

Collecting Punk

The DC Punk and Indie Fanzine Collection

Vincent J. Novara

Curator, Special Collections in Performing Arts

10 October 2015



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Bad Brains



Photograph: Glen E. Friedman

Rite of Spring



Photograph: Bert Queiroz Bert Queiroz/PR



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Special Collections in Performing Arts or “SCPA”

- SCPA collects performing arts materials that preserve performance practice, instruction, and scholarship
- Established in the early 1970s
- Early collections:
 - music education
 - band history of the Sousa tradition
 - clarinet performance
- 1990s scope expands to the performing arts
 - theatre and dance.



Mission for SCPA

Our mission is to acquire, preserve, and provide access to research materials that document performance, instruction, and scholarship, consistent with the university's performing arts educational objectives. Our intended community for the collections consist of students, faculty, and external researchers in their pursuit of (1) new original research, (2) programming any level of performance, and (3) resources for genealogical inquiry or individual memory.



Collecting Strengths for SCPA

- Music education
- Band history
- Music Performance (especially clarinet, trombone, and percussion)
- American contemporary concert music
- Theatre: companies, critics
- Dance: companies, educators
- Performance documentation: any recording format for music; video for theatre and dance
- Popular music



This was John Davis's idea



John Davis

January 6 · 21

As part of my job at [Special Collections in Performing Arts](#), [Vin Novara](#) and I are putting together an archival collection of fanzines that were created as part of the D.C. punk and indie music scene from over the past 35 years. Did you create a fanzine about D.C. punk and/or indie music? Might you still have copies of fanzines or related materials that could find a home in our collection? Please contact me if you have any input or questions. Thanks.

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Cynthia Connolly hmmm... Dischord?

January 6 at 6:42pm · [Like](#)



Jes Skolnik I might still have copies of my teen zines, posting here to keep myself accountable. ✕

January 6 at 11:10pm · [Like](#)



John E. Dugan I have a box of *Action Time*, *WDC Period*, *Nomadic Underground*, *No Scene Zine* and other DC area zines. I will see if I can locate.

January 6 at 11:39pm · [Like](#)



John Davis Hi everyone. Thanks for the input on this. I was definitely planning on checking in with [Dischord](#) about this, so I'll see if they have anything that they'd like to share. Either way, it's good to know that there's already a well-curated archive over there already. If anyone else has material that they think should be a part of the collection, please let me know.

January 8 at 4:36pm · [Like](#)



Write a comment...



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***And what exactly are in fanzines,
especially for punk zines?***



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Interviews with bands or participants

rites of spring



PHOTO BY TOMAS SQUIP AND BERT QUEROZ

Winter Kills

by KURT SAYENGA
A Real Swell Guy

"If it's not the rule then it's always the case, good intentions get fractured, good intentions get replaced, so close to reach but so hard to hold, the only chance you get is past your control"

RITES OF SPRING disbanded in January 1986, shortly after recording four new songs at Don Zientara's Inner Ear Studios. (The new tape, which is excellent, may be released this year as a single.) The band played a major role in re-defining "the DC sound," going beyond the pounding simplicity of hardcore into a more complex, layered sound, but still retaining hardcore's edge and passion. Their debut album, released last year on Dischord Records, managed to capture the group's energy and intensity. The band's live shows were consistently powerful, emotional, and spontaneous.

Rites of Spring consisted of singer/guitarist Guy Picciotto, bassist Mike Fellows, lead guitarist Eddie Janney, and drummer Brendan Canty. All four were veterans of local bands—Picciotto was in Insur-

rection; Janney in the Untouchables and Faith; Fellows in Capitol Punishment, Government Issue, and Insurrection; and Canty in Gang Green and Deadline.

This interview was conducted shortly after Fellows decided to leave the band. It is less "an interview with Rites of Spring" than a look at three young musicians and their approach to their art. Picciotto, Janney, and Canty are currently writing songs together for a new, as yet unnamed, band. So far it's a three-piece, with Janney playing bass. Expect something great and you just might get it.

THE BREAKUP

Guy: Mike just doesn't feel like doing it anymore. If all four of us aren't into it, we can't continue. He's not the kind of person we can replace within the band, and he's also not the kind of person we can forcibly coerce to stay in the band against his own wishes. He's a solid human being and he has feelings. If I were dissatisfied with what we were doing, I don't think I would stick around just to appease everybody. I don't think Mike wanted to do that, and I know it was getting



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Reviews of recordings & shows

RECORDINGS

Unless otherwise noted all reviews are of 12-inch ep's or lp's, and unless there is a mailing address at the end of the review you should be able to find it at one of the local record stores in town, some independent releases may be found at the record and tape exchange and record and tapes ltd. in G-town, or at the shop in the basement of the 9:30 club. These places are also a good place to look for fanzines such as the HDC Period!!!!!!!!!!!!!!!!!!!!

