

*best*

5 5 5

the bible of inspiration

# BEAST

THE 72 DPI MAGAZINE THAT IS NOW A 96 DPI MAGAZINE

ISSUE **05** of 12    DATE: 29-NOVEMBER-2001

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FILE DESCRIPTION

SUBJECT \_\_\_\_\_

FILE NO. \_\_\_\_\_

SECTION NO. \_\_\_\_\_

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# THEME: 2 INSIDE

01 - 03 TITEL / INTRODUCING... / INSIDE

(THS)  
04 WANTED

HANS  
05 INSUFFICIENT FUNDS

JAY DAVID  
06 - 07 DESIGN IS NOT...

JOHN BAICHTAL (TEXT)  
{THS} (DESIGN)

WWW.FAMISHED.ORG  
08 - 09

KERRY ROPER  
WWW.YOUREBEAUTIFUL.CO.UK

10 - 13 KELLY BUNDY

{THS}  
14

EDUARDO RECIFE  
WWW.MISPRINTEDTYPE.CJB.NET

15 2 IS MY FUCKING NAME

SUPERDEUX  
WWW.SUPERDEUX.COM

16 DER FALL 84

{THS}  
17

LIFE MOVES REAL FAST: PART 1 & 2

PAUL DROHAN  
WWW.D5IVE.COM

20 DOMESTIC EXCITEMENT 2002

ANTHONY F. YANKOVIC III  
JUNKDRAWER.S5.COM

21

OLI GOLDSMITH  
WWW.BACKYARDCIRCUS.COM

22

JOHN BAICHTAL  
WWW.FAMISHED.ORG

23 MY SICK SISTER WRESTLING WITH ANOTHER MINISTER

{THS}  
24

OLI GOLDSMITH  
WWW.BACKYARDCIRCUS.COM

25 BLOWN OUT 2002

ANTHONY F. YANKOVIC III  
JUNKDRAWER.S5.COM

26 / 27 AMY'S LAUGH / DISTRACTIONS

MICHAEL TUSSEY  
WWW.SHODOWN.NET

28

EDUARDO RECIFE  
WWW.MISPRINTEDTYPE.CJB.NET

29 DDVIL

DANIEL MOTTA CARVALHO  
WWW.AGAINST.COM.BR

30

DREW HEFFRON  
WWW.CUTTING-GRASS.COM

31-34 ((BORN LUCKY))

PAUL DROHAN  
WWW.D5IVE.COM

35-36 2 [TWO]

MARTIN CALLANAN  
WWW.ITAKEPHOTOS.CO.UK

37

DREW HEFFRON  
WWW.CUTTING-GRASS.COM

38 WINTER CAT RENTAL

STEFAN CLAUDIUS  
WWW.PHANTOMPOWER.DE

39 HAPPY BIRTHDAY BITCH

MEL CHAN  
M.ANTITREND.NET

40 JC PENNEY 2002

ANTHONY F. YANKOVIC III  
JUNKDRAWER.S5.COM

41 YOURS

{THS}  
42

TRAEBER & TRAEBER  
TRAEBER.U@TRAEBER.AT.ONLINE.DE

43 WHAT COULD HAVE BEEN

BARD HOLE STANDAL

{THS} WWW.PURIFIED.ORG

44 HELP. I LOVE TWINS

{THS}  
45

ROCK THE WORLD 2

MEL CHAN

M.ANTITREND.NET

46 ACTION SEQUENCE

{THS}

47 AND OUR LIVES WILL

BE LIVED FOR THE THRILLS

{THS}



# Gesucht

TOTAL P. 09

Die 2 gefährlichsten  
Männer Deutschlands



Wegen typografischen  
Missbrauchs in mind. 69 Fällen

# VORSICHT!

Hinweise einer Erg... führen werden mit einer Summe von DM 100,- belohnt. Sach... weise... das BK... gegen unter... Nummer 01

Sie sind GEFÄHRlich



# Design

IS NOT

MONOLITHIC or homogenous.

I think I had known  
this fact for a while.

but it crystalized for me the other day. There is  
good, there is <sup>bad</sup> -- but dividing

work into these two camps is up to the  
whim of the observer, and as we know,

everyone has an opinion. It's easy enough to claim that

someone who doesn't like your work is **ignorant**

**and unsophisticated.** Certainly, we'd all like to  
have clients and CRITICS WHO WERE EDUCATED AND  
INTELLIGENT. AND, MORE TO THE POINT, WHO'D LIKE  
OUR STUFF.

I THINK A BETTER DIVISION (ASSUMING THE WORK  
ISN'T SLOPPY) IS WORK THAT'S RIGHT FOR THE CLIENT  
OR WRONG FOR THE CLIENT.

EVERYONE HAS DIFFERENT TASTES, and for some people,  
having their brochure or business card look different than all  
their competitors is profoundly frightening. Look at

lawyers -- which one wants to be the <sup>wild,</sup>  
wacky and hip lawyer? The answer  
is, none of them. Some professions and some people

want to be the same as everyone else, and if they come across  
as different than their competitors, THEY WANT THE MES-  
SAGE TO BE THAT THEY'RE THE SAME -- ONLY  
**BETTER.**

These businesspeople aren't dumb. It's just that their priori-  
ties and target market are different. A hip design firm needs  
to come across as fresh, daring and original. A bankruptcy  
lawyer or a bank needs to present the image of conservatism,  
responsibility and sobriety. If I, as the designer, refuse to do  
that sort of work because it's not cool enough, then I should  
expect to lose the account.

OF COURSE, IT'S NOT AS SIMPLE AS THAT.

