

fucktooth

\$2.00 #23



H-78

Boy, this zine has been a difficult one. It's been a long time since I've done an issue and I've really missed it. I don't know if I was out of practice or what, but the writing has been particularly difficult this time.

Anyway, introductions are silly things that get too wordy and usually explain a bunch of things that you could probably figure out yourself if you just started reading straight away.

The biggest lesson I've learned recently is that if you want to be happy or if you want to improve your life, you have to take positive, proactive steps to do so. YOU have to. Maybe it means taking some big scary step that you're not sure you're ready for – but hey, when will you really be ready? I know that I am responsible for my own happiness and I need to take matters into my own hands.

So I've done that. A couple of times. In the last year I've moved cross country twice, took a month long travel vacation, and fallen in and out of love. It's worth it too, because I know I'm happier now than I was last year, and I've got a lot of big plans and things to look forward to.

I'm also learning a lot about friendship, about how more often than not dealing with hardship is a battle is a battle we fight alone. Most people don't want to hear that you're depressed and in trouble when they ask how you are, and most of those that will stick around won't know how to respond when you say that to them, beyond, "Yeah, that sucks" and changing the subject. It's not something you can really tell people how to do; they just have to know it. They have to have had one awesome friend who was there for them when they felt most alone, and that is how you learn what to do.

So maybe I'm just hanging around a lot of people who haven't been through enough hardship? I don't know. I've been too analytical and skeptical lately, and I'm honestly trying not to blame it all on California – I just had some horrible luck there. I've learned a lot about myself and have only recently come to understand that I don't really know to deal with problems, with anger, or with stress. Most people don't know how to deal with their extreme emotions without turning to (self)destructive behavior, and are uncomfortable in a lot of situations where they have to deal with their friends true-to-life difficulties and crises. Of course, I can always say that I've come out of it as a stronger and better person. I'll always remember a song that says "thanksgiving for every wrong move," which meant that even the bad things that have happened have gotten me to where I am today, and I am thankful for that.

I know that the people who have remained with me through this period and have given me strength and support when I've needed it most will always be there for me. So this issue is for all the people who have stuck with me through all of my anxiety, depression, moodiness, self

remember
the good
times



and
forget
the rest

doubt, and at times, insanity and hysterics, who have been there for me to confide in, and who haven't moved on when their own lives got too interesting or when mine was too difficult. These people have all, at one point or another, saved my sanity: Mom and Dad, Becky, Dave Munro, Derek Kenney, Eric Boehme, Matthew Luskin, Mike Thorn, Nick Gabriel, Jason Black, Mike McNeeley, Laura Clayton, Theo Witsell, Erin Cullen and Matt Average, Lenn Rokk, Kevin Finlayson, Vanessa, Heather Curtis, Chuck Ragan, Jon Strange, Pat Jones, Mark Murrman, Carl Hirsch, Bryan Alft, Brian Edge, Sheri Gumption, Chris Harmon, Jess, Alex, Paul and Teri from the Tadpole house, Lars Johansson, and Ramsey Kanaan. I couldn't have made it without you. I want to dedicate this issue to my mom who reminds me to stop apologizing, and to Dave for being fucking awesome even if he is a Canadian.

Oh yeah, a few technical things. For info on upcoming issues and projects, check out the last few pages of this issue. Also, unless otherwise marked, all writing is by me, Jen Angel. And most importantly, I lost my phone book during October so I don't have anyone's phone number. Please get in touch!

Thanks for reading,

Jen Angel
November, 1998

Jen Angel
12/1/98

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In January I went to a funeral. It was kind of a weird situation. I didn't really know the guy, but I went with a friend who asked me to go. I was happy to go to show my support for him but I really wasn't prepared to deal with how it affected me.

There are a few mitigating factors here. First of all, I haven't been to a funeral since I was a kid. The only funeral I can remember was for some distant uncle who I can't ever remember meeting. I don't think I was older than eight - I actually must have been younger than that. I went up to view the casket with my mom and sister and my mom bent over and kissed his forehead. The guy looked pale and weird, and more like an object

than a person. He

didn't look like he was sleeping; he was just there. That's about what I remember.

and the idea of temporariness

The second "mitigating factor", so to speak, was that it was a suicide. Is it easier when someone died unexpectedly? Is it easier because there are no questions left afterward? I don't even know what to say about this except that it really makes you question how well you know a person. It makes you feel guilty for not knowing what was going on, or for knowing but being helpless to do anything about it. What makes a person feel so alienated that they think they have no where else to turn? Everyone there was tense with their own thoughts.

It frustrated me to no end that the funeral was pretty much standing room only. It was packed. If these people were all this kid's friends, how come he was alone in the end? Fuck. It was frustrating. I know that relationships and friendships are complex and an outsider can't figure them out all at once. But it really made me value friendships and realize how much I take other people's stability for granted. Do I really know what my friends are going through? Would they go to me if they felt suicidal? And if not, why? What can I do about it? What kind of friend do I want to be?

The most frequent comment I heard was that no one had seen so many of their friends in what place in a long time. So in this time of crisis we set aside our petty arguments and disagreements and wonder why we don't see each other any more, and we reminisce and we remember. Is that what it takes?

Another thing that impacted me a lot was his mother. She got up to talk to everyone after the priest had done his thing. She talked about how she would always be there for all of us, no matter what it was, if we didn't have anyone else to go to we could go to her. It made me understand her loss and her helplessness. I was at a funeral for someone I didn't know and I was balling my eyes out. Everything she said made me sob. It made me think about how different people have varying degrees of empathy - or how much they feel for and how easily they connect with other people's emotions.

Finally, even though I didn't really know him, I knew the band he was in and the songs he had written. Even though I don't listen to the band anymore, his songs about inspiration and motivation and staying positive were so important to me - they were such an influence. And to know that somehow he had lost that. When I hear or see someone who has lost the ideals they have championed for a long time, it makes me wonder just how difficult it is to maintain one's attitude over an extended amount of time - and when will I lose mine? Will I wake up one day and everything will be different? This affected me a lot because this is something I worry about in my own life. My life is so focused right now - what if all of that energy was wasted? What if I lose my inspiration? What would be left?

2.

Actually going to the funeral made me think a few things in general about how punks and other people who are outside of mainstream society deal with crises, like death. All through the rest of our lives we have developed structures and mechanisms to fit our lives and our culture - alternative ways of living and being social. But in times

death

of crisis we still fall back on tradition and religion - two things we normally reject. Someone dies and we hand him or her over to their parents and the religion they were raised in, the system that they rejected in life. I guess this comes

from the need for stability and for comfort, and is in some

ways a form of denial. We don't take responsibility for what happens to a dead person, we hand that over to the funeral director and the church, because we don't know what else to do. It is because of the American denial of death. No one thinks about it and no one prepares adequately for it, even enough to think ahead to create a new and better way of dealing with it. We do what our parents do, because that is what has always been done.

3.

Since this funeral, the bay area scene and punks in general have had to deal with death a lot. After Lucky committed suicide, a few other people died either accidentally or overdosed. It was like every couple of weeks we were hearing about someone new, and everyone was wondering if

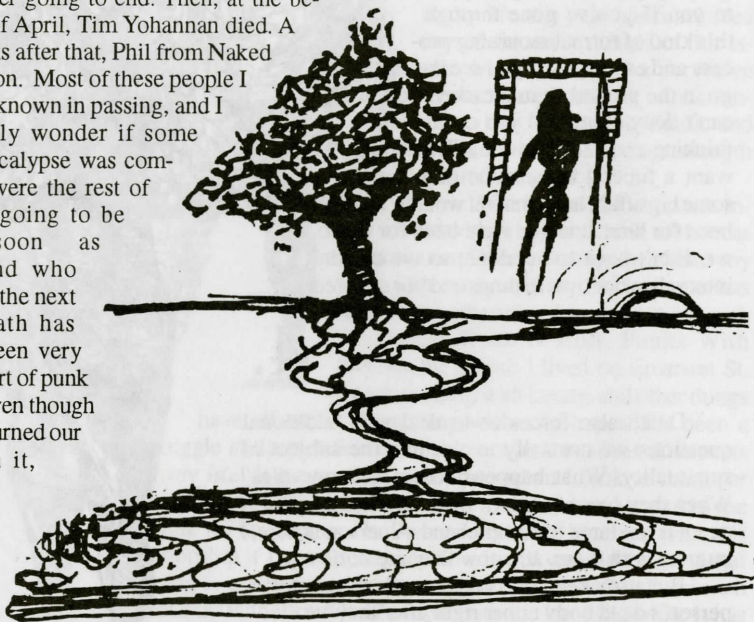
it was ever going to end. Then, at the beginning of April, Tim Yohannan died. A few weeks after that, Phil from Naked

Aggression. Most of these people I had only known in passing, and I could only wonder if some

great apocalypse was coming and were the rest of us were going to be gone soon as

well? And who would be the next one? Death has always been very much a part of punk culture, even though we have turned our backs on it,

both because of the "live fast die



young" attitude as well as the reality that our scene is no longer exclusively a youth culture. Are we aware of or prepared for the fact that punks are getting older? It's a pretty mute question to those who are older and who are dealing with changes in their lives, attitudes, values and ideas relatively alone. If punks don't talk about aging how can they talk about death?

Tim's death was very difficult for me and I know that I have not begun to deal with it. I've become very good at filing things away in the back of my head for future ponderings and not really ever coming to terms with them. I don't even know what "coming to terms with" something means, or how exactly to go about doing so. With Tim, of course there was extra pressure and political volleying going on at the same time which made things even worse.

The thing I did want to bring up in direct reference to Tim is the importance of a funeral or ceremony. Not only does it provide moral support to everyone in mourning, but it really helps make things concrete and to drive home the point that the person is really gone. You can't image someone just having gone away on a trip or not wanting to speak to you if you've gone through this kind of formal mourning process and especially if you see them go in the ground or in a casket. You can't deny them, and you can't avoid thinking about it. I know that Tim didn't want a funeral because he didn't want some big affair, but a funeral wouldn't have been for him. It would have been for us, so we didn't have to be alone, so we couldn't internalize our own feelings and our own fears.

4.

Death also forces us to deal with additional questions we normally avoid, like the subject of spirituality. What happens when someone dies? When they cease to exist? In some ways the idea of death is too large to comprehend. A person is here, I interact with them, and now they are not.

But it makes you consider, when you see a person's dead body either right after they've died or in a funeral home, about whether or not this



physical representation is really the person. It makes you wonder whether or not there is a soul, and if there is, where does it go after a person's death? And what does that mean of their physical body? And is it creepy to be around a body that no longer has a soul in it? And what about ghosts? Why is it creepy to be in a cemetery?

5.

Death also asks us to consider what it means when someone you've spent a lot of time with suddenly isn't there any more? What are the parallels to the end of a friendship or relationship in regards to the way you feel about it emotionally? And not only with the end of a relationship, but with change in general? (i.e.: "the end of an era", meaning the death of some *thing* as opposed to some *person*.).

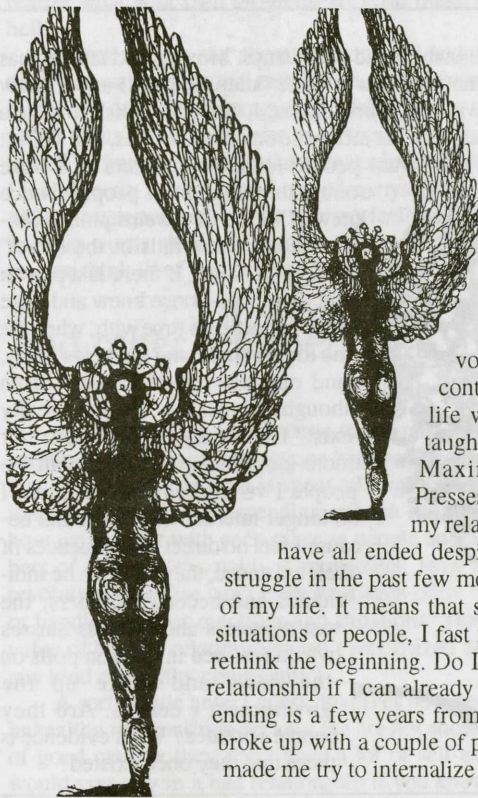
In Helen Caldicott's autobiography, A Desperate Passion, she talks about how when a person goes through a dramatic change they go through all of the stages of grieving that are normally associated with death (anger, denial, etc, discussed in On Death And Dying by Elizabeth Kubler-Ross). I realized that this happened with me and Maximum, as well. When I left maximum, I was leaving something which I was emotional involved with and that I dealt with for most of every day. How could I not feel anything?

the idea of temporariness

The part that death has played in my life this year has reinforced one of the many themes of this issue, which is that of a pervasive sense of temporariness: of relationships, jobs, situations, bands, and of life, and I know I discuss at length within this zine.