"Government Issue—Joy Ride (fountain of youth records)

this is a great little record from one of dc's more popular thrash bands. if you've ever been to one of g's shows before you know what kind of energy they're capable of generating well this record does a pretty good job of recreating that energy in your own home definitely a must for fans of dc hardcore. Unfortunately G.I. is another band that has rumors of their breaking up (from a very good source i'm afraid) only time will tell. I bought my copy at the record exchange for \$5, by mail you should write: Fountain of Youth Records, 5710 Durbin rd., Bethesda MD, 20817, USA.

"The French Are 'Em Hell—45" after seeing a tv show of french experiences in vietnam i almost believe that they are from hell, we all know how that goes (perhaps some of us more than others, eh?). this 45 has four songs, which are well produced, professional sounding party songs. their sound is a little like the v. monkeys but only in a slight way of thinking. kevin lundes sex rips through all the tracks like lead guitarist do in most other bands and this accounts for some of their uniqueness. i felt all the songs were good and deserving of some air play. my fav was gun-fight. \$2.00, Bavaria France Records, 4028 Whitacre rd., Fairfax VA 22032, USA.

Marginal Man "Identity" (Dischord)

More complex than avg. hardcore, rhythmically and musically. Dischord's french hardcore sounds much anyway. But it's produced by Ian (D.D.) Thrasher! Buckley and on Dischord (3818 Beecher St. N.W., DC, 20007) (34) so Marg. Man will get that label a lot and I'm helping to spread it. Like *Identity* it's very instant. It has lyrics that are filled with a big A, notation with a big E and in the way it reads it's like from Benny Hill). It has his voice in different ways (to sound like a woman) but it doesn't sound like a woman. The change of pace (is this a Dischord requirement?) is a bit strange. I don't know why I use it so much... the beginning and the middle sound like totally different songs. Change of pace often seems like a novelty. Sometimes it works very well (eg. "Hr. thirty" by the Replacements).

If you need some of the stuff I've been describing, then buy this. It doesn't act any new boundaries it just works as well as the ones forced by other bands. I'm still willing to see live, and probably will be by the time this is printed because Marginal Man is now touring the U.S.A.!!!!

"Blondy Mannaquin Dischord—Hushnet to Revolution (lp)" bmo is perhaps one of the more inventive bands to fester in the dc area as their new record will prove to you. the thing i like about bmo is that they try different, undecidable styles on each of their songs, so none of the songs on the lp are anything like the others. they do this well too, although i felt the blender to be a weak song, everything else works out well on the record, very inventive, and progressive. (if this was the sixties i'd call them psychedelic but it's not so i won't), another neat(?) thing about bmo, i guess you've never seen them before, is that they change instruments and take turns doing lead vocals. (except roger). the best way i can describe their sound is to tell you to pretend you're in an evil mood and want to listen to some rude-offensive sounding music that will put you in a good mood, well bmo's roadmap—lp is it, and that's a compliment (really). My favorite song is "meal at mcdonalds" (priest like to kneel, but i must eat a meal/??) funny stuff. "strings of sinners" is another good one. too bad bmo have decided to break up at the end of the summer (the 16th at 9:30 is their last show i hear), but you can still buy the record to keep it for ever and ever. \$4.50, Blondy Mannaquin Dischord, c/o WGNs, po. box 30007, Bethesda MD, 20814, USA.

"Mutopia—DS1 compilation tape 001" i guess you haven't heard of this tape yet it is a local product featuring: #1 priority; pure; steel knickers; death piggy; concern; michael; camp david; yom;(and i think) 007. i've seen a couple of these band around before and i was kind of expecting some thing hard and fast. i wasn't disappointed, this tape rocks, it's really good, it does get strange (boxed) sometimes, it does kick ass (living dead, chronic thoughts) sometimes, and it does get psychedelic (bebe blues) sometimes, so as you can see there is plenty of variety on this tape. Recommended. \$3.00, c/o DS1, P.O. box 346, Bennettsville, VA., 22027, USA.

I should note that i printed some misinformation last issue when i printed that united mutation was on the Mutpia tape (they're not).

THIS IS LOCAL STUFF ON THIS PAGE

WILSON CENTER, BUTTHOLE SURFERS, 9353, HR, HONOR ROLE (ONE MORE), SCREAM, ANTI-STATE, AND D.K. ★★

SEPT 1st. AT THE WILSON CENTER, BUTTHOLE SURFERS, 9353, HR, HONOR ROLE (ONE MORE), SCREAM, ANTI-STATE, AND D.K. ★★

LAST Minute STUFF: SEPT 1st. AT THE WILSON CENTER, BUTTHOLE SURFERS, 9353, HR, HONOR ROLE (ONE MORE), SCREAM, ANTI-STATE, AND D.K. ★★

Reviews: Over, Undie, Around—Through!

