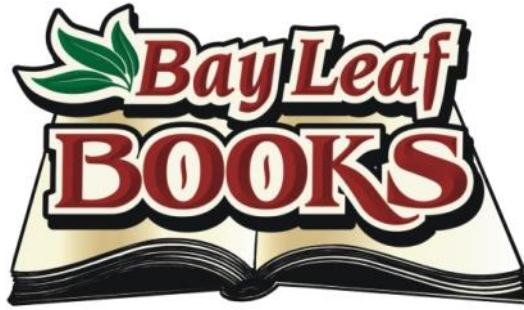


PUNK

Bay Leaf Books, **ABAA**
eList XXX - March 2020





eList XXX ~ PUNK & HARDCORE ~ March 2020

Thanks for taking the time to explore our new list on punk. While it's been around 45 years since punk exploded, unleashing teenage angst, aggressive music, and an unusual mixture of nihilism and political struggle, punk's message is as pertinent now as it's always been. "Punk was a new music," wrote music journalist Greil Marcus, "a new social critique, but most of all it was a new kind of free speech..."¹ And at a time when freedom of the press is under assault and political memes are treated as fact, we could learn something about free speech and expression from these young troublemakers.

Please enjoy and as always, if you'd like to see more visit the punk section of our website at <https://www.bayleafbooks.com/products/category/188/~~/Music-Punk>

On the Cover: Press Photo by Julian Calder, Item No. 19

1. Fischlin, Daniel; Ajay Heble, eds. *Rebel Musics: Human Rights, Resistant Sounds, and the Politics of Music Making*. Montréal/New York/London: Black Rose Books, pp. 38.

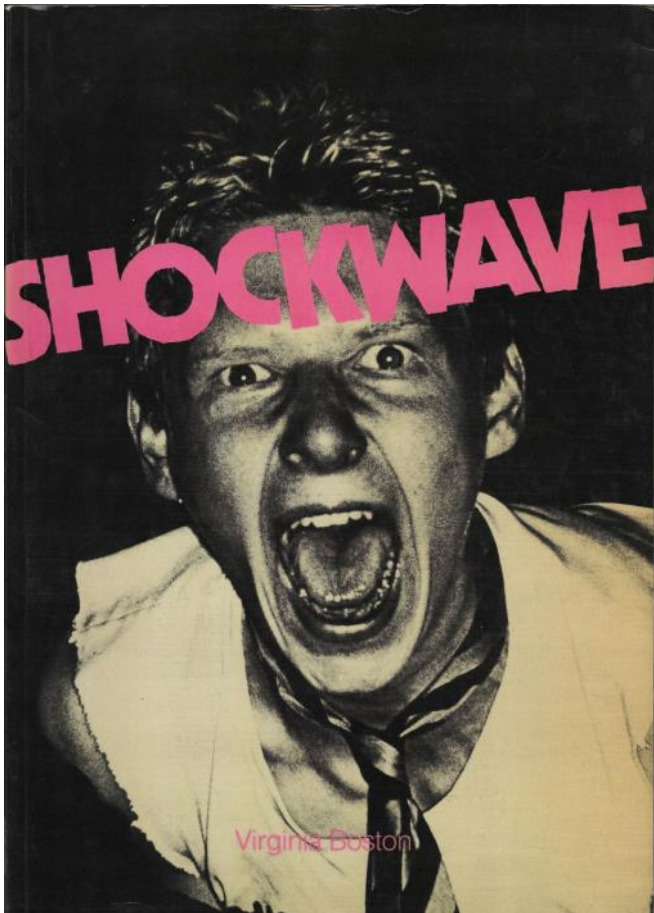
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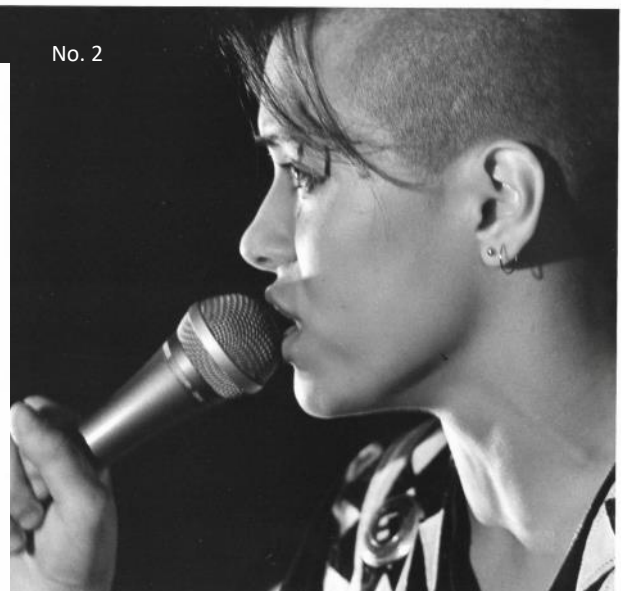


1. Boston, Virginia; Danny Bake and Ian Rakoff, intros. **Shockwave.** London: Plexus, 1978, first printing. Glossy wraps, 20.9 by 29.5 cm, 128 pp., heavily illus. in black and white. Light wear along the top edge, faint creases at the upper corner, and sun fading along the spine. An early and surprisingly scarce photojournal of first-gen punks. From the back cover: "1977 saw a rock revolution. Out of a future with few opportunities, British youth created a movement which came to be known as Punk Rock. Virginia Boston has, through an extraordinary collection of over 200 photographs, followed punk from its beginnings in 1976 through the eyes of the punks themselves, through their own fanzines [with images of, and brief quotes about *Rotten to the Core*, *Viva la Resistance*, *London's Burning*, *Live Wire*, *Shews*, *Skum*, *48 Thrills*, *More On*, *White Stuff*, and *Garage Land*], the lyrics of their songs, through interviews and quotes from the Sex Pistols, the Clash, the Stranglers, the Damned, the Jam, Chelsea, Generation X, the Buzzcocks, X-Ray Specks [sic], the Slits, and lots more. She has traced the movement through sensationalist press and TV reports and especially through the fluctuating career of the Sex Pistols – who gave punk its original energy – and its notoriety. Punk has its own music, magazines, dress, attitudes, clubs and record labels. They are all in *Shockwave*, along with the kids who started it at street level and fought on to keep the motivation behind the new wave for change – any change." Includes a ten-page section on the Roxy Club. Amazing photographs, including shots by Sheila Rock, Bob Gruen, and Pete of *Shews*. \$200

2. [Bow Wow Wow] Campbell, Steve, photographer. **Two 1983 Press Photos of Annabella Lwin of Bow Wow Wow.** [Houston, TX]: Houston Chronicle, May 19, 1983. Black and white gelatin silver prints, 25.3 by

20.3 cm. Very good with only faint signs of corner wear. Newspaper and photographer stamps and felt-tip pen notes on verso. Two striking close-ups of Lwin, microphone in hand. Bow Wow Wow, formed in 1980, was more of a worldbeat/new wave sort of group, but since they were formed by former Sex Pistols manager Malcolm McLaren and Lwin sported a mohawk, they were usually tagged with the punk moniker. Bow Wow Wow had a tremendous output, including the songs "I Want Candy," "Do U Wanna Hold Me?," "Go Wild in the Country," and "C30, C60, C90, Go!," before she was unceremoniously dropped from the band in late 1984. Lwin is still performing, with other groups and as the "Original Bow Wow Wow," as well as song-writing for movies and other musicians.¹ \$50

1. Annabella – The Original Bow Wow Wow. Bio, <https://www.annabellalwin.com/about.html>. Accessed 24 February 2020.



3. [The Clash] Wells, Steven, ed. **NME / New Musical Express,**

11 January 2003 Issue with Clash Legend Joe Strummer Remembered. London: IPC Ignite!, 11 January 2003. Staple-bound glossy wraps, 27.2 by 33.5 cm, 50 pp., illus. in color. Very good with faint rubbing to the covers and light spine creases. This issue fea-

BLACK FLAG, SISTERS OF MERCY

RITZ, NYC, AUGUST 9'th

by Joan McNally & Ron Gregorio

"Sisters of Mercy" appeared as the opening band for "Black Flag" at the Ritz on Aug. 9.

Originally from Leeds, England, the band has come a long way in performance and popularity since their American debut in Sept. 1983. Most noticeable of the changes is that lead singer, Andrew Eldritch, has definitely come into his own. At their first U.S. gig at Danceteria, Andrew Eldritch had a deep, rich voice and a steamy, sexy singing style but looked, and to some extent acted pretty much like a Jim Morrison clone. Thursday night the Morrison influence was still present, but more evident was the emergence of Eldritch's own persona and stage presence. Another difference is that they have added smoke to their stage show. Some may find it childish, but having seen their show with it and without it, the smoke definitely heightens the mysterious quality exuded by Eldritch and the band in general.

They opened with the creepy, crawly "ReptileHouse" and played a number of favorites throughout the night including "My Heartland", "Alice", "Anaconda" and "Body and Soul" from their latest e.p.. Eldritch, clad as always in black, in his sunglasses and signature slouch pose sounded stronger than ever. He looked great too, due at least in part to the excellent light show.

One of the few disappointments of the evening was that they did not play "Temple of Love". It's one of their finest songs and really should have

been included as part of the show.

Other than that, the "Sisters" put on a great show of psychedelic sound and wound up the night with "Gimme Shelter" for the encore.

Joan

Having never been a Black Flag fanatic, I can honestly say that after this show I've done a 180° turnabout. Like a lot of people I know, I liked the older stuff (Nervous Breakdown, Jealous Again, Damaged) but never really warmed up to "My War", especially the slower stuff on Side 2. After seeing Black Flag twice the previous week (Skateway Roller Rink & City Gardens) I still felt the same. Perhaps, I was too busy taking pictures and selling magazines to notice. At the Ritz, I specifically went to see the show and I was completely overwhelmed. Henry told us that he works out everyday and I can see where he'd need to in order to put out on stage as much as he does. You can't help but to get into the music while watching Henry ripping the place up. The energy he puts across, combined with the music's intensity makes for REAL entertainment. Greg & Keera played flawlessly, although Greg sometimes seems too interested in showcasing his talent with long guitar solos (Yuk!)

They opened with "Nervous Breakdown" and "Can't Explain", then mixed in a variety of old favorites such as

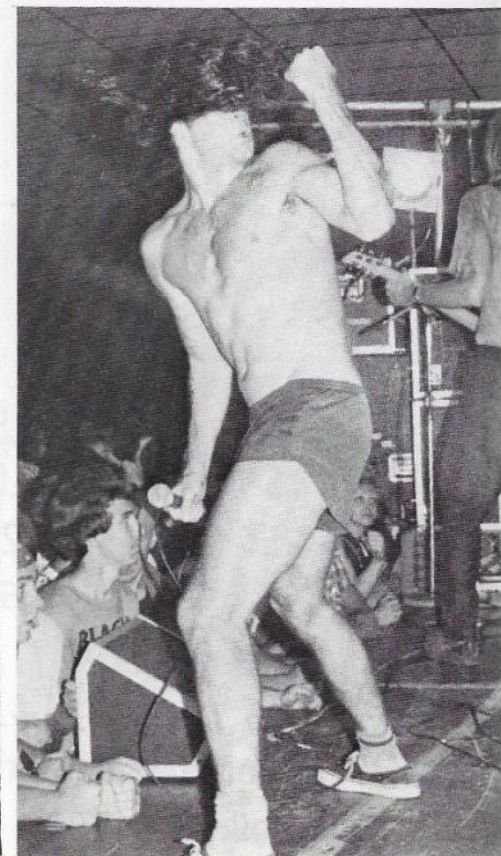
"6 Pack" and "Jealous Again" with new songs, some from their unreleased, forthcoming album, finishing up with a few slower, pounding songs like "Nothing Left Inside".

After seeing far too many soundalike, thrasher bands, it's a real pleasure to see one of the originals seize the moment and show everyone what "Alternative Music" is. Whether you like them or not, you must admit that Black Flag helped build the bandwagon, they didn't jump on it once it was already rolling. Nothing wrong with that really except that its difficult to distinguish yourself & your sound from all the others that were influenced by the same bands, and everybody starts to sound the same. Not so with Black Flag. Of course, just because something is new it's not necessarily good, but in my opinion (for whatever it's worth) this is great stuff, especially live.

Ron

p.s. I think the Sisters of Mercy are a rip-off of the Joy Division. Sorry Joan, but being the editor, I can get away with this.

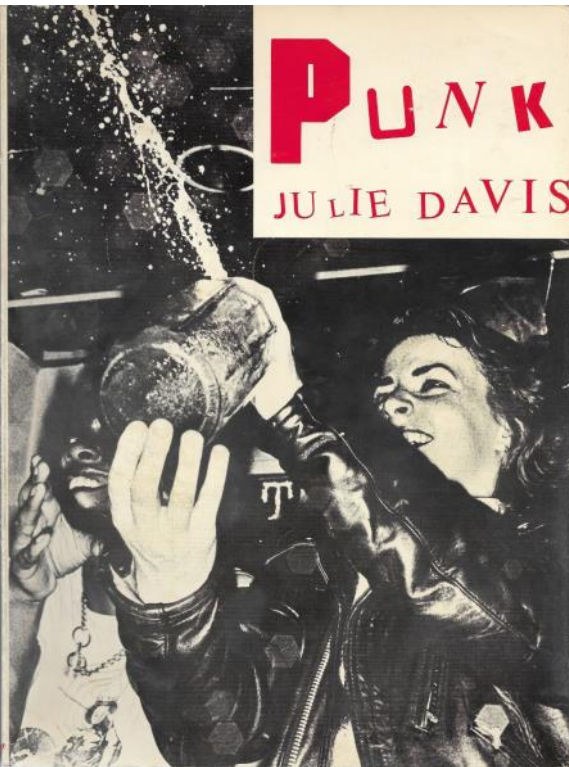
ELDRITCH



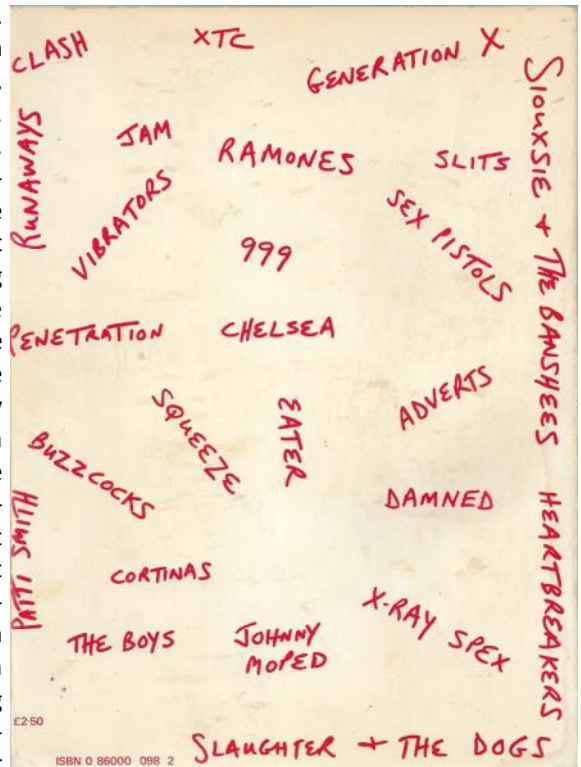
tures seven pages of tributes and remembrances of Clash and Mescaleros frontman Joe Strummer, who had died just a few weeks prior, including a timeline of his last weeks, the new album Strummer was working on, tributes from Mick Jones, Elvis Costello, Glen Matlock of the Pistols, *NME* writer Stuart Bailie, etc., the article “Joe Strummer: A Lifetime of Rebellion” by Steve Sutherland, and a great cover. \$20



4. [The Clash] ProSet. Super Stars MusicCard featuring The Clash – Signed by Joe Strummer and Mick Jones. [Dallas]: ProSet, [1991], Super Stars MusicCard number 156. Trading card, 8.7 by 6.3 cm, fine, matted and framed in a black frame with archival materials (glass front and acrylic rear so both sides of the card are visible). Featuring “the only band that matters,” it is signed by Joe Strummer (in red) and Mick Jones (in silver). The item was signed after the band’s break-up and two separate events. Includes a duplicate, unsigned card. \$120



5. Davis, Julie, ed. *Punk*. London: Millington (Davison Publishing Ltd.), 1977, first edition. Wraps, 20.8 by 27.9 cm, [128] pp., illus. Light rubbing and wear to the wraps and a light dampstain running along the spine that can only be seen on the spine-edge on the back cover and the gutters. A scarce, early book on [mostly] British punk, just a year into the movement, as it happened by those making it happen. An assortment of show reviews, interviews and editorials from young women and men who “have been putting together their own magazines about punk rock for



the last year.” Some of the authors include Jane Suck, Nag, Sex Ade, John Goto, Alan Anger, Charlie Chainsaw, and Erica Ech- enberg, covering the Damned, Slits, Cortinas, Television, Adverts, Buzzcocks, Vibrators, Siouxsie and the Banshees, The Boys, John- ny Thunder and the Heartbreakers, Alternative TV, The Lurkers, The Jam, Generation X, Sex Pistols, Chelsea, X-Ray Spex, Ramones, 999, Slaughter and the Dogs, Johnny Moped, Stranglers, Eater, Squeeze, Penetration, XTC, and the Clash. Interviews include Dave Vanian of the Damned, the Slits, Pete Shelly of the Buzzcocks, TV Smith from the Adverts, Ian “Knox” Carnochan of the Vibrators, Siouxsie Sioux, Paul Weller of The Jam, Poly Styrene from X-Ray Spex, Johnny Ramone, etc. A few of the editorials include “Girl Bands” and “Fascism” by Lucy Toothpaste, “Sod the Press” by Alan Anger, and “Sex and Mental Oppression” by Tony D (“I’m not IN ANY WAY saying that the way to topple the system and achieve physical and mental freedom is by becoming a sexless moron...”). Heavily illustrated with superb images, and the final page lists addresses for the contributor’s zines including *48 Thrills*, *Ripped & Torn*, *Strangled*, and *Shews*. A wonderful book. \$120



6. Dyki, Judy, ed.; Blauvelt, essays. *Too Fast to Live, Too Young to Die: Punk Graphics, 1976-1986 with a Poster from the accompanying Shepard Fairey Exhibition, Salad Days*. Bloomfield Hills, MI: Cranbrook Art Museum, printed by The Newspaper Club, London, 2018. Newspaper format in three sections, approx. 37 by 57.5 cm, printed in color and black and white on 55 gsm Improved Newsprint, [52] pp., well-illustrated, housed in the original 33 by 40.5 cm zip-lock-style bag. Fine in near fine bag. An impressive production, this catalog chronicles the *Too Fast* exhibition which explored “the printed matter—posters, flyers, zines, and album covers—produced by and for the punk and post-punk music scenes in the US and UK. Arranged thematically, the project considers the visual strategies and graphic language of punk, including: punk’s use of parody and pastiche through the appropriation of preexisting images; the influence of popular cultural forms such as comics and science fiction, and horror genres; the techniques of collage and montage; the do-it-yourself world of flyers and zines; the ascent of new wave graphics and typographic experimentation in the 1980s; the influence of propaganda graphics; and the cross-fertilization between the worlds of art and punk.” Also included is a poster that was given out at the opening for the companion exhibition *Shepard Fairey: Salad Days, 1989-1999*. The exhibit poster measures 50.7 by 38.1 cm and features an Andre the Giant stencil-in-process graphic. Fine. *Salad Days* considered “the first 10 years of Fairey’s artistic practice, and its roots in the graphic language and philosophies of the punk scene. Punk’s ethos played a decisive role in the artist’s early work. ‘When I discovered punk rock, and realized that music could have an attitude in its style but a specific point of view in its lyrics,’ states Fairey, ‘I became even more interested in how it works as a way of shaping attitudes and culture.’ From 1989 to 1999, the artist adopted many of punk’s biting and playful graphic strategies, as well as its low-tech methods of production and distribution.”¹ Also laid in are two different rack cards for the exhibits and a Cranbrook brochure promoting upcoming events, including *Too Fast to Live* and *Salad Days*. \$80

1. Shepard Fairey: Salad Days, 1989-1999. Cranbrook Art Museum, <https://cranbrookartmuseum.org/exhibition/shepard-fairey-salad-days-1989-1999/>. Accessed 6 march 2020.