Where I used to become involved with things and think of them as continuous, incorporating them into my life with no hesitation, the last year has taught me otherwise. My short stints with Maximum Rock N Roll, Punks With Presses, the month I lived on Emerson St, my relationship with Lenny, and other things

have all ended despite my wishes or hopes. It's been a struggle in the past few months to not let this affect all aspects of my life. It means that sometimes when I look at things or situations or people, I fast forward to the end and it makes me rethink the beginning. Do I want to become involved with this relationship if I can already see how it will end, and even if that ending is a few years from now? After having dated and then broke up with a couple of people over the last little while it has made me try to internalize that all relationships come to an end



and as such should be thought of as temporary. Does this make me cynical? In some ways it makes me worry even more than I do or it makes me paranoid. It makes me ponder the end of all things. What will it be like when my parents die? I have to resist taking a *je ne sais quoi* attitude toward everything because I think it all ends sometimes. This is not how I want to live my life. I want to "live life to the fullest" despite the bad endings and the temporariness. Maybe what's most disturbing is our inability to hang on to the things we like or enjoy, or to the things that make us happy. Is it to be understood that things are temporary and should they be treated as such? Is that a deterrent from beginning at all? Should it be? Does knowing that things are temporary make it any easier when they end? Does this mean that you should just accept when things end instead of struggling? So the issue is not to resist change but to accept that things (everything) is temporary, and that happiness is fleeting. The goal becomes at once. 1. treasuring and enjoying those moments, and 2. a constant search for new moments of happiness which are fleeting (as opposed to a constant struggle to extend the happiness which we do have). Is it defeatist to accept change and to accept things as being over instead of fighting for them and struggling for them? And how do you know the difference, especially in a relationship, between the end and between growing pains and smaller struggles?

How can I not be overwhelmed with frustration that I must accept that I cannot hang on to the happiness that I have found?

This applies particularly to relationships and friendships. Moving and leaving has never been easy for me. I know some people will write (keep in touch) and I know some will not. It bothers me 1. Because I wish to have a significant influence on people's lives, and I don't want people to forget me, and 2. I have trouble thinking about people I once knew. It's kind of a weird philosophical "When a tree falls in the forest" kind of question. If there is a person out there who I once knew and once spent significant time with, when we no longer speak and the years go by, and our interaction is a not-often thought of memory, do they really exist? Do I really exist to them? Or more incidental people. Like all the people I've worked with. Because I no longer interact with them and because I feel no direct consequences of their existence, they cease to be individuals and become numbers; the vast nameless and faceless masses which featured in opinion polls on the news and make up the government's census. Are they people I created? What evidence is there that they once existed?



I also want to feel significant in people's lives and I don't want to feel as if I could just disappear and no one would care. The reminds me of the importance of maintaining communication with those people I have found and have connected with so that I don't feel isolated like this.

introduction.

I recently ended a year (or so) long serious relationship with someone who I know will be offended if I don't talk about him. But I really do not want to talk about him at all. We all know that breaking up is difficult and dealing with other people's short-

comings and inadequacies (as well as your own, because we all know that these stressful situations are exactly when you realize what your own problems are) can make life fucking hell.

I have a lot to say about relationships and a lot of it is theory as well as personal experience, and of course, some of it is based off of sheer exaggeration/elaboration to prove my point! (This is the disclaimer to all to not be offended if you think I'm writing about you or to make inferences about how I feel directly toward you. I consider myself a very up front and honest person and I do not hide my feelings toward people. In other words, do not assume that I am mad at you, dislike you, or think ill of you unless I have told you so directly).

1. The nature of crushes and other interpersonal dynamics

A lot of writing I have done in the past has concerned certain dynamics, or interactions between people. I wonder that so much of our time is spent talking politics and scene bullshit that we're not spending enough time talking about how we interact with each other as people and not as members of a scene or a political movement. How can we talk revolution when we can't even treat each other with respect or handle complex emotions and situations? How come the value of healthy relationships isn't recognized as integral to any kind of healthy community?

A sort of side note, I guess, involves how people stay in unhealthy relationships because the are not shown examples of good ones or they don't have a lot of self-esteem. Why would you stay in a bad relationship if you knew there was

Relationships and sexuality

sexuality

something better out there for you? Or conversely, how could you blame someone for staying if they thought it was the best they could get and had no reason to think other wise? And would we stay in unhealthy relationships if being alone wasn't so stigmatized and being codependent (in a negative way) wasn't so accepted or common?

The dynamic I want to deal with today involves new relationships and serious crushes. There are two different concepts here.

A. Crushes in General.

Last year I had this HUGE obsessive crush on someone who lived really far away. Through this unattainable - infatuation, shall we say - I developed this whole theory of crushes and their general role in life (both negative and positive); in particular, unattainable crushes. I just want to recognize what role crushes can play in my life and how they can be more significant than just a passing fancy.

Let me set the stage. This all occurred during a time in which I was lonely and looking for friends who I really connected with. I was also very busy and felt I didn't have enough time to give to a steady relationship. I tend to be very obsessive about people I like - when I like someone I want to spend a lot of time with them and I make the time to do so. However, I was at this point where I *wanted* to concentrate on work.

First let us discuss the American stigmatization of people who are alone. Women who grow up and don't marry are old maids or hags, often considered weird or eccentric. Old men are hermits, though the connotations are not nearly as negative as the feminine equivalents. Loners are losers, outsiders, freaks who can't function in regular society, the third wheel and the odd man out.

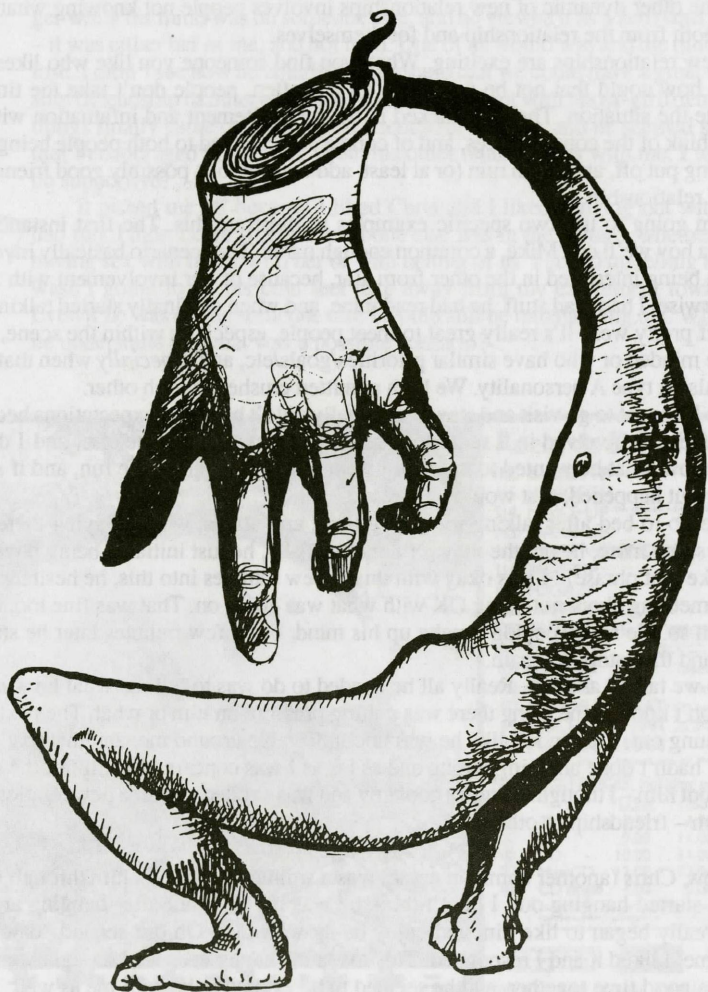
So, I suppose, this unattainable crush was, more than anything, a way for me to reason my way out of being the lonely freak. Even so, I've often pondered whether I'll be the old maid with all the cats, and I think I'm pretty secure in my self to be OK with being alone and being independent (i.e., my self esteem isn't lower when I'm single). More so than that, it gave me something to concentrate on and to strive toward. This kind of unattainable goal that is out there that I want more than anything to reach.

But I know, in my heart, that I created this scenario to serve my own purpose. First, I know I'm independent, and second, I know that I romanticized this person. My crush, I believe, was only loosely based on the real person, and I know in my heart that it never really would have worked out with him, even if we lived in the same city.

For the time, it gave me something to focus my obsessive behavior on so that I didn't get restless, and it allowed me to concentrate on work and to fulfill my part of upholding the whole (protestant) work ethic of our society, with a concentration on productivity and all.

The negative aspects of course, were that I was living in dreamland and that in the end, the feeling wasn't mutual (come on, I wasn't basing it off of nothing! I had a few things to go on for a while!). But I think for a time my crush gave me something to aspire to and helped

keep me from "settling." I have to remind myself that I am very good at convincing myself of what I want, at times. I get so attached to certain people because I want them to live up to my expectations of them and to the images of them I create in my mind and the roles I've defined for them. I take the good parts that exist and compensate for the rest instead of expecting it to really be there. I have this awful habit of taking a little bit of knowledge of a person, or interaction with them, and inferring that the rest of them is just like the parts I now. This doesn't apply to this situation, but, just because someone writes some amazing things in a zine or in a song doesn't mean that they live their lives up to those standards all of the time. In a way this is also because I have low expectations of people. I don't think they'll live up to what I want or to what I expect so I make do with what I have. No one should have to make do, not in something as



important as a relationship.

(This is a side note, but you should also consider this in reference to your friends. It took me a long time to differentiate between people I was friends with based on shared experience versus mutual respect and admiration. There are people who are my friends because I like and respect them, because we connect and because we add to each other's lives. And there are people who are my friends because of shared experience: because I go to work or school with them, because they live next door, because we have mutual friends, and not because we have anything particularly significant between us.

B. Crushes vs New Relationships

One other dynamic of new relationships involves people not knowing what they want, both from the relationship and for themselves.

New relationships are exciting. When you find someone you like who likes you back – how could that not be cool? But all too often, people don't take the time to evaluate the situation. They get sucked in by the excitement and infatuation without really think of the consequences, and of course this can lead to both people being hurt or feeling put off, and it can ruin (or at least, add tension to) a possibly good friendship type of relationship.

I'm going to use two specific examples to illustrate this. The first instance involves a boy we'll call Mike, a common enough name. The scenario basically involves us both being interested in the other from afar, because of our involvement with zines or otherwise. I had read stuff, he had read mine, and when we finally started talking we hit it off pretty well. It's really great to meet people, especially within the scene, who are like minded or who have similar priorities/goals/etc, and *especially* when that person is also a type A personality. We both admitted crushes to each other.

So I was set to go visit and stay over. I really didn't have any expectations because I knew he was involved in a semi-open relationship with someone else, and I didn't really know what he wanted to happen. I went to hang out and have fun, and if some making out happened, that would be OK too.

We go to bed after talking for a long time, and after a while of lying there and talking some more, he put the moves on me (actually, he just initiated being physical, I just like that phrase). I was okay with this. A few minutes into this, he hesitates and says something about not being OK with what was going on. That was fine too, and I told him so. He really couldn't make up his mind, coz a few minutes later he started again, and then stopped again.

So we talked about it. Really all he needed to do was to tell me what he wanted, and I don't know if me being there was putting pressure on him or what. The next day, as we hung out, I really felt like he was uncomfortable around me, and that made me upset. I hadn't done anything wrong and as far as I was concerned I still felt the same way about him – I thought he was a cool guy and was excited to start a new relationship with him – friendship or otherwise.

➔ Now, Chris (another common name) was a similar story. I met him through work and we started hanging out. I didn't think he was my type but after hanging around him, I really began to like him and enjoy being with him. On our second "date", he kissed me. I liked it and I responded. This made me happy because I thought we were having a good time together, and he seemed to be excited to be with me as well.

→ A few weeks later he started to really back off, and our previously very physical interaction changed. And I felt it – how could I not? I knew he was uncomfortable and I didn't know what was going on.

It turns out he was thinking about getting back together with his ex girlfriend and felt that he had gotten involved with me to quickly.