By Howard S.M. Woolfing

By now most of 'em realize that the Dischord label slogan "Putting D.C. On The Map" is no idle threat (hey hey); these geeks is known from the depths of the Cuckoo's Nest pit to airwaves of Manhattan and quite rightfully so. There's never been any scene so active, imaginative and somehow—uh, together since the days of early H.B. or the Misericord or G.R.G.'s. Shut. Anyway, it's all the items they've got out that heretofore have gone unnoticed in these pages (they finally broke down and coughed up promos, just to shut me up I expect).

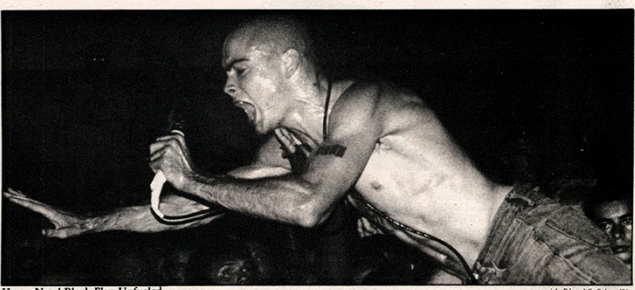
The Teen Idles' *Minor Disturbance* EP (Dischord, of course, is to this scene what "Anarchy In The U.K." was to London's. Likewise, compared to the participants' subsequent achievements this is not so hot outside of its historical significance—it's a bit unfocused and relatively derivative. The main things that recommend it are the band's speed and technical mastery of it. Also, the unpretentious, brilliantly relevant thematic sense that marks the later stuff already was in evidence, if not in full effect.

It came to flower though within the year. With *Minor Threat*, Ian and Jeff would make a conceptual leap forward comparable to John Lydon's odyssey from Pistols to P.L. AND without having to betray their primary stylistic allegiances. Another journal is supposed to publish my opinions on their record and final release "In My Eyes" (Dischord/Limp) at length, so let it suffice for now that I sincerely believe that this is the best record of any genre to come out of D.C. in the last decade. This is one for the ages.

In future, in lieu of IQ credit, ownership of this EP will serve as the indicator of superior intelligence.

The Idles' lead singer, Nathan, also took quite a quantum jump upwards and onwards with *Youth Brigade*, thanks largely to the efforts of ex-Untouchables Bert and Danny. The *Youth Brigade* EP (Dischord) melds an impressive amount of experimental diddling along with a soupcon of post-standar hardcore. A number of songs have feedback or reverb laden intro; "Barbed Wire" features startling para-dual vocal treatments; "No Song" achieves the same measured, stomp-pace as S.O.A.'s awesome "Public Defender," no mean feat lemmy tell ya!

Government Issue have also shaken up the orthodox hardcore oeuvre with some winning wrinkles. As far as I know, they were the first D.C. band to champion warp-speed one-minute efforts (at their debut, a year ago, they did "Stepping Stone" in less than five seconds—sheesh, talk about to-the-point, to type, more apply!) and the writing on side 2 is distinctive and amazingly expressive. You think playing hardcore nouveau is easy? Well, it is as long as you come-mind it being crappy and cliched. To be inventive and original in the time and at the intensity involved is like trying to paint pointillist landscapes on a passing express train—and GI do it more than once in the case of *Legions Lad* (Dischord).



Henry Now! Black Flag (Unfocussed)

like this—i.e., *Nerve* (Dischord) and *Go*.

Black Flag, O.K., they're not on Dischord and ex-SOA Henry Garfield doesn't even sing on "Louie Louie" (Posh Boy). Still, these guys are sorta to the Teen Idles what the Dolls were to the Pistols and thus to the rest of the D.C. bands... Especially relevant in light of *Youth Brigade* (and what I hear their first spin-off: *Peer Pressure* sounds like) and *Minor Threat* is the B-side "Damaged 1." This number is slow, dissonant, full feedback and sales-ribs—if it came out on AD you'd never blink an eye. Ya listen to this and ya gotta see Oi as a pathetic, retarded rank, a real disgrace to real punk ethos.

These two CA bands make first rate punk—if not world class rock as well. 45 Grave turn in a frantic, ferociously busy offering called "Black Cross" (Goldard). Forgive the easy allusion but this ain't a million miles removed from the stuff drummer Don Bolles helped create with his old outfit, The Germs, and I mean the razor sharp, heroic things that appeared on GI, not their shambolic live presentations. The "B" side, "Wax," with Don's fellow X-Germ Pat Smeat unfortunately does sound like the latter, rendering a lethargic b-m side no less.

Social Distortion came out a slower, more menacing sort of groove on "Playpen" (Posh Boy). They squeeze out wave after wave of spine tingling, growling powerchord variations, brutal yet oddly articulate.

