n.d., [April 1971?]  
 2 FD 351 issue 26, n.d., [May 1971?]  
 2 FD 367 issue 27, n.d., [June 1971?]  
 2 FD 383 issue 28, n.d., [August 1971?]  
 2 FD 399 issue 29, n.d., [September 1971?]  
 2 FD 415 issue 30, n.d., [October 1971?]  
 2 FD 431 issue 31, n.d., [January 1972?]  
 2 FD 447 issue 32, February 1972  
 2 FD 463 issue 33, March 1972  
 2 FD 479 issue 34, n.d., [April 1972?]  
 2 FD 495 issue 35, n.d., [May 1972?]  
 2 FD 511 issue 36, n.d., [June 1972?]  
 2 FD 527 issue 37, n.d., [July 1972?]  
 2 FD 547 issue 38, n.d., [September 1972?]  
 2 FD 567 issue 39, n.d., [October 1972?]  
 2 FD 587 issue 40, n.d., [November 1972?]  
 2 FD 607 issue 41, n.d., [December 1972?]  
 2 FD 627 Poster: *the fire this time*. n.d., [1969?], 2pp.  
 2 FD 629 Poster: *children of the revolution*. n.d., [1969?], 2pp.  
 2 FD 631 Poster: *we shall celebrate with such fierce dancing*. . . n.d., [1969?], 1p.

## CHINA CAT SUNFLOWER (1969)

- 2 FN 1 issue 1, n.d., [1969?]

NOTE: One issue only produced.

## CLEVELAND WRECKING YARD INFO SHEET (1971?)

- 2 FP 1 issue 2, n.d., [Autumn 1971?]  
 2 FP 3 issue 3, n.d., [October 1971?]  
 2 FP 5 issue 4, n.d., [October 1971?]  
 2 FP 7 issue 5, n.d., [December 1971?]

MISSING: issue 1, [1971?]; it is not known whether any issues for 1972 were produced.

## COMMUNE MOVEMENT (1964—continuing)

- AHIMSA PROGRESS  
 2 FW 1 issue 4, November 1964  
 2 FW 29 issue 5, January 1965
- AHIMSA COMMUNITIES  
 2 FW 49 issue 3, June 1965  
 2 FW 65 issue 4, August 1965  
 2 FW 91 issue 5, October 1965  
 2 FW 119 issue 6, December 1965  
 2 FW 139 issue 7, February 1966  
 2 FW 157 issue 8, April 1966  
 2 FW 177 issue 9, June 1966  
 2 FW 201 issue 10, August 1966  
 2 FW 222 issue 11, October 1966  
 2 FW 244 issue 12, December 1966  
 2 FW 266 issue 13, February 1967  
 2 FW 294 issue 14, April 1967  
 2 FW 320 issue 15, June 1967  
 2 FW 348 issue 16, August 1967  
 2 FW 378 issue 17, October 1967  
 2 FW 394 issue 18, December 1967  
 2 FW 414 issue 19, February 1968  
 2 FW 442 issue 20, April 1968  
 2 FW 470 issue 21, June 1968  
 2 FW 492 issue 22, August 1968
- COMMUNES  
 2 FW 530 issue 23, October 1968  
 2 FW 546 issue 24, December 1968  
 2 FW 570 issue 25, February 1969  
 2 FW 600 issue 26, April 1969  
 2 FW 626 issue 27, June 1969  
 2 FW 660 issue 28, August 1969  
 2 FW 700 issue 29, October 1969  
 2 FW 744 issue 30, December 1969  
 2 FW 772 issue 31, February 1970  
 2 FW 806 issue 32, April 1970  
 2 FW 830 issue 33, June 1970  
 2 FW 862 issue 34, September 1970  
 2 FW 886 issue 35, December 1970  
 2 FW 914 issue 36, January 1971  
 2 FW 922 issue 37, March 1971  
 2 FW 954 issue 38, June 1972  
 2 FW 986 issue 39, August 1972  
 2 FW 1014 issue 40, October 1972  
 2 FW 1050 issue 41, December 1972  
 2 FW 1082 *A federal society based on the free commune*. n.d., [1970?], 26p.  
 2 FW 1108 *Directory of communes*. n.d., [1970?], 48pp.  
 2 FW 1150 *Constitution of the Commune Movement*. 1970, 2pp.  
 2 FW 1152 *Complete list of members*. 1971, 6pp.  
 2 FW 1158 *Directory of communes, 1972*. 1972, 32pp.  
 2 FW 1189 *General information*. . . n.d., [1972?], 2pp.  
 2 FW 1191 *Bookshops taking 'Communes'*. 1972, 2pp.