What I wanted him to understand was that I liked him, and I liked being with him. That doesn't change if he's seeing someone or not, unless he changes his attitude toward me (which he did). I felt rejected because the changed seemed too sudden, and he didn't let me in on what was going on in his head all along. I had these horrible thoughts about how he had been hanging out with me and all along he was thinking of his ex girlfriend. I didn't want to be jealous, but I was hurt by the way he had handled the situation. The weird feelings of rejection I had were because I realized our feelings weren't mutual. Mine were getting stronger while his mind was on someone else, and he viewed it as a zero sum scenario – it was either her or me, and not both. One of us would win and the other would lose. I didn't see how he couldn't understand that we could have a great relationship (friendship or otherwise) and he could hang out with his ex-girlfriend. When things finally came out, we stayed friends for a while, and he seemed surprised that I encouraged him to talk about his other relationships with me. I wanted to be supportive!

→ It pissed me off because I liked Chris and I liked hanging out with him. I had fun. I didn't care whether someone else was in the picture, whether he was having sex with me or with her or with neither of us. I ended up telling me that I wasn't going to let his cold feet take away from my excitement toward him. Even if he was dating someone else I would still be into hanging out. Why didn't he understand that that was a possible scenario?

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In both cases, *they* were the ones to back off, but they had initiated things! They were the ones who escalated things from casual work/friend relationships to more than that, and they were the ones to change their minds. Why weren't they sure of what they wanted? Why did they rush? Why was I the one getting screwed when I had done anything except for trusting them?

To Chris's credit he did realize what had happened and told me straight up that he felt like he had rushed into our relationship without really dealing with his last one. But when he apologized for things he told me he was sorry because he felt like he had hurt me. When he would say, "I don't want to hurt you" I felt like he thought of me as weak and as a victim and it made me think that some guys have such high opinions of themselves. If he doesn't like me I'm not going to be devastated, just disappointed because I had seen so much potential in our friendship.

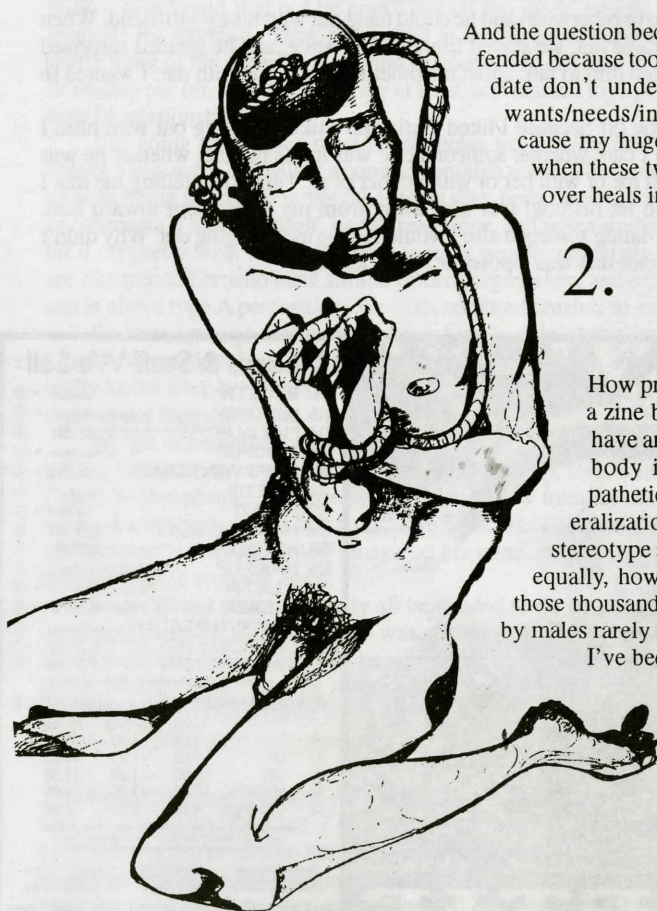
In both cases, being more honest or openly communicating would have meant less confusion and mixed signals on my part. The reason I'm talking about this is to emphasize the importance of considering the consequences of your actions. It's okay to not be sure what you want but it's not fair to mislead someone and get them involved.

And the question becomes: Am I so offended because too many people who date don't understand their own wants/needs/insecurities or because my huge ego was bruised when these two didn't fall head over heels in love with me?

2. Body image.

How predictable is it that a zine by a female would have an article in it about body image? And how pathetic is it that the generalization has a negative stereotype along with it? And equally, how fucked is it that those thousands of zines put out by males rarely touch the subject?

I've been thinking about how our images of ourselves are formed by other's views of us and their actions toward it. How fucked is it that a girl's image of her-



self has more to do with whether someone will sleep with her or finds her attractive than what comes from inside herself?

Also, these indicators of how appealing or attractive we are can be so misleading. Guys on the street will whistle at anyone with breasts and having sex with someone doesn't mean you think they're attractive. But we are never taught or shown how to create our images in our own minds. Are you comfortable with your body because it feels good and you're healthy? That hardly matters, really; it's whether some random stranger gives you a compliment or not.

I have said, in the past, that I just want a boyfriend/partner who among other things will tell me I'm beautiful. This illustrates perfectly that idea of where we get our body image from, but I also believe in positive reinforcement and validation from our closest friends as a way of creating a healthy body image (and besides, I really do want to be with someone who thinks I'm beautiful, who loves me for me and doesn't hold me up to some unattainable image). I make a point to tell my friends/lovers how beautiful I think they are.

Besides gaining our body image and self esteem from how others interact with us, of course we gain a lot from what we are shown on TV as the typical body type - it's not just the models, it's all the women, and it's what's presented as normal. Roseanne Barr is a novelty, Oprah and Sally Jesse continually bounce from fat to thin, and the majority of women in sitcoms and in movies - those that are the supposed average American - are thin and pretty (not to mention flighty, passive, or indecisive). This body image created by media is profoundly distorted, but we are given no alternatives. Even if you recognize this and are critical of media, the continual inundation does have an influence. It makes you consider why the fashion industry epitomizes thin and smooth skinned women, and it's because their status is unattainable to most women. It's not realistic to be so thin or to have such clear skin or to be completely odorless or wrinkle free. By convincing us that this is unattainable truth to be struggled for, they are conveniently creating a market for their diet products, their pore minimizer, their eyebrow pencils, and their underarm deodorant.

If these kinds of writings are so common and these things are so understood, tell me this. Why, while I was sitting one day looking at a girl friend, thinking just how absolutely great and alive and healthy she looked, did she suddenly blurt out a tirade of how unattractive she thought she was?

Do you ever consider how, in our little society outside of society, we maintain these negative trends and reinforce these stereotypes?

Also, I wanted to share with you an email that I got recently. It's one of those cheesy things that gets mass mailed out by your friends, but the point is well made:

Did you know...

If shop mannequins were real women they'd be too thin to menstruate.

There are 3 billion women who don't look like supermodels and only 23 who do.

Marilyn Monroe wore a size 12.

If Barbie were a real woman, she'd have to walk on all fours due to her proportions.

The average American woman weighs 144lbs and wears between a size 12 and 14.

One out of ever 4 college - aged women has an eating disorder.

The models in the magazines are airbrushed - even they are not perfect.

A psychological study in 1995 found that 3 minutes spend looking at models in a fashion magazine caused 70% of women to feel depressed, guilty, and shameful.

Models 20 years ago weighed 8% less than the average woman; today they weigh 23% less.

Relationships part two: A few observations.

One. Familiarity

I've been thinking a lot about ideas of *familiarity*, and how they effect my self-confidence and security in certain situations. I may talk more about this later when I talk about moving from city to city, but it also applies to relationships.

Familiarity means security to me. This is a good thing for my mental well being, but at the same time it means that I, and most people in general, am more reluctant to leave relationships and friendships which are unhealthy because it means losing that familiarity and that is something I miss a lot. Not only do I miss the basic routine of those relationships (how often we see each other, how we spend our time together, what things we do together), I miss the little things which are particular only to that relationship; just little silly things that mean something between you two and is an inside joke of sorts. Something as small as a hand jester, or a certain word or phrase, or a nickname.

These little idiosyncrasies which develop in both love relationships and friend relationships are things which I like. But they are habits and you become used to them and used to repeating them. The problem is when you go from one relationship to another (especially if you break up with someone and then start dating someone else), and you haven't had time to unlearn these things and they're still part of your everyday vocabulary. You have the urge to do these things in the newer rela-

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tionship because they were part of the same intimate situations in your last relationship. I have to stop myself and think: do I really want to establish such an intimate tie with the past? Those are the things I miss most about my past relationships and the things which are hardest to let go of. But is it fair to my new "partner" (I hate that word), to introduce things into the relationship (words or phrases or little idiosyncrasies) which came out of a past relationship?

Past Actions Two.

One problem I have with relationships and with letting go is separating what someone has done in the past from what they are doing now. Their past good actions make me feel like they are an inherently good person and they are someone I want to be with, despite the shitty things they are doing at the present. This extends our relationship because I think it excuses current actions. I humor him because I think of all of the good things and the good times. But is a good person always a good person? His past actions, no matter how good (or amazing or supportive or whatever) do not excuse or justify misdeeds now. I don't have to put up with the things that he does. I am a very tolerant and forgiving person and I resent that someone would take advantage of that.

Good Will Hunting. Three.

I really liked the move "Good Will Hunting." There aren't that many movies that I really like, but I found this one to be unusually sincere. At the same time I am frustrated, and almost offended, when filmmakers try to encapsulate something in 2 hours which I see as so intimate or important. How can 2 hours even begin to allude to the depth of emotions that humans feel? I have to remind myself that they are only representing something (something that they think will sell), and I'm filling in the emotion and getting what I want out of it.

Generosity. Four.

One small comment. I've always thought that generosity was a good trait which should be rewarded and encouraged, especially in this age of capitalist "look out for yourself" culture. But we all know that in real life generosity is not rewarded at all – it's the exact opposite. For example – my sister loaned her fiancé a lot of money, and when he broke off the wedding and their relationship, he still owed it to her. She eventually had to go through a lengthy legal battle to get even some of her money back. Now if you can't trust your fiancé, who can you trust? Why was she penalized for being generous and for caring a lot about someone? It makes you understand the logic behind "only lend as much money as you can afford to lose."

And even though that example, and others, is yet another stroke against human nature, I want to retain my positive attitude and tell you that he is not like most people. Most people don't screw others over on a whim, and most people are just like you and me. I like to think so, at any rate.

politics

vague, aren't i?

Y2K

Seems that everywhere I turn these days people are talking about the Year 2000 problem. Most computer systems and counters run on a two digit year – meaning that when we reach the year 2000, which we would customarily denote as '00, some computers may confuse this with the year 1900. You know, where all of the computers that run everything (like the electric companies, the water companies, the welfare system, the banks) etc are going to freak out and we are going to “go off the grid” – in other words, life as we know it will cease.

You know what I have to say to that? It's simple. The powers that be have too much invested in the continuation of life as we know it, so I don't think that they are going to let this happen. Maybe you think that the US Government is too inept to fix their own problems, but do you really think that corporate nation-states like Coca Cola and Nike and Time Warner would really sit by and let this happen? They're all about assuring their own continued existence and business as usual.

(This same pseudo-conspiracy theory leads me to think that the powers that be want Clinton to be impeached, or at least don't care. Because if they did, why would they allow the Monica Lewinsky “situation” to become such a circus?)

A few questions about the role Media plays in our lives

Beyond what media tells us about how to live and what we should be like, (see the discussion of body image) the most dangerous thing is that all advertising beyond endorsing a particular product teaches us to buy and reinforces this idea in millions of images every day. So even if you are not buying their product they are teaching you to accept consuming as the be all end all of life.

They teach us to buy to be happy, that owning and consuming will make us happy and will fix all that is wrong with us. They teach us that natural body odor is bad and then sell us something to fix it. They tell us we are overweight from the fast food and unhealthy snacks and then sell us the diet products and fads to fix it.

They teach us to indulge our every want and provide the means for us to do so no matter what economic bracket we fit into. Think of how we are pacified by the ability to indulge our every want - to have relatively inexpensive food and consumer goods. We are placated by the fact that we can afford enough things to feel that we are doing relatively OK. Think of how many people you know who have televisions and VCR's but who don't have health insurance or a good job. You are fooled into thinking you have security and that you are keeping up because you can afford a few token items.

I consider myself an activist. Part of this means fighting consumer culture and the system which thrives on it. I worry about how our fascination with toys of all kinds takes attention away from larger, more important issues, like poverty within the US, the changing job market, healthcare, etc – not to mention the

imperialist foreign policy of the government.

I frequently quote a Howard Zinn essay which says that the majority of people realize that injustice exists, they just feel powerless to do anything about it. I believe that people realize injustice, but it's presented as an occasional story on the news and it's done in a way which detaches relevance from our own lives. It's something which happens to someone else, not to us.

And all the issues are connected. The Nike ads that you see on TV as part of the consumer culture is connected to the Nike which uses sweatshop labor, and the Nike that has virtually no women executives in it's hierarchy while touting female empowerment in those same ads. It means developing a critique in your own mind about how you want to live your life.