7. [Flyer] *Flyer for Crime at the Mabuhay, c. 1977*. San Francisco: Mabuhay Gardens/Psyclone, March 14, c.1977. Offset printed on light cardstock, 27.9 by 21.6 cm. Light wear and yellowing at the corners and an unfortunate splash of coffee (?) over the word “Punk.” A striking flyer for “Punk and CRIME” at the Fab Mab, produced by Jerry Paulsen of *Psyclone Magazine*.¹ Not dated, but presumably 1977, give or take a year, based on the graphics and lack of the Mabuhay Gardens logo. Crime, “San Francisco’s first and only rock ‘n’ roll band,”² were DIYers from the get-go; releasing their own 7” records and doing their own promotion. Often dressed as cops, they had an aggressive stage presence that lent itself well to a 1979 show at San Quentin State Prison produced by Target Video, where they wore exact copies of the uniforms worn by the prison guards.³ \$75

1. A Tribute to Ness Aquino. Punk Globe, <https://www.punkglobe.com/nessaquinotribute0814.php>. Accessed 21 February 2020.

2. Cogan, Brian; Penelope Spheeris, foreword. *The Encyclopedia of Punk*. New York: Sterling Publishing Co., 2010, p. 64.

3. Crime. Wikipedia, [https://en.wikipedia.org/wiki/Crime_\(band\)](https://en.wikipedia.org/wiki/Crime_(band)). Accessed 21 February 2020.

8. [Flyer] *1981 Flyer for Suicidal Tendencies and Circle One in LA*. [Los Angeles]: The Basement, [1981]. Offset-printed flyer on tan paper, printed on both sides, 21.6 by 27.9 cm. Very good with some faint wrinkles and corner wear. An early flyer for Suicidal Tendencies, the powerhouse thrash metal group founded just a year earlier – and still playing today. They opened for Circle One, a Pico Rivera-based hardcore group that formed earlier that year.¹ The front of the flyer features a collage reminiscent of “Never Give Up” by Winston Smith, with caricatures of punks, politicians, and warmongers, with Black Flag and Suicidal Tendencies logos, a Sex Pistols flag, speech bubbles with show details, and witty rejoinders graffitied of the walls like “hippycrits will die,” “Joan is gone and Led is dead,” and “Marines don’t make men out of you, they make machines out of you!” \$60

1. Circle One. Artifix Records, <http://artifixrecords.com/Circle%20One.htm>. Accessed 24 February 2020.

Psychone Presents

PUNK

BOULEVARD

AND

CRIME

\$2.00

MARCH 14

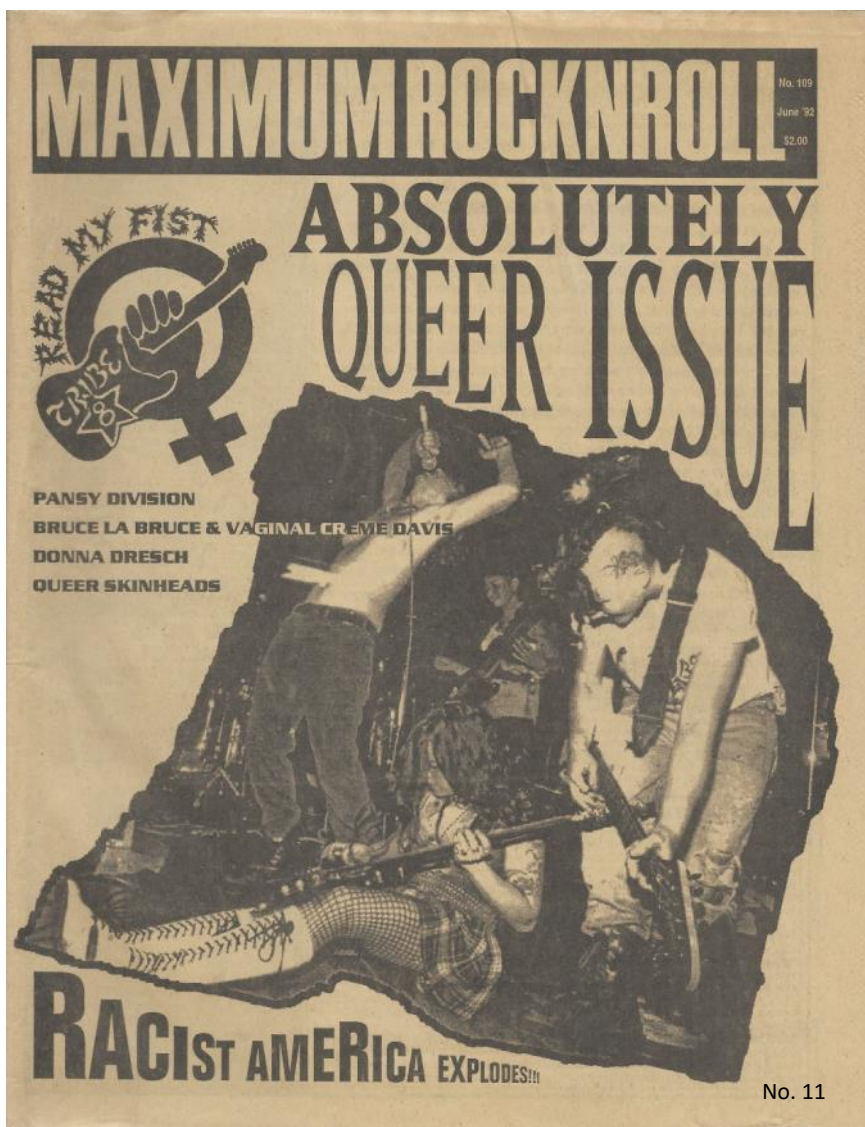
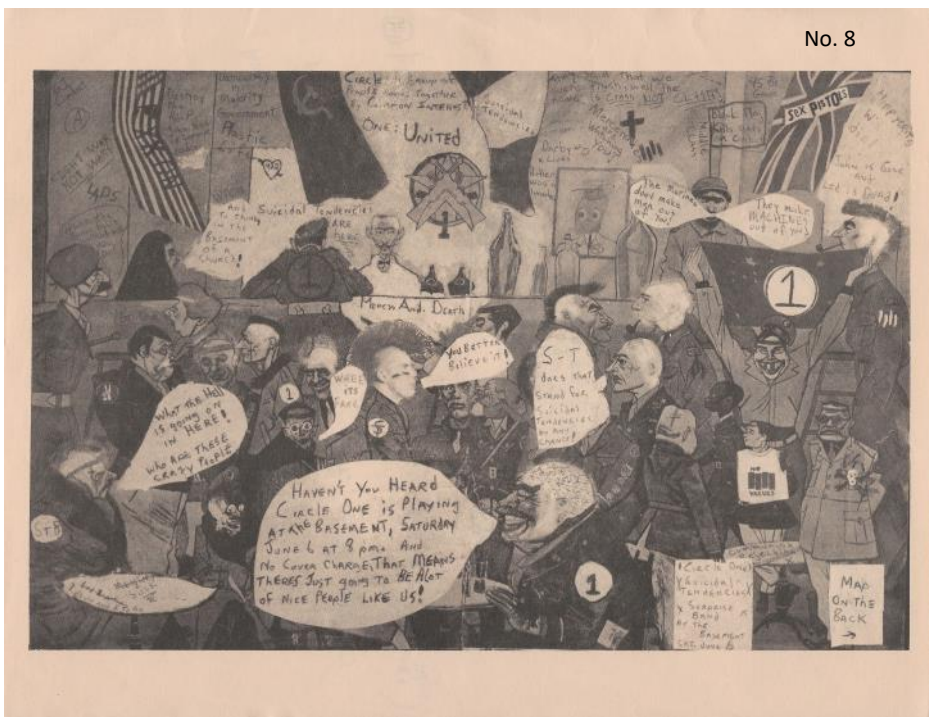
THE MABUHAY GARDENS
443 Broadway San Francisco
956-3315

Doors open at 9:30 PM.
Shows at 11:00 & 12:00



SAT. JUNE 6, AT 8pm
 CIRCLE ONE
 SUICIDAL TENDENCIES
 AND SPECIAL GUEST
 AT THE BASEMENT 1226 N. ALVARADO
 ① Hollywood Frwy. Alvarado Exit (3 blocks from Frwy.)

No. 8



9. [Flyers] Turcotte, Bryan Ray; Christopher T. Miller. **Two Limited Editions of *Fucked Up + Photocopied: Instant Art of the Punk Rock Movement*, along with *Fucked Up + The Reader*.** “A collection of frenetic flyers produced for the American punk scene between 1977 and 1985. Many were created by the musicians themselves and demonstrate the emphasis within the movement on individuality and the manic urge of its members to create things anew.” Included are two versions of the limited editions of 49 copies each. The first is a complete unbound first edition (Corte Madera, CA/Los Angeles: Gingko Press Inc. with Kill Your Idols, Inc., 1999) with the uncut sewn textblock, the front and rear illustrated boards, and printed cloth spine covering, housed in a wood box with silkscreened lid graphics, numbered in pencil 40/49. The first edition set was not issued with endpapers. The second set is a complete 15th anniversary “Black Edition” which includes additional flyers and art (Berkeley/Los Angeles: Gingko Press in association with Kill Your Idols, 6th hardcover edition, 2015) with the cut sewn textblock, front and rear illustrated boards connected to the printed cloth spine covering, and the front and rear endpapers featuring the “Never Give Up” collage by Winston Smith, housed in a wood box with silkscreened lid graphics, numbered in pencil 18/49. The boxes measure 27.3 by 32.8 by 6.6 cm. The contents of both boxes are fine; the boxes themselves are near fine with only faint signs of shelf wear.

Also included is a copy of *Fucked Up + The Reader*. Los Angeles: Kill Your Idols. 2015, first edition, numbered on the title page 24/100. Wraps, 12.7 by 17.7 cm, 176 pp., illus. Very good with minor wear at the corners. “While most attention has been paid to the phenomenal archive of images in *Fucked Up + Photocopied*, the essays contained offer an incredible snapshot of the

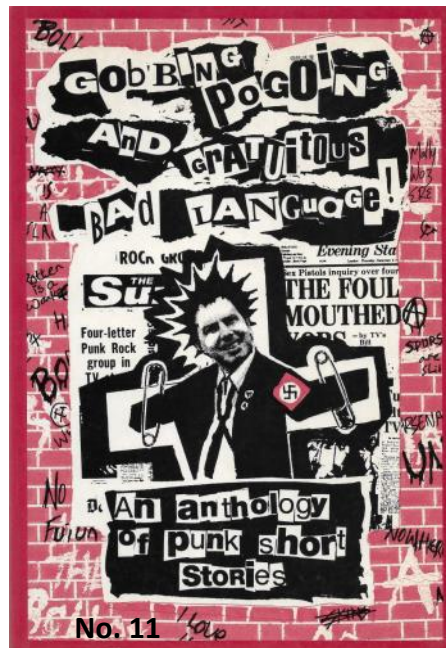


birth of the movement and its lasting legacy. *The Reader* collects all of these insightful pieces together with those contained in its follow up book, *Punk is Dead, Punk is Everything* in one tome. Writers include Brendan Mullen, Jello Biafra, Pushead, Mike Watt, Lorna Doom, Tony Alva, and many more alongside interviews with punk pioneers Ian Mackaye and Malcolm McLaren.”

Fucked Up + features a spectacular collection of graphic art by way of punk and hardcover flyers. Most punk flyers were Xeroxed by band members or promoters (their friends), and printed in small numbers, especially in smaller towns. So, while this volume includes some oft-reproduced flyers like Winston Smith’s art for the Dead Kennedys and Raymond Pettibon’s work for Black Flag, many of the flyers went unseen until this seminal book was published. The flyers are arranged topically and geographically with sections on San Francisco, skate rock, “stolen” art, The Weirdos, X, *Slash Magazine*, the Germs, Black Flag, the Valley, The Ramones, Dead Kennedys, Los Angeles, Misfits, Texas, the Midwest, Necros, Boston, New York, Punk magazine, Sonic Youth, CBGB’s, DC, D.O.A., and just about every punk and hardcore band that played in America during this time period. Interspersed with the amazing graphics are short essays by Artist Winston Smith, Lars Fredrickson of Rancid, Dez Cadena of Black Flag, Jello Biafra, artist Pushead, Brian Brannon of Jody Foster’s Army, and many more. Illustrated in full color. \$600

10. [Japan] Mitsuru, Jhonio and Jacky, eds. *Inferno Punx: Japanese Underground Hardcore Punk Scene 1989-2003*. Kyoto: Yumikes/MCR Company, 2003, first printing. Card wraps with French flaps and obi, 21 by 29.7 cm, [80] pp., heavily illus. (7 pp. in color, the remaining in black and white). Near fine. An amazing collection of photographs chronicling the hardcore, anarcho-punk, crust punk scene in Japan. Absolutely packed with images of flyers and photographs (mostly live shots) of Ability, Abraham Cross, Age, Agree to Differ, Anti Authorize, Argue Damnation, Asphyxia, Atrocity Exhibition, Carnage, C.F.D.L., Chaos C.H., Collapse Society, Condemned, Contrast Attitude, Corrupted, Crocodile Skink, Crusade, Death Agony, Deceiving Society, Deconstruction, Defector, Defuse, Defiance, Disclose, Dislike, Disturd [that’s not a typo], Effigy, Ferocious X, Final Blood Bath, Framtid, Frigöra, Gloom, Haku-chi, Iconoclast, Lasting Noise Attack, Laukaus, Life, Order, Poikkeus, Poverties, Reality Crisis, Reason Why, Screaming Noise, S.D.S., Soothe, The Addiction, The Kickers, Traitor-43, and Z.O.E. So much studded leather... The limited text is in both Japanese and English. \$80

11. [LGBTQ] Yohannan, Tim; Matt “Smith”; Lily Braindrop, et al. *Maximumrockroll – Absolutely Queer Issue – No. 109, June 1992*. San Francisco: Maximumrockroll, No. 09, June 1992. Staple-bound self-wraps on newsprint, approx. 21.5 by 27.4 cm, [140] pp., illus. Covers are detached and have light creases; the newsprint is lightly yellowed, otherwise good. “The first ever queer issue of *MRR*,” it features numerous editorial columns on this issue’s special topic, “Punk [Sexual] Identity,” “An Intimate Chat” with queergender artist Vaginal Creme Davis and photographer Bruce LaBruce, “Coming Out of Hiding: A How-To” by Lily Braindrop, musician and zinester Donna Dresch, reviews of queer zines (punk and otherwise), “Gay Skinheads: Do They Exist?,” and bands Pansy Division and Tribe Eight. Also includes the monthly record, fanzine, and movie reviews, scene reports, and angry letters that everyone has come to know and love (and hate) about *MRR*. \$25



12. [Literature] Dellar, Robert, ed. *Gobbing, Pogoing, and Gratuitous Bad Language: An Anthology of Punk Short Stories*. London: Spare Change Books, 1996, first edition. Glossy wraps, 14.7 by 21.4 cm, 159 pp., illus. Very good with faint creases and wear at the corners. From the back cover: “This unique collection celebrates in fiction the finest moments of twenty glorious years of punk rock! The bands, the booze, the bad behavior! The drugs, the shagging and the punch ups! Over twenty short stories by the world’s leading punk authors!” Includes contributions from Frank Bangay, Stan Batcow, Nick Blinko, Poppy Z. Brite, Duncan Brown,

Punk bands rock to devil's tempo, evangelist says

By JOAN OLECK
Staff Writer

The Castrators, the Vibrators and the Stranglers are preacher Albert Long's enemies.

Punk rock, Long will say, kills.

"I'm saying that the majority of young people today are hooked on this stuff and don't even realize what they're hooked on. This is a drug that has gotten completely out of hand."

In Askewville Wednesday, students at Bethel Assembly Christian Academy voluntarily burned punk teenagers in the parking lot. "They burned real good," said principal Roy O. Denton Jr. "We saved the guy with the most rebellion to the end." But burnings, Long said, are not his intent. He wants to expose punk's lyrics, behavior and look.