Some clients, through ignorance, choose the wrong  
atmosphere for their business. Or, they have an  
opportunity to carve a particular niche for them-  
selves with the use of unique design. Then the  
designer must argue with the client and advocate  
something a little more daring. However, I think  
these clients are in the minority. Most have a clear





idea of what they want, and good reasons for wanting it. **THE GREATEST MISTAKE A DESIGNER CAN MAKE IS SUBORDINATE THE CLIENT'S NEEDS FOR THE DESIGNER'S OWN.**

This whole thought process came together the other day. I was interviewing for a design job, with a portfolio chock full of (I'd like to think) daring and innovative work.

The interviewer wasn't interested. He suggested that if I wanted a job at his shop, that I put stuff in my book more closely resembling the work he did. Fair enough. The only problem was that his stuff was incredibly boring, rife with cheesy stock photos and dime-store fonts. It was lame, vanilla, and predictable. So what gives? THE GUY HAD BEEN DOING WORK LIKE THAT FOR TWENTY YEARS. HE HAD HIS OWN BUSINESS AND PUT HIS SON THROUGH HARVARD. HE MADE HIS SUCCESS BY WORKING WITH CLIENTS WHO SHARED HIS CREATIVE VISION.

More power to him.

I JUST HAVE TO ACCEPT THE FACT that I don't want to work for those clients. Or those clients' design shops. I want to work for clients who NEED COOL, ORIGINAL AND INNOVATIVE CONCEPTS. Who are willing to rock the boat

and take a chance, rather than aping what they assume to be the standard look and feel for their industry. **Sometimes it doesn't work.** Look at the Miller Lite ads that Fallon McElligott did. They were awesome, but totally wrong for that client and that market. Miller Lite went back to **BIG TITS** and **"TASTES GREAT"** and made more money. Fallon found cooler clients.

**AND THAT'S THE WAY IT ALWAYS WILL BE.**



BEAUTIFUL/LOVE

/02





IT'S  
EASIER TO  
SAY IT'S OVER,  
IT'S EASIER BUT I  
MIGHT

STILL BE PRETENDING.

2



I CAN'T WAIT ANYMORE, SOON KELLY BUNDY'S  
ASS IS MINE. DO YOU HERE ME KELLY?  
I GET YO UR ASS!



Not a **single one** WILL BELIEVE.  
I <sup>can't say</sup> WOULDN'T AGREE.

2



2

40%



BRING ME THE ASS OF KELLY BUNDY  
I WANNA KISS HER FAT ASS, YES,  
BRING ME THE ASS OF KELLY BUNDY



I DON'T KNOW IF I KNOW MYSELF AT ALL

ANYMORE

I gave up on what I couldn't

give in.

2

2



MÖVE YOUR ASS KELLY BUNDY, LET  
HIM DANCE FOR ME.

2



KELLY  
BUNDY SHOW ME YOUR ASS.  
*I need your big hairy ass.*

I GAVE UP.  
ON WHAT I COULDN'T  
GIVE IN.  
I GAVE UP.  
I GAVE IN.



*Do you want my*  
**MONEY?**

ALIMENTOS  
CAMPESINOS  
FONTE: AGUA SANEADA  
SEM GAS  
CONTENDO: 500ml  
VALIDADE 12 MESES



YOU CAN HAVE IT.  
BUT NOT ME.



**\*SUPERDEUX**



**WHAT'S  
MY  
NAME?\***





YOUR CHOICE OF  
**3 COLORS**  
COPPERKONT, TURQUOISE or N

8

DER FALL 84

B



THE LAST TIME I SAW YOU **ACT**  
LIKE THIS WE WERE KIDS.

IT'S HERE!...The GREATEST





"You're going to like what you see."