Part of that is the role that we all play in consumer culture. Is what we do, through our zines and our music, supporting consumer culture? Is it reinforcing the buy, buy, buy message of corporate ads? Do we try to convince people that they need things when they really don't? (who needs another record by a mediocre hardcore band?) To we encourage people to purchase things to make them happy?

It's kind of unsettling. We talk about fighting the capitalist mainstream yet we replicate it ourselves. As producers, zine editors need to think about how to change this. Zines without advertising are great - but few and far between. Ms Magazine is advertising free but they charge \$6 per issue. Could a zine without the clout of Ms do the same? And what alternatives are there to using advertising? I've thought of one alternative, which is "sponsorship," that I'm using for the Zine Yearbook project. This is where someone donates money and is then recognized in the book for the contribu-



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tions. This won't work for zines which are new or which are small, and I'm not really sure how it will work for Fucktooth – but it's a start. Record labels which pay a zine's expenses and become what the legitimate media world would call "the publisher" have adopted a few of the larger zines. The publisher forks over the dough and the editor actually runs the thing. I'm uncomfortable with this both because it mimics corporate culture and because it still has that tie to record labels which zines can't seem to break free of.

So for the time, I do what I encourage others to do: expect to pay out of pocket for you printing costs, because ads and sales don't add up. But that brings up another sticky issue. How do I make my living? Do I work for some horrible large corporation because they pay well and have good benefits, despite what they're doing in Asia and despite past labor disputes? And, depending on the company, am I using my talents to support consumer culture? And what alternatives are there?

witness politics part II

I was a witness for a robbery. In the most straightforward terms, it means that I helped the state catch and prosecute someone for stealing. It's kinda of scary when you think of it in those terms. This was one of those weird situations in which people who are punks/activists who talk against the police and government turn to the state for help because of the way our society is structured. It was an interesting case of role reversals.

What happened was the volunteer run record store in San Francisco, Epicenter, was robbed at gunpoint. I just happened to be going to the store to look for zines and as I walked in, Lance, who was standing there with a rather amazed look on his face, said: We were just robbed at gunpoint! And I said: Just now? And he said: Yes! And I said: You mean by that guy in the blue jacket that I passed on the stairs?

And so it was. It was an interesting experience for me because I had never really dealt with the police to such an extent. I had dealt with them at shows and in the street and at demonstrations, but I'd never been arrested, never been in a police station except to file an accident report, and (I thank my lucky stars) have just never had much reason to interact with the state at such a level.

Anyway, I gave my statement at the store and didn't expect anything of it. A little while later I got a call at home from an Inspector Everson (I think?) who was assigned to the case. Apparently, the guy had done a string of robberies in the neighborhood and they had picked him up. Everson and some other guy came over and showed me some photos - the two were straight out of NYPD Blue or some other prime time cop show. The photos were all of guys wearing their nice jail jumpsuit type deals. I have him my opinion on who I thought it was and they asked me why I thought so (similar complexion, eyes, nose, etc. The guy was wearing a hood when

I saw him so I didn't see his hair or the other parts of his face like his chin and neck). They wrote down what I said, thanked me for my time, and left.

I thought I'd picked the wrong guy, really, because they had such little reaction to what I had said. A few months go by, and now it's the beginning of September. I've moved twice, and they eventually tracked me down at my new house. This time, they wanted all the witnesses to view a line up. I was surprised because it was so long after the robbery and because I didn't even know I had fingered the right man. They told me that the case was at trial and that the defense had requested a line up.

This was the creepy part, and I seriously considered not going. But I fulfilled my civic duty and showed up as I had agreed to. I think partly the reason that I agreed to be a witness in this case was because like most Americans I am socialized since early childhood to view cops as authority figures and to do as they say. And also, in general, I try to be a helpful person when I can, so when the kids at Epicenter reported the robbery I gave the police-woman a statement without even really thinking about it.

The first ironic part of attending the lineup was that the police station in SF is called the Hall of Justice. And second, the security there was laughable; the metal detector at the airport picks up more stuff than theirs did. The building must have been built in the seventies, because it has that bleak, florescent lighting that gives you the feeling of being in an old high school. All I could think of was how it must have been a horrible place to work.

The line up wasn't at all like TV. The cops acted completely uncoordinated and as if this was the first lineup they had conducted. It sucked coz it just dragged on and on. The two other witnesses and I were given cards on which to make our identifications (complete with stick figure people and all), and were shown into a small auditorium. They had the suspects march on stage in their orange outfits, with bright lights shining on them and us in the darkened audience. There were six of them, and Everson made each of them run through an absurd amount of tricks on stage for us. "Turn to your left." "Walk to the end of the stage and back." "Take two steps forward." Etc. It was pretty ridiculous.

After so many months it was difficult to be absolutely sure. It kind of creeped me out because the way they word everything is by asking who looks similar to the suspect, etc, and all I could think about was how we

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were pointing out someone who is going to suffer just because they resemble the suspect. It was even weirder that only two of us picked the same person, and the other witness picked someone totally different. Of course they don't tell us who was correct, so you're just left wondering. It's really interesting how in the dark they keep the witnesses about what was going on. I suppose if I had called Everson and questioned him I would have learned more, I could have learned the results of the trial (it's only been a few weeks, so maybe it's not over yet?).

That was it, really. The one interesting aspect I thought of was that one of the other witnesses was a kid from Epicenter, dressed all typical punk with piercings and tattoos. He was the kind of person that cops normally distrust and suspect (well, maybe not as much in San Francisco as in middle America), and now they had to trust and depend on him to make their case and their identification.

And it is scary when you think about it terms of helping the state. You can take it lightly or you can let yourself think about all of the consequences of what happens when this person goes to jail or prison, especially with California's "three strikes" laws. Do I want to be responsible for getting this person involved with the prison-industrial complex? What do I think about crime and about justice? How do I let my larger views on society affect how I act in society? What are the consequences of those actions? I also think that like many punk and activist kids, I have a lot of theories about how society works, but those ideas remain mostly detached from how I function in society, because of the usual excuses: it won't make a difference, the state is too big and far reaching, blah blah.

But punks depend on the law all the time. What do you do when someone steals \$100 from your favorite store, especially if they're not a punk kid and we can't enforce our own fucked up system of punk justice on them? When is it appropriate to call the police? When are problems too big for the punk community to handle on it's own? I mean, we can pretty much handle labels and distributors that rip people off, but can we handle anything more? Do we have any punishment to impose other than a boycott or an exile from the community? And what kind of punishments or judgements do we want to be able to impose? Has anyone thought enough about justice to think about how they want to deal with these things outside the law? Or if there were no law?

I have no answers, of course (come on, this is a zine), but I wish people would think about these issues. One thing I think that will help people to define their own ideas of a prison/punishment/justice system is to both read about our current systems (and why they don't work), and to read other people's ideas for systems that would work. You can find those in prison activist publications but you can also read a lot of works of fiction as well.

I've talked a lot in the past about issues of materialism as well as possession relating to punk and to punk record collecting, and while riding around on Greyhound this summer I had a further thought.

There will come a point, if it has not been reached already, when punk music will be come obsolete, when the vast majority of punk records are out of print (and when more and more of the existing copies are lost, destroyed, or hoarded away by collectors each year), and when the only records (CDs!) available will be what Epitaph is mass producing and what (in comparison) few records independent labels manage to squeeze out every year. When this point is reached, and even to some extent now, each successive new generation of punk and hardcore kids will be increasingly out of touch with original punks and older generations simply because they do not have access to the original music. Are all of the great records going to be reissued, re-released on CD, repressed or bootlegged? I came upon this thought after living at MaximumRockNRoll for a year and having access to their record collection. The collection is large (5,000 LPs, 15,000 7"s, no CDs) though not all-inclusive, because it was run by one person who limited it to records which were within his own tastes. The access to this collection is limited to only those who work on the magazine and their friends - and many of those records are not available anywhere else and are not for sale at any cost. Does this mean that these records are destined to stay silent in some dusty archive instead of being played for all the punks out there who live off of the music? While I recognize the value of maintaining a documentation of the punk scene in such a collection (incomplete and subjective as it is), what use is it if no one (relatively speaking) can listen to them? What good is a documentation that is not accessible? And even the Maximum collection can't pretend to be striving for a documentation of the punk scene, because they don't collect CD's - only records.

So far punk works as a reflection of society's supply and demand market... what about when there is no demand any more? When the demand disappears because records are so hoarded that no one knows they exist let alone to ask for them, or because it is impossible to obtain those records, except at very exuberant prices that only American and Japanese collectors can afford to pay? Do they simply disappear from our memories? Is there no legacy?

Do we even need to begin a discussion here of how the ability to pay high collector prices is an indication of privilege and of a kind of class system within punk? This creates a separation between those who have and those who have not. In this case it is not access to necessities or to basic materials such as food, education, and health care, but to luxury items such as records. But, as I have talked about elsewhere in this magazine, for punk to be self sustaining and viable we need to be able to communicate our culture to others in an accessible way. As of this moment, the most common and most accepted way to communicate these ideas is through records

and bands, with zines and personal interaction competing for a distance second place. What is it saying that soon, and to some extent, at this very moment, that those who have access to our ideas and culture are those who are privileged enough to be able to afford it? If you would contend that right now the cost of participation in punk is minimal, what about in the future when all of these records are out of print? The cost is both that those who will continue to be involved in punk are those with economic privilege, and that much of our culture will be lost to dusty record collections where few people can reach it. Is it no wonder that punk is so white and "middle class?" And if this issue is a factor in why punk remains so white, male, and middle class, what can be done about it? Think about this the next time you dismiss an argument about how much someone sells their record for or how much a door price at a show is. Really think about what effect a \$20 CD has.

(I also encourage you to think about other roles that class and privilege play in our scene. Dave and I had a similar conversation about fests, about the amount of privilege one must possess to be able to attend them. To be able to take time off work, to be able to afford to travel, etc. Hopefully I'll write more about this elsewhere in this issue).

I guess that this is an encouragement of the idea of punk music libraries which are accessible (unlike private collections), as well as an argument for the validity of non-music participation in the scene. Punk needs to be a living music and language, not a static, dead, or elitist one. These records are part of our history, what will we lose when they are gone from our memory and from our everyday dialogue? (Let's not even get into what's happened to all of the old zines, because way fewer people collect THOSE things and there are less surviving copies of old zines than there are of old records).

This is in no way a kind of purist romanticization of "the old days", which I wasn't even around for to begin with. I don't think that the punk community should resist change or that we should cling to the ideas put forth by founding bands and zines, but I cringe at the idea of welcoming corporate culture (our own, in the form of large independently owned labels which resemble the majors, as well as the majors and their media campaigns) with open arms. It is important to remember our roots and to be able to learn from the past. It is important to resist co-optation and corporate culture, and to struggle to maintain our own identity.

→ Or maybe you're thinking to yourself, what's so wrong with corporations or mainstream culture?

**punk rock
hardcore
materialism**

**and
capitalism —**

There are a few questions I want to raise about the connections between punk and business/capitalism, though I'm not ready to completely discuss these ideas yet.

What I want to talk about is how punk businesses both reject and mimic the business culture which we come from. We support punk businesses because they're small and we know the owners, but is this really just a hip form of capitalism and entrepreneurialism? Punk businesses still pay taxes, support the dominant culture, and participate in the (economic) system.

But then the question is - does being against corporate culture and dominant society necessarily mean being against independent businesses? I mean, even though supporting mom and pop businesses is still supporting capitalism, they're kind of capitalism, in some ways, is much different from corporations'. I mean, small businesses do influence culture (punks in particular, who through records and zines create and influence social culture directly), but they don't set economic trends, use their economic power to influence government and mainstream media, or (besides not paying well) involve human rights issues (like sweatshops, etc).

With those questions in mind, think about how significant it is then, that punk businesses are successful, and do survive. American culture and laws over business are more geared toward aiding and preserving large corporations than small businesses - as anyone who has tried to start their own can tell you. The amount of paperwork, fees, taxes, and laws stacked against the small business seem to like too much. But the amount of taxes and laws regarding large corporations seem too little. In the age where the corporation has more power than the state, is it significant when a small business succeeds for any length of time?

And, more importantly, what is the significance of a small business closing? When Blacklist, a punk distribution/mailorder closed a few years ago, they said it was because there were enough other businesses had taken away the need for them to exist. Punk music was readily available. So what is the significance of how punk business bowing to economic pressure and closing its doors being linked to the co-optation of our subculture by more mainstream outlets? What about Punks With Presses, a punk run business that provided a service rather than sold products?