## VEGAN COMMUNITIES NEWSLETTER

2 FW 1194	AJK series, 1966
2 FW 1211	TK series, 1968-1972
2 FW 1452	VCM series, 1965-1968
2 FW 1523	NA and SE series, 1968-1972

*MISSING: Ahimsa Progress*, issues 1, 2 and 3, 1964; *Ahimsa Communities*, issues 1 and 2, 1965.

*NOTE:* The journal of the Communes Movement has changed its title at various points in its history. Initially published as *Ahimsa Progress: Journal of the Agriculture and Hand-Industries Mutual Support Association*, 1964-1965, it continued as *Ahimsa Communities: Journal of the Vegan Communities Movement*, 1965-1968, then as *Communes: Journal of the Communes Movement*, 1968 to date. There is additionally the *Vegan Communities Newsletter*, published in four simultaneous sequences from 1965 to date and filmed in the order arranged by the *Commune Movement* itself.

## COMMUNITY ACTION (1972-continuing)

2 GF 1	issue 1, February 1972
2 GF 33	issue 2, April 1972
2 GF 73	issue 3, July 1972
2 GF 113	issue 4, September 1972
2 GF 153	issue 5, November 1972

## COUNTRY BIZARRE (1970-continuing)

2 GN 1	issue 1, n.d., [Summer 1970?]
2 GN 29	issue 2, n.d., [Autumn 1970?]
2 GN 57	issue 3, n.d., [Spring 1971?]
2 GN 85	issue 4, n.d., [Summer 1971?]
2 GN 117	issue 5, n.d., [Autumn 1971?]
2 GN 153	issue 6, n.d., [Winter 1971?]
2 GN 185	issue 7, n.d., [Spring 1972?]
2 GN 221	issue 8, n.d., [Summer 1972?]
2 GN 261	issue 9, n.d., [Autumn 1972?]
2 GN 301	issue 10, n.d., [Winter 1972?]

## COZMIC COMICS (1972-continuing)

2 GX 1	issue 1, 1972
2 GX 53	issue 2, 1972
2 GX 105	issue 3, 1972
2 GX 157	issue 4, 1972

## CRACKER (1972-continuing)

2 HF 1	issue 1, January 1972
2 HF 17	issue 2, January 1972
2 HF 33	issue 3, January 1972
2 HF 49	issue 4, February 1972
2 HF 65	issue 5, February 1972

2 HF 85	issue 6, March 1972
2 HF 101	issue 8, April 1972
2 HF 117	issue 9, May 1972
2 HF 133	issue 10, May 1972
2 HF 149	issue 11, May 1972
2 HF 165	issue 12, June 1972
2 HF 181	issue 13, June 1972
2 HF 197	issue 14, July 1972
2 HF 213	issue 15, July 1972
2 HF 229	issue 16, August 1972
2 HF 253	issue 17, August 1972
2 HF 273	issue 18, September 1972
2 HF 293	issue 19, September 1972
2 HF 309	issue 20, October 1972
2 HF 325	issue 21, October 1972
2 HF 341	issue 22, November 1972
2 HF 355	issue 23, November 1972
2 HF 371	issue 24, December 1972
2 HF 391	issue 25, December 1972
2 HF 407	Poster: <i>nudie Cracker calendar, 1973</i> . 1972, 1p.

*MISSING:* issue 7, March 1972.

## DWARF NEWS (1971-continuing)

2 HY 1	issue 1, June 1971
2 HY 3	issue 2, July 1971
2 HY 7	issue 3, August 1971
2 HY 14	issue 4, September 1971
2 HY 26	issue 5, October 1971
2 HY 38	issue 6, November 1971
2 HY 54	issue 7, December 1971
2 HY 70	issue 8, January 1972
2 HY 90	issue 9, March 1972
2 HY 110	issue 10, May 1972
2 HY 130	issue 11, July 1972
2 HY 150	issue 12, September 1972
2 HY 170	issue 13, November 1972

## FAPTO (1971?-continuing)

2 IG 1	issue 1, n.d., [Winter 1971?]	} Reel (2) 1
2 IG 25	issue 2, n.d., [1972?]	
2 IG 49	issue 3, n.d., [1972?]	
2 IG 73	issue 4, n.d., [1972?]	
2 IG 97	issue 5, n.d., [1972?]	
2 IG 121	issue 6, n.d., [1972?]	
2 IG 145	issue 7, n.d., [1972?]	
2 IG 169	issue 8, n.d., [1972?]	
2 IG 193	issue 9, n.d., [1972?]	

## FILTHY LIES (1972-continuing)

2 IR 1	issue 1, July 1972
2 IR 5	issue 2, August 1972
2 IR 9	issue 3, n.d., [October 1972?]
2 IR 17	issue 4, n.d., [December 1972?]