The next two records before us are simply "punk" (look it up in your dictionary and roll the syntax around in your head a while). Mad Society's only claim to distinction on their "Rise Squard" EP (Hit and Run) is that their lead singer is 12 years old. Otherwise, they simply read off a p-rock shopping list. Agent Orange, on this particular recording, have tried to "progress" from their punk roots by adapting more contrived, predictable song-writing conventions a la FM stadium rock to the rushed, sloppy, overamped sound we all know and love. The result sounds like April Wine gone to sip/pep.

Koak make post-punk, honky, jazz-tribal music with accents in all wrong places. This is no doubt due to their roots in hardcore slam punk (the Bad Brains in reverse)... and no doubt responsible for Joy (New Alliance) sounding so fresh, original and invigorating.

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ambitious attempt but in the end it doesn't quite get and certainly doesn't achieve the propulsive edge that the stuff it's derived from is noted for. Still, it was a good shoot at a tricky target. Practice will probably make it perfect.

Dischord
c/o Limp
13277/Rockville Pike
Rockville, MD 20852
Posh Boy
P.O.B. 38861
Los Angeles, CA 90038
Goldard
Suite 400
8033 Sunset Boulevard
Hollywood, CA 90046

Hit and Run
P. O. Box 480497
Los Angeles, CA 90048
New Alliance
c/o Box 211
San Pedro, CA 90733
Konk
c/o 99 Records
99 MacDougal Street
New York, NY 10012

Oh, K. I know that everyone out there likes to make lists and vote in popularity contests and stuff so here's the *Discord Reader's Poll* for ya. Of course there will be a few departures from the standard practices for doing these things. I mean this ain't NME or even N.Y.R.—we're a bit above that.

First of all, don't clip anything out. You paid good money for this rag, why mutilate it? Just stick your answer on any old piece of toilet paper you've got lying about (remember that anything we can't decipher goes right into the trash). Second of all, you'll see a lot of classifications—vote for your favorites unless it's noted otherwise. Thirdly, you'll note some possibly overlapping categories: "Top 3 Singles," "Top 3 Indie Singles." Maybe your former are the latter. If so, just vote for 3 other Indies. I was just afraid that if I didn't put this category in we'd have plenty of votes for New Order and The Cure and none for Social Distortion or Faith. Dino on the bands' section. I'm making sure that you'll think a little about American talent. Same instructions for dealing with the overlap holds.

Umm. The top 3 song sections is where you can vote for LP tracks, things on demo tapes, unreleased stuff. Please list the title and artist. In general, you should stick in as much info as possible. When you vote for a live band or club, list their city of origin; when you list songs, always mention the artist and the label as well if it's germane; list what your top instrumentalists instrumentally on. Feel free to append personal comments to any listing—what you like/dislike about a fanzine/writer/d/promoter, etc. Or not. It depends on how thorough you want to be. Oh yeah, for "Graphic Artist" vote for someone who deals in the rock/punk/pop/emo please. Again, you might mention what he/she has done. Put things in context whenever possible. Now go to it. Have fun. Oh, and remember, anyone who seems articulate out there is liable to be recruited for the regular staff.

- HWMW
1. Top 3 LP's
 2. Top 3 singles/not-LP's
 3. Top 3 American indie records
 4. Top 3 songs
 5. Band/Artist
 6. Local Act
 7. Live Band
 8. Singer M/F
 9. Instrumentalist
 10. Producer
 11. US label
 12. American indie label
 13. Club/Venue
 14. Club
 15. Radio Station dj
 16. Rock Mag
 17. American fanzine
 18. Least fav rock mag
 19. Most Admired Rock Artist
 20. Super Creep
 21. Graphic Artist
 22. XXXXX rules in '82
 23. Trend you hope does a quick fade
 24. What you would do with a million dollars you had to spend, not invest, in one year.
 25. Oh, right. If anyone has any band names to suggest for a) the new hardcore combo by Ian and Jeff from Minor Threat, b) D.C.'s premier art-rock-dance band, R.E.M./Rapid Eye Movement—preferably not "The Mutants," "The Dark," or "Wings," send 'em in and we'll pass 'em on.

Columns: critical, personal, political...

Letters

So you can imagine my shock and dismay when not more than 15 people saw **VOID** or even knew that they were playing. **VOID** is a Columbia band, and the Columbia punks have supported D.C. bands since early times, so why aren't **VOID** punks support them? Here they have finally learned their songs and you were stealing Janelle's parent's liquor (fuck you twice for that).