As I said at the beginning, I also question how punk businesses both reject and mimic mainstream or even corporate culture and practice. We reject the standard business code when we higher our friends without college degrees, when we let people have time off to tour with their bands, when we keep our prices and the profit margin down. The regular rules of business and job decorum do not apply.

While this means that you could wear whatever you wanted, say whatever you wanted, and take long lunches, there were some bad aspects as well. First and foremost is that once the rules are removed, the responsibility to deal with different personality types falls on individuals. You can't rely on structure to keep you safe from an aggressive or temperamental personality, nor can you rely on it to give responsibility to a passive, unmotivated type. This can be a good thing because a traditional business atmosphere can be stifling and painful polite, and you don't have to worry about fitting into some corporate mold. But, as I understand more and more these days, punks, like most people, have difficulty dealing directly with other people. We don't know how to handle our own emotions (and anger), let alone other people's, for example.

But we also mimic the established business world by not having an equal relationship with our employees. When we, as employees, put in our time and effort to the business, why shouldn't the business have responsibility back to us? If we're a punk busi-

ness and we can afford to pay people, why can't we do the things we always wished corporations did? Like not discounting people's emotional health and well being, make the working environment enjoyable, pay decent/living wages, give good benefits, and be flexible. Not fire someone when they are difficult or have problems, but work with them (there is a limit to that, I realize). Work to make people happy and meet their needs as well as the company's.

There are a few other questions as well, like how well a punk business succeeds depends on how well they can play the established business game. Punks need to have and share real experience with real world things like accounting and basic money management. This brings in two variables: our resistance to dominant culture (and it's training systems, as well as it's elevation of experts to god-like status), as well as our own anti-authoritarian tendencies and our inability to establish real lines of communication and networking on non music related issues.

Fuck. There's even more to bring up like the idea of volunteerism (what the real business world calls internships). Real work that we do for businesses that we care about but aren't paid for. Why is that? Why are punk businesses not making enough money or successful enough to pay people living wages or wages at all? Are we allowing punk businesses to slack because we will volunteer for them and put in a lot of time? Is that what we want to happen? Should it be?

Punk has the idea that money corrupts and should be left out. Instead of making an attempt to control this (a standard wage), we're forcing people to have to work in the corporate world or to live below poverty level working at some minimum wage job. Why do we not want to provide for our own community?

Money can't just be discounted, either, because when you look at successful punk businesses you'll notice that the ones who survive most often are the ones where the people who have some kind of economic stake in it's survival, whether or not it's a paycheck. Epicenter, the record store in San Francisco, is disappointing at best. The money to establish it was raised/donated from outside sources. On the other hand, I was very impressed with Extreme Noise, the Minneapolis record store - and it differs also because some of the people who work there personally donated their own money to begin it. Does this make it more successful? Does it make people care more and be more responsible, even in a scene where we say money doesn't/shouldn't matter?

As you can see, all I have is questions. I plan to spend a significant amount of time discussing these kind of things in the next regular issue of Fucktooth (after the split with Spectacle), so in the meantime, I would love to hear your thoughts on anything I've brought up.

another punk rock note:

I have often heard it said, critically, that scenesters like to hangout with each other. I know I talk to scenesters (in my definition, people who have "made a name for themselves", through putting on shows or doing a zine or whatever) because they are doing something which gives me access to their ideas. It is more difficult to meet or interact with people who aren't doing anything to express any part of their personality, or who don't have the confidence to do so. From writing a zine, to writing a letter, going up to a band after their show, to talking publicly in any meeting or forum. You have to have the confidence to allow your ideas out so other people can have access. No one can *give* people that confidence. You can encourage and facilitate this through 1. Leading by example (being accessible and open), or through direct encouragement (like this very admonishment.)

Maximum Rock N Roll.

the story

intro

synopsis

I worked at MRR for almost exactly one year. I worked there as a coordinator (editor), as a partner with Tim Yohannan. Things went along with their ups and downs for a while, and in a very short time in the spring of 1998 things pretty much feel apart.

I'm done being diplomatic about it, and i'll tell you that the reason this happened was because Tim was worried about the stability of the magazine after his death, and he made me the scapegoat for his anxiety about the magazine. He felt that the way to make things more secure was to get rid of me, and that this was the easiest way to ensure the continuation of the magazine.

I, of course, was insulted. Not only had i given up my entire life in the Midwest to come out and work with him, i had put a lot of time and effort into the magazine at the expense of my own projects and private life. I would agree that things weren't running smoothly, but Tim pretty much went from taking baby steps to correct the problem to making colossal leaps, with nothing in the middle.

Basically, i was most insulted by the way Tim and the magazine handled the situation. It was done in a very hurtful, irresponsible way. I'll discuss all of the details of why i think they fucked up so royally in the section called "issues" at the end of this article.

First, i want to give you some idea of what happened. This is a large and complex issue, so i have decided to break up the material so that it is easier to handle, so it may be helpful to look over everything before you start reading to get a sense of how this information is organized.

Since I left the magazine I have been very diplomatic whenever I have talked publicly about this issue. I've felt this need to separate myself from the magazine and I no longer read it or support it in any way. When I left there was a discussion about how internal business should stay internal, and how MRR shouldn't "air its dirty laundry," and I felt pressured by certain people to not speak publicly about my experiences. I have respected that.

However, Jacqueline, the current editor of the magazine, has not. She has spoken inappropriately about the issue in an interview and has made joking comments about me in her column. Beyond inappropriate, I felt this was insulting and disrespectful.

I'm sick of being nice about it. I want to clear the air and tell people what really happened, because I'm tired of people coming up and asking me for details.

In addition, I have tried to suppress my anger toward MRR and the situation, but I cannot, especially when Jacqueline took it upon herself to initiate a public discussion of the matter. I have very real criticisms of the magazine and of the situation that I have to get off my chest. These issues are relevant to my life and my writing now more than ever, and no matter how much I don't want to talk about MRR so much in this zine, I cannot deny that it consumed my life for over a year.

As I said, i've tried hard to dissociate myself from the magazine, and getting this story off my chest is the final step. I have no desire to enter into a public debate or begin a crusade against MRR - i just want to tell you what happened.

background

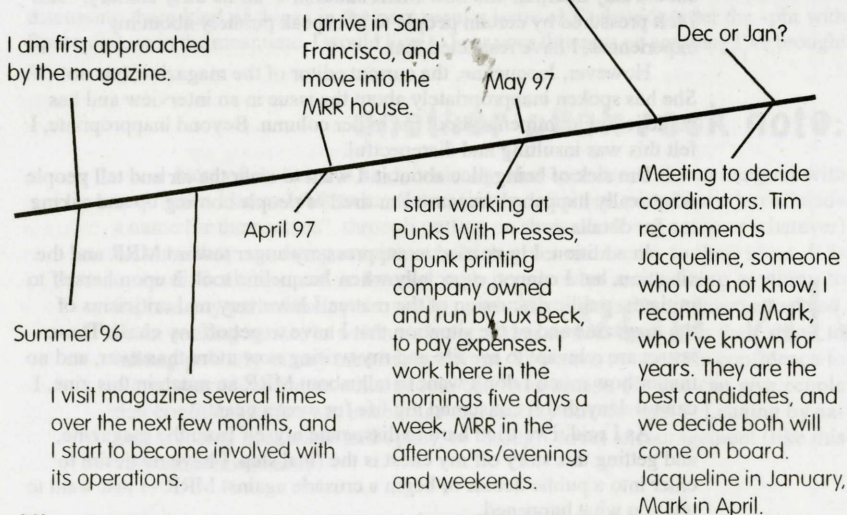
Maximum Rock N Roll, or MRR, has been around since 1982 (I think). It existed a few years before that as a radio show only. The circulation is approximately 13,000 per month, at it's peak it was 18,000. The magazine is run out of house and coordinators live there free of rent, but must deal with the magazine 24-7.

Tim edited the magazine on his own for a number of years. When he was diagnosed with terminal cancer a few years ago, the staff of the magazine got together to decide what they wanted to do. Did they want the magazine to continue or to just die off? Did someone there want to assume the helm?

It was decided that the magazine should continue, and that two people would be brought in from outside to be the new coordinators. They started looking for people, as far as i know, early in 1996. I was contacted by Tim in the summer of 1996, and he asked me if i wanted to be considered. Of course I did, i mean, MRR is the biggest zine around, how could i say no? After i agreed to work on the magazine, the search continued for the second coordinator.

I had begun a casual friendship with Tim after interviewing him for Fucktooth #20. I had also contributed to the magazine previously in the form of interviews, guest columns, and even a larger article (a reprint of a pamphlet on how to put on shows). They told me they respected my determination and motivation, and the fact that i had done Fucktooth consistently for several years. .

My efforts at the magazine start to pay off. The News and Zine of the Month sections became steady and strong features, and I started doing more articles and theme issues, later culminating in the Pirate Radio issue which I am particularly proud of. I started to get a lot of good responses from readers who liked what I was doing. So many of my hardcore friends who had written MRR off as being strictly for shitty garage bands started reading it again, especially because there were more articles and better columns. Tim and I developed a more formal policy toward the portrayal of women/nudity in ads, and I made a lot of progress getting women writers involved as columnists, in interviews, and in articles. Most of all I tried to make the magazine more accessible to readers (by being more responsive to readers, by getting an email address, etc). I felt like the magazine was really progressing, and I got a lot of response from readers that affirmed this. And even though tim rarely gave compliments, he told me he was happy with my work on the articles and themes.



major players

Tim Yohannan: Tim was one of the original founders of the magazine in the earlier eighties, and the only one who had stuck with it. He was diagnosed with terminal cancer, Hodgkin's lymphoma, a few years ago. He was 52 years old, a confirmed bachelor, and very set in his ways.

Martin Sprouse: Martin came to the magazine in the mid eighties and had been Tim's friend and confidant since. Has his own publishing company, Pressure Drop Press. In his early thirties.

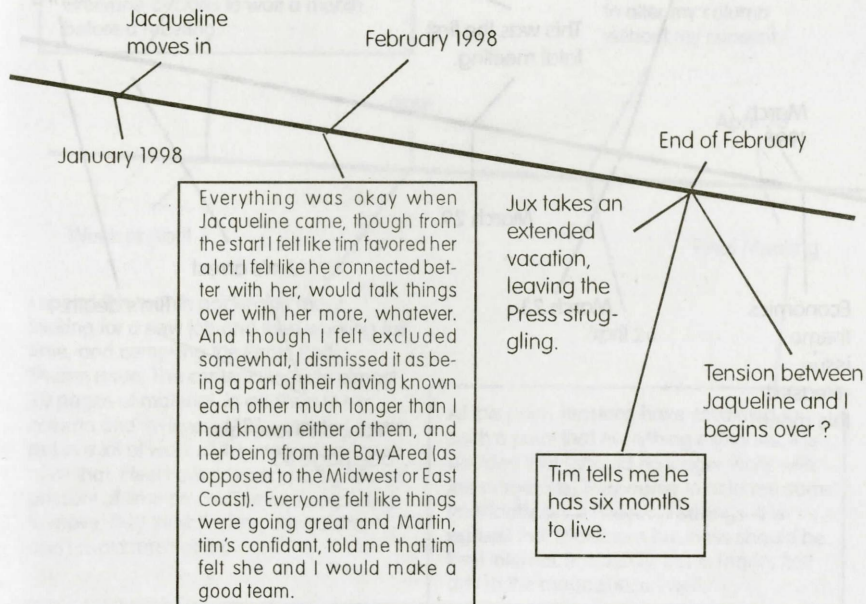
His roommate, Timohjen of Vacuum records, also had a lot of influence.

Jacqueline Pritchard: Jacqueline had worked on the magazine about five years ago and was Tim's choice for 2nd coordinator. I didn't know it at the time, but they had had a relationship at some point. She is 28 years old, from Sacramento.

Mark Murrman: My choice for second coordinator, Mark has published Sty zine for a number of years. He is 23 and lived in Bloomington, IN before briefly moving to Gainesville FL

who makes decisions?

While day to day decision-making and running of the magazine is in the hands of the coordinators, MRR is also run by a "board of directors", which exists on paper and to settle any dispute between coordinators. Anyone who works on the magazine can come to the monthly meetings and help make decisions. Regular attendees include: Lefty Hooligan (George Matiasz of Moradam Records), Timohjen Mark (Vacuum Records), Martin Sprouse (Pressure Drop Press), Alan MacNaughten, Tom Hopkins, Jeff Mason, Ray Lujan, Rob Coons, Ryan Wells, and Lance Hahn.



What had instigated this?

I knew Tim and I weren't getting along particularly well at this time, but I didn't really know how serious Tim was about his feelings towards me. When he suggested I step down from the editor position, I was pretty much floored.

