Collecting Punk
The DC Punk and Indie Fanzine Collection

Vincent J. Novara
Curator, Special Collections in Performing Arts
10 October 2015
Bad Brains

Photograph: Glen E. Friedman

Rite of Spring

Photograph: Bert Queiroz Bert Queiroz/PR
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.
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.
And what exactly are in fanzines, especially for punk zines?
Interviews with bands or participants

RITES OF SPRING disbanded in January 1988, shortly after recording four new songs at Don Kentara’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 Insurrection; 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 we 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 knew it was getting
Reviews of recordings or shows

By Howard S. Millett

By some most casual of analytical reasoning, it may be concluded that the December 9 recording by the Jack Rollins Trio at Studio 1881 is the most impressive and the most enjoyable of all the jazz recordings made in the last year. The trio, consisting of Rollins on piano, Rollins on bass and Rollins on drums, have created an atmosphere of unadulterated jazz enthusiasm that is positively electric. They play with a driving force and an uncanny ability to create a sense of unity that is rare in jazz. The recording is a fine example of the kind of jazz that has made Rollins famous.

Rollins has been described as a virtuoso of the piano, with his fingers flying over the keys with incredible speed and precision. His playing is filled with passion and emotion, and he has a unique ability to create a sense of rhythm that is both captivating and mesmerizing. The bassist, Rollins, is a master of his instrument, with a deep understanding of the notes and rhythms that are characteristic of jazz. His playing is steady and focused, with a remarkable ability to create a sense of tension and release.

The drummer, Rollins, is a force of nature, with his hands pounding on the drums with incredible speed and power. His playing is filled with a sense of urgency and excitement, and he is able to create a sense of rhythm that is both driving and electrifying.

The recording is filled with a sense of improvisation and spontaneity, with the musicians creating a sense of unity that is rare in jazz. The trio plays with a sense of freedom and creativity, and their playing is filled with a sense of joy and enthusiasm. The recording is a fine example of the kind of jazz that has made Rollins famous, and it is a must-listen for anyone who is interested in jazz.

Overall, the December 9 recording by the Jack Rollins Trio is a masterpiece of jazz, and it is a fine example of the kind of music that has made Rollins famous. It is a recording that is filled with passion, emotion, and creativity, and it is a testament to the power of jazz.

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Reviews: Over, Undie, Around—Through!

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Columns: critical, personal, political...

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**PLANET OF DOOM**

_H. Emyr_

Not enough clean air food or water
Too many people too little death
Tyrranized by handful 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 techo-virtues of modern day television
Jeez wasn’t the only guy who said let’s 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**

-WL2

WELL EVERYONE THINKS ABOUT SUICIDE
But you can’t let your thoughts take you for a ride
YES LIFE IS FULL OF BUMPS AND HURTS
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 old 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
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Price Guide, including postage, in U.S. $:

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Now (5/26/86) CATALOG I please send only US $ or 4 US stamps or 4 IRCs.

For a shopping complete LIST of records send us a US stamp or an IRC.

3819 BEECHER ST. NW, WASH., D.C. 20007
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/1903.1/25175
Alternate formats: Series 4 and 5 consist of digital files.
Status: This collection is PROCESSED.
Earliest and most recent sample zines

1. **Vintage Violence** cover from 1977
2. **Confab** cover from 2015

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**Johnny Wishes You & Yours A Happy Xmas 40**
The D.C. music scene is getting more and more well known and respected across the country. So the time has come for 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
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