DEAR JADED PERSON:

The fact that we have gigs in Janelle's basement is something we should be very proud of. It shows that D.C. can have one of the largest hardcore scenes and still remain underground. It also goes to show that we have proven ourselves too much for the clubs to handle. Janelle was very nice to let us use her house to put bands on. Unfortunately, the "cool people" seemed more interested in her 24" color tv, the on-going soap opera in the kitchen, and the fashion show on the driveway. In fact, most of our proud hardcore folk didn't bother to watch the bands, much less attempt to dance. The sparse dancing is slightly understandable considering the party-like atmosphere, and the lack of stage, but the loss of interest in our bands forewarns us that D.C.'s future rests on the shoulders of the youngest and most energetic punks. It no longer rests on the now "jaded", ex-hardcore elite. It's too bad that these people take the bands so lightly, while the same bands are in such high demand in other cities. To be "fair and true", D.C. still supports its bands, but people still rank LP-toting, out-of-state bands much higher. Live music is so much more important and vital than any recorded material. Everybody knows that!

Most of us did see the **G.I.'s** (new and improved) with Brian Baker (ex-Minor Threat) on bass and Count Gore deStabb (Boo!) on vocals. I for one was scared out of my wits watching John writhe and crawl after he was possessed by Jack/Alex. Aren't the **G.I.'s** a cool band to like?

DEADLINE are one of our new "hardcore" bands, you know, the slow kind. But I like these guys alot, great tunes, and great sincere vocals (NO SOCIO-ECONOMIC SOLUTIONS!). Brendan is a pretty funny guy even if he doesn't use his bass drum on the fast parts (but he's learning). You were upstairs counting each other's earrings at the time, so you probably didn't notice.

YOUTH BRIGADE put on one of their best shows yet, despite personnel turbulence. Highlight of the show was their new song "No Song" and those crazy "E-town Thrashers" who came to support the "crispy one". However, you missed all that because you were too busy talking about somebody else.

ARTIFICIAL PEACE are fucking the best hardcore band D.C. has to offer at the moment. Very fast, very aggressive, and in the same vein as the earlier D.C. bands. Pete is a really great guitarist, and seems to have

brought them up from the blur with some great guitarwork. But that was when you thought you might get laid, so you didn't come downstairs.

IRON CROSS are rapidly proving themselves very important with simple, mid-tempo songs with great lyrics. You probably laugh at their ideals and their strong skinhead stance, but if you could get your so-called open-mind ("I like Birthday Party") to open a little farther than you might be able to take their message and translate it to your own situations. Of course, you were upstairs listening to the new **F.I.S.O.L.** LP when Sab and crew took stage.

Last, but not least (as they are usually treated) came **BLACK MARKET BABY**. One of the last surviving bands from the Madam's Orkan era. **BMB** has been shunned by most of the kids (including myself) due to alot of talk/shit. But let's rise above the girl-talk and realize that Boyd really is a great guy, and that **BMB** were really great at Janelle's that night. I had the best time I've had in a long, long time. But where was everybody? Is our once-energetic scene coming to an end?

I think not, because we still have the young punks who aren't scared to shave their heads, or dance, or be individuals in mind, not style. But for all you people who stayed upstairs, fuck you for condemning the Georgetown punks and then doing nothing but sit around; fuck you for reaching your "cool plateau", and, most of all, fuck you for changing the scene.

XXX
GMS
JAM & JEFF

P.S. Georgetown Punks were innocent.
P.P.S. Flex your head.

Note UMD's free form radio station ad >

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☀️ THE POETRY PAGE

🌍 PLANET OF DOOM
— BY H. EMYRR —

Not enough clean air food or water
Too many people too little death
Tyrannized by handfuls of self-declared gods
To keep us from killing each other off
You know I want off
this planet of doom

The wealthy hedge their power with
righteously enforced words.
They'll protect us with pretentious
Sincerity
While ripping us off
You know I want off
this planet of doom

Well at least we have joy happiness
and satisfaction
Thanks to the glorious techno-virtues of
modern day television
Jeez wasn't the only guy who said
lets get the hell out of
here
He got off
You know that I want off
this planet of doom

The Period is always
Looking for good
original poems. if you
have one send it in.

INSURANCE DOESN'T
PAY FOR SUICIDE
-G2

WELL EVERYONE THINKS ABOUT SUICIDE
But you can't let your thoughts take
you for a ride
Yes LIFE IS FULL OF BUMPS AND KNOCKS
BUT Don't let that put you in a box




You THINK THAT NO ONE GIVES A FUCK
YOU HAVE YOUR INSURANCE ALL PAID UP

You will make your mama cry
When she finds out about SUICIDE
Dad hears the same ole dance and
song
They'll Both think they brought you up
wrong

You think that no one gives a Fuck
YOU HAVE YOUR INSURANCE ALL PAID UP
BUT WHEN THEY FIND OUT HOW YOU DIED
THEN THEY WON'T PAY FOR SUICIDE

JUST LIKE A TREE CUT IN ITS PRIME
JUST LIKE A CLOCK THAT DON'T TELL
TIME
JUST LIKE A SECRET YOU CONFIDE
JUST LIKE A CAR THAT CANNOT RIDE
You can BE PROUD AND HAVE NO PRIDE
BUT INSURANCE DOESN'T PAY FOR SUICIDE