So, my first reaction was that this was an extreme measure to fix a problem, when a lot of other steps could have been taken at first, and especially because it had only been a short time since everyone felt everything was going well. Tim says that he did take steps, but I felt like we went from baby steps (him taking five minutes to discuss a problem with me) to huge leaps forward

This infamous meeting was pretty horrible. Not only was it procedurally fucked up (details later), I felt like it was decided before it was begun. And more importantly, it was done with no tact whatsoever. I felt like I was being attacked, so I can completely agree that I was defensive. I felt like the whole meeting could have been a lot less emotional and with less emphasis on personal attacks on me, but it ended up being a yelling match between Tim and I while a dozen or so other people looked on. The word "inappropriate" doesn't begin cover it. I felt like the meeting was this formality to get out of the way, to get a vote on the table so it would look better when I left. They kept telling me that the issue wasn't decided until the vote, but even before the meeting I was be-

tim tells me, in private, he wants me to leave the magazine.

Less than a week after my talk with Tim.

This was the first fatal meeting.

April 2

April 3

March 1998

March 29

March 23

Economics theme issue released this month.

Jux's arrest

Tim's death.

More on these later - See page 35

ing excluded from decisions at the magazine (Jacqueline fired someone from their job at the zine without telling me, for example) that didn't really make me feel too comfortable about it.

I also felt very betrayed by Jacqueline. I felt that I had communicated better with her and she hadn't been upfront with me enough to tell me that she was unhappy or that she felt like I was putting too much of a workload on her. I felt like she hadn't asserted herself to me enough, while confiding everything in Tim. It made have evil thoughts later about whether or not she had ulterior motives (and her actions six months later haven't helped her case). I had felt we were friends, yet she came out as one of the strongest voices against me. I just felt so dumb and naïve for having trusted her, for having been so nice and for having baked her a fucking cheesecake for her birthday less than a week after she helped convince everyone I shouldn't be editor.

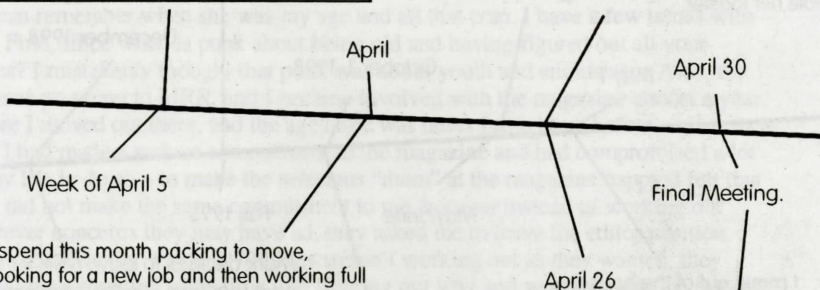
At that point I still thought I might be involved in the magazine. I wasn't asked to leave outright, but to move from being an editor to organizing the

continued on next page

more
MRR
stuff

I ask for a meeting to define this new role that Tim made for me. I feel that my responsibilities should be defined so that I know what is expected of me before I move out and afterwards, everyone decides to wait a month before a meeting.

I miss a meeting due to a broken down '71 Beetle. While I am not present, they decide to alter my column without my consent.



I spend this month packing to move, looking for a new job and then working full time, and compiling the Pirate Radio Theme issue. The contents include almost 20 pages of material, in addition to my column and reviews. MRR expected me to put in a lot of work at the magazine on top of all that. I feel I am spending a significant amount of time on content and preparing to move, they think I'm lazy. Jacqueline and I avoid each other.

At this point, tensions have escalated to such a point that everything explodes. It is decided that I should no longer work with the magazine. They agree to help me some financially since I have no savings. It is agreed that Maximum business should be kept internal. (Incidentally, this is Mark's first day at the magazine, as well.

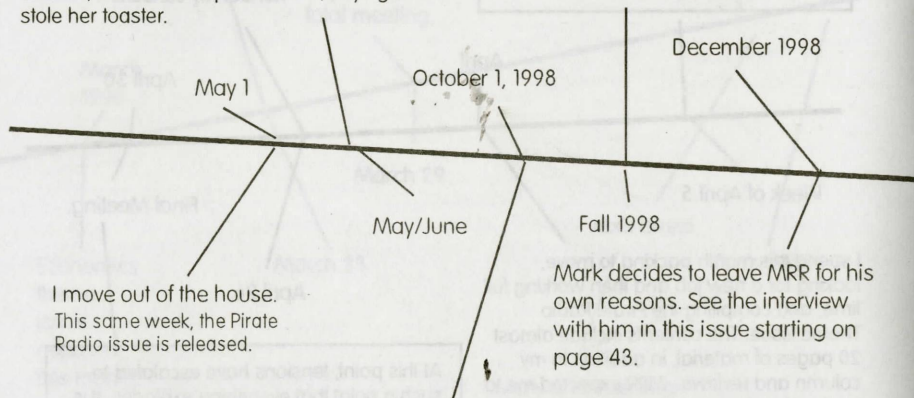
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news and articles only. I wasn't happy with the decisions because I felt like I was being demoted. Like my work on articles was valued over me as a person, and that if I hadn't had done such good work they would just have asked me to fuck off. Everyone agreed that I did really excellent work, but somehow that wasn't enough.

If I want to be diplomatic about the situation, I say that Tim and I had different approaches to working on the magazine, and it just didn't work out. But there's so much more to it than that. If I'm not trying to be diplomatic I tell people that what MRR really wanted was someone who was going to run the magazine exactly like Tim wanted. They didn't want someone who would take a different approach or would run things differently, because they didn't trust that. A lot of the tension between Tim and I was because I didn't do things the way he wanted. I always felt like things were getting done and were under control, and I never felt like he really let me run the magazine on my own (or later, Jacqueline and I on our own). They didn't want someone who would assert their own personality over the zine and make it into their own, they wanted someone who would carry on like it has always done and maybe add a few bells and whistles here and there.

I had asked at the final meeting for a statement to be put in the magazine saying that MRR asked me to leave. I didn't want people to think that I had left the magazine during its time of need after Tim's death. At the meeting, it is agreed to do so. Later, Jacqueline refuses. She finally concedes to mention it in her column, but makes a joke out of it, saying I stole her toaster.

Fracture 'zine from Britain interviews Jacqueline and Mark. Jacqueline discusses the sordid details of her version of the story, going against the idea that MRR business should be kept internal. I feel her comments are a little inaccurate and very inappropriate.



I decide I've had enough of California for the time being, and I head back to the Midwest where my family and friends are.

the issues.

Now that you have some idea of the timeline of events and what actually transpired, what follows is a summary of some major criticisms I have of the magazine and it's staff. These are things which I feel made the situation worse or alternately made me lose respect for them. Some of this is meant directly for them, I suppose, but it is also meant as a sort of explanation for why I no longer support the magazine or really respect what they're doing (particularly the first few).

1. I when i explain the situation, i keep saying it was how they handled the it that was bad, and here are a few details. First, the issue of me leaving – a major issue within any organization – was brought up to me on a Tuesday, and was discussed at a meeting and voted on the following Saturday. If problems with me were such a concern, why weren't they addressed months prior to the meeting? Why were they discussed and voted on at the same meeting (especially since a lot of people voting hadn't even known this was going on until that day)? Why, at the second vote, a month later, where the question was whether I should leave the magazine completely or not, were people who hadn't been at previous meetings voting? There were more very specific examples of how MRR had no procedure and didn't care to be consistent, but I don't want to harp on the issue. Regardless, the whole thing was decidedly undemocratic.
2. Another issue I have is that I expect people within punk to speak up for themselves, because after all, no one else is going to do it for you and within our punk community you have more control over your life than you do outside, and if you want something to be discussed you bring it up or you're out of luck. At issue here is that after that first meeting people came up to me and told me they disagreed with the decision that was made or the procedure that was used. So why didn't they bring it up during the meeting when it would have helped me? I felt like they didn't have enough compassion toward me to understand what consequences their silence during the meeting had
3. Jacqueline has said repeatedly that she felt I was too young for the position and she can remember when she was my age and all that crap. I have a few issues with this. First, since when is punk about being old and having figured out all your issues? I mistakenly thought that punk was about youth and enthusiasm. Also, my age was no secret to MRR, and I became involved with the magazine almost a year before I moved out there, and the age issue was never brought up before.
4. I had made a serious commitment to the magazine and had compromised a lot of my life to do so – to make the nebulous "them" at the magazine happy. I felt that they did not make the same commitment to me, because instead of working out whatever concerns they may have had, they asked me to leave the editor position. They took the easy way out. If things weren't working out as they wanted, they should have invested some time into figuring out why and working with me instead of simply asking me to leave. It made me feel like they didn't want me there in the first place. I felt betrayed. How dare they ask me to come out to California and rearrange my entire life for them, and not want to deal with the consequences?
4. At the final meeting it was emphasized that them asking me to leave was a business decision. First, when did MRR become a business more than a punk organization? And if it was a business decision, then my work, which everyone agreed was good, should have been the deciding factor.
5. I know some people will think this crass of me, but Tim asked me to leave the magazine about a week before he died. No one has brought in to question his state of

mind at this point.

6. Also related to Tim, I lost large amounts of respect for Martin and Timojhen when they did not share with me some of the details of Tim's final arrangements as I requested (specific details later). I felt like they were taking an attitude that they had been friends with him for ten years so I had no right to grieve.

7. It was also completely ironic that days before Tim approached me with the idea of me leaving the editor position, I had really begun to settle down into my position there and get excited about the work, especially with the issue I was working on at the time, and the future plans I had made for the magazine.

8. One of the magazines main criticisms was that I was difficult to work with. Does it need to be pointed out that Tim is one of the most difficult people to work with himself?

9. In addition, martin (and others) called me selfish, but i had always made a point not to use the magazine for my own personal gain. Unlike other columnists, i never mentioned my own zine or the Yearbook in my columns for the magazine or made any other attempts at shameless self promotion.

10. When I talked earlier in this issue about relationships and people's inability to deal with mental emoitonal espects of the scene,t hat also applies here. Scenes abilitability to acknowlege or contemplate power tryps, personality cults, manipuuationiltion, etc. I was pressured by members of the staff not to talk about the situation outside of the magazine. Timojhen insinuated that this would reflect badly on me ("how will it look that you were asked to leave a volunteer position?"). When at the time, I should have realized both that he was trying to manipulate me for his own ends, and that the situation will reflect badly on MRR when people see that they asked me to leave at a time when the quality of the magazine was improving, especially based on my last contributions (the Pirate Radio theme issue).

final thoughts

So, that's the story. Probably more than you wanted to know, eh? If you have any further questions on specifics, please ask me.

My final comments are basically that the whole experience leaves me disenchanted about the prospects for punk as the scene grows larger. I have also gotten to see the worst sides of people - something that doesn't lend well to optimism.

Still, I know that MRR does not define punk, and that punk is a whole lot bigger than that petty little scene. I'm glad to have gotten away from it and back to my own life again.

That's it.

for some other time

- mrr's position in the scene (and zine obsessing about it)
- good things i learned from working at mrr
- and of course, scene gossip! (just kidding, kinda...)

maybe in a future fucktooth?

TIM YORANNAN.

Tim died at around 10.30 am on Friday, April 3, 1998. He personally asked that nothing be printed in the magazine about his death, that he not be put on the cover and that no memorial be made to him. I do know that this left many people with questions so these are the particulars that I know. I do think, however, that most people, Americans especially, have this disgusting voyeuristic obsession with knowing the gory details. That's why people rubberneck at freeway accidents and why we have to know that Monica Lewinsky sucked Clinton's cock. I find that these details are unnecessary and are simply gratification for our fucked up culture. What follows is for information only, and won't satisfy your morbid curiosities.

Tim died (I refuse to use the euphemism "passed away") after a long battle with non-Hodgkin's Lymphoma – a terminal form of cancer which affects the lymph nodes and the lymph system. He tried many traditional and experimental treatments, including different forms of chemotherapy and radiation, pretty much up until his death. He finally got to the point where he refused further treatment because his only options were extremely painful and doubtful to extend or improve his life with any significance.

Beginning a week or so before his death, his close friends began staying at the house around the clock to be with him and to keep everything under control. He had entered hospice care, which basically involves being cared for, at home, by nurses who are experienced in dealing with terminal patients and who can help with pain management, with helping people know what to expect on physical and emotional levels, and with helping family members grieve and make final arrangements.

He died at home and was cremated as he requested. That is all of the details that there are. There was no ceremony or service of any kind, that I know of. I had heard that Martin and Timojhen had planned to spread his ashes in Golden Gate Park, but they never shared that with me.

THE RUMOR MILL (MORE ON PUNKS WITH PRESSES AND TIM YO).