LIFE MOVES  
REAL FAST {PART 1}  
PEDI101



wo/men needs



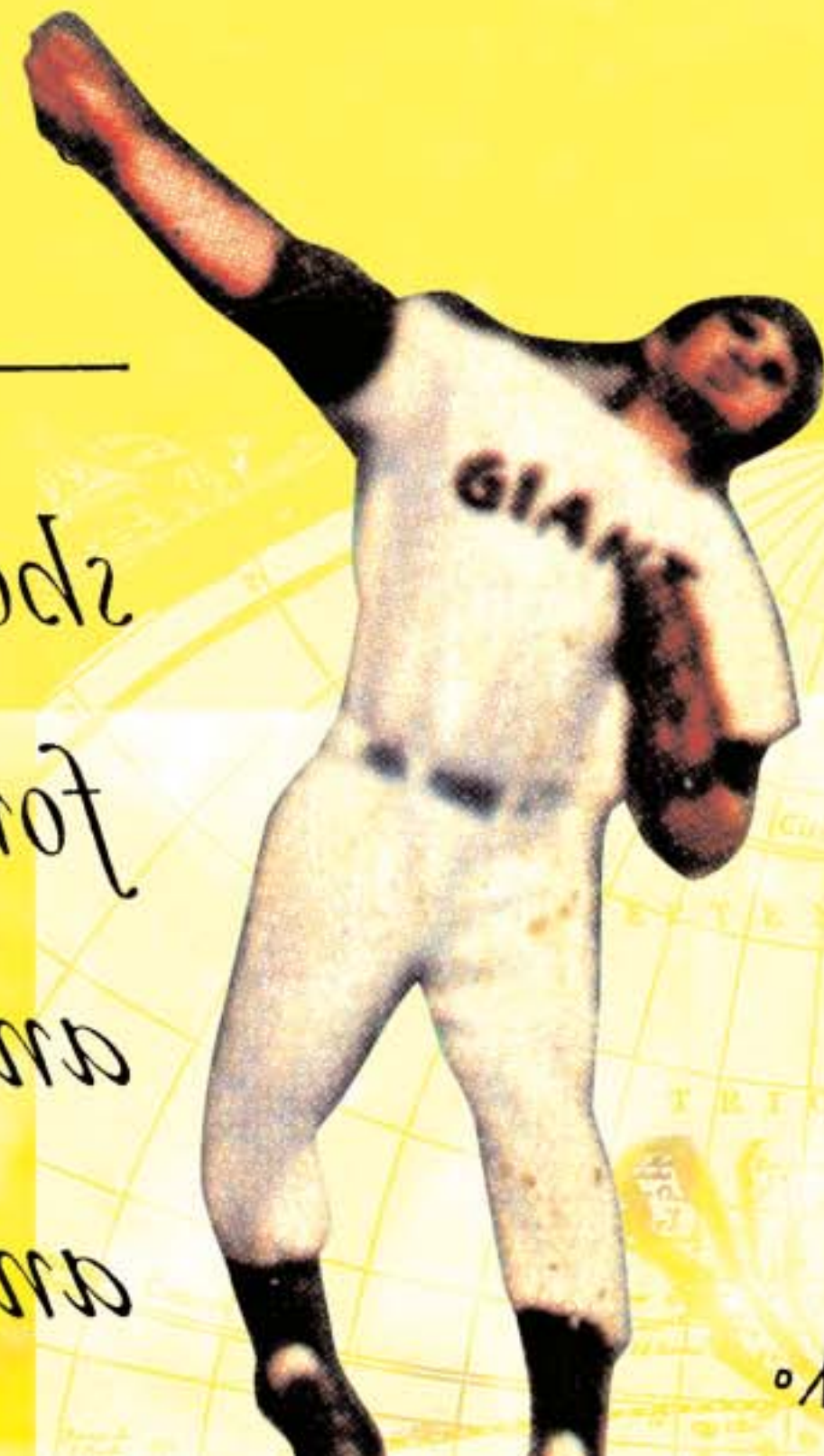
LIFE MOVES  
REAL FAST {PART 2}  
PEDI101



BASEBALL  
THRILLS