## FOUR THE WARDROBE (1970?)

- |         |                        |
|---------|------------------------|
| 2 JA 1  | issue 1, n.d., [1970?] |
| 2 JA 21 | issue 2, n.d., [1970?] |
| 2 JA 45 | issue 3, n.d., [1970?] |

## FREEFONE (1972)

- |        |  |
|--------|--|
| 2 JF 1 | <i>How to get the best from your telephone.</i> 1972, 16pp.<br>(People's power pamphlet, 1). |
|--------|--|

## FRIENDS/FRENDZ (1969-1972)

Title changed to *Frendz* at issue 29 when the sequence of numbering began again from 1 to 35.

- |                |                        |                |
|----------------|------------------------|----------------|
| 2 JM 1-40      | issue 1, November 1969 | } Reel (2), 2. |
| 2 JM 41-688    | issue 2-20, 1970       |                |
| 2 JM 689-1364  | issue 21-17, 1971      | } Reel (2), 3. |
| 2 JM 1365-1816 | issue 18-35, 1972      |                |

## GANDALF'S GARDEN (1968-1969)

- |          |                                  |
|----------|----------------------------------|
| 2 JT 1   | issue 1, May 1968                |
| 2 JT 33  | issue 2, n.d., [September 1968?] |
| 2 JT 65  | issue 3, n.d., [December 1968?]  |
| 2 JT 101 | issue 4, n.d., [April 1969?]     |
| 2 JT 135 | issue 5, n.d., [Summer 1969?]    |
| 2 JT 171 | issue 6, n.d., [November 1969?]  |

## GLASGOW NEWS (1971-continuing)

- |          |                         |
|----------|-------------------------|
| 2 KD 1   | issue 1, October 1971   |
| 2 KD 13  | issue 2, October 1971   |
| 2 KD 25  | issue 3, November 1971  |
| 2 KD 39  | issue 4, November 1971  |
| 2 KD 49  | issue 5, December 1971  |
| 2 KD 61  | issue 6, December 1971  |
| 2 KD 71  | issue 7, January 1972   |
| 2 KD 83  | issue 8, January 1972   |
| 2 KD 95  | issue 9, February 1972  |
| 2 KD 107 | issue 10, February 1972 |
| 2 KD 119 | issue 11, March 1972    |
| 2 KD 131 | issue 12, March 1972    |
| 2 KD 143 | issue 13, May 1972      |
| 2 KD 151 | issue 14, May 1972      |
| 2 KD 159 | issue 15, June 1972     |
| 2 KD 167 | issue 16, October 1972  |
| 2 KD 175 | issue 17, November 1972 |
| 2 KD 183 | issue 18, November 1972 |
| 2 KD 191 | issue 19, November 1972 |
| 2 KD 199 | issue 20, December 1972 |
| 2 KD 207 | issue 21, December 1972 |
| 2 KD 215 | issue 22, December 1972 |
| 2 KD 223 | issue 23, December 1972 |

## GLOBAL TAPESTRY (1970-continuing)

- |          |  |
|----------|--|
| 2 KN 1   | <i>Homage to Patchen</i> issue, n.d., [1970?]            |
| 2 KN 83  | <i>All power to the imagination</i> issue, n.d., [1971?] |
| 2 KN 135 | <i>Peacefreak</i> issue, n.d., [1971?]                   |
| 2 KN 213 | <i>Thunderskyglow</i> issue, n.d., [1972?]               |

## GRASS EYE (1969-1970)

## VOLUME ONE

- |          |                              |
|----------|------------------------------|
| 2 LF 1   | issue 1, February 1969       |
| 2 LF 19  | issue 2, March 1969          |
| 2 LF 37  | issue 3, n.d., [April 1969?] |
| 2 LF 55  | issue 4, May 1969            |
| 2 LF 63  | issue 5, June 1969           |
| 2 LF 75  | issue 6, July 1969           |
| 2 LF 87  | issue 7, August 1969         |
| 2 LF 99  | issue 8, September 1969      |
| 2 LF 111 | issue 9, October 1969        |
| 2 LF 127 | issue 10, November 1969      |

## VOLUME TWO

- |          |                             |
|----------|-----------------------------|
| 2 LF 143 | issue 1, May 1970           |
| 2 LF 163 | issue 2, May 1970           |
| 2 LF 183 | issue 3, May 1970           |
| 2 LF 203 | issue 4, May 1970           |
| 2 LF 223 | issue 5, June 1970          |
| 2 LF 251 | issue 6, June 1970          |
| 2 LF 271 | issue 7, n.d., [July 1970?] |
| 2 LF 299 | issue 8, July 1970          |
| 2 LF 331 | issue 9, August 1970        |
| 2 LF 363 | issue 10, August 1970       |
| 2 LF 395 | issue 11, September 1970    |

NOTE: Issue 1 was actually titled *Universal*; Volume 2 issue 7 was titled *Supa-Comix*.