FAR OUT BABY

8



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- 88. **IGNITION** ^{Complete Services' CD contains everything} ©
- 87. **FAITH/VOID** ^{CD has Faith/Void Split LP and Faith 'Subject to Change' EP} ©
- 86. **HOLY ROLLERS** 10-Song LP TM ©
- 85. **SLANT 6** 3-Song 7" ©
- 84. **HOLY ROLLERS** 2-Song 7" ©
- 83. **SCREAM** 'Fumble' (Final Studio Session) [†] ©
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- 81. **SCREAM** 'Still Screaming' + 'This Side Up' ©
- 70. **FUGAZI** 'In On the Kill Taker' TM ©
- 32. **STATE OF THE UNION** ^{DC BENEFIT ON COMPILATION CD} ©
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- 7. **FLEX YOUR HEAD** DC Sampler ©

[†]Also available as cassette *Available as CD, price code ©

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Distribution

- At their smallest, one copy was made, or perhaps a few copies would be made for sharing with close friends
- Some were duplicated and given away for free as a means to build community, raise awareness about an issue, or promote bands that the creator liked (or was friends with)
- Some creators were more entrepreneurial: selling the zines at shows, bookstores, record stores, through record labels, or through their own mail order efforts



The Collection

D.C. Punk and Indie Fanzine Collection

Request from Special Collections

Abstract

Title: D.C. Punk and Indie Fanzine Collection

Author/Creator: D.C. Punk and Indie Fanzine Collection

Collection number: 14-91-DCPIFC

Size: 6.0 linear feet and 4.94 GB

Bulk dates: 1989-1998

Inclusive dates: 1979-2014

Collection Area: Special Collections in Performing Arts

Repository: Special Collections in Performing Arts, Michelle Smith Performing Arts Library, Clarice Smith Performing Arts Center, University of Maryland, College Park, MD 20742. Contact the curator: <http://www.lib.umd.edu/scpa/contact>

Abstract: The Washington, D.C. Punk and Indie Fanzine Collection (DCPIFC) seeks to document the variety of publications that were created by fans of and participants in the punk and indie music scenes that have thrived in the Washington, D.C.-area since the late 1970s. The DCPIFC contains fanzines - publications produced by enthusiasts, generally in small runs - created by members of the D.C. punk and indie music communities, as well as fanzines from outside of D.C. that include coverage of D.C. punk and indie music. The collection includes primarily paper fanzines, but it also includes born digital fanzines and digitized files of some paper fanzine materials.

Important Information for Users of the Collection

Restrictions: There are no restricted files in this collection.

Preferred citation: D.C. Punk and Indie Fanzine Collection, Special Collections, University of Maryland Libraries.

Please use this identifier to cite or link to this item: <http://hdl.handle.net/1903.1/26175>