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bno





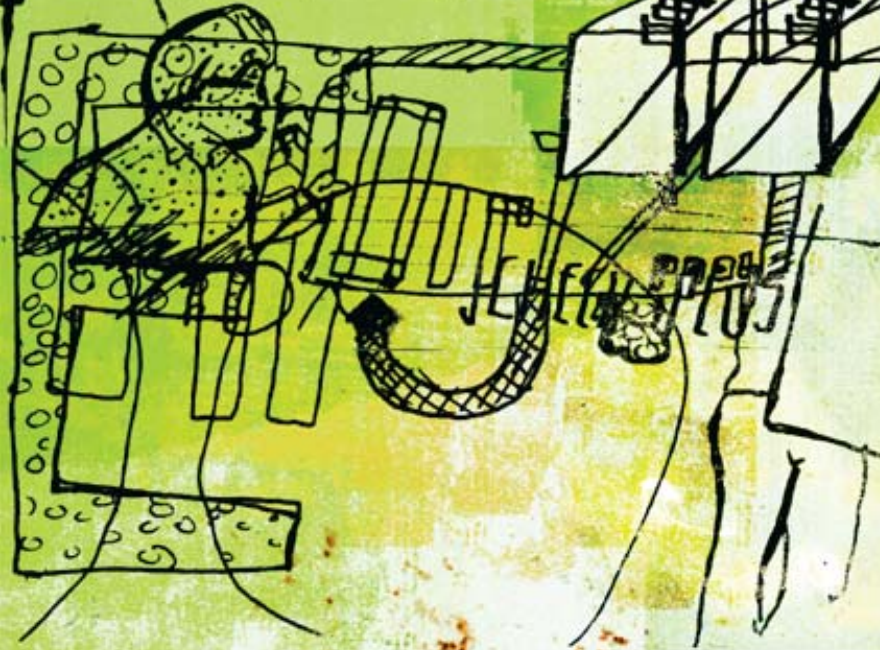
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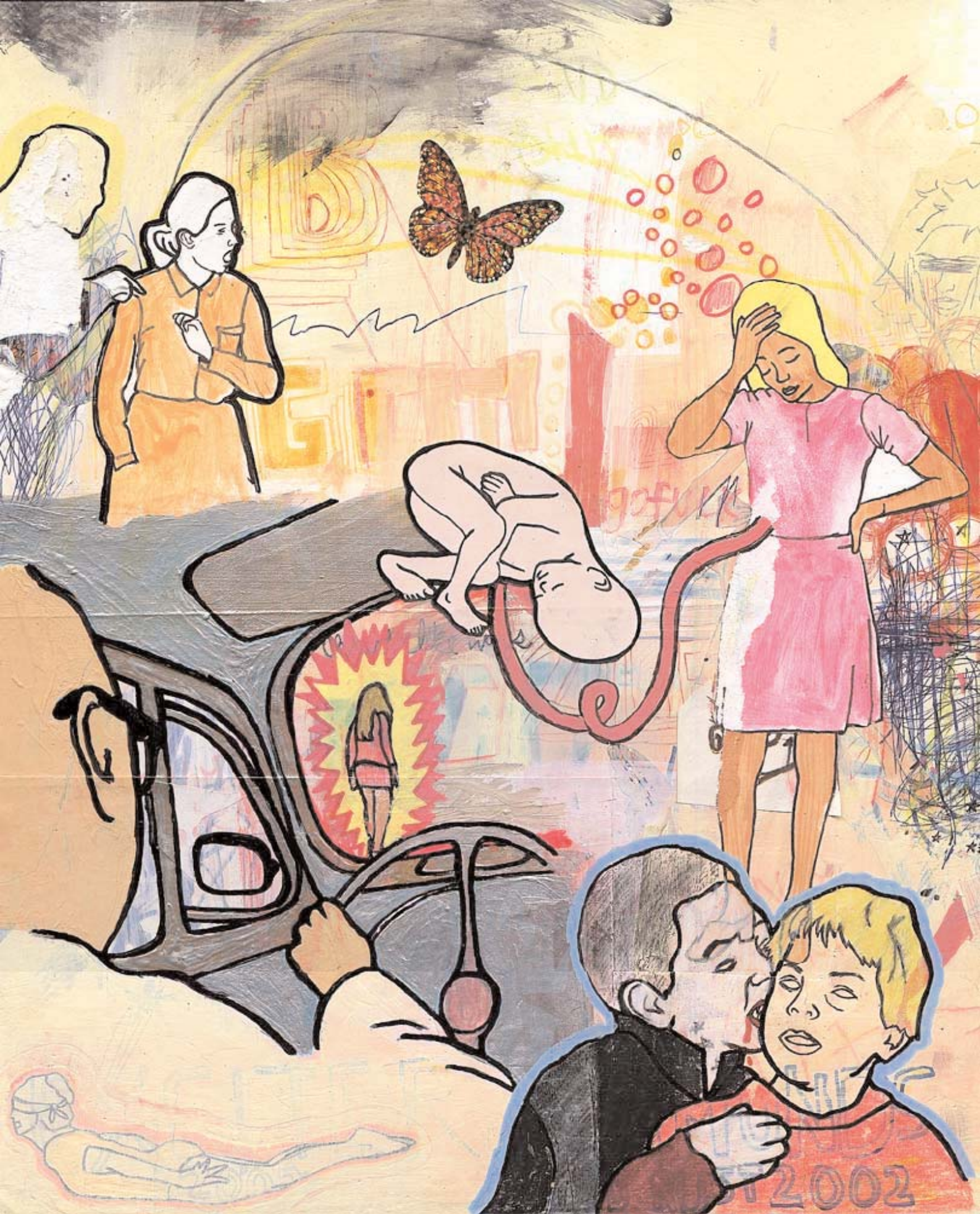
Popular