## HACKNEY ACTION (1972-continuing)

- |         |                       |
|---------|-----------------------|
| 2 LO 1  | issue 1, June 1972    |
| 2 LO 7  | issue 2, July 1972    |
| 2 LO 13 | issue 3, October 1972 |

## HORSE FEATHERS (1972?)

- |         |                        |
|---------|------------------------|
| 2 LW 1  | issue 1, n.d., [1972?] |
| 2 LW 25 | issue 2, n.d., [1972?] |

## INSIDE STORY (1972-continuing)

- |          |                         |
|----------|-------------------------|
| 2 MF 1   | issue 1, March 1972     |
| 2 MF 37  | issue 2, April 1972     |
| 2 MF 73  | issue 3, June 1972      |
| 2 MF 109 | issue 4, July 1972      |
| 2 MF 145 | issue 5, September 1972 |
| 2 MF 181 | issue 6, November 1972  |

## IT (International Times) (1966—continuing)

2 MO 1—52	issues 1—5, 1966	} Reel (2), 4.
2 MO 53—320	issues 6—22, 1967	
2 MO 321—760	issues 23—46, 1968	
2 MO 761—1396	issues 47—70, 1969	} Reels (2), 5 and 6. Note: Reel 5 ends at June 1970
2 MO 1397—1940	issues 71—94, 1970	
2 MO 1941—2524	issues 95—119, 1971	
2 MO 2525—3368	issues 120—144, 1972	} Reel (2), 7.
2 MO 3369	<i>The IT Book of Drugs.</i> n.d., [1972?] 34pp.	

## IT CAN'T BE (1972—continuing)

2 MS 1	issue 1, August 1972
2 MS 17	issue 2, September 1972
2 MS 29	issue 3, November 1972
2 MS 41	issue 4, December 1972

## KITE (1972—continuing)

2 MY 1	issue 1, June 1972
2 MY 5	issue 2, July 1972
2 MY 11	issue 3, August 1972
2 MY 17	issue 4, October 1972
2 MY 23	issue 5, October 1972
2 MY 29	issue 6, November 1972
2 MY 35	issue 7, December 1972

## LANCASTER FREE PRESS (1972—continuing)

2 NC 1	issue 1, n.d., [June 1972?]
2 NC 9	issue 2, n.d., [July 1972?]
2 NC 23	issue 3, August 1972
2 NC 37	issue 4, September 1972
2 NC 51	issue 5, October 1972
2 NC 65	issue 6, November 1972
2 NC 79	issue 7, December 1972

## LIBRARIANS FOR SOCIAL CHANGE (1972—continuing)

2 NJ 1—36	issue 1, Winter 1972
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## LIVERPOOL FREE PRESS (1971—continuing)

2 NV 1	issue 1, July 1971
2 NV 11	issue 2, August 1971
2 NV 21	issue 3, September 1971
2 NV 31	issue 4, November 1971
2 NV 43	issue 5, December 1971
2 NV 53	special issue, January 1972
2 NV 55	issue 6, February 1972

2 NV 65	issue 7, April 1972
2 NV 75	issue 8, June 1972
2 NV 87	special issue, July 1972
2 NV 89	issue 9, July 1972
2 NV 99	issue 10, September 1972
2 NV 111	issue 11, December 1972

## MANCHESTER FREE PRESS (1971—continuing)

2 OF 1	issue 1, September 1971
2 OF 5	issue 2, September 1971
2 OF 13	issue 3, September 1971
2 OF 17	issue 4, October 1971
2 OF 29	issue 5, December 1971
2 OF 43	issue 6, n.d., [January 1972?]
2 OF 55	issue 7, March 1972
2 OF 67	special issue, March 1972
2 OF 69	supplement to special issue, March 1972
2 OF 73	special issue, n.d., [March 1972?]
2 OF 77	issue 8, April 1972
2 OF 89	issue 9, May 1972
2 OF 101	issue 10, July 1972
2 OF 113	issue 11, September 1972
2 OF 125	issue 12, n.d., [October 1972?]
2 OF 141	issue 13, n.d., [December 1972?]

## MANTRA (1972)

2 OP 1	issue 1, n.d., [March 1972?]
2 OP 21	issue 2, n.d., [March 1972?]
2 OP 41	issue 3, n.d., [May 1972?]
2 OP 61	issue 4, n.d., [June 1972?]