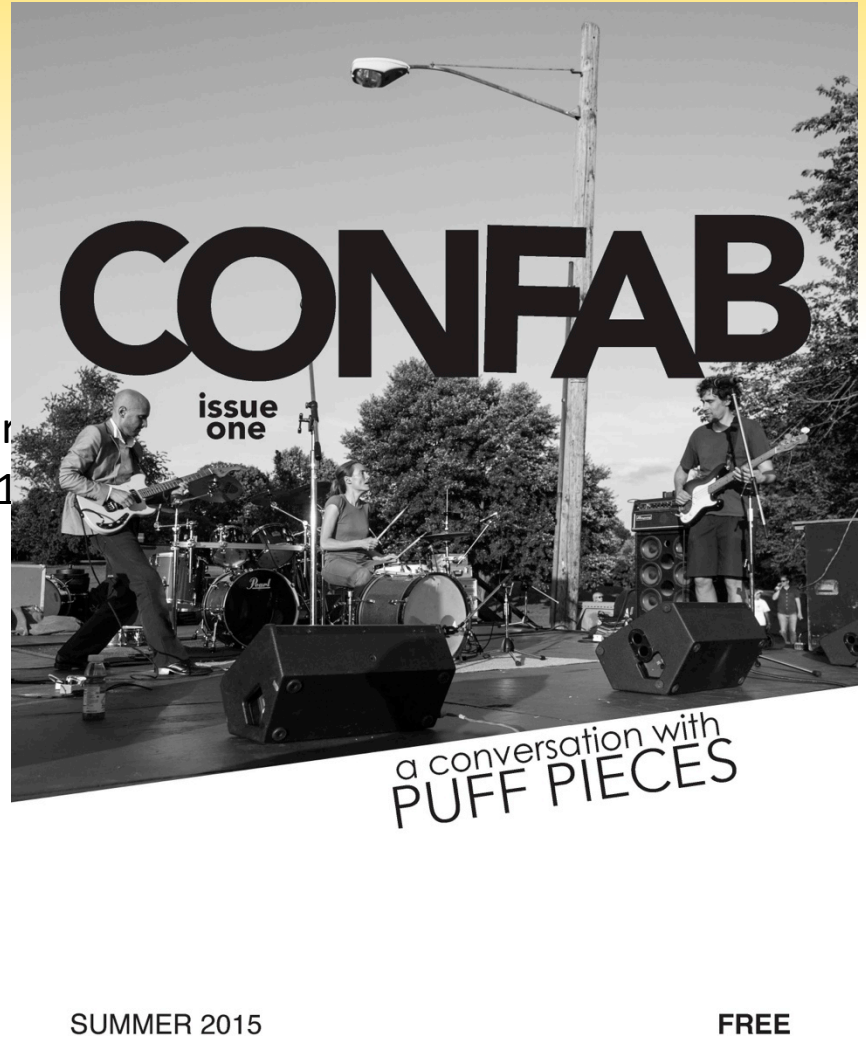
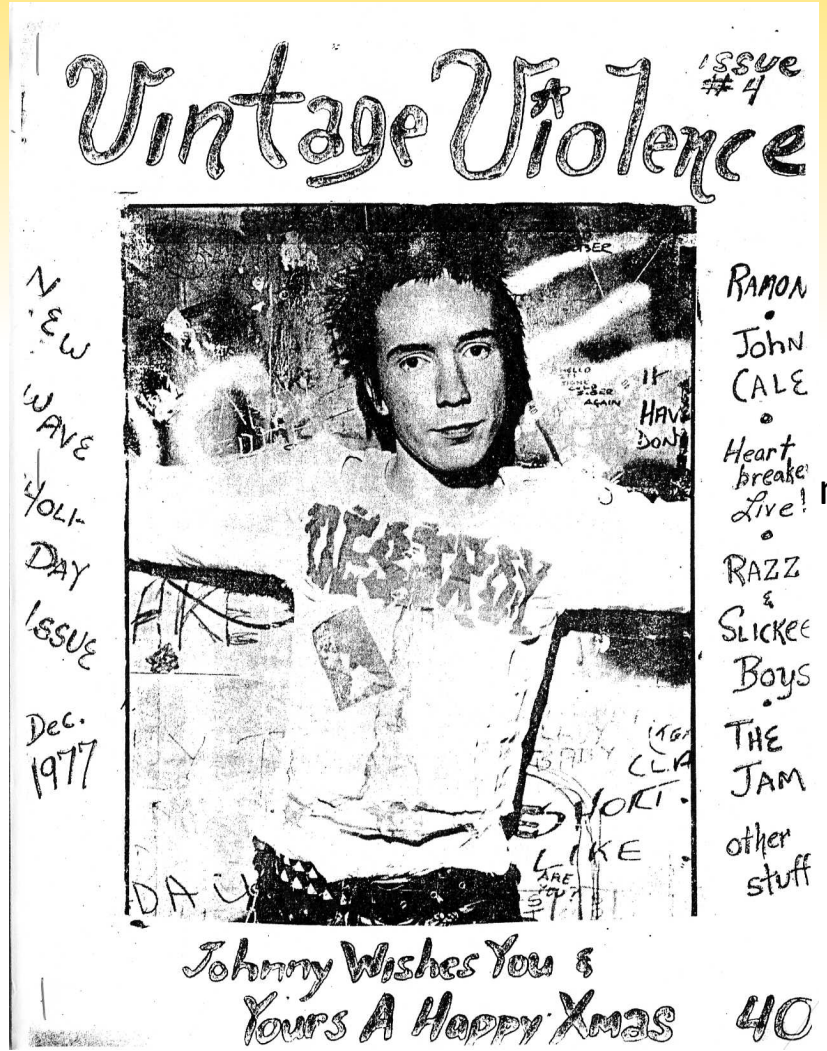
Alternate formats: Series 4 and 5 consist of digital files.

Status: This collection is PROCESSED.



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Earliest and most recent sample zines



NOW WHAT? (magazine)

#0

editor - Sarah Woodell

art dictator -

(ghosted) Nancy Drew

contributing cheese - Eric

Typist - Susan Soshinsky

Photos - Kathy, Susan,

Cynthia Connolly, Jamie

Sarah Woodell, Malcolm.

Writers - Sharon Cheslow

Bert Quiroz, Michael Ears

John Stabb, Eric L., Tommy

Sarah Woodell, Jerome,

Wilson, Steve (no romantic)

Miller, Steve Kiviati, Mike

Heath, Leah Kerr, Ian +

Jeff.

Cartoons - Katie

Pachrik, David Byers

cover boy -

Nick Cave of

Birthday Party by Sarah Woodell

all photos by Sarah Woodell

and Susan Soshinsky in

this issue are available

for one dollar a piece -

for snapshot size color

prints. Call up and ask.