RULE 2

Comer on lower







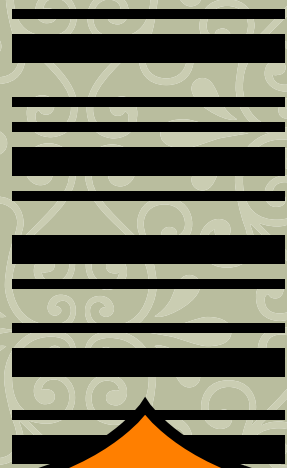




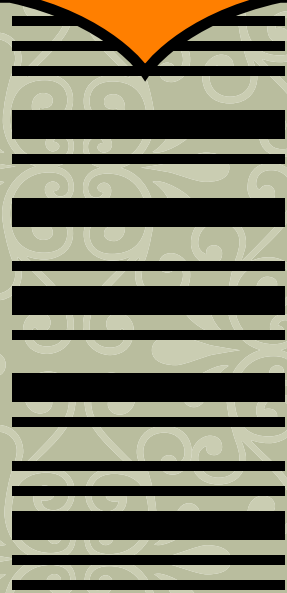
100%



oli



1569



810

647



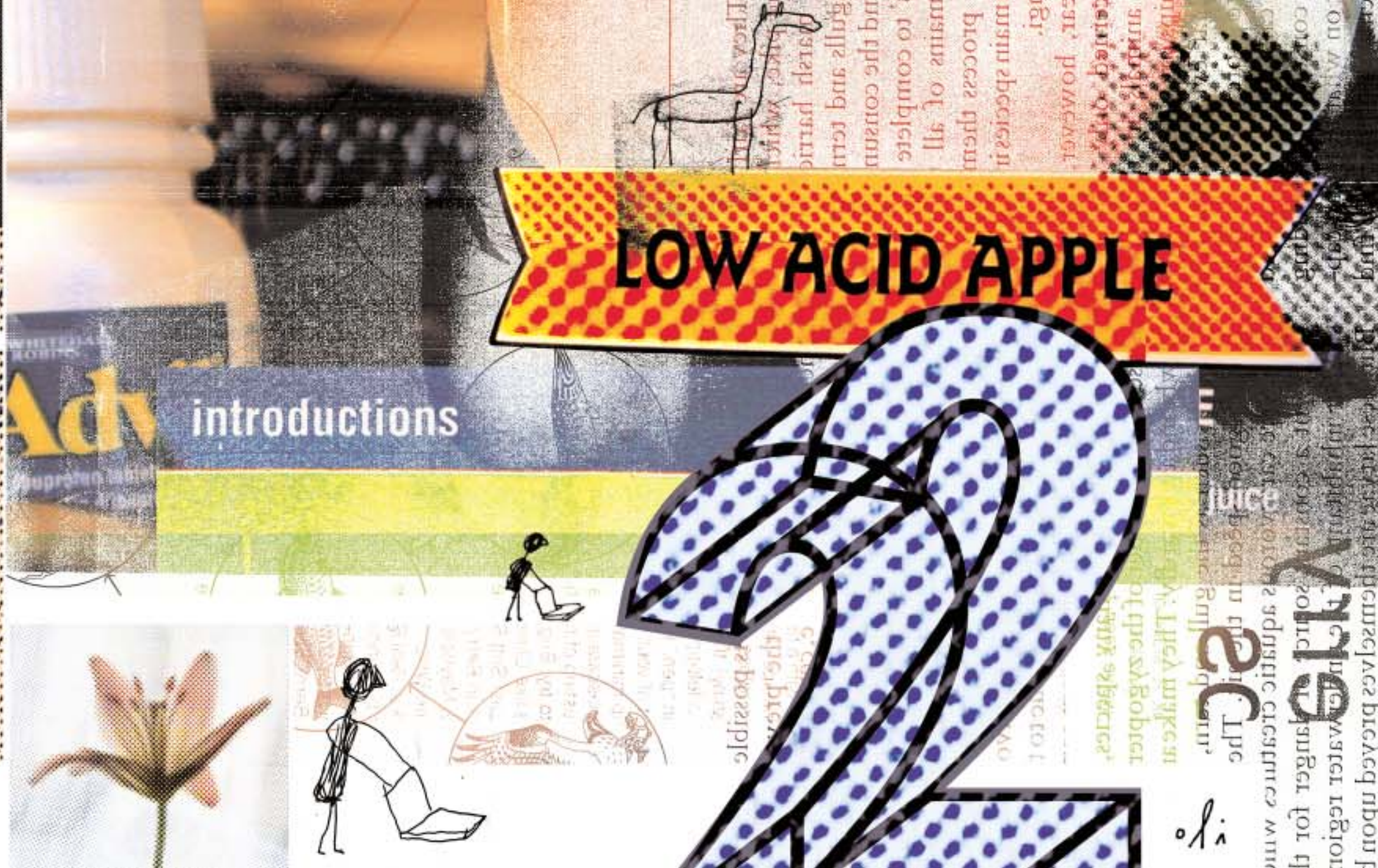
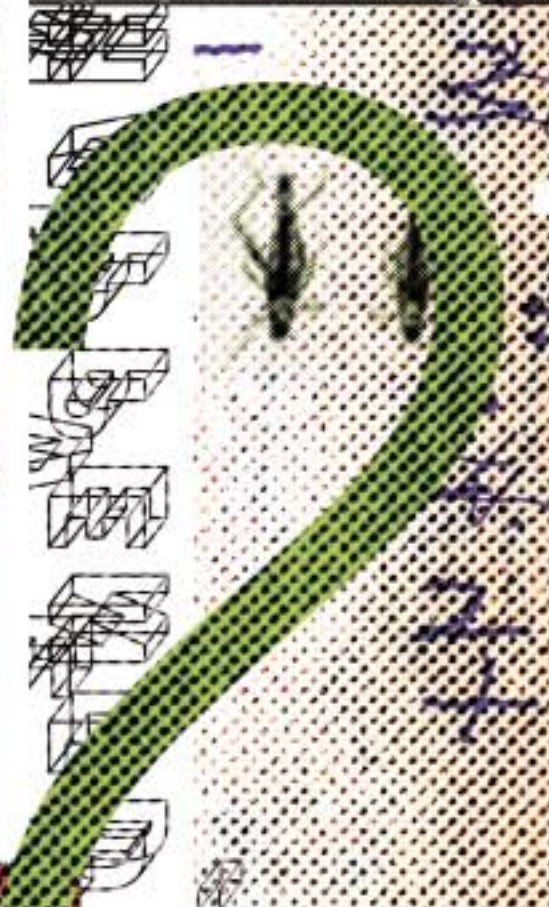
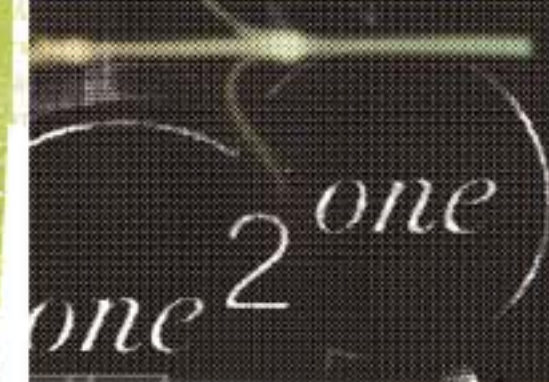
**100% BULLSHIT  
GUARANTEED!**

# WOULD



my love FOR YOU SHOW  
IN CASE  
YOU'D SAY  
No.











# ATTRACTION



how unexpected was that?  
she's not particularly  
hot, but damn, that  
personality Y O O B  
and that laugh!  
fawking Heaven