"You can easily identify these punk rockers by their bleached hair, which is orange or green or chartreuse or yellow," Long says in the cassette tape he distributes. And he says it all shows that "they are totally rebellious against society and have an obvious hatred of parents and policemen."

What results, says Long, are musical suggestions to youth that they rape and pillage themselves and their society — he cites a song by the Dead Kennedys entitled "God Told me To Skin You Alive." Its words, which Long quotes from memory, are: "I kill children. I love to see them die. I kill children and make their mamas cry."

He also quotes the late guitarist Jimi Hendrix as saying: "Music is spiritual, you can hypnotize them, and then, when you get them to their weakest point, you can preach into their subconsciousness."

Citing his favorite Bible verse, which says, "Rejoice young man, in the days of your youth, but remember you are answerable to Me," Long concluded, "A lot of people can rejoice by sniffing cocaine, by fornication and by getting bombed. But, remember, God said, 'You're answerable to me.'"



Staff photo by Karen Yam

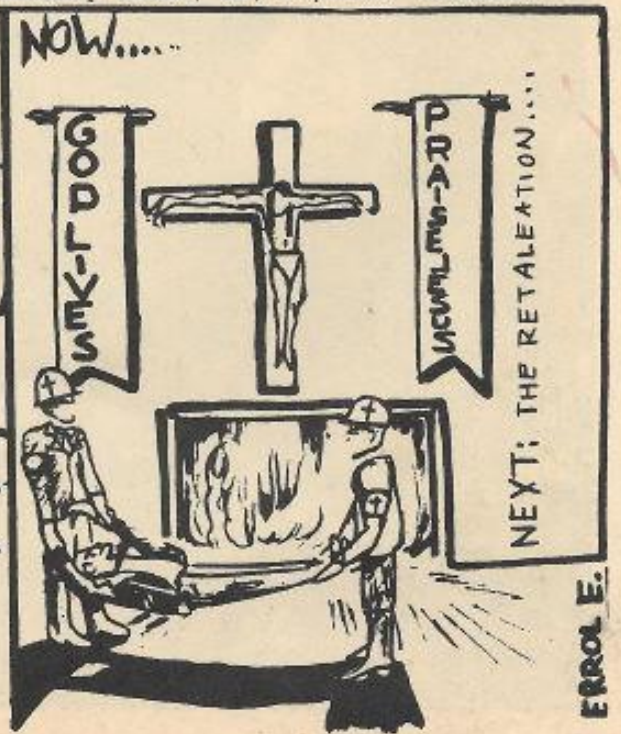
Albert Long holds punk records ... Durham evangelist says music is teens' enemy



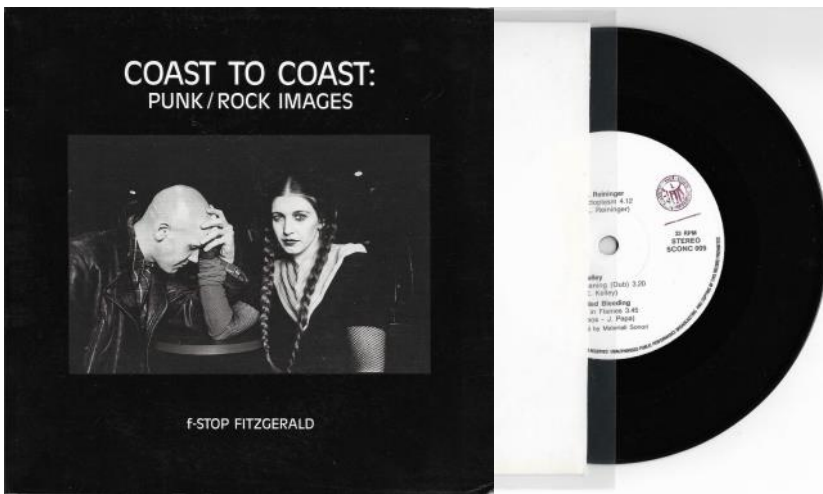
After reading through this first issue of *Q*, you may notice that quite a bit of space has been given to coverage of bands that have lately been labeled as "horror" rock. While we do not endorse or condemn this latest trend in post-post-post punk music, it's popularity demands that it be recognized as a valid alternative in the underground music community. Why "horror" has become popular is another question. It seems as time goes by, and new people enter the

underground scene, that the principles that sparked the emergence of a popular counter-culture in the late seventies change with the times. Four or five years ago, no one was too concerned with the Jerry Falwells of the world, and Ronnie Reagan was just another hopeful has-been; but the 1980 elections changed that, and now anti-religious sentiment is all the rage in America, and as a reaction to the New Right, punkers across the country are beginning to flirt with Satanism as a statement against the religious fascists who threaten to increase their strangle hold on the country every day. But reactionary behavior must be considered as it appears to someone outside the scene, as justifiable cause for more and stricter clampdowns on those who threaten the status quo. All the New Reich needs is a little popular concern, to take action against their enemies, and squash alternative thought right into oblivion. If you want to worship Satan, ok, I prefer freedom.

IT'S MORAL WAR

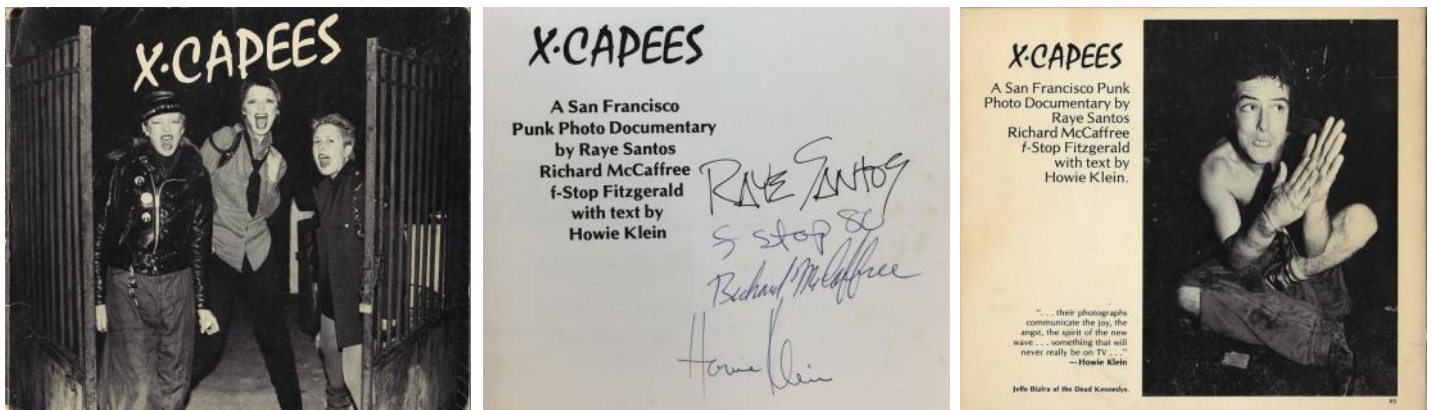


Rob Colson, Martin Cooper, Ted Curtis, Robert Dellar, Dave Fanning, Jim Hawkins, Stewart Home, Raoul "Boredom" Kawalsky, Keith Mallinson, Andy Martin, Emma McElwee, Kieron O'Neill, Chris P, Lisa Pember, Mark Perry, Nikki Sudden, Lucy Williams, and Robert Wyatt. An entertaining look at the personalities, problems, and mischief-making of punks from the literate, to the not so much... "Well, its like, I was in this band ya see. I dont wanna tell ya wot it was called but it was just me and free other mates. They sed I cud be the singer cos I cudnt do nuffing else and they fought I was punk cos of me mohecan. There was a good atmosfear cos none of us were musicians or nuffing, like. I mean fuck..." \$20



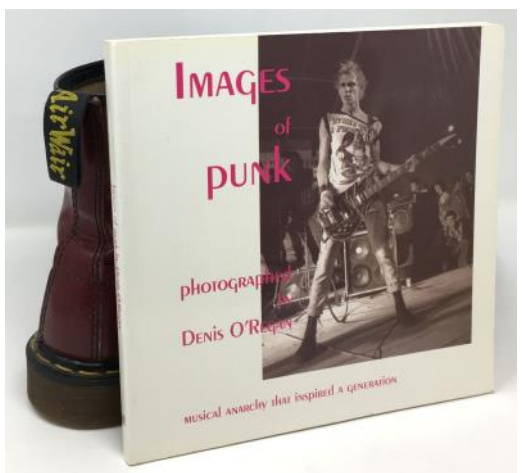
13. [Photography] Fitzgerald, f-Stop. *Coast to Coast: Punk / Rock Images*. [Milan]: Cultura e ai Giovani de Comune di Rozzano, 1989. Glossy, sewn wraps, 20 by 20.1 cm, [80] pp., illus., issued with a vinyl 7-inch record in plain sleeve. Light wear at the corners and some faint, small scratches on the front cover. The record is very good with only faint surface noise; the plain sleeve is fine. Published in conjunction with the "Coast to Coast" exhibition held at the Centro Culturale la Cascina Grande in 1989. The exhibit features thirty-seven outstanding photographs collected by f-Stop Fitzgerald—a photographer best known for his work documenting the San Francisco punk scene. The images include work by Fitzgerald, as well as B.C Kagan, Ann Summa, Laura Levine, Chester Simpson, Gary

Leonard, and others. The subjects include Laurie Anderson, the Talking Heads, Dead Kennedys, John Lydon, Ari Up from The Slits, Devo, John Doe and Exene from X, Oingo Boingo, Belinda Carlisle, Stiv Bators of the Dead Boys, Wendy O. from the Plasmatics, Jim Carroll, etc. Issued with a 7-inch record featuring "Radio Ectoplasm" by Blaine L. Reininger, "The Meaning (Dub)" by Mary Kelley, and "Theme in Flames" by Controlled Bleeding. The songs certainly aren't punk, or rock, but a bland New Wave. My only assumption is that these groups performed at the opening of the exhibition in Milan? \$60

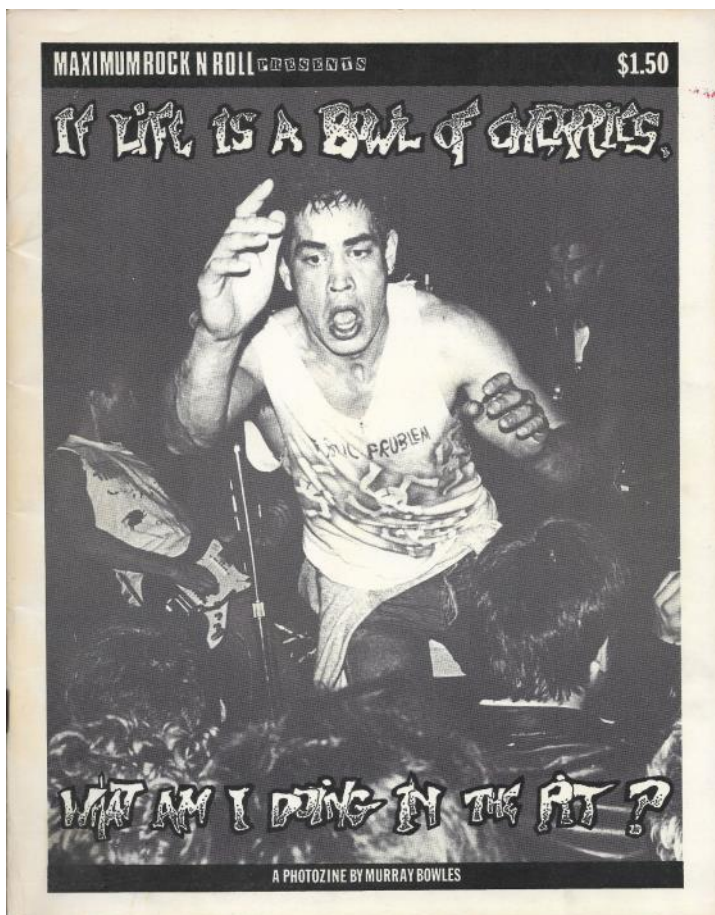


14. [Photography] Santos, Raye; Richard McCaffree; f-Stop Fitzgerald; Howie Klein. *X-CAPEES: A San Francisco Punk Photo Documentary*. Oakland, CA: X-Capees Press, 1980, first edition. Glossy, sewn wraps, 23 by 20.3 cm, 60 pp., illus. with over 150 black and white photos. Good with wear, bumping, and creases to the corners and spine and light rubbing and yellowing to the covers. On the inside of the front cover there is a small, upside-down American flag sticker in the upper corner with a marked-out "P" just under the sticker. Signed by all three photographers—Santos, McCaffree and Fitzgerald—and the author who provided the text, Howie Klein, on the title page. A fully signed and true first edition of this amazing collection of early SF punk photos. Features not only local acts, but touring bands as well, like the Sex Pistols, the Clash, Devo, Crime, images from the Mabuhay Gardens, The Avengers, The Mutants, Dils, Offs, Zeros, Pink Section, Berlin, Dead Kennedys, The Bags, Cramps, The Nuns, David Bowie, Iggy Pop, Patti Smith, The Ramones, Lou Reed, Blondie, Talking Heads, The Jam, and many more, as well as a section on "X-tremes Fashions for the 80's." \$85

15. [Photography] O'Regan, Denis. *Images of Punk: Musical Anarchy that Inspired a Generation*. Surrey, England: Castle Communications, 1996, first printing. Glossy wraps, 23 by 22.6 cm, [187] pp., illus. with nearly 200 black and white photo-



graphs. Faint wear to the wraps and at the corners. A striking collection of photographs by O'Regan, who was present for the birth and immediate aftermath of British punk. "Denis O'Regan was a young photographer starting in the music business. Where others feared to tread, he mingled with Punk's protagonists, and documented an era that lasted a brief two years in its heyday, but which is still imitated and celebrated, from Los Angeles to Tokyo to London, where it all began twenty years ago. Punk was an attitude as much as a fashion, and these images convey the atmosphere of the time." With a foreword by Hugh Cornwell of The Stranglers and introduced by the photographer, the well-captioned images include the Sex Pistols, Clash, The Jam, Squeeze, Blondie, The Ramones, Generation X, The Police, The Stranglers, Siouxsie and the Banshees, Sham 69, Patti Smith, The Tubes, The Damned, Talking Heads, X-Ray Spex, The Members, Pure Hell—"the one and only American black Punk band"—a shot of Genesis from Throbbing Gristle, and many more. \$25



16. [Photography, Bay Area] Bowles, Murray. *If Life is a Bowl of Cherries, What Am I Doing in the Pit? A Photozine by Murray Bowles*. Berkeley, CA: Maximum Rock 'n' Roll, [1987]. Staple-bound glossy wraps with newsprint leaves, 21.5 by 27.3 cm, [72] pp., illus. Very good with only minor wear to the wraps and a small red stain near the upper right corner of the front cover. Murray "The Mur" Bowles, who dies in 2019, was already well known in the Bay Area punk scene before he even started photographing shows. While writing for *Ripper* fanzine, Bowles picked up a camera and started photographing gigs in 1983 – an obsession that would continue for decades. While Bowles became one of the Bay Area's best-known photographers, his work graced the pages of *Maximumrocknroll* and numerous record sleeves, and he was immortalized on the cover of Green Day's "Dookie" album, *Cherries* was the only published collection of his work. Published by *MRR*, this volume, aside from the adverts, is comprised entirely of black and white photographs, and only a short intro by Bowles. These amazing, high-energy images includes shots of 7 Seconds, Asexuals, Circle Jerks, Die Kreuzen, Frightwig, Scream, Ill Repute, Crucifix, The Dicks, Hüsker Dü, Necros, D.R.I., Dead Kennedys, Minute-men, Blast!, marginal man, J.F.A., Suicidal Tendencies, Fang, SS Decontrol, The Angry Samoans, Articles of faith, Social Distortion, and some truly iconic images of Minor Threat, Feederz, Charged G.B.H., Descendents, S.N.F.U., Effigies, Gang Green, Corrosion of Conformity, D.O.A., Black Flag, and many more. Aside from the bands, are the great images of kids—crowding the stage, slam dancing, diving—in the middle of which was The Mur, a single-arm raised, snapping away.^{1,2} \$100

1. Murray Bowles Interview. *Maximumrocknroll*, <http://maximumrocknroll.com/murray-bowles/>. Accessed 28 February 2020.

2. Remembering Bay Area Punk Photographer Murray Bowles. *No Echo*, <https://www.noecho.net/features/murray-bowles-obituary>. Accessed 28 February 2020.

17. [Photography, London] Beckman, Janette; Paul Smith, foreword; Vivien Goldman, essay; Paolo Hewitt, essay. *Made in the UK: The Music of Attitude 1977-1983*. Brooklyn: powerHouse Classics, 2007, second edition. Hardcover with illustrated boards,

DIE KREUZEN

No. 39

DIE KREUZEN
 5/22 at Shamus O' Briens

Line: vocals
Herman: guitar
Leish: bass
Eric: drums

ES: How is the scene in Milwaukee in comparison to L.A.?
DK: Everything is basically the same in Milwaukee as it is here except on a bigger scale. The kids here are into fashion, like kids everywhere are, but the people back here are more conservative. But basically, it's the same. But there's more smug here.

ES: Have you gotten used to breathing something that you can see?
DK: Yeah, it's pretty bad here. I mean, you look up and the sky is brown! It's like someone forgot to wipe the sky off last night.

ES: Do you plan on putting out anything new soon?
DK: If we can get enough money together, we'll probably release a 12-inch in about four months. It'll have a better production job, too. We produced the first EP ourselves and it was hard to judge the sound quality through a huge, blaring speaker because it sounds completely different on vinyl.

DK: We had an incompetent engineer, too, and we'd just sit there with all these buttons and knobs in front of us and we would just fiddle with them. "Hey, that sounds good!" ...and that's how we did it.

DK: We're pretty happy about the way it turned out, though.

ES: Do you plan on doing any political songs?
DK: We stay away from most politics. I mean, if you're going to sing about politics, you got to know what you're singing about. You can't just say, "Fuck Reagan" without knowing without what you're talking about. You have to back yourself up.