PUNKS WITH PRESSES.

I wanted to write down here that yes, Punks With Presses is closed for business. This is due mainly to Jux being in jail for (consensual) statutory rape. I do not know the truth to any allegations made by Jeff Ott or by anyone else that Jux was a rapist. I do know that Jux denied having raped anyone or having done anything without his partner's consent. I had no reason not to believe him, and his arrest doesn't mean much to me about whether or not all of the punk rock allegations against him are true. I don't know what to think right now, and I don't doubt that others feel the same way. I do know that even if the accusations were true, Jeff Ott went about his crusade in an entirely malicious and irresponsible way, for which he has lost a lot of my respect. I thought it lame of him to advocate violence

against Jux and the Press "at all costs," endangering not only Jux but everyone who lived and worked with him, and bringing up big issues of justice within the punk community (conversations which we as a community, have had before). Jeff's public war and his outright contradictions hurt his credibility more than anything, making a serious issue into a personal vendetta which he would win at any cost, and which has just confused the situation more.

I was "laid off" by the press a few months before they finally shut their doors, so I don't have a lot of details except to say that Jux will get out eventually and the presses will probably be sold so someone else can try their hand at it. The press closed due to financial reasons which plague lots of other punk institutions, mainly due to inefficiency and disorganization. For now, there are a few friends who are trying to clear up the mess that was left in the end.

I was contacted by a kid named Chris Z, who is doing a story on Punks With Presses for Punk Planet. He said to expect it sometime after the end of the year.

san francisco

more on san francisco in general

Everybody thinks that I'm crazy for moving away from San Francisco, especially when I tell them it's back to Ohio, which most people think of as corn-fed and backwoods. San Francisco, as a city apart from its punk scene, is amazing. I loved it. Everything you could ever want is there - from great food (especially for vegetarians) to fantastic scenery to fun free stuff to do all the time, and I was glad that I was able to experience it as a city instead of just as a place to visit.

I made a lot of observations while I was there, mostly because I was the outsider and I was experiencing something completely different from where I had grown up. The most important thing I noticed is that SF is the city of indulgence. It seems like everyone eats out every day, spends a lot of money, and concentrates on having fun. You

have this situation where you have any kind of food or entertainment at your fingertips, just there for the taking. It's difficult not to indulge, and it was great seeing people who were so active all the time, who didn't just mope around the house.

This attitude, along with the great weather, makes you feel like it's always summer and it's never time to really hunker down and get a lot of work done. It was a real change from my protestant work ethic style life up till that point, where work always came first. In a way I think it makes people relax a lot, which is good, but less stuff gets done and they take things for granted (more on how this relates to the punk scene later). How can you concentrate when every day it's sunny and you want to go out and play?

I also missed the changing seasons. I was there for about a year and a half, so I saw SF all year round. It constantly felt like spring or summer (if it's not nice, it's raining or foggy, and that's about all the variance you get), and I can imagine that if I lived there for a while I would feel like I was in this suspended state of animation as opposed to feeling the years go by. I suppose this would be a way to preserve a feeling of youth but I don't want time to go by any faster than it already is.

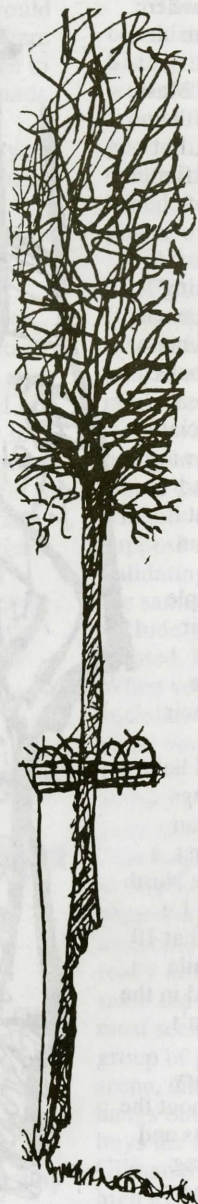
But Jen, what's it like?
It's really expensive to live there. The cheapest rent I had while I was there was \$310 for a room in a flat with four other people, and most people I knew paid \$415-450 each month on the low end. It's difficult to find any kind of housing, let alone an apartment that you can afford. Parking is horrible – my friend Chris spoiled me by driving me around on his motorcycle and I've decided it's the only way to get around in the city. The public transportation, while expensive, is pretty much the best I've seen anywhere. It would cost me \$5 round trip from Berkeley to the city each day for work – and considering that I was being paid a lot, it wasn't

that big of a deal.

The work situation varies. I worked through temp agencies, and it was great. It's a good way to get in on a full time job if you want,

because a lot of the places I temped for were really looking for someone permanently. But, to get the good bucks you have to be able to dress relatively normal (and professional), and be able to at least use Excel and Word confidently. For that alone, I got \$12-15 an hour – far cry from what I make for the same skills in Ohio. It seemed easy to find work, but I recognize that I come from a pretty privileged position as far as that go, because of my computer skills and past experience, and of course having a degree helped – even though I never did anything related to my major. Punk jobs seemed easy to come by – both at punk run businesses and companies which primarily employed punks, though the pay was lower.

It's also probably the best city to live in for record collecting, because of Amoeba and Rasputin's in Berkeley, but I cared less about that than about the bookstores. Moe's on Telegraph in Berkeley is the best used bookstore I've ever been two. It's four stories tall! It



always had a good selection of new and used stuff. The bay area in general is a great place to find political books and zines, and of course to be politically active. It seemed like I couldn't go anywhere without seeing a flyer for some political action or other.

And then, there's Critical Mass. The most famous bike ride of them all. I only made it to a couple, but they were always insane. The first one I went to had thousands of cyclists taking over the main downtown thoroughfares and confronting police – it is fucking amazing to reach the top of a small incline and look back to see a mass of bicyclists stretching for blocks and blocks. Fuck, that was great, and pretty empowering. Especially when you'd get in the elevator at work the morning of a ride and hear all the suits talking about it. Which is my whole point about politics – when you make something directly effect people then it means a lot more. Their commute home was slowed down by the ride so it became part of their awareness and their communication.

I am kind of biased and I have to say that there were a few things about Columbus, Ohio that San Francisco seemed to lack. First, a good 24-hour video store like North Campus on High Street. SF's Le Video was great, but it closed at 10 p.m.! And the SF library, while pretty to look at (and featured in the City of Angeles movie), wasn't nearly as user friendly as the Columbus Metropolitan library.

One of the best things about the city is its scenic touristy spots and it's proximity to some amazing natural wonders. If you go there,



make sure to do a few touristy things like visiting the Golden Gate Bridge, Cliff House, Land's End, and Golden Gate Park. I am so excited by some of the things there that I want to write a little guide to visiting there. I was always appalled when I would meet someone who had lived there for ten years but had never been to Muir Woods, the Marin Headlands, Twin Peaks, or the Winchester House in nearby San Jose. They didn't know what they are missing out on.

The other best thing is the food. When I get around to writing my visitors guide for all you punk pilgrims out there, I will include some detailed info on what restaurants I would recommend. For now, I'll just mention my favorites: Long Life Vegi House on University in Berkeley (great mock meat vegetarian stuff!), Axum Café on Haight St (Ethiopian), Michael's Vegetarian Diner on Telegraph (cheeseburgers and milkshakes with no animal products), Poncho Villa's on 16th in the Mission (burritos!), and well... too many other's to name. Please don't miss out on the food if you go to the Bay Area!

more on the bay area punk and hardcore scene, too

So overall, I really enjoyed my time in the city. I really liked it there. But a large part of my life has to do with punk and zines, and I wasn't willing (or ready) to give that up just yet. I understand that a large part of my experience was shaped by

my connection with MaximumRockNRoll, so you can take these comments with a grain of salt if you're considering moving there, but I was very disappointed by the punk scene in the Bay Area.

There are a few factors to consider. First, there is a lot of punk history in SF and a lot of people who were active in the scene *then* are still around there now. This could be a good influence, I think, especially coming from younger, less established scenes in the Midwest where you're over the hill when you're 25.

Also, there are a lot more punks in SF than anywhere else I've been. If you want to, you can choose to live with punks, hang out with punks, work at a job with other punks or run by punks, shop at stores where punks are, etc. It can be pretty insular, and you get into the whole discussion again about whether or not this is a good thing. I suppose it is good, because it's validating and self-affirming, but at the same time it makes it easy to seclude yourself in this world you've created. It makes it easy and secure. When you live and work and socialize with people who don't share your ideas, you have to prove yourself more. You have to be able to justify your dress, your actions, your ideas.

This large conglomeration of punks in one area makes me expect that something really exciting and awesome would be going on, but it's really not. It all boils down to the same old formula that applies to most scenes – there is a smaller group of go-getters which drive the scene, and everyone else just kind of hangs out, goes to the shows, and buys the records. Epicenter and Gilman Street were both started with high expectations and goals, but



have been reduced to *just* a record store, and *just* a place for shows. What happened to the art shows? Community meetings? Political action? And even then, similar volunteer-run record stores elsewhere in the country, like Extreme Noise in Minneapolis, are more successful and overall better stores than Epicenter. Why is that? Partly I think it is due to the same thing that gives me high expectations: that there are so many people in SF. There are so many people doing things that there is no responsibility for YOU to do anything. It's okay if you don't put on shows because someone else will, it's okay if you don't go to shows because they'll always go on even if you're not there. Unlike other smaller scenes, where venues and record stores are dependent upon each purchase and each paying audience member to break even, there is no such accountability here. It's kind of pathetic, because Epicenter still needs volunteers and there are too many shows with five people in the audience, but kids there just take everything for granted.

The other attitude I didn't like is that it seemed so hard to break-in and to make friends in the scene. Maybe this had to do with my involved with MRR or me just being an unlikeable person, I don't know. But it always seemed that everyone was wrapped up in their own lives and their own girlfriends and friends to make the effort to hang out with someone new. I think partly this is due to the fact that it's so expensive to live there and everyone has to spend so much time working to pay their bills, but I don't feel that is a valid excuse. Regardless, the scene,

on a personal level, can be very unwelcoming.

The other thing about the Bay Area scene is that sooner or later you're bound to run into some punk rock celebrity or scenester. Yes, you have to deal with the ones that have big egos and are high on their success, but the worst thing is meeting people you've liked and respected from afar for a long time. It seems like I now know something bad about all the people I ever looked up to, and it's made me resist wanting to meet certain people around the country for fear that my image of them will be ruined too. Whether it's the general SF propensity to talk shit or the clearly drawn lines between who is good and who is not, who is friends with who, and who is to be associated with... I'm not sure. It kinda sucks being the new one on the block who doesn't know why so-and-so doesn't like so-and-so, or whatever. It becomes a real contradiction when make friends with someone new and later find out they're shunned from certain groups because of some long ago behavior, or when you find out someone you looked up to because of their music or their zine is really an asshole in day to day life. Fuck. Talk about being discouraging.

I guess that's it. I did make some good friends there, so please don't let me make you think that it's all bad. There's always shows and there are good record stores and bookstores all over the city. Lots of political stuff happening, and basically the city is what you make of it. Just don't have high expectations that it is the punk mecca you've always dreamed of, and you won't be disappointed.

fifty ways to be punk

OK. I started this project in issue twenty, and it's been in every issue since. I pretty much repeat the same things in the introduction each time, but I would appreciate it if you kept a few things in mind (particularly if you've never read Fucktooth before):

This project is about me sharing the inspiration and motivation I gain from these people with you. Everyone I ask to participate is someone who I like and respect, who I've learned a great deal from whether he or she know it or not. These people embody what I consider to be the spirit of PUNK ROCK and DIY. Sometimes they don't even call themselves punk, but it's the idea and not the label that matters. This project is a mixture of me wanting to talk about people I think are cool or who are doing good things, while at the same time highlighting important projects and a few past accomplishments, and providing a framework in which to do so.

What I want people to get out of this is first, punk means different things to different people. And second, everyone needs to realize that those scenester types and zine writers and band members who are featured are just as approachable as normal every day punk rockers. Punk is not about authority and not about having to defer to "the experts", and it is about the validity of the average joe's experience and opinion. Even though people talk about there being no barriers in punk, and there being little distinction between who is on stage and who is in the audience, we need to be reminded every so often not to put others on pedestals. I also want to point out that putting out a record or a zine is not what makes you cool. It is a whole lot more than that. You have to earn it and you have to earn respect, and that can be done by anyone regardless of your role in the scene (producer, consumer, participant, observer).

I decided that the way to do this would be to talk to some of the people out there who I think are really amazing, and give you some insight into their life and to what I think is exciting about them. I want to introduce you to the people who are living punk. And most importantly, I want to create an ongoing discourse on what punk is and what it means to people. The worst thing that could happen to punk is stagnation, and a lot of people argue that it's already here.