distractions







LAYOUT and SERVICE MANUAL

FEEL FREE TO  
THINK ABOUT ANYTHING  
YOU WANT



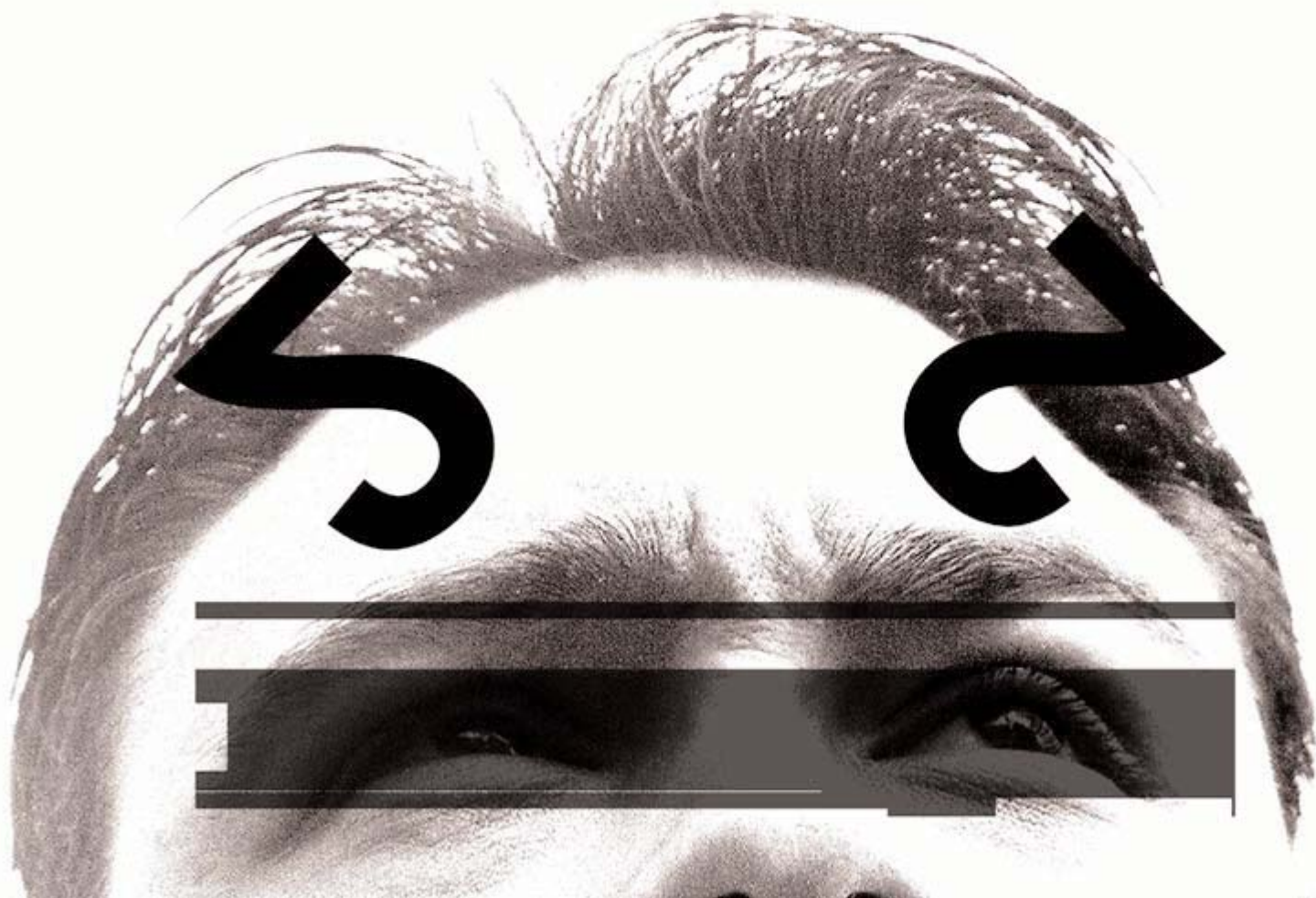
Plagiarized existence exist,  
 Kicking the writers of the word,  
 Shave your spear at Shakespeare,  
 Shave your spear at Shakespeare.

Love and pity,  
Strong self-assertion,  
Loving independence,  
Loving independence.

Stupid people do stupid things,  
Smart people suffer smart pain when  
They think they're smart, then they realize  
That they're not, then they realize  
That they're not, then they realize

*The devil is so lovely,*

*The devil is so lovely.*









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1



The child who feels rejected may become hostile or rebellious and react to misbehavior as a means of feeling love. He may "come up" his crying for attention by assuming the role of love and outwardly present himself as the swagging, defiant, bullying juvenile delinquent.

When a conflict affects a youngster's personality functioning there is seldom the true anxiety, obsessive-compulsive reaction, hysteria, or phobic response that is seen in adult persons. The personality difficulties of childhood are commonly expressed as violent temper outbursts, jealousy, anger, and various external fears—of the dark, of animals, of lightning—or fears that

SUBJECT: UNKNOWN

CASE NUMBER: 8082 . 1<sup>st</sup>





The child who feels rejected may become sensitive to rejection and react in maladjustment as a result of feeling love. He may "cover up" his craving for affection by assuming an air of aloofness and outwardly present himself as the swaggering, defiant, bullying juvenile delinquent.

When a conflict affects a youngster's personality functioning there is seldom the true anxiety, obsessive-compulsive reaction, hysteria, or phobic response that is seen in adult persons. The personality difficulties of childhood are commonly expressed as violent temper outbursts, pouting, anger, and various ritual fears-of the dark, of animals, of lightning-or fears that

SUBJECT: UNKNOWN

CASE NUMBER: 1982-21



The child who feels rejected may become anxious or rebellious and react to withdrawal as a means of finding love. He may "love up" his craving for affection by clinging to the idea of love and outwardly present himself as the swaggering, defiant, bullying juvenile delinquent.

When a conflict affects a youngster's personality, functioning there is seldom the true anxiety, obsessive-compulsive reaction, hysteria, or phobia response that is seen in adult sources. The personality difficulties of childhood are commonly expressed as either temper outbursts, jealousy, rage, and various external fears—of the dark, of animals, of lightning—or fears that

SUBJECT: UNKNOWN

CASE NUMBER: 0002.3<sup>4</sup>



Mary & Margaret Giet  
"American Siamese Twins"



The child who feels rejected may become anxious or rebellious and resort to misbehavior as a means of gaining love. He may "over do" his craving for affection by insisting on the idea of love and outwardly present himself as the swaggering, defiant, bullying juvenile delinquent.

When a conflict affects a youngster's personality functioning there is seldom the true anxiety, obsessive-compulsive reaction, hysteria, or phobic response that is seen in adult sources. The personality difficulties of childhood are commonly expressed as violent temper outbursts, jealousy, anger, and various animal fears—of the dark, of animals, of lightning—or from the

SUBJECT: UNKNOWN

CASE NUMBER: 8802.4<sup>1</sup>



assume everything exists. [you cant deny anything].  
everything is relative.  
nothing has a point unless relative to something.  
how you see something depends on how you look  
at it, your position and perspective. no one can  
stand in the same place at the same time.  
you can  
always move.