ES: How do you feel about the situation down in Central America?
DK: Call me an apathetic creep or something, but I don't really concern myself with it. It hasn't affected me personally.

ES: I wouldn't go fight in a war or anything. I mean, it's not even your war and you'll be killing a lot of basically innocent people. They're not the ones you have to fight. It's not their war!

DK: It's the big guys. You have to fight the big guys.

DK: Bet, if you got those leaders on the front line, they'd run off with their tails between their legs. They wouldn't be able to stick it out!

DK: War is pointless. It doesn't solve anything. Those so-called peace talks are just war talks. Reagan and the others have this big ego-trip on how many weapons they have and that's just plain stupid. When the war starts, they're nice and safe at home and we're the ones getting it!

DK: I wouldn't fight in the army or anything, but if a Russian came to my door and said, "We're turning this into a communist country", then I'd fight.

ES: I wouldn't fight in the military because all they do is feed you lies and make you fight. They just fill you up with bullshit.

DK: Everyone puts down hippies and studs and says that they never did anything. I think they're full of crap. The hippies did a lot of things and they were able to because they were united. They had the same basic ideas. With punks, everyone has their own ideas and to try to get them to think as one, it'd be virtually impossible. You couldn't get them to think alike if they had rifles pointed at their heads. That's why a lot of things can't get done. In comparison to the hippies, we're not doing anything.

ES: How do you feel about religion?
DK: We basically don't believe in it. **DK:** I hope nobody gets offended, but I think that the Bible is a load of shit. There's too many inconsistencies and there's too much hypocrisy in it.

DK: There's a difference in believing in god and believing in organized religion. Organized religion is just like any other business. All the wealth goes to the big guys and all the people just kick back and suck it all up.

DK: The Bible is just a story about some people. It's just a bibliography of someone. Something like that shouldn't shape your life...

ES: How do you feel about the situation that's been going on. Did you hear about Mendiola's?
DK: Yeah, we heard about that.

DK: Punks against punks is dumb. Funks against anyone is dumb.

DK: These kids have so much energy but they should direct it to different things. I mean, take the cops, for instance. You can't beat them so what's the point in throwing bottles and crap? There's no way you can win!

DK: They outnumber you by far and they're the ones with the guns, not us.

DK: Look at the cops in England. Noones afraid of them...they're unarmed!

DK: But England is a different culture from us.

DK: But cops are here for a reason. I mean, if there was anarchy, people would be driving down the street with machine guns and we wouldn't be able to do a thing without it. Cops have to be here to keep most of the crime down...

ES: So where to now?
DK: Well, we're leaving for San Francisco tonight where we got some gigs set up (Goes into discussion on how many gigs they have). We're gonna find an apartment or something up there. We haven't decided if we're gonna move up there or stay here. This (Van) is home for now... (This taped interview was an absolute bitch to decipher but I did the best I could...Die Kreuzen are a really nice bunch of guys and if you missed them when they were down here, I feel sorry for you. Check them out next time)



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No. 14

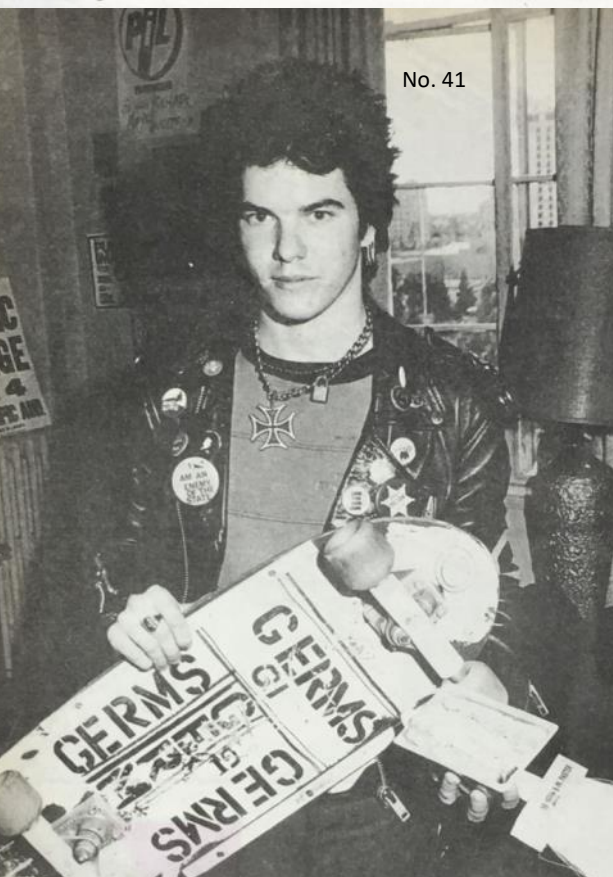
Chris: In that letter, he signed it SD skinhead and everyone in SD don't back him on that. They want to kill the guy!
George: We cleared that whole thing up about New Year's Eve... (For a copy of that letter, see Flipside 38, on page 13)

Chris: I don't want to fuckin' fight with anybody. If we want to fight with someone, we'll go into the street. We're not going to fuckin' peack our equipment up, bring it down to a hall, set it up and fight with people! That's fuckin' stupid!...Enough ranting and raving...Actually, we're pretty serious about what we're doing. We write a back every fuckin' letter we get.

George: It may take some time, though...
Chris: It may take some time but everybody will get a handwritten letter from us. If someone's gonna take the time to write to us, we'll take the time to write them back. Rock Stars are fucked. I'm no better than the people I'm playing to because who am I playing to? I'm playing to myself. We are who we play to. We're part of the audience. If you leave that level and think you're above these people, you drop below them. If you don't have time to talk to someone who likes your music and who is interested in you, then you don't have the time to do what you're doing.

No. 41

No. 10



No. 9

FUCKED UP READER



BRANAN RAY TURCOTTE

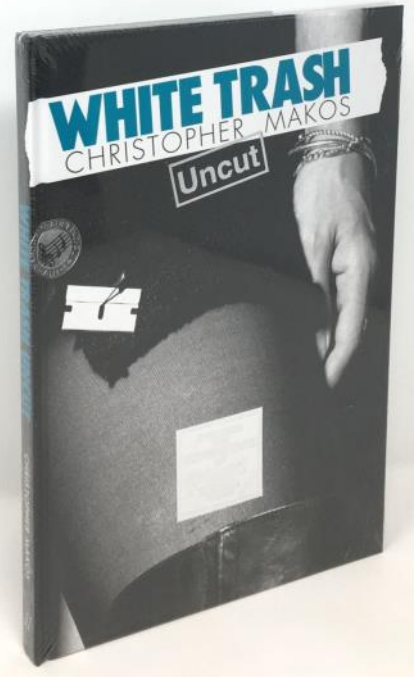
GLOOM-1999



14.8 by 20.9 cm, [132] pp., heavily illus. New, unread copy with only light rubbing to the pH Classics label on the front cover. Known best for her photographs of New York's underground Hip Hop scene, Janette Beckman got her start in London at *The Face* and *Melody Maker*. This volume includes stunning images of early punks, skinheads, mods, rockers, and other British subcultures that inspired kids around the world. From Vivien Goldman's essay: "The mid-1970s was England's darkest, dreariest hour. The UK was sliding deeper into unemployment, reeling from strike after strike, power cuts, the three-day work week, and IRA bombs. It was time for a new order and in London's restless streets a handful of snotty young men, feisty females, and first generation Jamaican musicians created the UK's punky revolution. They made it up as they went along and it touched every corner of the Disunited Kingdom. For a few glorious years the UK was the center of the cultural universe." \$30

18. [Photography, New York] Makos, Christopher; Andrew J. Crispo, foreword; Peter Wise, afterword. *White*

Trash Uncut. New York/London: Glitterati Incorporated, 2014, first printing of the Glitterati edition (first published in wraps in 1977). Hardcover with illustrated boards, 20.8 by 31.2 cm, [112] pp., apart from 8 pages of text, the rest of this volume is full-page photographs. New, still sealed in the publisher's shrinkwrap. From the publisher: "With the publication of his seminal 1977 book, *White Trash*, Christopher Makos burst on to the photography scene and made a name for himself as the first photographer to record the convergence of the 'uptown' and 'downtown' worlds, as Debbie Harry fondly remembers. This raw, beautiful volume chronicled the punk scene as it came of age on the streets of New York. Interspersed in the mix are portraits of boldface names, including Andy Warhol, Man Ray, Tennessee Williams, Halston, John Paul Getty III, Mick Jagger, David Bowie, Grace Jones, Patti Smith, Richard Hell, Tom Verlaine, Alice Cooper, Iggy Pop, Zandra Rhodes, Divine, Lance Loud, and Marilyn Chambers, among others. Over the years, the book became a cult classic, selling for up to \$500 on Amazon. The book features twenty-five new photographs in a new hardcover format, with essays by Andrew Crispo and Peter Wise. While the first book was a throwaway [...] this version, produced some forty years later, is being presented as an art book, as it is now clear that the original is an art publication with 'weight' in the world of pop culture photography. Christopher Makos is a world-renowned photographer best known for his work in portraiture and has exhibited at galleries and museums worldwide. He was an apprentice with photographer Man Ray in Paris and collaborated with Andy Warhol." \$20



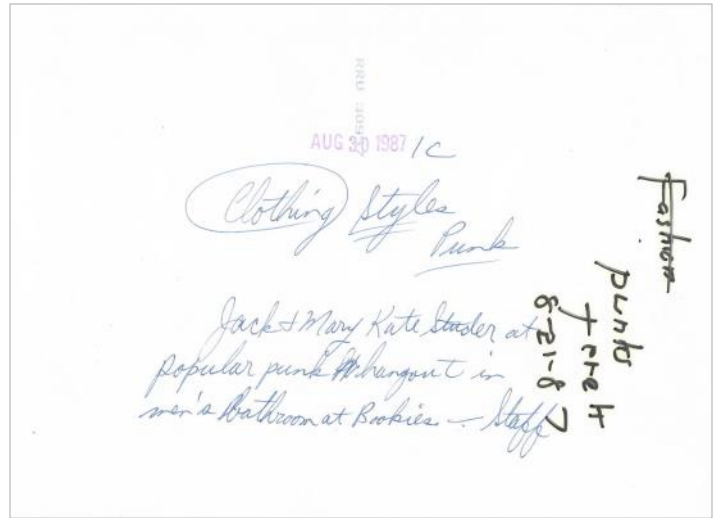
19. [Photography, Press Photos] Calder, Julian, photographer. "Punks are Passé" Press Photo. No place/no publisher, January 7, 1987. Black and white gelatin silver print, 23.1 by 16.4 cm. Very good with right and lower margins trimmed. Pen notes, date stamp, "return to library" label, and taped-on news clippings on verso. A nice, crisp image of two London punk girls. The clippings read "Punks are passe / But you'd never know it if you visited King's Road in London. There the punks hang out in droves, where their unusual dress and outrageous hairstyles attract attention from tourists" and "Punk hairstyles sometimes seem to defy gravity."



ty." Julian Calder is probably best known for his portraiture of the Royals,¹ though he has been a professional photographer for decades, was a staff photographer for *Time* magazine, and has published several books.² \$35

1. Julian Calder Photography. Royal Portraits, <https://www.juliancalder.com/work#/royal-portraits/>. Accessed 24 February 2020.

2. Julian Calder. LinkedIn, <https://www.linkedin.com/in/julian-calder-a3a117b>. Accessed 24 February 2020.



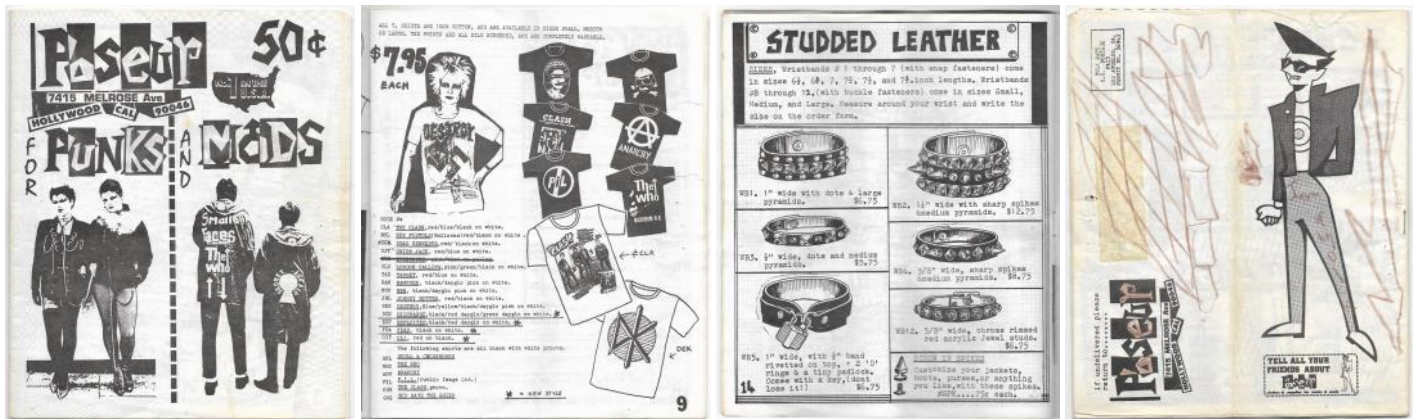
20. [Photography, Press Photos] 1987 Punk Fashion Press Photo. No place/no publisher, August 30, 1987. Color press photo on Kodak paper, 23.1 by 16.7 cm. Very good with “2nd” in pen in the margin above the photo. Date stamp and pen notes on verso. A nice shot of a late-80s punk couple. The pen notes on verso read “Clothing / Styles / Punk / Jack & Mary Kate Studer at popular punk hangout in men’s bathroom at Bookies – Staff.” While there is no agency or city noted, this very well may be Bookie’s in Detroit. Bookie’s opened in the 1940s and by the late ‘70s, it was a punk and hardcore hotbed, hosting acts like Iggy Pop, John Cale, The Dead Boys, The Damned, Johnny Thunders, Minor Threat, The Necros, Black Flag, Bad Brains, The Misfits, Negative Approach, etc. They closed in 1990.¹ \$25

1. Bookie’s Club 870. Detroit Punk Archive, <http://detroitpunkarchive.com/venues/bookies-club-870/>. Accessed 22 February 2020.

Poseur – Read It!

21. [Poseur] Motown, Pamla; Jim O’Connor. *Poseur for Punks and Mods*, January 1982 Catalog. Hollywood: Poseur, January 1982. Staple-bound self-wraps, 18 by 21.5 cm, 20 pp. incl. wraps plus order forms, heavily illus. Heavy wear to the wraps; length-wise crease from being folded in half, stapled and mailed; mailing label peeled off; and small tears on the top edge of the back cover. There are brown crayon scribbles all over the back cover, including “I am a big dick” written on the leg of their Poseur mascot. Very punk. It looks like some of the letters on the front cover were colored in as well, and since erased. Includes flyer advertising Poseur’s *Propa-Ganda* zine. A catalog for the punk fashion shop founded by British designers Pamla Motown and Jim O’Connor in 1978 on Sunset Boulevard. Before teaming up with O’Connor and founding their own firm, Motown was working for the London boutique Mr. Freedom which opened in 1969.¹ Motown and O’Connor designed clothing for mass-market retailers, private clients like members of the band Roxy Music, and a line of punk T-shirts for Macy’s. Upon moving to Los Angeles, the team founded Poseur on Sunset Blvd. When the shop moved to Melrose Avenue in the early 1980s, it helped put that famous street on the map. This catalog features a variety of punk and new wave buttons, stickers and T-shirts, as well as studded leather wristbands, bondage pants and shirts, a few sweatshirts and ties for the mods, etc. Poseur was probably the first one-stop-mail-order-shop in the United States for punk, new wave, and rock attire and accessories. While Pam and Jim were always up front about their business—they were called Poseur after all, and their zine was *Propa-ganda*—they were one of the few outlets for young American punks looking for Sex Pistols and Black Flag buttons, Fear T-shirts, and Crass and Exploited stickers. And if you wanted a Sid Vicious chain necklace (you could just go to the hardware store), they had you covered. \$70.00

1. Pamla Motown Designer Extraordinaire. OnePersonOneVoteOnePlanet.com, <http://www.onepersononevoteoneplanet.com/PamlaMotown/index.html>. Accessed 12 September 2017.



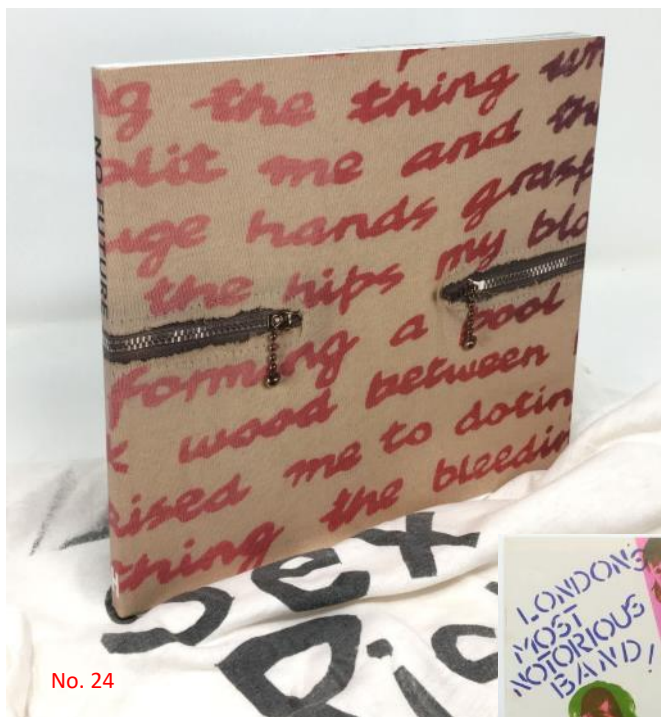




Poseur – Wear It!