AD RATES ARE NOW FORTY

DOLLARS FOR BACK COVER OR

INSIDE FRONT OR INSIDE BACK

PAGES, OTHER FULL PAGES ARE

THIRTY-FIVE DOLLARS. HALF-

PAGES (HORIZONTAL OR VERTICAL)

ARE TWENTY-FIVE DOLLARS.

QUARTER PAGES ARE 15 DOLLARS.

CLASSIFIEDS ARE FIVE CENTS PER

WORD. CIRCULARITY CASE RATES ARE

NEGOTIABLE. WE CAN BE BRIBED.

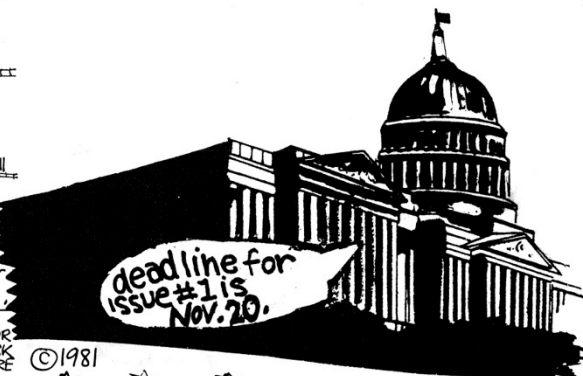
call us at 328-9726



The D.C. music scene is getting more + more well known and respected across the country so it's about time it had a fanzine to help represent it. I hope with "Now What?" to paint a picture of what's happening in D.C. as well as pass on information about the national and international acts of interest to the area. "Now What?" is also meant as a forum for you to express your views.

Instead of being satisfied with what we have, hopefully this fanzine can help encourage progression.

Sarah



©1981

now what? #4, 1314, 14th St. NW.
Washington, D.C. 20005

GREED

ISSUE #193 1988 \$3.50

LOVE AND ROCKETS

LOS BROS HERNANDEZ
AND THE MARVEL OF THE REAL

BIG LAFFS WITH:
SWANS
TOMMY KEENE
DAG NASTY
CLIVE BARKER
CHESTER BROWN
FRANK & SAMMY



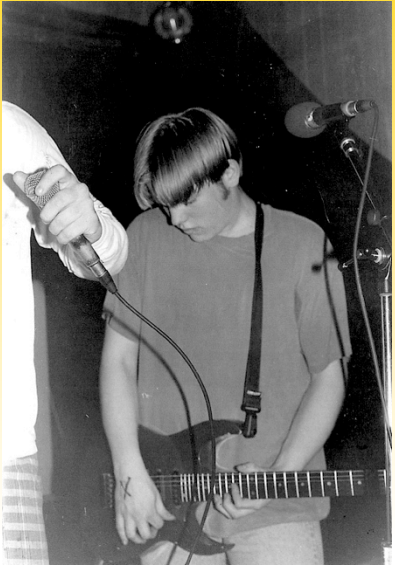
What's in the collection?

- Series 1: Washington D.C.-area Fanzines
- Series 2: Fanzines from outside of the Washington, D.C.-area
- Series 3: Fanzine Production Materials
- Series 4: Digital Files, D.C.-area Fanzines
 - Subseries 4.1: Descenes
 - Subseries 4.2: Discords
 - Subseries 4.3: Insurrection
 - Subseries 4.4: Punk Life
- Series 5: Digital Files, Non-D.C.-area Fanzines
 - Subseries 5.1: Left Of The Dial
 - Subseries 5.2: Maximumrocknroll
 - Subseries 5.3: No Deposit No Return
 - Subseries 5.4: Punk Planet



Why us?

I John in 1994 with Corm
r John in 2012 with
Title Tracks



Vin in 1994 with The Crownhate Ruin

Vin in 2014 with Alarms & Controls

Prospects + Challenges

- How to pitch an academic institution to DIY people who inherently distrust big institutions
- How to pitch donating when monetizing options are significant
- Digital rights issues
- Hoping to avoid a mishy-mashy collection – more than dabbling

Thus, our entire focus has been to document this culture and history associated with the DC scene.



Why does punk matter at a major research university?

Punk culture transcends many topics at a university

- Ethnomusicology
- Music appreciation classes on popular music
- American Studies
- Woman's Studies



Why does this collection matter to UMD?

- SCPA aims to be a true performing arts special collections repository – striving for balance in dance, music, and theatre, and **punk** cuts across all of those disciplines
- We anticipate trends in scholarship at UMD and our larger research community



What does this collection mean to the public?

- women's rights
- fighting racism
- reproductive rights
- animal cruelty
- tolerance
- LGBT issues
- income inequality
- basic human requirements and freedoms for the underrepresented
- fighting political corruption
- and so on...



For more information, search for:
“Punk Fanzine Collection + University of Maryland”

Vincent J. Novara
Curator, Special Collections in Performing Arts



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