2

st two

martin callanan, , you no how i feel



neone else s name

glass

should be considered.

dullness -  
need to pl  
encouragin  
grounds. So  
lighting is s  
required as  
portfolios r  
design is p  
leath  
strengthen  
need is  
team. Lack  
insult  
solution 77.







8

NOVEMBER  
NOVIEMBRE  
NOVEMBRE  
NOVEMBRE  
NOVEMBER

Friday  
Viernes  
Vendredi  
Venerdì  
Vrijdag

9



# Winter Cat<sup>®</sup> rental

promotion:

order one, get one free



NOVEMBER  
NOVIEMBRE

NOVEMBER  
NOVIEMBRE

NOVIEMBRE  
NOVEMBER

DECEMBER  
DICEMBRE

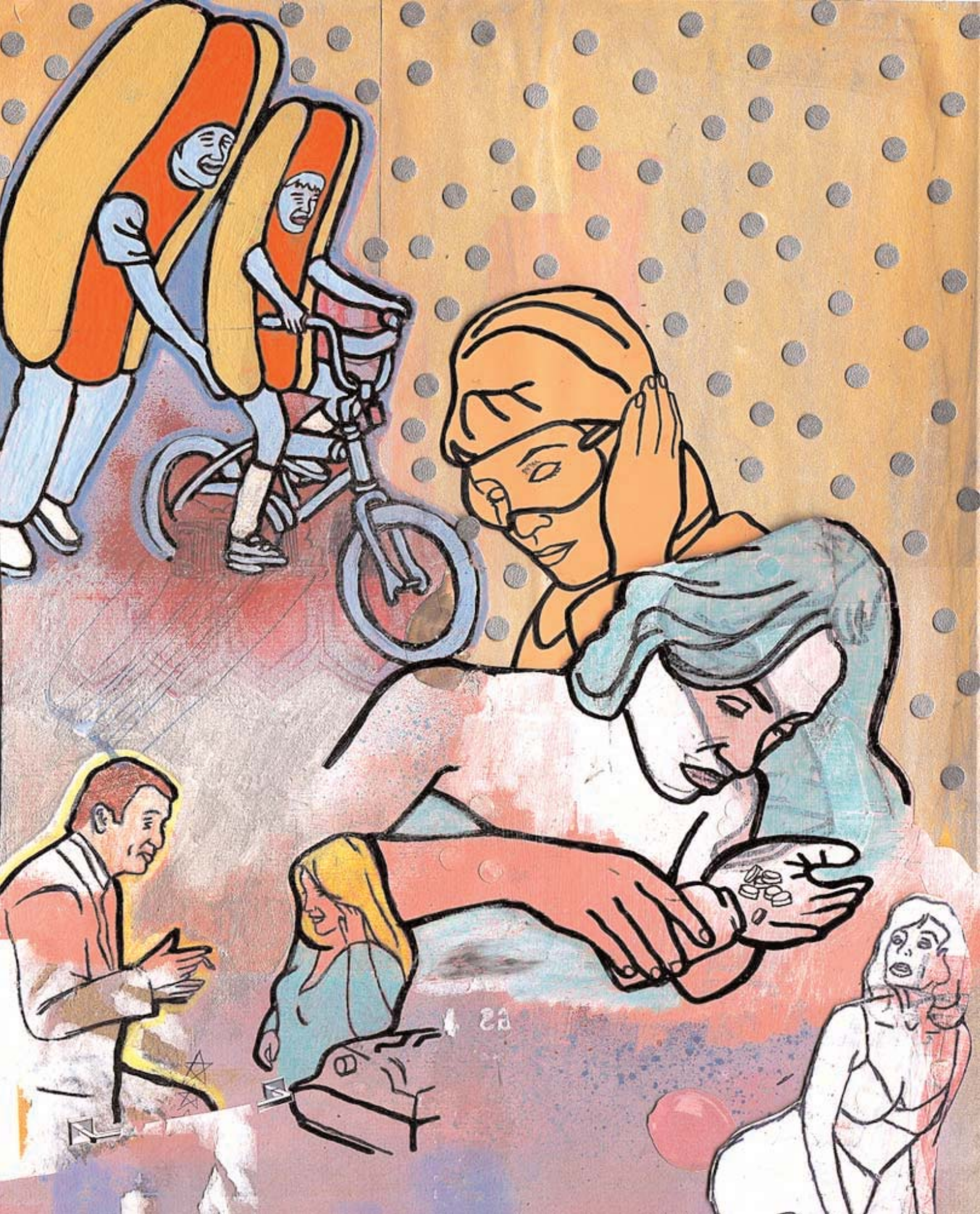
DECEMBER  
DICEMBRE

DICIEMBRE  
DECEMBER











YOURS

Me

,

It starts in my belly - then up to my heart - INTO MY MOUTH I can't keep it shut  
To you RECOGNIZE the SMELL - IS THAT HOW YOU TELL - US APART  
I fool myself - to sleep and dream - Nobody's there -  
No-one BUT ME SO COOL you're hardly there  
why can't this be feeling your FRANKENSTEIN WOULD want my mind  
your lovely your lovely HEAD







*what*  
**should**  
*have*  
**been**

*what*  
**should**  
*have*

3

3





MERCI, MERCI, MERCI

Für die Stunden Cherie, Cherie  
Unsere Liebe war schön, so schön  
MERCIE CHERIE