22. [Poseur] Vintage Poseur Bondage Trousers. Hollywood: Poseur, c. early-1980s. A scarce and amazingly well-preserved pair of vintage bondage pants from Poseur. Aside from the Poseur “Wear It!” label on the inside of the waist, there is no indication of date, but the original owner remembered buying them from Poseur’s Melrose location in the early 1980s when he was a young Cali punk. While the trousers appear to have been worn, with some faint signs of the daily grime, they don’t appear to have been laundered so they are in very good condition. The only defect is that some of the stitching at the bottom of the front left pocket has come undone. The Poseur label (65 by 30 mm) is in excellent condition – and the label is the reason these trousers should be preserved in a collection. There is no size, but they appear to be a 32-inch waist with a 33-inch inseam. When laid flat, the waist measures 16 1/4 inches and 43 3/4 inches from the waist to the cuff. They have a tapered leg with a 7-inch cuff. They’re made of a blue/black/green/yellow plaid and feature front and rear pockets, a non-functional zippered “pocket” on each leg, and various straps, D-rings, and a removable bondage belt. I believe Poseur was the first American firm to produce bondage pants meant for the non-fetish market, an idea first developed in the SEX shop of Vivienne Westwood and Malcolm McLaren.¹ \$200

1. Bondage Pants. Wikipedia, https://en.wikipedia.org/wiki/Bondage_pants. Accessed 9 March 2020.



No. 24

23. [Poseur] Vintage Poseur Bondage Trousers. Hollywood: Poseur, c. early-1980s. An unworn pair of vintage bondage pants from Poseur. Aside from the Poseur “Wear It!” label on the inside of the waist,

there is no indication of date, but these are from the same original owner as the pair above. This pair hasn’t been worn or laundered and is in fine condition. The Poseur label (65 by 30 mm) is pristine. There is no size, but they appear to be a 34-inch waist with a 34-inch inseam. When laid flat, the waist measures 17 1/4 inches and 45 inches from the waist to the cuff. They have a tapered leg with a 7 1/4-inch cuff. They’re made of a navy blue and hunter green Tartan plaid and feature front and rear pockets, a non-functional zippered “pocket” on each leg, and various straps, D-rings, and a removable bondage belt. \$250



24. [Sex Pistols, Seditonaries] Bracewell, Michael, intro.; Andrew Wilson, essays. *No Future: Sex, Seditonaries and the Sex Pistols*. London: Paul Stolper and Andrew Wilson in association with The

Hospital, 2004, first edition. Sewn wraps with French flaps, 24.1 by 21.9 cm, 127 pp., illus. in full color. Faint edgewear and corner bumping. A wonderfully illustrated catalog for the 2004-05 exhibition *Punk* held at

The Hospital in London. From the front flap: “Between 1975 and 1979, the searingly truthful music of the Sex Pistols encouraged a generation to confront boredom and reinvent life through music. In tandem with the fetish and bondage clothes designed by Malcolm McLaren and Vivienne Westwood; the inflammatory graphic design by Jamie Reid; and the subversive media-manipulation of Malcolm McLaren, their collaborative project overturned the worlds of music, fashion and graphic design. Their work has now achieved iconic status. *No Future* examines the nature of this achievement by unlocking the specific meanings of the visual images and attitudes that were at its heart. Essays by Michael Bracewell and Andrew Wilson form an analytical commentary which lay bare the iconography, aspirations, success and failure of punk. These accompany illustrations of clothes from SEX and Seditonaries, Reid’s graphic design as well as other rarely seen photographs and artefacts documenting the short but influential life of the Sex Pistols – many reproduced for the first time.” \$150

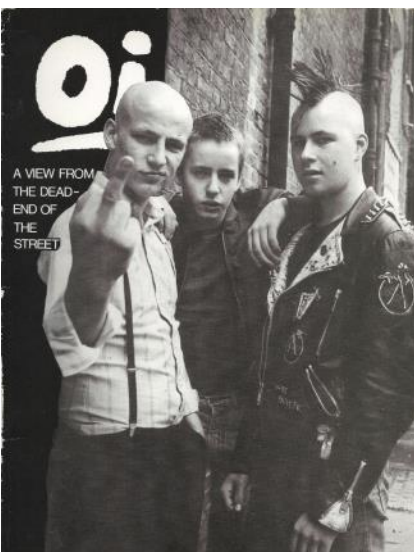




What's Left of a Vintage DIY Pistols T-Shirt...

25. [Sex Pistols] 1981 DIY Sex Pistols T-Shirt from the Midwest.

White T-shirt with a stenciled and spray-painted Sex Pistols graphic done by a young punk in the Summer of 1981 in Grand Rapids, Michigan. The tag is missing, but the shirt looks like a men's medium. Laid flat it measures 18 1/2-inches from armpit to armpit and approx. 24-inches from the back of the color to the bottom edge of the shirt. However, this is being sold as a collectible object, not to be worn. The shirt is very brittle, faintly yellowed, and has numerous tears and holes, especially around the shoulders and collar. This shirt saw the pits of many hardcore shows before being retired in favor of homemade Necros and Black Flag T's. \$75



26. [Skinheads, Oi!] Johnson, Garry. *The Story of Oi: A View from the Dead-End of the Street*. Manchester, England: Babylon Books, 1988, second edition (dated 4/88, distribution info on the back cover below the dedication to Sid James and Che Guevara, and the full-page advert for The Last Resort replaced with an image of the front cover). Glossy, sewn wraps, 20 by 26.4 cm, [48] pp., heavily illus. in black and white. Faint wear at the edges and corners with some light rubbing along the spine. The back cover has a price label from The Last Gasp of San Francisco. A well-illustrated, if brief history of Oi music, the British working-class subculture that brought together mostly apolitical punks and skinheads. "This is the story of Oi – the movement; perhaps the most hated, abused and misunderstood youth movement of our time. After the disaster of Southall [riots] the musical and political establishment who had always ignored Oi are trying to bury it. Every gig is banned and as we write, the 4-Skins single looks like having to come out on mail order. Whether this is the end or the beginning only time will tell. When it came to it Oi was/is just too real for them. It scares them because they can't take it over and make it Sunday supplement throw-away garbage. Punk was supposed to be street music but it was full of ponces, plastics, pseuds and pretenders, commercialised by the industry and exploited and betrayed by the 'pioneers'. In contrast Oi



and I've been kicked off of both the street and the sidewalk by "our" men in blue. The cop that kicked us off the sidewalk got mad when we "tsehhhed" him. Oh well, at least this isn't Salt Lake City.

X: A.C.A.B. stands for "All Cops Are Bastards"; how do you feel about this generalization?
 Brad: Well, all generalizations are stupid because you cannot impose one standard or one image on an entire group, especially one as large as the police force. I do agree however, that quite often, police tend to harass people and give them unnecessary battles. People hassle cops too though.
 Kent: The police tried to stop both the S.N.F.U. show and the UPRIGHT CITIZENS gig, but they failed.

X: You each write your own editorial/article; do you feel that that is influenced by your work on the school newspaper and yearbook; an idea of your own; or a little of both?
 Brad: The stuff I write for "No Answers" represents a freedom I don't have in writing for the newspaper. So-called "professional" journalism involves a lot of strict guidelines - plagiarism, libel, slander,

and all that. In "No Answers" I can write just about anything I think is important. In the paper, I'm just reporting the news. In "No Answers" I can comment on problems etc.
 Kent: They go hand in hand, but I could do either without the other.

X: Kent, will you explain the meaning of the name ORC that you sign your drawings with.
 Kent: "ORC" was my trade mark when I use to play video games. So, it just carried over into the rest of my life. Beware of the ORC, for he is the mental savage within us all.

X: How are Kults and Heads subtiles for Reality Vision?
 Kent: Sorry, but even though I've left Reality Vision, I am still prohibited from telling trade secrets.
 X: The hand sign of the devil; is it just another hand gesture or does it have meaning to you?
 Brad: The Devil Hand Sign- I guess it sort of started out as the typical thing to do if you were into Heavy Metal - do it at OZZY OZBOURNE

concerts and stuff. Now, to me, it's basically a greeting. Other people wave, or point or nod their heads when saying Hello - I Give 'em the ol' "sign of the devil". I think just means howdy. I think it's more personal than some other greetings.
 X: For others, it is another (senseless) fashion. I would not use this or the swastika (the sign of Nazie) as a greeting. To me, both of these signs show herds of naive sheep following a leader.

X: Would you accept the permanent 666 marking of the Anti-Christ on your hand or forehead?
 Brad: No - that would be stupid. For one thing, I'm not the Anti-Christ, nor do I have any allegiance to him (or her). If I ever had some permanent marking on my body, I would want it to be something positive, something that made a statement, something that represented me or my beliefs. The peace symbol or something might be more appropriate. The "666" is simply part of the ritualistic symbolism used by Satanic cults and some HVI MTL bands



Brad Bowlin
 photo by Stan Burnett

- 1: STATE OF CONFUSION, SHADES OF GREY, and THE PUGS.
- 2: S.N.F.U., THE BAD YODELERS, STATE OF CONFUSION, SHADES OF GREY, and THE PUGS.
- 3: UPRIGHT CITIZENS, THE ACCUSED, CHRIST ON PARADE, STATE OF CONFUSION, and SHADES OF GREY.

We are now working on T-shirts and maybe a tape compilation. However, besides our projects, you don't see much of a scene, except for an occasional punk rocker. Sooner or later others will start to get involved, but for now, things are pretty laid back. Now skating, that is a different story. It seems like every "dude" and his dog Jake skates, but this is cool 'cause it means quarter pipes and half pipes!!!

X: Is skating in Twin Falls legal yet, on the sidewalk and in the street?
 And what about "tsehhhedding"?
 Kent: Legal? Well I don't know, but I've had my name taken down by a detective

"No Answers" fanzine editors Brad Bowlin and Kent McClard were interviewed by Nina Nishit.

X: What inspired you two to begin the creation of "No Answers" and to decide on that name?
 Brad: "No Answers" was really Kent's idea. He asked me what I thought, and I said, "Let's go for it". The name really came about after a few weeks of tossing around ideas. It sounded catchy, plus it has some real meaning if you think about it.

Kent: When "punk Rock" started out, it was about doing things for yourself and it was about making things happen. So doing the 'zine was our way of creating a scene or kicking the old scene in the ass.
 X: Can you briefly explain the growth of the Twin Falls scene since the distribution of "No Answers" in that area and the growth of the skate scene.
 Kent: '6e ("No Answers" Productions) have had three gigs.

Kent McClard



was always working class thru and thru.” Features sections on the evolution from ska to Oi, skinheads and the media, Bank Holiday, skinhead return, the Southall riots, “Politicians ain’t Working Class,” and plenty of song lyrics. The bands include The Business, 4-Skins, Rose Tattoo, Blitz, Vice Squad, Cockney Rejects, Judge Dred, Madness, Sham 69, Slaughter, The Specials, Upstarts, Infa-Riot, Bad Manners, Last Resort, Cock Sparrer, etc. \$75

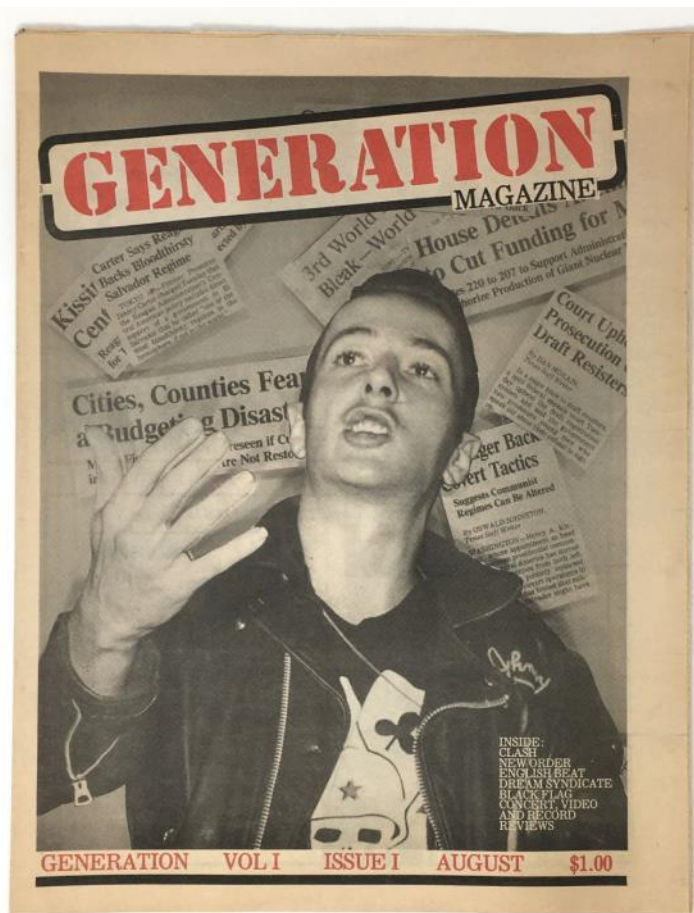
27. [Skinheads] Lovisi, Gary, ed. *Paperback Parade #41 with a feature on British Biker & Skinhead Paperbacks*. Brooklyn: Gryphon Publications, March 1995. Staple-bound self-wraps, 13.5 by 21.7 cm, 97 [iii] pp., illus. in black and white with color wraps. Near fine. This bi-monthly journal for paperback collectors, which is still in publication, features an illustrated nine-page article on British biker and skinhead paperbacks by Martin J. Heaphy, including the Richard Allen skin and mod pulps. This issue also includes “The First 100 Bantams” and “The Bantam Endpapers” by Bill Lyles; an interview with crime and Sci-Fi writer Howard Browne by Gary Lovisi and a list of his books and pseudonyms; a collector profile of Tom Lesser; cover art showing wounded guys by Dennis Miller; an ode to the Clinton Book Shop by Jeff Gelb, and more. \$12



28. [Zines] Mott, Toby; Victor Brand. *100 Fanzines / 10 Years of British Punk, 1976-1985*. [New York]: PPP Editions in association with Andrew Roth Inc., 2011, first edition of 500 copies. Printed, sewn card wraps with printed dust jacket, 22.9 by 30.2 cm, [126] pp., black and white and color illus. Very good with faint corner wear; the jacket, which is attached at the spine (as issued), has some tiny edge tears, a few scratches/dents on the front panel, and a sticker ghost on the rear panel. Published to coincide with an exhibition and panel discussion at The NY Art Book Fair, this amazing volume features 100 full-page reproductions of British punk zine covers from the Toby Mott collection, including *Ripped & Torn*, *Penetration*, *London’s Burning*, *Sniffin’ Glue*, *Nuggets*, *White Stuff*, *Vox Populi*, *In The City*, *Jungleland*, *Suburban Revolt*, *Grinding Halt*, *Skins*, *Guilty of What*, *Diatribes*, and many more. A truly unique collection of street-level art and graphic design. Includes the essays “Glue Was All Over My Fingers” by Toby Mott and “We Are the Writing on the Wall” by Vic Brand: “The zine is mass-produced graffiti, a love letter to an anonymous public, a black-and-white shout into the wilderness. As a product, it goes hand-in-hand so perfectly with the autochthonous priorities of the punk movement that it seems in retrospect almost inevitable. The youth of the United Kingdom—under- and unemployed, adrift and disillusioned in the aftermath of ‘60s utopianism—were the writing on the wall in the mid-1970s. The kids of punk weren’t all right: Punk was the return of the repressed. Even if they were only talking to a few, they could express themselves without censorship through music and grainy, handwritten pamphlets.” Mott, who was a punk during the same period this volume covers,¹ is a British artist, designer, and punk historian. \$100

1. Oh So Pretty: Toby Mott’s Punk Artifacts. PleaseKillMe.com, <https://pleasekillme.com/toby-mott/>. Accessed 6 March 2020.