## THE MOLE (1969—1970)

## SERIES ONE

2 PA 1	issue 1, May 1969
2 PA 7	issue 2, June 1969
2 PA 15	issue 3, June 1969
2 PA 23	issue 4, September 1969
2 PA 31	issue 5, October 1969
2 PA 39	issue 6, October 1969
2 PA 47	issue 7, November 1969
2 PA 55	issue 8, November 1969
2 PA 63	issue 9, December 1969
2 PA 71	issue 10, January 1970
2 PA 79	issue 11, January 1970
2 PA 87	issue 12, February 1970
2 PA 95	issue 13, February 1970
2 PA 103	issue 14, March 1970
2 PA 111	issue 15, March 1970
2 PA 119	issue 16, April 1970
2 PA 127	issue 17, April 1970

## SERIES TWO

2 PA 135

issue 2, June 1970

*MISSING:* Series One, issue 18, May 1970; Series Two, issue 1, May 1970; Series Two, issue 3, [June 1970?].

## MOLE EXPRESS (1970—continuing)

2 PJ 1	issue 1, n.d., [May 1970?]
2 PJ 17	issue 2, n.d., [June 1970?]
2 PJ 37	issue 3, n.d., [July 1970?]
2 PJ 57	issue 4, n.d., [August 1970?]
2 PJ 77	issue 5, n.d., [September 1970?]
2 PJ 97	issue 6, n.d., [October 1970?]
2 PJ 125	issue 7, n.d., [October/November 1970?]
2 PJ 153	issue 8, November 1970
2 PJ 181	issue 9, n.d., [December 1970?]
2 PJ 197	issue 10, n.d., [January 1971?]
2 PJ 217	issue 11, n.d., [March 1971?]
2 PJ 236	issue 12, n.d., [April 1971?]
2 PJ 257	issue 13, n.d., [May 1971?]
2 PJ 277	issue 14, July 1971
2 PJ 295	issue 15, August 1971
2 PJ 315	issue 16, September 1971
2 PJ 339	issue 17, October 1971
2 PJ 363	issue 18, November 1971
2 PJ 387	issue 19, December 1971
2 PJ 411	issue 20, n.d., [January 1972?]
2 PJ 435	issue 21, n.d., [February 1972?]
2 PJ 463	issue 22, n.d., [April 1972?]
2 PJ 487	special issue, May 1972
2 PJ 491	issue 23, June 1972
2 PJ 515	issue 24, n.d., [July 1972?]
2 PJ 539	special issue, n.d., [July 1972?]
2 PJ 543	issue 25, n.d., [September 1972?]
2 PJ 571	issue 26, November 1972
2 PJ 595	issue 27, Winter 1972

## MUTHER GRUMBLE (1971—continuing)

2 PS 1-16	issue 1, December 1971
2 PS 17-36	issue 2, February 1972
2 PS 37-56	issue 3, March 1972
2 PS 57-80	issue 4, April 1972
2 PS 81-104	issue 5, May 1972
2 PS 105-128	issue 6, June 1972
2 PS 129-152	issue 7, July-August 1972
2 PS 153-176	issue 8, November 1972
2 PS 177-200	issue 9, December 1972

Reel (2), 1.

## NASTY TALES (1971—continuing)

2 QJ 1	issue 1, n.d., [1971?]
2 QJ 53	issue 2, August 1971
2 QJ 105	issue 3, December 1971

2 QJ 157	issue 4, n.d., [1972?]
2 QJ 209	issue 5, n.d., [1972?]
2 QJ 261	issue 6, n.d., [1972?]
2 QJ 313	issue 7, n.d., [1972?]

## NEWSWAVE (1971-1972)

2 QR 1	issue 2, June 1971
2 QR 19	issue 4, August 1971
2 QR 39	issue 5, September 1971
2 QR 57	issue 6, November 1971
2 QR 75	issue 7, January 1972
2 QR 93	issue 9, May 1972
2 QR 117	issue 10, July 1972
2 QR 137	issue 11, September 1972

*MISSING:* issues 1, 3 and 8, 1971-1972.

## OPEN SECRET (1969—continuing)

2 QY 1	issue 1, n.d., [March 1969?]
2 QY 53	issue 2 and 3, n.d., [1969?]
2 QY 101	issue 4, n.d., [July 1969?]
2 QY 145	issue 5, n.d., [1970?]
2 QY 221	issue 6, n.d., [1970?]
2 QY 287	issue 7, n.d., [1970?]
2 QY 335	issue 8, n.d., [1971?]
2 QY 367	issue 9, n.d., [1972?]