SEI NICHT traurig, muß ich auch von DIR gehen

ADIEU, ADIEU, Adieu  
Deine Tränen tun weh, so weh, so weh  
Unser Traum fliegt dahin, DAHIN  
MERCIE CHERIE, WEINE NICHT

FLIEH DAS HAT SO SEINEN SINN  
SCHAU NACH VOR, NICHT ZURÜCK  
WINGEN KANN MAN KEIN GLÜCK

Denn kein Wert ist so wild wie die Liebe  
DIE LIEBE ALLEN, NUR DIE KANN SO SEIN, SO SEIN  
mercie, mercie, mercie  
FÜR DIE STUNDEN CHERIE, CHERIE  
UNSERE LIEBE WAR SCHÖN, so schön  
MERCIE CHERIE, so schön, so schön  
Mach dein, so schön, so schön  
Merci Cherie  
MERCI



# ROCK THE WORK



ROCK THE MOBILDS

DATE: AUGUST 25TH  
2001

**FEATURING :**

BUTTERFINGERS \ BLIND TRIBE  
FLOPPY \ SEVEN COLLAR T-SHIRT  
NERVEWRECK \ JOHN'S MISTRESS  
JASON LO \ GERHANA SKACINTA  
AMIGONE \ NAKED BREED  
LOVE ME BUTCH  
TEH TARIK CREW  
PRANA

**INTRODUCING :**  
DISAGREED

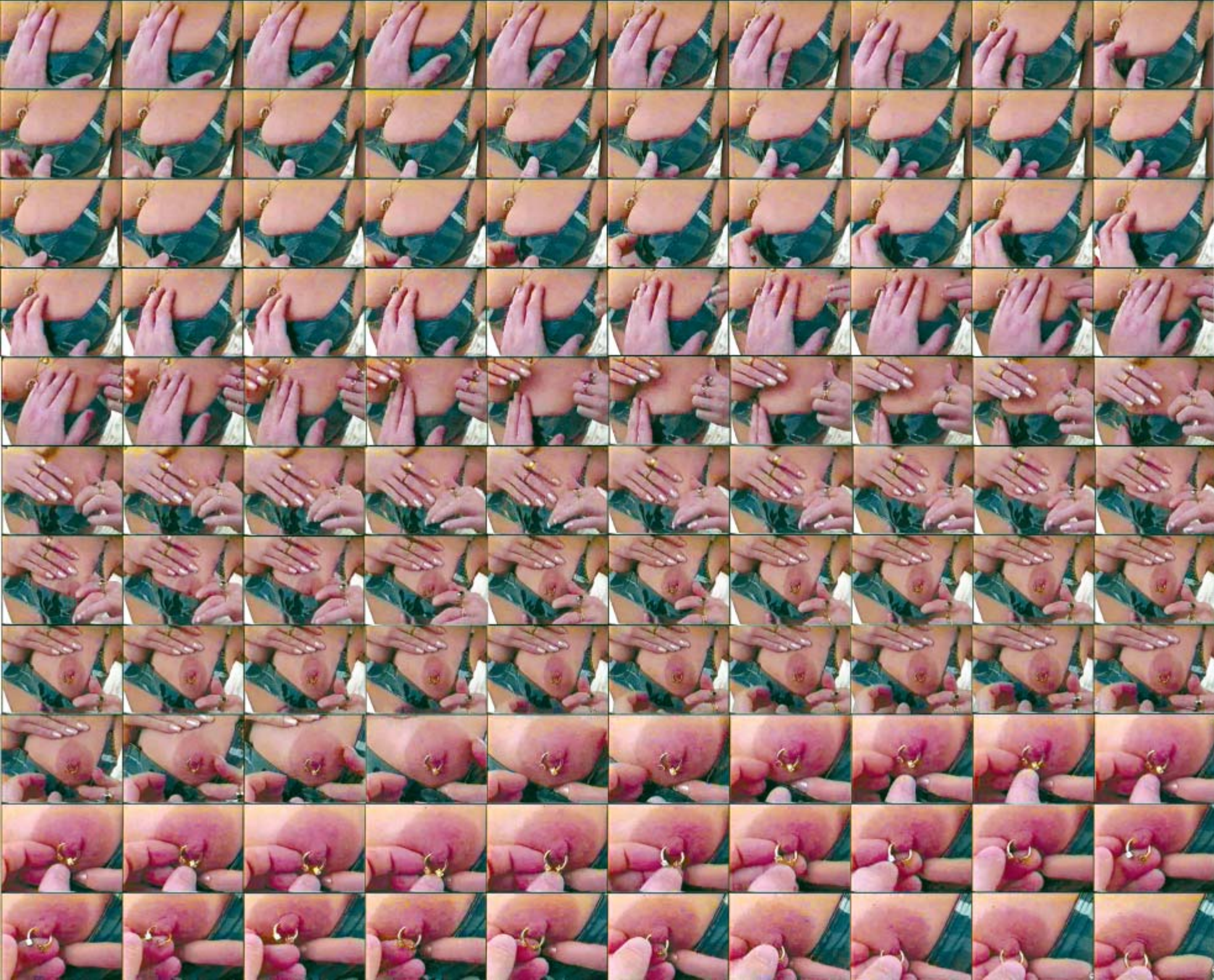
date: August 25th, 2001  
time: 5pm onwards  
venue: Zone J Car Park, Midvalley Megamall, KL

ADMISSION IS FREE

VENUE: ZONE J CAR PARK, MIDVALLEY MEGAMALL

# 2001







1997 BEAST

UNDER  
OUR  
LIVES

WILL BE LIVED  
FOR THE THRILLS