A Rare 1983 Zine from the Better Youth Organization

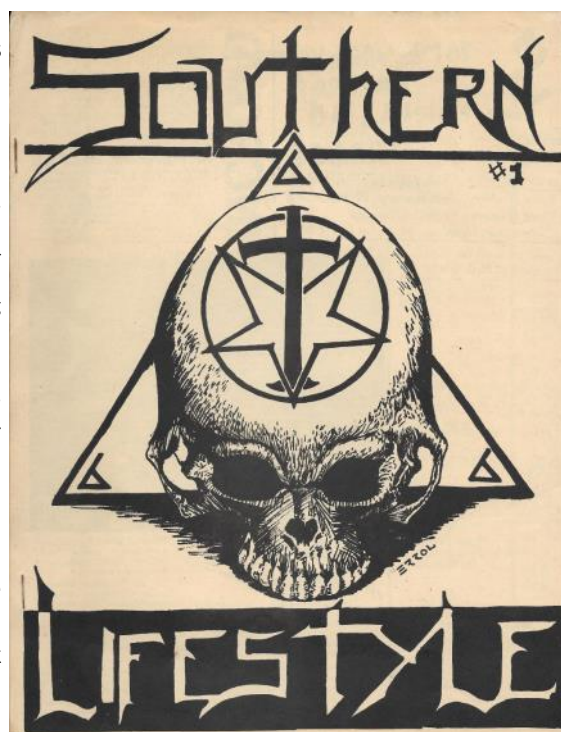


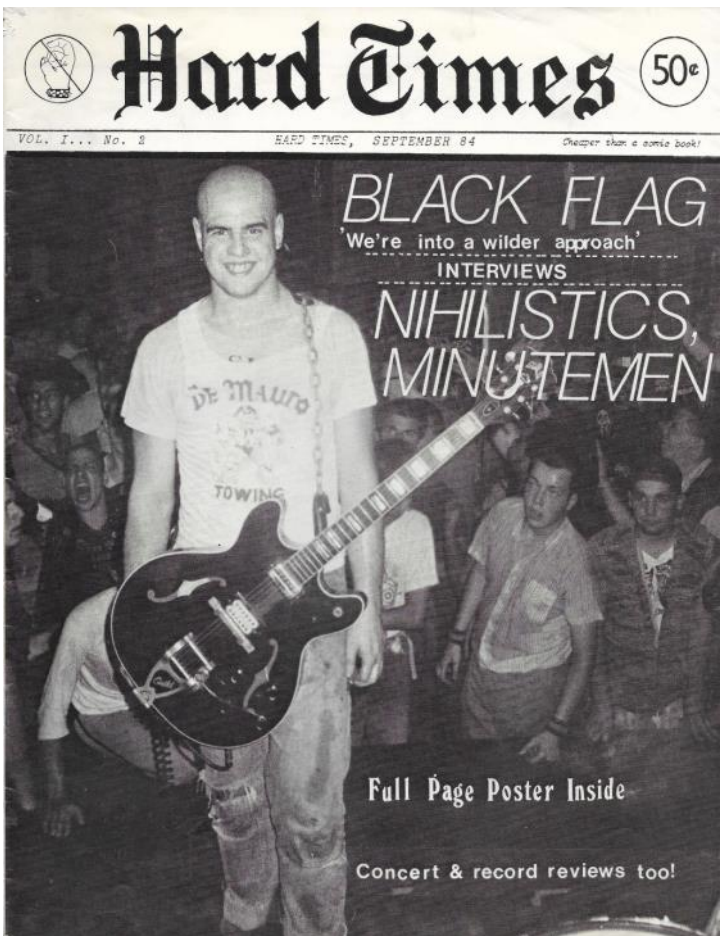
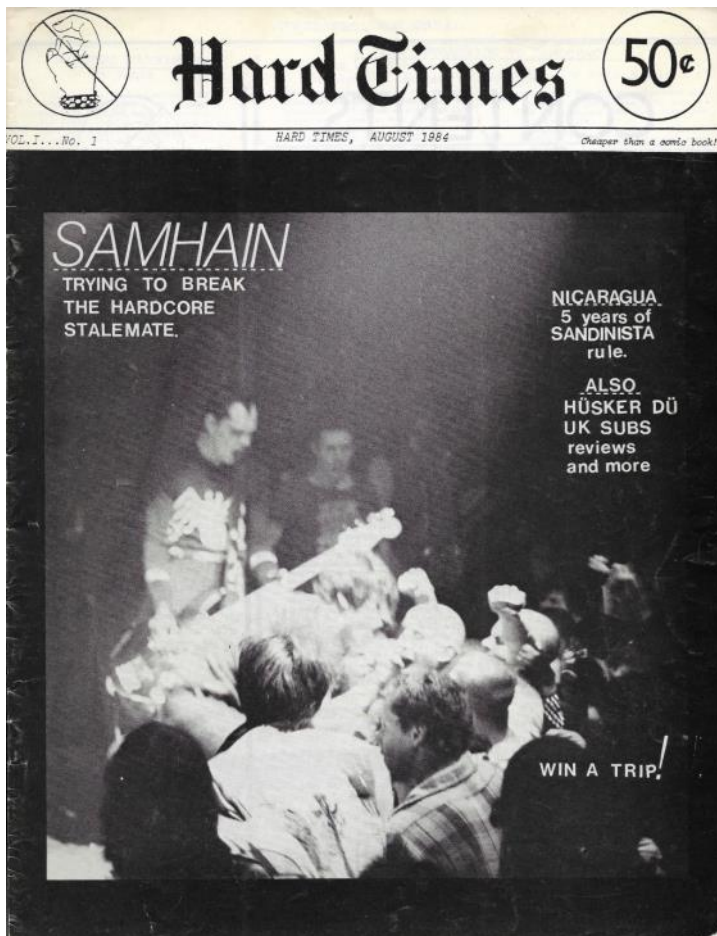
29. [Zines, Los Angeles] Stern, Shawn; Mark Stern; John Curry; Kelly Jones, et al. *Generation Magazine, Vol. 1 Issue 1*. Los Angeles: Better Youth Organization, [1983]. Tabloid format on newsprint with two-color covers, 29 by 37.5 cm, 30 pp., illus. Near fine with light, even yellowing throughout. The Better Youth Organization (BYO) was founded by two of the three Stern brothers from the LA hardcore band Youth Brigade “as a quasi-collective promoting shows and spreading humanist ideals” as a reaction to “punk scene nihilism and LAPD brutality.”¹ The BYO’s real calling was as a label and released records by 7 Seconds, SNFU, Stretch Marks, Youth Brigade, and many others, including the well-known compilation “Someone Got Their Head Kicked In.”² The “Someone Got Their Head Kicked In” tour was later made into the documentary *Another State of Mind* featuring Social Distortion, Minor Threat, and Youth Brigade.³ This scarce tabloid-style zine features Joe Strummer on the cover as well as a three-page article on the Clash and a centerspread of the band. There are show reviews, including Public Image, the Minutemen, Social Distortion, and Black Flag, with a full-page photo of Henry Rollins; record reviews, including the Talking Heads, Bad Manners, The Stranglers, and David Bowie; and interviews with Bernard Albrecht of New Order and Steve Wynn of Dream Syndicate. Also included are articles on the New York, San Francisco, and Los Angeles scenes, The English Beat, music videos, and an essay on the evolution of rock ‘n’ roll, “There are so many things happening in music today that it’s not always easy to find direction, whether one writes the songs or listens to them. Yet there are many parallels between the music scenes of the ‘50s and ‘60s, and those that are and have been developing for the past six or

seven years. There are not only similarities in music, but also in fashion, dance and philosophy, and they have been caused by the lifestyles associated with the music. Whether it be rockabilly, mod, ska, soul, funk, rap, punk, techno-dance, or even industrial noise, all these subcultures have their own music, which helps define look, dress, speech, dance and ideas. In general, whole lifestyles are based around the music. And regardless how close the new movement may resemble the original (i.e., the purists in rockabilly, mod, ska and soul), or how they may incorporate different influences to come up with something relatively new (i.e., punk, rap, funk, or the new techno-dance music), there is a commitment to lifestyle that hasn’t happened on such a large scale since the ‘60s. It is this commitment that makes the music transcend mere entertainment; it becomes much more important.” A well-written, text-heavy zine with great photos. \$125

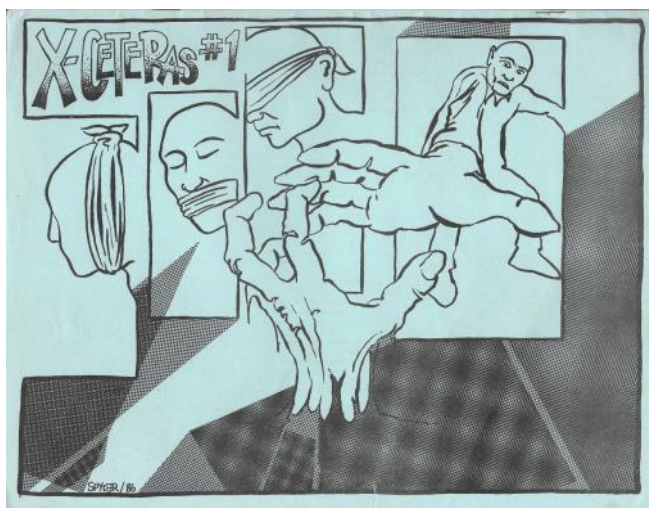
1. Blush, Steven. *American Hardcore: A Tribal History*. Port Townsend, WA: Feral House, 2010, second ed., pp. 88-90.
2. Better Youth Organization. Discogs, <https://www.discogs.com/label/33231-Better-Youth-Organization>. Accessed 9 March 2020.
3. Cogan, Brian; Penelope Spheeris, foreword. *The Encyclopedia of Punk*. New York: Sterling Publishing Co., 2010, p. 22.

30. [Zines, North Carolina] JD, Lee, Errol, eds. *Southern Lifestyle #1*. Raleigh, NC: Southern Lifestyle, not dated but around mid-1982. Staple-bound self-wraps, 21.6 by 28 cm, 12 pp. incld. wraps, illus. Very good with light yellowing and minor corner wear and creases. While *Southern Lifestyle* sounds like a Lynard Skynard album, it’s all punk with record reviews for Bad Brains, Misfits, Fear, Exploited, and the *Punk & Disorderly* comp. There are show reviews, including the Misfits, an article on “Midwestern Musik,” an interview with the singer of No Rock Stars, a Charlotte scene review, short interviews with members of The Gun Club and 45 Grave, articles on Crucial Truth and DC’s Black Market Baby, and an editorial on Satanic punk bands. \$35

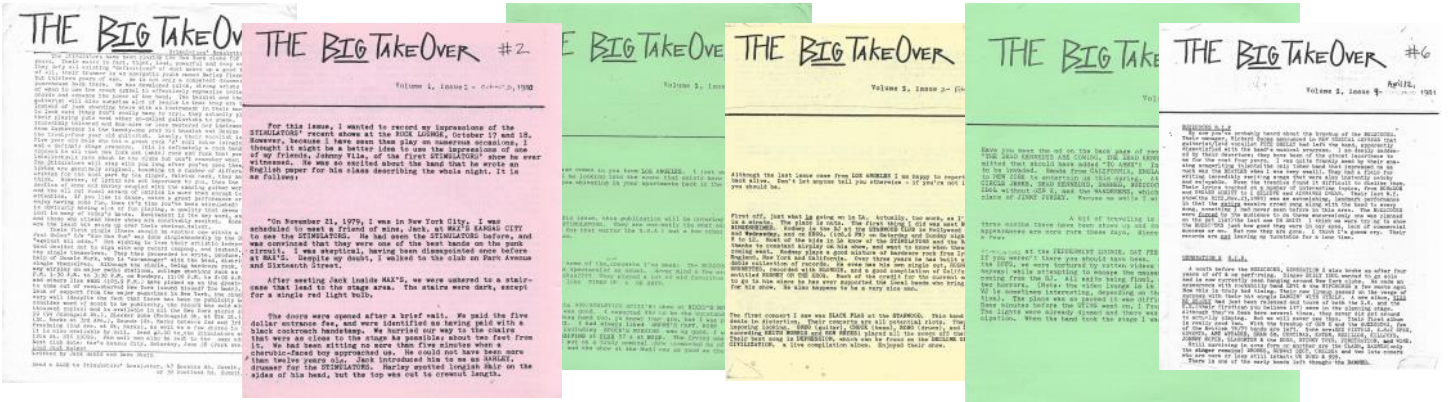




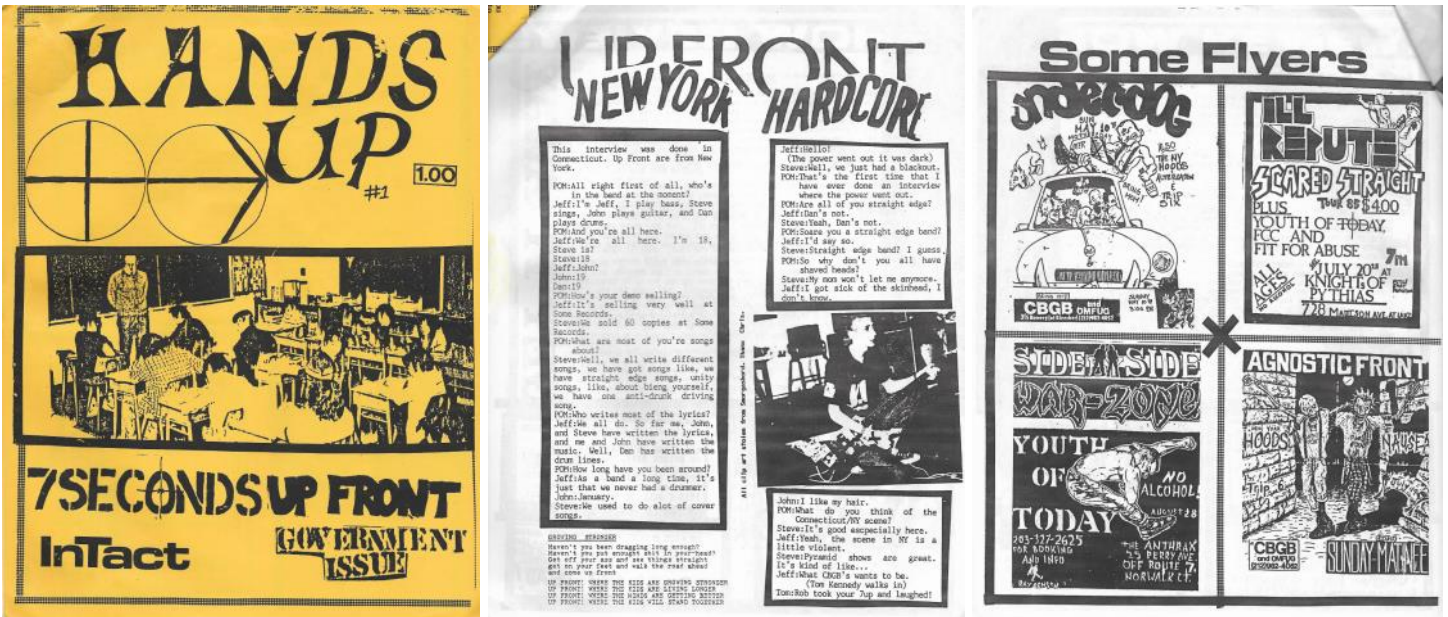
31. [Zines, New Jersey] Gregorio, Ron; Xenia Xyypa, eds. *Hard Times* Vol. 1 Nos. 1 and 2. Maywood, NJ: Hard Times Magazine, August 1984, Vol. 1 No. 1; September 1984, Vol. 1 No. 2. Staple-bound, glossy wraps, 21.5 by 28 cm, 13 pp., 17 pp., illus. Good with light cover and edge wear, spine creases, and a small chip from the lower corner of the front cover of the first issue. The second issue has some tiny tears at the head of the spine, light upper corner creases, and a red pen note and some highlighting in the two-page Minuteman interview. A well-done hardcore (and related) zine that manages to pull off a combination of music and politics. The bulk of the first issue *Hard Times* is taken up with three great interviews with Hüsker Dü, Charlie Harper of the U.K. Subs, and Glenn Danzig and Eerie Von of Samhain. Now we're not talking "Fresh Air with Terri Gross," but in the world of HC zines, this is quality work. The rest of the mag is devoted to Nicaragua and the Sandinistas after five years of rule, American intervention, and the upcoming elections. Considering that this is original material written by someone who actually spent time in Nicaragua, this is quite a story for a HC zine! The second issue features interviews with Black Flag, the Nihilistics, and Minutemen, show reviews for Siouxsie and the Banshees, Black Flag, Sisters of Mercy, Battalion of Saints, Corrosion of Conformity, Cause for Alarm, Reagan Youth, and REM, as well as record reviews, and a well-done interview with a Vietnam War draft dodger. \$75



32. [Zines, Boise, Idaho] Nishit, Nina. *X-Ceteras #1*. Boise, ID: Nina Nishit, c. 1986. Staple-bound self-wraps, 21.8 by 28 cm, 20 pp. incl. wraps, plus a single-sided flyer promoting the zine. Very good with light corner wear and a 10 mm tear on the fore-edge of the front cover. Quite an artistic venture with a social-political edge. This appears to have been compiled while Nina was on an extended trip through Europe, and some of the articles are in German, Dutch, and French "to help break down communication barriers." Well-designed and dense, this premier issue includes interviews with The Instigators and Anti-Heroes—interviews that often turn to the topic of animal rights and experimentation—and the editors of *No Answer* fanzine from Twin Falls, Idaho. There are show reviews for the Subhumans, Abstürzende Briefftauben, and D.O.A., articles on violence at Euro punk gigs, song lyrics from Trimble, Straight Edge quotes, and "Nasty Facts," as well as info on a boycott of Coca-Cola, McDonald's and animal abuse, facts about animal experimentation, and war and the "final conflict." \$40

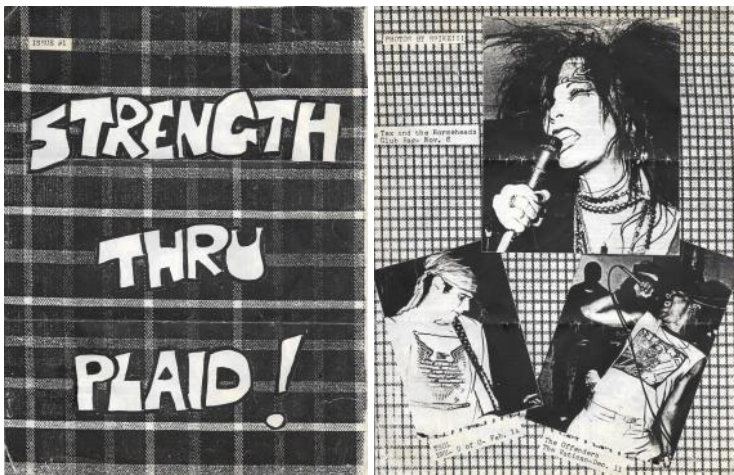


33. [Zines, New York] Rabid, Jack; Dave Stein. The Big TakeOver: Stimulators' Newsletter, Run of Six Issues, 1980-81. Summit, NJ/Easton, PA: Jack Rabid, early printings of the first six issues including Vol. 1 (June 14, 1980), Vol. 1 Issue 2 (October ?, 1980), Vol. 2 Issue 1 (January 6, 1981), Vol. 2 Issue 2 (February 20, 1981), Vol. 2 Issue 3 (March 16, 1981), and Vol. 2 Issue 4 (April 12, 1981). The first issue is a single white sheet, 21.5 by 27.8 cm, printed recto only. The remaining issues are printed on either white, yellow, pink, or green paper, 17.8 by 21.6 cm, 4 pp. ea., mostly type-written with a total of six images. Very good with faint edge and corner wear. The first issue has creasing and small tears along the top edge; issue 5 has some dampstaining on the right edge. Stated as a fanzine dedicated to The Stimulators—Harley Flannagan's early, influential hardcore band before he formed the Cro-Mags—it very quickly began focusing on the New York punk and hardcore scene, and eventually morphed into a large-format punk zine and then a glossy semi-annual independent and alternative music mag that is still being published. These first issues have a lot of Stimulators coverage, as well show reviews, news, and gossip about the Dead Kennedys, The Offs, Max's Kansas City, The Buzzcocks, Black Flag, Circle Jerks, D.O.A., X, Bad Brains, Generation X, Ramones, etc. These zines were reprinted for years, but this set seems fairly early. \$35



34. [Zines, DC] Ransick, Todd., ed. Hands Up #1. Potomac, MD: Todd Ransick, not dated, c. early-1986. Self-wraps, stapled at the corner, 21.6 by 27.9 cm, 16 pp. incl. wraps (back cover printed recto only), illus. Good with minor wrinkles and light creasing and wear at the corners. A great DC-area zine with show reviews (Youth of Today, Sick of It All, What If, 7 Seconds, Mid Life Crisis, etc.), record reviews (Dag nasty, Straight Ahead, Doggy Style, Rites of Spring, etc.), and interviews with 7 Seconds, Government Issue, Intact, and Up Front. Two pages reprint show flyers from Agnostic Front, Ill Repute, Underdog, Youth of Today, Edge Fest XXX, Slap Shot, Aware!, and Uniform Choice. *Hands Up* was a "Positive Force" zine, an activist group founded by Mark Anderson to counter the rise of Nazi skinheads and other violent punks. The movement "tried to 'turn the rhetoric of punk into action' by holding benefit concerts, organizing protests, and encouraging political awareness."¹ *Hands Up* published at least three issues.² \$65

1. Zines Deserve a Bigger Place in DC Punk History. Here's Why. Washingtonian, <https://www.washingtonian.com/2016/08/04/zines-deserve-a-bigger-place-in-dc-punk-history-heres-why/>. Accessed 24 February 2020.
 2. DC Punk Archive Zine Library. DigDC, <https://digdc.dclibrary.org/islandora/search/hands%20up?type=edimax&cp=dcplislandora%3A38043>. Accessed 24 February 2020.