## OPS VEDA (1968-1971)

2 RN 1	issue 3, January 1971
2 RN 17	issue 4, May 1971
2 RN 29	issue 5, Autumn 1971
2 RN 45	issue 6, n.d., [1971?]
2 RN 69	issue 7, September 1971
2 RN 93	issue 8, October 1971
2 RN 117	issue 9, n.d., [1971?]

*MISSING:* issues 1 and 2, [1968-1970?].

## PAK-O-LIES (1971)

2 RS 1	issue 1, January 1971
2 RS 5	issue 2, n.d., [1971?]

## PAPER TIGER (1971—continuing)

2 RX 1	issue 1, n.d., [November 1971?]
2 RX 21	issue 2, n.d., [1972?]
2 RX 41	issue 3, n.d., [1972?]

## PAVEMENT (1972—continuing)

## VOLUME TWO

2 SF 1	issue 1, April 1972
2 SF 3	issue 3, May 1972
2 SF 6	issue 4, June 1972
2 SF 8	issue 5, July 1972
2 SF 10	issue 6, August 1972
2 SF 12	issue 7, September 1972
2 SF 14	issue 8, October 1972
2 SF 16	issue 9, November 1972
2 SF 18	issue 10, December 1972

*MISSING:* Volume one consisted entirely of broadsheets made up of extracts cut out and pasted up from the orthodox South London press, with duplicated sheets of paper presenting alternative views. These were pasted on hoardings in Wandsworth, and none now survive. (This is therefore a very real street or pavement press). Volume Two was conceived as a more traditional newspaper. Volume Two, issue 2 was not in fact produced, so the original numbering jumps.

## PRESS-UPS (1970—1971)

2 SO 1	issue 1, November 1970
2 SO 29	issue 2, January 1971
2 SO 65	issue 3, March 1971
2 SO 93	issue 4, May 1971

## PRIVATE EYE (1961—continuing)

2 TF 1—18	issues 1—3, 1961	} Reel (2), 8.
2 TF 19—378	issues 4—27, 1962	
2 TF 379—784	issues 28—53, 1963	
2 TF 785—1204	issues 54—79, 1964	
2 TF 1205—1618	issues 80—105, 1965	} Reel (2), 9.
2 TF 1619—2002	issues 106—132, 1966	
2 TF 2003—2364	issues 133—157, 1967	
2 TF 2365—2712	issues 158—183, 1968	} Reel (2), 10.
2 TF 2713—3168	issues 184—209, 1969	
2 TF 3169—3702	issues 210—235, 1970	} Reel (2), 11.
2 TF 3703—4348	issues 236—262, 1971	
2 TF 4349—5040	issues 263—288, 1972	Reel (2), 12.

## PROJECT LONDON FREE (1971?)

2 TK 1	<i>Handbook on living free in London.</i> n.d., [1971?], 30pp.
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## RAP: ROCHDALE'S ALTERNATIVE PAPER (1971—continuing)

2 TY 1	issue 1, November 1971
2 TY 13	issue 2, December 1971
2 TY 25	issue 3, January 1972
2 TY 37	issue 4, February 1972
2 TY 49	issue 5, March 1972
2 TY 61	issue 6, April 1972
2 TY 73	issue 7, June 1972
2 TY 85	issue 8, July 1972
2 TY 97	issue 9, September 1972
2 TY 109	issue 10, October 1972
2 TY 121	issue 11, November 1972
2 TY 133	issue 12, December 1972

## RED RAT (1970—continuing)

2 UF 1	issue 1, May 1970
2 UF 26	issue 2, October 1970
2 UF 62	issue 3, Summer 1971
2 UF 98	issue 4, Spring 1972
2 UF 134	issue 5, Summer 1972
2 UF 174	<i>Questionnaire.</i> n.d., [1972?], 2pp.
2 UF 176	<i>Fold-out Broadsheet.</i> n.d., [1972?], 4pp.

## ROMANO DROM (1969—continuing)

2 UM 1	issue 1, June 1969
2 UM 5	issue 2, April 1970
2 UM 9	French issue, April 1970
2 UM 11	issue 3, July 1970
2 UM 15	issue 4, April 1971
2 UM 31	issue 5, Autumn 1971
2 UM 47	issue 6, Spring 1972
2 UM 63	issue 7, Autumn 1972

## ROOTS (1971—continuing)

2 UX 1	issue 1, November 1971
2 UX 17	issue 2, December 1971
2 UX 37	issue 3, February 1972
2 UX 61	issue 4, March 1972
2 UX 86	issue 5, April 1972
2 UX 110	issue 6, June 1972
2 UX 134	issue 7, July 1972
2 UX 158	issue 8, Summer 1972
2 UX 178	issue 9, November 1972
2 UX 198	issue 10, December 1972
2 UX 218	<i>Appeal for support.</i> n.d., [1972?] 1p.
2 UX 219	<i>Radical guide to Edinburgh.</i> 1972, 28pp.
2 UX 247	<i>Radical guide to Edinburgh, 2nd printing.</i> 1972, 28pp.
2 UX 275	<i>Radical guide to Edinburgh, 3rd printing.</i> 1972, 28pp.
2 UX 303	<i>Radical guide to Edinburgh, 4th printing.</i> 1972, 28pp.
2 UX 331	<i>Posters.</i> n.d., [1971?], 5pp.