35. [Zines, Eugene, Oregon] Spike and Vince. *Strength Thru Plaid! Issue #1*. Eugene, OR: Strength Thru Plaid, c. late-1984 or early-1985. Staple-bound self-wraps (missing one staple), 21.5 by 27.8 cm, 8 pp. incld. wraps, illus. Minor yellowing and corner wear, and faint horizontal creases from having been folded in thirds at some point. “For, by, and about the Eugene scene,” this was a pretty slim first attempt, but proof that there was a hardcore scene in mid-90s Eugene. This issue includes an interesting interview with local show promoter Rob Waldman who brought binds like Black Flag, TSOL, the Dead Kennedys to town—with varying amounts of success. Also included are short record reviews for Ill Repute, Red Tide, Sudden Impact, etc., cartoons, and ads from Mystic, Systematic, and a full-pager from Toxic Shock. \$30

36. [Zines, Seattle] Halligan, Dan; David Parker, editors; Amy Stillman, et al. *10 Things Jesus Wants You To Know, The First 12 Issues and 3 More*. Seattle, WA: 10 Things Jesus Wants You To Know, issues 1 through 12 (1991-1995), an issue missing its cover (either no. 13 or 14), and issues 15 (1996) and 16 (1997). Issues 1 and 2 are Xeroxed recto-only and stapled on the upper left corners, the remaining issues are staple-bound wraps, offset-printed, with spot-colors on the covers starting with issue 10, approx. 21.5 by 28 cm, 20-64 pp. ea., illus. Overall very good with light wear to the corners and wraps, with the following defects: issue 11 has some drip stains on the back cover and the last few leaves, and dampstains to the lower corner; issue 12 has a couple of tiny stains on the front cover; and, as mentioned, one issue is lacking its cover and has some light dampstains along the spine. More than a fanzine, this is a full-blown magazine dedicated, though not limited to the Northwest punk scene – especially Seattle. The mag’s title is a joke, and the editors are quite anti-religious. A massive amount of content, including interviews with, and show and album reviews on, Mudhoney, naked Aggression, Gargoyles, Nirvana, Bitch!, Sicko, Officer Down, DC Beggars, Haggis, Down by Lay, Sick & Wrong, The Gits, Crunt, Pain Teens, Quincy Punx, Jawbox, The Dickies, North American Bison, 7 Year Bitch, The New Bomb Turks, The Jesus Lizard, Voodoo Glow Skulls, Chaos UK, Killdozer, NOFX, Unsane, Fitz of Depression, Los Crudos (from Chicago), The Queers, Slugs, The Dancing French Liberals of '48, Melvins, CopShootCop, The Cows, The Fallouts, Laughing Hyenas, The Drags, The Lunachicks, The Vandals, Mr. T Experience, Teengenerate, The Bouncing Souls, The Bloodclots, The Cheater Slicks, Spider Babies, and many, MANY more. Articles and columns include Riot Grrrl (and an article on Riot Boy), zine reviews, reader letters, local punk news and gossip, an “Ex-Yugoslavia Scene Report,” movie reviews, “Industreality” (they’re industrial column, later called “Industry Standards”), Washington state’s anti-gay initiatives, “Punk Ponderings,” scene reports from around the country and world, lots of political commentary, skating (I mean, Sk8ing), vegan cooking, tattoos and piercing, the “Ask



FEATURING: Mudhoney's Steve Lumer, Satan, and lots more!

FREE

Issue #11

Issue #8

FREE in the Northwest \$1.50 Elsewhere

#11 free in the Northwest \$2.00 U.S.

JESUS WANTS YOU TO KNOW

Issue #12

Issue #15

Issue #16

Issue #12

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In This Issue: neurosis, DOA, the VSS, the Vandals, THE DRAGS

Also columns, reports, REVIEWS, ZINES, and much more!

Black Flag

**BLACK FLAG, MISFITS,
VANDALS; SANTA MONICA
CIVIC. SATURDAY, JUNE 11.**

This show was not just a concert, it was a celebration — all the past members of Black Flag joined the present band in one huge musical orgy. Black Flag and 3,000 fans were celebrating the fact that five years of police oppression, social harassment, and rejection by the powers that be could not stop this band or its following. The celebration was a triumph of individual creativity over institutionalized bullshit.

The opening groups for this show added to the party atmosphere of the night. The Vandals are the Party Vikings of the Los Angeles scene; they make a point of raping and pillaging whenever they play. Saturday night was no exception. They got 100 or so kids to break past the barriers and bouncers and dance on the stage. At one point, the promoters threatened to stop the show if order was not restored. Their set ended with the curtains over the stage being pulled down in front of the band while lead singer Stevo described the strip tease he was conducting behind this barrier.

The Misfits mix heavy-metal-horror posturing with a hard-core sound. Complete with masks, outlandish leather costumes, and two-foot-long vampire peaks, they are the Kiss of punk. While their sound mix was off Saturday, their music and style fit perfectly with the concert-hall environment. With great riffs and songs like "Mommy, Can I Go Out and Kill Tonight?," they got most of the crowd either singing or dancing with abandon.

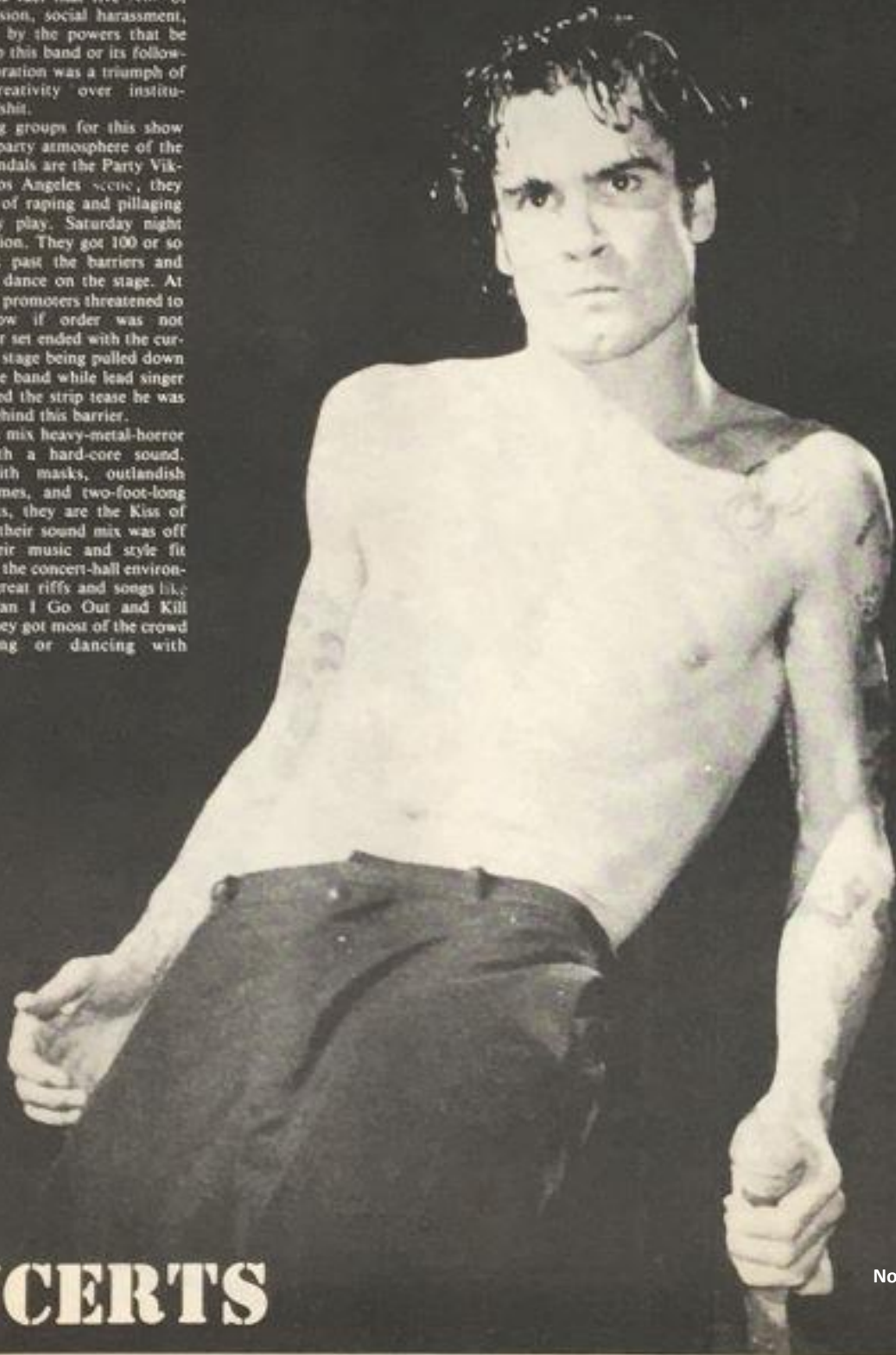
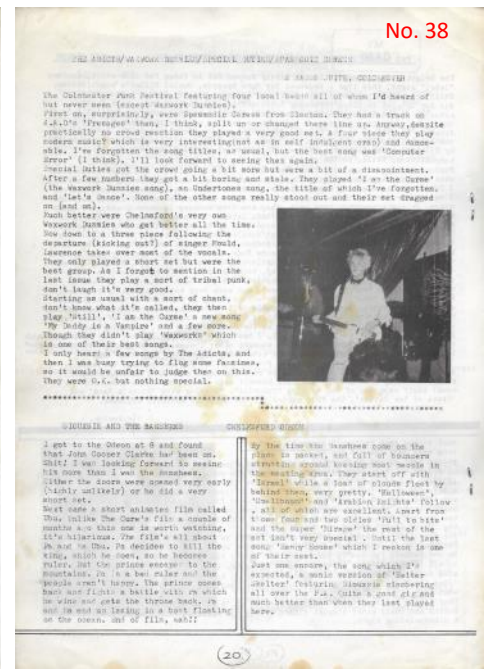
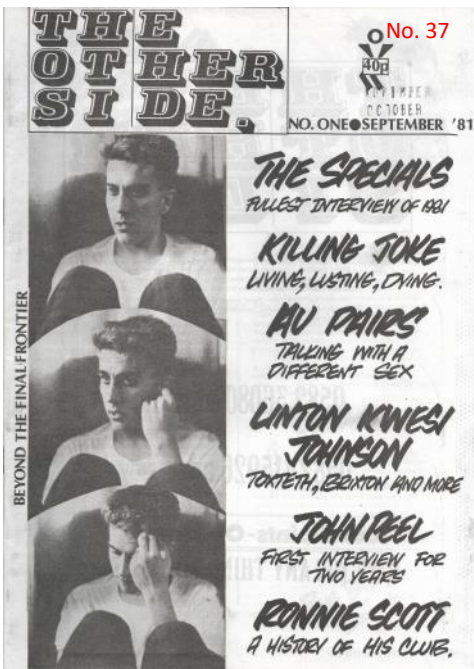


Photo by: Glen E. Friedman

GENERATION
CONCERTS

No. 29

Wandi" fashion column, Straight Edge, cartoons, Critical Mass, a sex column, and a little fiction. Issue 16 of *10 Things* includes "The 10 Things Northwest Punk Compilation" CD (near fine with original tracklist) with 33 songs by Bristle, The Fumes, Whipped, Screwjack, Haggis, Not My Son, Whorehouse of Representatives, Poppa Wheelie, John Q. Fascist, The Degenerates, Sissies, and many more. "Pure punk to save your soul." \$225

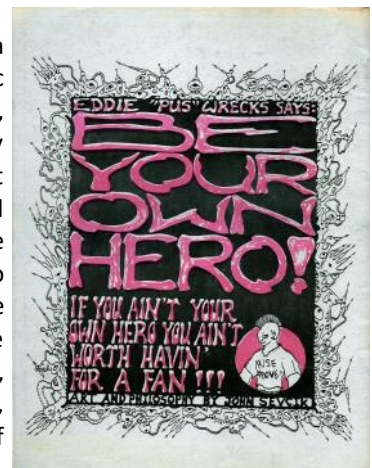


37. [Zines, UK] Rowland, Neil; Paul Wellings, eds. *The Other Side, No. One.* Luton, Bedfordshire: The Other Side (Rowland and Wellings), No. 1, September 1981. Staple-bound self-wraps, 21 by 29.5 cm, [32] pp. incld. wraps, illus. Very good with only minor cover wear. An impressive first issue with an optimistic view of the new wave. "Kill nostalgia. Admire the view now we have reached the top of the Pistols' thorny stockade, there is an exhilarating slide down to THE OTHER SIDE – a new age!" Features lengthy interviews with Jaz Joke (Coleman) of Killing Joke, Terry Hall of The Specials, poet Linton Kwesi Johnson, Lesley Woods from the Au Pairs on feminism and their debut album "Playing with a Different Sex," and BBC Radio 1 disc jockey John Peel. Also includes an article on the history of Ronnie Scott's Jazz Club, and news of the new "Strength Thru Oi" LP, used as a backdrop to discuss the British Movement using skinheads as their disposable stormtroopers. "What is needed in music is not raw aggression, brutish machismo, but a basic humanity, a compassion, even a tenderness. People like Black Uhuru, Dexys, Echo, THEY HAVE IT." \$50

38. [Zines, UK] Hall, Peter, ed. *Blam! No. 2.* Essex: Peter Hall, [1981], issue no. 2. Side-stapled self-wraps, 21 by 29.5 cm, 20 pp. incld. wraps, illus. Good with corner wear and creases and some oily stains on the front and back covers. Another in a line of more literate new wave zines, *Blam!* features lengthy interviews with the Au Pairs on their debut album, Top of the Pops, American distro, and Modern English on recording contracts, distro, and 4.A.D. There is a short interview Flux of Pink Indians and lyrics for their pro-vegetarian song "Sick Butchers," and a short interview with Barry Lamb and Pete Ashby of Frenzid Melon, as well as a history of Josef K—a Scottish post-punk group named after Kafka's protagonist in *The Trial*. Album releases, and show reviews for Depeche Mode, The Cure, The Adicts, and Siouxsie and the Banshees. \$40



39. [Zines, Toxic Shock Records] Sassenberger, Bill; Julianna Towns, et al. *Brainstorm, Premier Issue.* Pomona, CA: Toxic Shock Records, c. 1986. Staple-bound wraps, 21.5 by 28 cm, offset-printed in black and red, 28 pp. incld. wraps, illus. Very good with light wear to the wraps and a tiny tear in the front cover by the lower staple. Toxic Shock was an independent label founded in Pomona in 1983.¹ While there's plenty of coverage of the label's bands, the aim of this zine was "to give support to the underground music scene in our local area." Amongst the commentaries on prison propaganda, letters, and cartoons, are interviews with Government Issue, Modern Industry, FU's, Battalion of Saints, Die Kreuzen, Peace Corpse, Mad Parade, Iconoclast, and D.R.I. There are show reviews for Articles of Faith



faith, Really Red, Social Distortion, Circle Jerks, Battalion of Saints, Motörhead, Cambridge Apostles, G.B.H., etc., and short record reviews, including releases by CRASS, Rudimentary Peni, Black Flag, and the Feederz. \$50

1. Toxic Shock Records. Wikipedia, https://en.wikipedia.org/wiki/Toxic_Shock_Records. Accessed 28 February 2020.



40. [Zines, Art] Moreno, Pepe; Jello Biafra, et al. **NART, No. 1**. Berkeley: NART magazine, c. 1979. Staple-bound card wraps, off-set printed with color covers, 22.5 by 30.5 cm, [28] pp., heavily illus. Very good with light rubbing, corner wear, and spine creases. Not a music fanzine, but an art zine with a punk bent and a *totally* clear mission statement: “Progressively discouraged by all magazines, being as they base their dogma on art images, we have excreted NART for NARTists the world over. No choice but to tell you the truth-----ART is defunct-----VIVA EL NART!!!” Includes a fake letter from Nixon by Jello Biafra (of the Dead Kennedys)—“We made a drug, we’re going to try it out on you”—Adolf Hitler’s speech inaugurating the “Great Exhibition of German Art” in 1937, “Schpeak Up” (the original Urban Dictionary), a brief piece on Target Video, “Art for Arts Sake Sucks” by Ruben Dann, graphic art, collage art, comics, etc., and advert for the Maximumrocknroll radio show, Target Video, and the Mutants new e.p. \$45

Four Issues of a Scare LA Art – Fashion – Punk Magazine

No Mag was published by Bruce Kalberg in 14 issues between 1978 and 1985,¹ first as *No magazine*, then *No Mag*. It was known for its coverage of punk bands, outlandish fashion shoots, and sexual imagery—at times violent and extreme. “It’s an edgier magazine,” said Christopher Bickel of *Dangerous Minds*, “and, in many ways because of the artistic focus, seems more timeless than its contemporaries, dated only by its political incorrectness and non-digital layouts. The sometimes-transgressive art and photography, along with the interviews of now-legendary bands, make this [zine] a crucial historical resource.”²

Paul Cullum of *LA Weekly* expands on the mag’s history, “Bruce Kalberg started *No Mag* in 1978 with Michael Gira, a friend from Otis College of Art and Design, who left for New York after several issues to form the early noise band the Swans. Aside from the requisite profiles of X, Fear, the Germs, Johanna Went, Phranc, Suicidal Tendencies, ad gloriam, this sub-*Slash* tabloid fanzine amply captured the corrosive admixture of medical atrocities, sexual pathology, gallows humor and political anarchy endemic to the times: autopsy photos; profiles of working dominatrixes; textbook entries on female circumcision and how to synthesize heroin from morphine; cartoons of ‘Nancy Reagan’s favorite color’ (bloody Tampaxes); and house ads featuring photos of progressive gum disease, with the caption, ‘You liked our smile, now catch our disease’ — what Kalberg once called ‘the old cliché of shit-and-guts imagery’ by which to wage war on polite society. It also frequently bordered on the pornographic — Susanna Hoffs topless, Belinda Carlisle naked under tights, Germs producer Geza X with his cock in his hand, the Cramps’ Brian Gregory with a semi-erection and a python, and the irrepressible El Duce sitting on a plate are a fair representation — forcing him to manufacture it in San Francisco, where printers are apparently more tolerant. ‘We wanted to make the most evil, nihilistic magazine ever,’ he says in a 2007 profile in the *ANP Quarterly* by co-editor Aaron Rose. Kalberg is widely remembered for shaving a reverse Mohawk into his head and covering it with liver, a look he wore out to the clubs and later re-created for a full-page ad in *Slash* — garnering him the nickname Liverhead. ‘He was a really strange guy,’ [Exene] Cervenka [of X] says, ‘but once you got to know him, he fit in with all the other weirdos, if you can imagine that becoming normal, him walking around like that.’”³

NO MAG



L.A. GIRLS SOUNDS INTERVIEWS PHOTOS FASHION & FILTH '83. ♥

NO MAG



CLOSE-UPS '83



\$3. CLOSE-UPS CLOSE-UPS

NO MAG



No. 43

SCRAMBLED CULTURE

NO MAG



No. 44

18 L.A. BANDS AGITPROP FASHION X-TRA FAT

41. Kalberg, Bruce, ed., pub. *No Mag*, 1983, Issue No. 10. Los Angeles: No Mag, 1983, issue 10. Newsprint tabloid, 28 by 37 cm, [40] pp incl. wraps, primarily black and white with some color. Very good with light corner creases; minor yellowing throughout. Includes a lengthy and well-illustrated article about LA photographer Jules Bates who was recently killed in a motorcycle accident, and articles on The Vandals, dating advice (don't take it!), record reviews by The Mentors, and "Women as Objects (The Bridal Shower)." Interviews with Tina Winter of Voodoo Church, Kat Arthur of Legal Weapon, Social Distortion, singer Michelle Bell, Savage Republic, and Alma Mclay of Hari Kari. Full-page art by Lane Smith, Bruce Kalberg, and Fred Tomaselli. Great ads, including a full-page back cover promotion for "Plastic Surgery Disasters" by the Dead Kennedys. \$50

42. Kalberg, Bruce, ed., pub. *No Mag*, 1983, Issue No. 11. Los Angeles: No Mag, 1983, issue 11. Newsprint tabloid, 28 by 37 cm, [48] pp incl. wraps, primarily black and white with some color. Very good with light wear to the wraps and a 15 mm tear on the back cover; minor yellowing throughout. Interviews with Flea of the Red Hot Chili Peppers, filmmaker Penelope Spheeris, and artist Jeff Isaac, and lengthy interviews with Tex & The Horseheds and Lotus Lane & The Lane Flames. Marlon Whitfield on racism and racist jokes, The Vandals, Tracy Lea of Redd Kross, Boris and Delores, Circle Jerks. Full-page art by Bruce Kalberg and Lane Smith, LOTS of photography, cartoons, etc. \$50

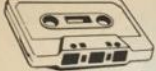
43. Kalberg, Bruce, ed., pub. *No Mag*, 1984, Issue No. 12. Los Angeles: No Mag, 1984, issue 12. Newsprint tabloid, 28 by 37 cm, [48] pp incl. wraps, primarily black and white with some color. Very good with light rubbing and creases to the wraps and a small chip on the upper right cover of the front cover; minor yellowing throughout. Includes a lengthy article about, and interview with The Gun Club, and interviews with Tomata du Plenty of The Screaming, Simon Smallwood of Dead Hippie, DJ Stella of KXLU, The Joneses, designers Kate Lindsey and Sue Dorman, Roid Rogers & The Whirling Butt Cherries, The Nip Drivers, James White of Phast Phreddie, artist Roger Herman, and The Screamin' Sirens. Art by Linda Giurbino, Roger Herman, and Bruce Kalberg, and full-page art by Lane Smith. Lots of photos, cartoons, etc. \$50

44. Kalberg, Bruce, ed., pub. *No Mag*, 1984, Issue No. 13. Los Angeles: No Mag, 1984, issue 13. Newsprint tabloid, 28 by 37 cm, [40] pp incl. wraps, primarily black and white with some color. Very good with light corner creases; minor yellowing throughout. Interviews with The Modifiers, designer Janette Swift, Tupelo Chain Sex, The Cambridge Apostles, Ruben Blue from *Scratch Magazine*, T.S.O.L., Superheroines, Pinkietessa Braithwaite, John Doe of X, Animal Dance, The D.I.'s, The Odd Squad, Fiends, KommunitiyFK, actor Chris Pederson from *Suburbia*, Wayzata, Kid Congo Powers of The Gun Club, The Hollywood Hillbillies, Tito Larriva of the Cruzados, Lions and Ghosts, and PSicom. Art by Lindsey Loch, Deborah Valentine, Bruce Kalberg, full-page art by Lyn Mayer and Peter Chung, and a full-page, color agitprop poster—"We Are All Prisoners"—by Andrew Maben. Plenty of fashion photography, cartoons, and great adverts. \$50

1. No Mag. Dangerous Minds, https://dangerousminds.net/comments/the_entire_print_run_of_transgressive_la_punk_art_and_music_zine_no_mag_is#disqus_thread. Accessed 8 March 2020.
2. Ibid
3. Beautiful Loser, Tortured Killer by Paul Cullum. LA Weekly, <https://www.laweekly.com/beautiful-loser-tortured-killer/>. Accessed 8 March 2020.



NOMAG



THE PINKIETESSA BRAITHWAITE TAPES: DETOX... an underground Hollywood band.



DETOX DETOX DETOX INTERVIEWED

DETOX: "We want Pinkie to interview us. We sure do Pinkie." **PINKIE:** "What kind of music do you do?" **DETOX:** "Love ballads, Polka music, Appalachian Mountain folk songs." **PINKIE:** "Are you commercial?" **DETOX:** "Yes. We're mainstream." **PINKIE:** "Have you got a record contract?" **DETOX:** "No. We turned them all down. We refused most of them. We have some contracts out on other people." **PINKIE:** "Do you have records?" **DETOX:** "We have criminal records." **PINKIE:** "How long has DETOX been together?" **DETOX:** "It was a long time ago. We don't remember. We've been very underground." **PINKIE:** "On television? Why do you want to be underground?" **DETOX:** "We're afraid of getting outcasts." **PINKIE:** "But you live at the beach?" **DETOX:** "No. We're a Hollywood band. We don't know about the beach." **PINKIE:** "Why do you call yourselves DETOX?" **DETOX:** "Because we're all drug addicts." **PINKIE:** "Have you always been the same or has your band progressed and changed?" **DETOX:** "It's progressed. We've changed." **PINKIE:** "Have you been on drugs?" **DETOX:** "Yes. We once stayed in North Hollywood." **PINKIE:** "I want some dirt. We have to have some dirt on here. You can all tell on each other and I won't tell the others." **DETOX:** "It's actually a female. I had my part removed a while ago. Dan bit it off man. He was driving on Mulholland, looked up. This was right before he got his 502 and he was blowing me and and while he was driving. When we hit the brick wall." **PINKIE:** "How do you drink and smoke?" **DETOX:** "I act like I'm drunk. I just water in my beer. Ask any one on the street what he thinks. He'll tell you he sees that we're a bunch of drunks. We can get drunker than any band. We're changing any day to get drunk." **PINKIE:** "Is anyone a two-stamper?" **DETOX:** "No. We hate vegetarians. We promote animal research. We don't get green." **PINKIE:** "Do you wear make-up or something?" **DETOX:** "No. We're not interested to be interested." **PINKIE:** "Do you consider yourselves to be interested?" **DETOX:** "Yes. Our combined IQ's must add up to the four digit figure." **PINKIE:** "Where is the decimal point though?" **DETOX:** "We don't know. We have to have a meeting about that." **PINKIE:** "Where's your next gig boys?" **DETOX:** "We have a problem. Clubs won't let us play at their places because of Tony." **PINKIE:** "What does Tony do? Anyway who is Tony?" **DETOX:** "Tony is the guitar player here."



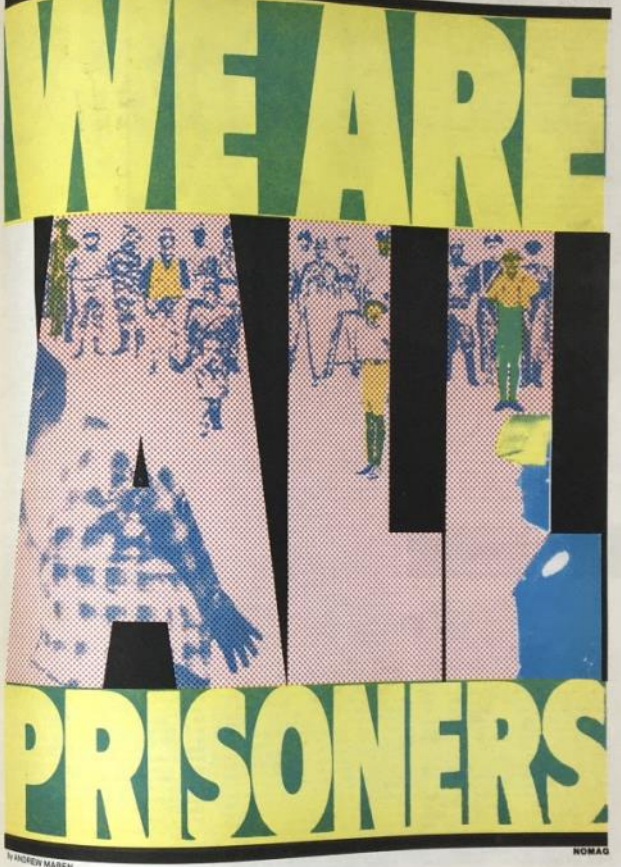
DETOX: (L to R) Tony, Dan, Lantz, Human... in Eddie Park photo. BRUCE KALBERG

PINKIE: "Oh, what they won't they let you in the clubs then? What's your problem?" **TONY:** "Hello! Well it's not me OK. When I play. Have you ever been in a band? Do you know how you get this adrenalin rush?" **PINKIE:** "No." **TONY:** "Have you been in front of a lot of people? Have you ever been in front of a lot of people and done something? You know, you get this adrenalin rush. When I play onstage I can't very well leave the stage to go to the bathroom because it looks really bad. People think you're unprofessional. Anyway, I just bring this bucket along behind the drummer and I urinate in it when I play." **PINKIE:** "You could take the guitar with you?" **TONY:** "The cord isn't long enough." **PINKIE:** "Oh." **DETOX:** "Burg!" **PINKIE:** "Thank you." **DETOX:** "Do you know that the L.A.P.D. keeps a file on your magazine." **PINKIE:** "OK. Let's have some background history on you boys so that we know where you're coming from, so that we can understand why you're in this band and why you are as you are. Let's start with you. What's your name?" **DETOX:** "Dan."



DETOX - 1984

ANTIPROP ART: This poster was hung anonymously by the artist throughout the city of Los Angeles. It took its place primarily beside the endless "Rock 'N' Roll" promotional posters advertising albums and concerts which wallpaper the city streets.



ANDREW MABEN

NOMAG



THE BUTT CHERRIES, Bobby Mann.

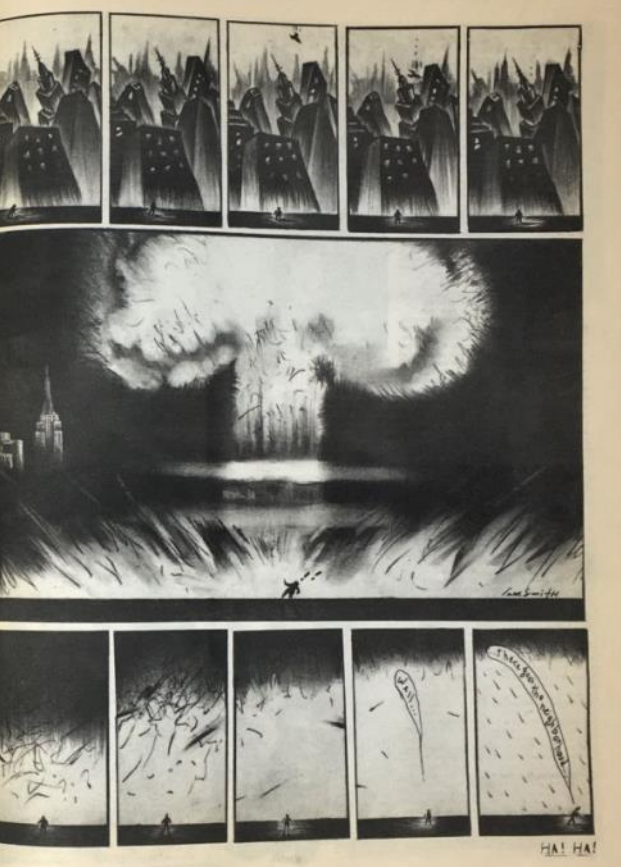
NOMAG: OK LET'S TALK TO SPYDER. WHY WONT YOU EVER SHUT UP?
SPYDER: "Well it all started with a tragic accident when I was 3 years old. I got my schmeckal caught in the spokes and it fell out. After that I could never get it together anymore. People just laughed at me because I'd always have bloody pants. And then when I was about 15, I was hanging out around Rockefeller Center and I needed to make \$20. This guy came up to me and talked to me a little bit and took me up to his apartment and made me throw rotten vegetables at his genitalia."
NOMAG: ARE YOU A NICE GUY?
SPYDER: "I'm a real nice guy. I'm kind of an easy going mellow dude."
NOMAG: DO YOU LIKE HOLLYWOOD?
SPYDER: "Yeah. I like bright lights and I really want to be a movie star. I want to be like Long Dong Silver and work in pornography. I want to get rich by doing skin grafts for the people. You can body and laser wrapping your penis until it's at least 15 to 17 inches long."
NOMAG: WHERE DID YOU GET THAT HAIRCUT?
SPYDER: "Oh from this tag on Melrose Ave. I won't say his name because he won't give me cheap haircuts anymore. I follow him for haircuts and give him a message. Ask me something better!"
NOMAG: WELL BRING YOU BACK LATER SPYDER. IT'S CLIFF'S TURN NOW. WHAT KIND OF PERSON ARE YOU CLIFF?
CLIFF: "Uh. Have you got any easier questions? Ask me my middle name or my favorite color."
NOMAG: WOULD YOU HANG OUT WITH A GUY LIKE YOU?
CLIFF: "No. I think it's really flattering that Shari thinks that I have an erection all of the time."
SHARI FAMOUS: "I know. I can feel the heat from your cock this far away from me. I swear to God it's warming me up."
NOMAG: IS THERE ANYTHING THAT YOU WANT TO SAY?
CLIFF: "No. I'm running out of things to say."



THE members of ROID ROGERS & THE WHIRLING BUTT CHERRIES are: Macek Macek (drum), vocal, Cliff Frenck Bear Back, keyboard, Bobby Mann (sax), Douglas, guitar and tape; Shari Famous (Duffy Fudd), vocals, dink, hammer, recorder; Spyder Mittenman (Buck Fudd), vocals, sax.

NOMAG: SHARI! LET'S TALK TO YOU NOW.
SHARI: "I want to tell the group how I feel. I just get so much love and warmth from you all it's made my life so much richer. Whenever I feel lonely..."
NOMAG: WHAT'S THE WORSE EXPERIENCE THAT YOU'VE HAD WITH THESE BUTT CHERRIES?
SHARI: "Name any time we're together and it pretty much equals all the others. There is no worst time. Each time is so bad that it surpasses last time. So this is the worst time right now. All of them have egg problems. Now for me it's interesting to sit back and observe the problems that these four can have. Individually I'm superior."
NOMAG: COMPARED TO THE REST OF AMERICA, DO YOU FIND YOURSELF PSYCHOLOGICALLY WELL-ADJUSTED?
SHARI: "Yes. I think I am definitely well-adjusted. I try to do the things that I really want to do and I don't think most people dare to do that. I try to communicate with people and express myself. That helps you to keep sane... which is not to say that I'm sane. I'm real frustrated but..."
SPYDER: "You're digging a deep hole for yourself."
NOMAG: OK BOB? WHAT'S GOING ON BOBBY? HAVE YOU GOT ANY PROBLEMS?
BOBBY: "Yeah. I have lots of problems. I'm just disoriented, ever since I took the motto of staying off all fours."
NOMAG: DOES LIFE LEAVE YOU WITH A BAD TASTE IN YOUR MOUTH?
BOBBY: "Yeah! My tongue was green last week. It was from lots of brewers yeast, an OG on BY."
NOMAG: YOU'RE HAVING A LOUSY TIME AREN'T YOU?
BOBBY: "Yeah. I've been having a lousy time lately."
SPYDER: "We've been having a lousy time ever since we got here. You're a real shitty head. What's your fuckin' marijuana that you promised us you son of a bitch?"
NOMAG: SORRY I DRANK EVERYTHING BEFORE YOU GOT HERE.

END



by LINDA GIURBINO

HA! HA!