## SEEDS (1970?-1971?)

2 VG 1	issue 1, n.d., [1970?]
2 VG 29	issue 2, n.d., [1970?]
2 VG 45	issue 3, n.d., [1971?]
2 VG 61	issue 4, n.d., [1971?]

## SKELF (1971-1972?)

2 VO 1	issue 1, n.d., [October 1971?]
2 VO 23	issue 2, n.d., [December 1971?]
2 VO 43	issue 3, n.d., [January 1972?]

## THE SNAIL (1971-continuing)

2 VZ 1	issue 1, March 1971
2 VZ 21	issue 2, May 1971
2 VZ 41	issue 3, June 1971
2 VZ 59	issue 4, July 1971
2 VZ 81	issue 5, August 1971
2 VZ 103	issue 6, September 1971
2 VZ 127	issue 7, October 1971
2 VZ 153	issue 8, November 1971
2 VZ 179	issue 9, December 1971
2 VZ 213	issue 10, January 1972
2 VZ 237	issue 11, February 1972
2 VZ 257	issue 12, March 1972
2 VZ 281	issue 13, April 1972
2 VZ 305	issue 14, May 1972
2 VZ 319	issue 15, July 1972
2 VZ 347	issue 16, n.d., [August 1972?]
2 VZ 375	issue 17, September 1972
2 VZ 392	issue 18, October 1972
2 VZ 409	issue 19, November 1972

## SPAM (1972-continuing)

2 WF 1	issue 1, n.d., [February 1972?]
2 WF 9	issue 2, n.d., [April 1972?]
2 WF 17	issue 3, n.d., [June 1972?]
2 WF 25	issue 4, n.d., [August 1972?]
2 WF 33	issue 5, n.d., [October 1972?]

## SPIKE (1972)

2 WJ 1	issue 1, 1972
2 WJ 37	issue 2, 1972

## STREET AID (1969-continuing)

2 WN 1	<i>Street Aid News</i> , n.d., [1972?], 12pp.
2 WN 13	<i>Emergency building appeal</i> , n.d., [1972?] 2pp.
2 WN 15	<i>Free information for young tourists</i> , n.d., [March 1972?], 8pp.

MISSING: documents on social security, street selling, arrest and bail, dole briefing 'Theft Act'.

## STREET COMIX (1971-1972?)

2 WW 1	<i>Student apathy</i> , issue 8, n.d., [1971?]
2 WW 7	<i>Oz Sticker</i> , n.d., [1972?], 1p.

MISSING: issues 1-7

## STREET PRESS (1971-continuing)

2 XF 1	issue 1, March 1971
2 XF 33	issue 2, April 1971 (see also 2 XF 199).
2 XF 47	issue 3, June 1971
2 XF 63	issue 4, October 1971
2 XF 83	issue 5, February 1972
2 XF 110	issue 6, n.d., [1972?]
2 XF 142	issue 7, n.d., [1972?]
2 XF 170	issue 8, November 1972
2 XF 198	Poster: <i>Street Press is here</i> , n.d.
2 XF 199	Poster: <i>A Message for kids of all Ages</i> . (This appeared as the inside front and back cover of issue 2, April 1971.)

## STYNG (1971)

2 XL 1	issue 1, May-June 1971
2 XL 21	issue 2, June 1971
2 XL 41	issue 3, July 1971
2 XL 61	issue 4, July-August 1971
2 XL 81	issue 5, September 1971
2 XL 101	issue 6, October-November 1971
2 XL 125	issue 7, November 1971

## TITUS GROAN (1971-continuing)

2 YE 1	issue 2, n.d., [1971?]
2 YE 9	issue 3, n.d., [September 1971?]
2 YE 17	issue 4, n.d., [October 1971?]
2 YE 33	issue 5, n.d., [December 1971?]
2 YE 49	issue 7, February 1972
2 YE 67	issue 8, n.d., [1972?]

MISSING: issue 1, 1971 and issue 6, 1972.

## TORC (1971-continuing)

2 YO 1	issue 1, September 1971
2 YO 23	issue 2, November 1971
2 YO 45	issue 3, February 1972
2 YO 69	issue 4, May 1972
2 YO 93	issue 5, Midsummer 1972
2 YO 127	issue 6, n.d., [1972?]
2 YO 155	issue 7, n.d., [1972?]

## TUEBROOK BUGLE (1971—continuing)

- |              |                    |                |
|--------------|--------------------|----------------|
| 2 ZA 1—110   | issues 1—11, 1971  | } Reel (2), 1. |
| 2 ZA 111—226 | issues 12—22, 1972 |                |

## WHITE PANTHERS (1971—continuing)

## CHAPTER

- |         |                        |
|---------|------------------------|
| 2 ZH 1  | issue 1, n.d., [1971?] |
| 2 ZH 61 | issue 2, n.d., [1971?] |

## WHITE TRASH: THE WHITE PANTHER NEWSLETTER

- |          |                        |
|----------|------------------------|
| 2 ZH 89  | issue 1, n.d., [1971?] |
| 2 ZH 105 | issue 2, n.d., [1971?] |
| 2 ZH 127 | issue 3, Autumn 1972   |

## STREET SHEET

- |          |                              |
|----------|------------------------------|
| 2 ZH 151 | issue 1, 1972                |
| 2 ZH 163 | issue 2, February 1972       |
| 2 ZH 177 | issue 3, n.d., [March 1972?] |
| 2 ZH 189 | issue 4, April 1972          |

## RED FIST AND BUST

- |          |                        |
|----------|------------------------|
| 2 ZH 209 | issue 2, n.d., [1972?] |
|----------|------------------------|

## BOOT

- |          |                        |
|----------|------------------------|
| 2 ZH 225 | issue 6, n.d., [1972?] |
|----------|------------------------|

## EXMOUTH BOOT

- |          |                        |
|----------|------------------------|
| 2 ZH 243 | issue 7, n.d., [1972?] |
| 2 ZH 264 | issue 8, n.d., [1972?] |
| 2 ZH 383 | issue 9, n.d., [1972?] |

## HIGH FEVER

- |          |                           |
|----------|---------------------------|
| 2 ZH 302 | unnumbered, n.d., [1972?] |
|----------|---------------------------|

## GNOME

- |          |                           |
|----------|---------------------------|
| 2 ZH 310 | unnumbered, n.d., [1972?] |
| 2 ZH 314 | issue 2, n.d., [1972?]    |
| 2 ZH 323 | issue 3, n.d., [1972?]    |
| 2 ZH 329 | issue 10, n.d., [1972?]   |

## CATALYST

- |          |                         |
|----------|-------------------------|
| 2 ZH 335 | issue 15, n.d., [1972?] |
|----------|-------------------------|

## LEAFLETS AND PAMPHLETS

- |          |  |
|----------|--|
| 2 ZH 339 | <i>Our programme</i> . 1971, 4pp.                                |
| 2 ZH 343 | <i>Our programme, rev.ed.</i> 1971, 8pp.                         |
| 2 ZH 351 | <i>Open letter from Central Committee</i> . 1972, 2pp.           |
| 2 ZH 353 | <i>Ten point programme</i> . n.d., [1972?], 1p.                  |
| 2 ZH 354 | <i>Ten point programme</i> . Another edition. n.d., [1972?] 2pp. |
| 2 ZH 356 | <i>Ten point programme</i> . Another edition. n.d., [1972?] 2pp. |
| 2 ZH 358 | <i>London transport fares rise</i> . n.d., [1972?] 2pp.          |
| 2 ZH 360 | <i>Communique 1</i> . n.d., [1972?] 2pp.                         |
| 2 ZH 362 | <i>Bulletin on the Isle of Wight Festival</i> . n.d., [1972?]    |
| 2 ZH 363 | <i>Questionnaire</i> . n.d., [1972?] 1p.                         |
| 2 ZH 364 | <i>Internal information sheet</i> . 1972, 1p.                    |
| 2 ZH 365 | <i>Free food programme</i> . n.d., [1972?] 1p.                   |
| 2 ZH 366 | <i>You have your rights</i> . n.d., [1972?] 1p.                  |
| 2 ZH 367 | <i>Abbey Wood Chapter</i> . n.d., [1971?] 2pp.                   |
| 2 ZH 369 | <i>This paper is an enemy of the people</i> . n.d., [1972?] 2pp. |

*MISSING*: A considerable amount of *White Panther* material is elusive, and since the *White Panther* movement is organised into regional 'Chapters' it has not always been possible to identify or locate missing items. Those listed below however can definitely be identified as missing: *Red Fist and Bust Movement* issue 1; *Exmouth Boot* issues 1—5; *Gnome* issues 2, 4—9.