When I ask people to participate in the project I send them the questionnaire and ask them to write down their responses. This is about you learning about people in their own words, not filtered through me. I've asked each person to include a photo of themselves because more and more I'm finding the people whom I respect the most are the ones who look the most normal - and the least punk.

I am not sure if there will be a segment of this series in issue N°24, because that is a split issue with Theo Witsell, and his zine, Spectacle. I'm not sure it's really appropriate. But, anyway, if it's not in N°24, it will be in N°25.

I've known Icki, aka Mark Murrman, for years. Though we've fallen in and out of contact over that time, I've always liked and respected him for his enthusiasm and motivation. I've enjoyed getting to know him, and though things didn't work out with our plan to work together am Maximum Rock N Roll, I hope one day we're going to do some crazy project together. Icki is in the middle of a lot of transitions - and he always has a million projects going at once. It's nice to know someone so into having fun and really living. This interview is about, zines, bands, punk, photography, books, and everything else under the sun.

How did you first get into punk? How have your ideas of punk changed as you've gotten older?

My very first exposure to punk was this guy, Bill Levine, who had a punk shop called Carfax down the street from my mom's house. He sold t-shirts, buttons, spiked bracelets and stuff. My friend Jason Barnes and I would go down there after school-this was in third grade-and just hang out all day until our parents came home from work. But I didn't really get into punk until I was in 8th grade. I got into it through skateboarding. I'd tape the soundtracks from skate videos and listen to those all the time. I never even thought to look for records by any of the bands on the videos. I don't even think I would've known where to look. Ironically, it was Bill Levine who got me to go to my first show. I was working the polls on election day in 8th grade (you got an excused absence from school...a few friends and I would do it, hang out at the polling place, fuck off, pass out political pamphlets) and Bill Levine came into vote. He remembered me from when I'd hang out at his shop. He gave my friend Matt and I tickets



mark "icki" murrman

1st of 12 ways to be punk. Lucky number 13

New York City
12 September 1998

to go see Gwar. Neither of us had even heard of Gwar. We didn't even know how to pronounce the band's name. Unfortunately Matt had to be home by 10:30, so we had to leave before Gwar came on. I've still never seen them. Still, I was hooked. I went to as many shows as I could.

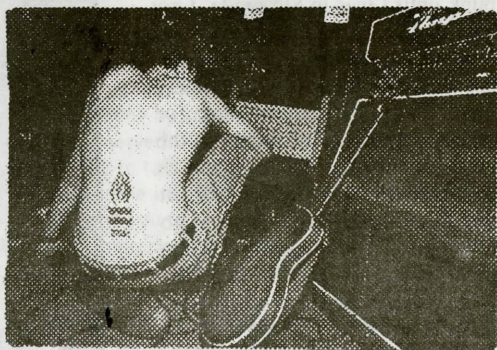
My idea of punk has changed in that it's broader. I see a lot more aspects to punk than I did the first year or so I was into it. My idea of punk is constantly changing, but remains in that I see everyone has a different idea of what punk is, and in ways they're all right. It's a very individualistic thing. And now I'd say, if anything, my idea of what is punk is somewhat narrowing. I have a very hard time seeing things like the Warped Tour as being punk. It's something else, related to punk, but going on tour sell fucking shoes??? And aspects similar to that. But I don't spend my days worrying about what some people call punk and how I may not agree with that. I have better things to do than try to make people see things my way, you know? Especially when it involves something like a definition.

To me punk is more about music and having fun than anything else. I see and appreciate and understand the importance of other aspects, the political and community, but for me, I'm happy with a good fucking record, a great show. And both are getting harder to find. I've noticed lately that I've been buying a lot more old records. Not just because they're old, but because they have an energy and urgency that is completely missing from punk today. Music is the core to punk for me. Punk rock, with an emphasis on the rock. A lot stems from that though.

Talk about maintaining your ideals and your punk background when you're faced with the mainstream, like getting a job and all that. How do you think

you fit into society? I guess I'm just trying to ask about how you feel as you are getting older and how that relates to punk and to yourself, and about resistance to the mainstream and to ideas of progress, success, materialism, etc.

This is actually something I feel like I've been constantly struggling against, and I've noticed myself dealing with it in different ways. Basically, I'm really, really in debt. To deal with that, I have to have a job. I feel that it's better to have a job you like, regardless of the pay, than one you hate. Having a job you despise destroys you, completely eats you up and kills you dead. That's the first and foremost thing. So then I'm faced with this dilemma—I like to write, it's how, I guess, I'd prefer to make a living. The problem then is that to make a living writing, you generally have to write for publications that are mainstream. It's not the fact that they are mainstream that unsettles me, it's deeper than that. It's the consequences of what I'd write. And the people I'd be supporting by writing for certain magazines. I feel that when my name runs in a magazine, whether I like it or not, it appears that I support what that magazine stands for. I'm still trying to figure a way around this. The



hot water music

things about which I'd like to write, I think I would be corrupting by writing about them for the magazines that

would pay me what I would need to get paid to living off of writing.

At the same time, I have no interest in playing into the get-a-job game. I've gotten a lot of tattoos. Sometimes I tell myself doing so, in part, keeps me from getting a job I'd come to hate, keeps me in check with my ethics regarding work. As I see it,

if someone will not hire me because I have tattoos, because I look a certain way, even though I may be the most qualified candidate for a job, there is something wrong with that. Something that goes beyond a work ethic. If they can't see beyond my tattoos, then fuck them. My old boss gave me a good piece of wisdom regarding work. He said, "never get a job where they make you shave off your beard, even if you don't have a beard. It's just another way they're trying to control you."

Ideally, I'd like to take pictures, write and travel. I gotta figure a way to become a freelance writer and photographer. As I can see it, that's the key to my working happiness. Until then, I'm working washing dishes and stuff like that. At the moment, I have a job unloading catering trucks and washing dishes on the graveyard shift. It's actually a really great job. Nobody else is around. I get to listen to music, wear whatever I want, I get paid well...but any job that allows you to maintain your own life is a good job as far as I'm concerned.

Success for me is measured on a personal level. I have no interest in being at the top of anything. Success as I'd measure it for myself would be if I could have time and money to do all the projects which bombard me. Have fun and make money. But who doesn't want that?

As for materialism, I'm a very materialistic person. That's part of why I'm so much in debt. I like Things. Records especially. Records and books and magazines and lots of dumb things. I like spending money. I have no resistance to it. As I get older though, I'm noticing that my spending habits are increasingly tying me

photos by icki

down and may, someday, force me into a job and a life I hate. I'll face that when it comes though.

I was going to say that I know you primarily through zines, but that's not true, because of the whole Internet connection as well. In that respect, how do you think that Internet contributes to the maintenance of punk culture/society – or is detrimental to it? Do you think punks take more advantage of computers than other social groups/sub cultures do?

The internet is both helpful and harmful to society. I think it is compartmentalizing people more than ever. People don't know their neighbors. I'm that way. And it is fragmenting. Everything is becoming too specialized, far too specific. Society will, I believe, adapt, but it's not healthy. For people, nor for society as a whole.

However, it's not an entirely evil entity. While it is fragmenting people, it also brings others together. I think in terms of you and I, and a lot of punks, we would still know each other almost as well, if not better, if there were no internet. We'd just write letters. There are some people I know who I will not give my email address to and will not reply to their email messages. I write them letters and call them on the phone. I can't help but feel like there is something about the internet and email that cheapens a relationship between two people. It's too quick, too easy. I type something and forget what I wrote before I even send the message. That's not good.

Back to my materialistic instincts...the internet is wonderful! I'm in touch with record collectors from all over the world. People I may have found through conventional means, but with interactions such as the ones we conduct, quick exchanges

("Have you ever heard of this band?") it's great. Aside from email and maybe buying records, I don't use the internet. I get no information which forms any of my opinions or anything like from the internet.

I don't think punks use it any more than any other sub-group or sub-culture. If so, I'd say because most punks seems to come from a social class which has access to the internet. A lot of people still don't.

Talk a little about your personal zine history. Like, how or why you started Sty Zine, and what you hoped to accomplish by it. Also talk a little bit about your involvement with MRR (like why you went there and what you hoped to do there. This can be brief, kind of an introduction for anyone who's not familiar with your stuff).

I'm not gonna really talk about why I started Sty Zine. That was a long time ago (7 years) and really doesn't pertain to much I'm doing now. I didn't hope to accomplish anything by doing it. I am still doing it, along with a new zine called ACTION! photozine. I'm currently working on Sty Zine #28, which will probably be out in January. I have a new issue of ACTION! coming out in December. A kid in Florida named Jason Leonard is putting that out for me. I've slowed in putting out zines because I hate just about every aspect of doing a zine besides actually putting it together. I did an issue back in March (#27.5) which I printed maybe 200 and just gave them away. That's what I'd like to do. Just give them away, get them out. Not fuck with distributors and reviews and all that shit. I hate it, hate it enough to not want to do a zine because of it all. So I'm finding myself contributing to more zines (no, this is not a request for you to write and ask me to write something for your zine. The answer will probably be no.). I do a column for a zine in England called Fracture, it's sort of like MRR; I like it a lot. And I do random things here and there...

My involvement with MRR is kind of a big question. I came out at the end of April to be one of the new coordinators. At the end of September, I told the magazine I was stepping down as coordinator and moving back to Indiana. There are a lot of reason, but most of them come back to the fact that I'm not ready to let MRR become my entire life. There's too much else I want to do right now. I really like Maximum, and am still going to do stuff for it (a column, interviews, etc). There is no bad blood at all. I came here because I saw it as my dream job. And in a lot of ways, it is. But in a lot of ways, it's not. There is no separation. When I'm at home, I'm at work. That's very taxing. I didn't come here expecting to turn it in a new direction. If anything, I had hoped to somewhat clean up some of the loose ends I feel that it has. Tighten up the quality of the interviews and articles and the layout. And maintaining the record collection was a big thing for me. But what I found was that there is a lot of day to day stuff that keeps your hands tied, makes it hard to focus on the bigger picture of the magazine. That's my fault though-I think that if I were a more effective coordinator, I'd be able to delegate responsibility better and free myself to handle bigger issues. Plus I'm still, as I'm leaving, learning things here.

What kind of perspective has working at MRR given you? Has it changed the way you think about punk or certain sides of it?

Yes, being here has definitely changed my outlook on punk. If you look at my first answer, this is a different answer than I would have given you before coming out here. Being in San Francisco has been really alienating. A lot of the things you here about the snobbery of the SF scene and

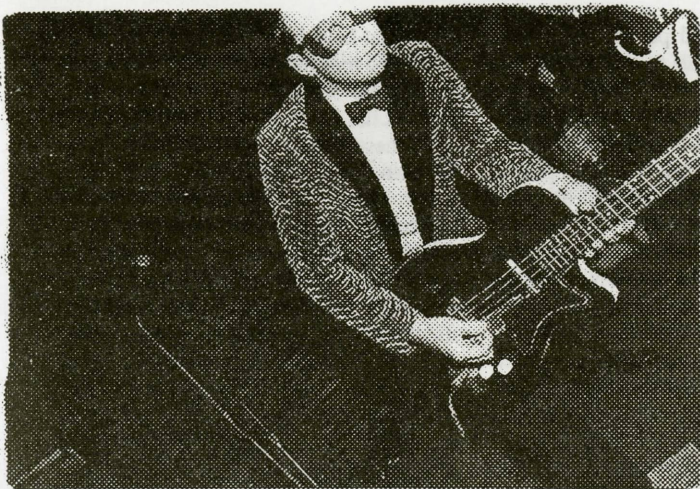
stuff I never believed, but have

found to largely be true. That's disheartening. A lot of people

here believe the punk world revolves around this city. Let me stop here and say

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fifty ways to be punk



"grown up," or whatever they want to call it. Out here you can see people mean "for life" when they say it. I love that about the punk scene out here.

Working here has in a lot of ways made me care more about the music. I've found a lot of people to whom punk is not much more than

great rock 'n roll music. They are hedonists and don't give a fuck what anybody—not other punks, not "normal" people, what anybody says. I love being around that. Getting to be around people like Jeff Bale has been great, really. I love hanging out with him, talking about sixties punk and just about great music. Having gotten to be around people who are just generally more honest, more open and more opinion-



ated that there are a million great people out here. I can honestly say that I did not meet one person who I disliked. Not one. But what I mentioned above is sort of an overall impression I've gotten. There are a lot of positive things that have changed in regards to my outlook on punk. There are a lot of older punks here. At 24, I feel like a fucking kid. In Indiana, at 24 you're an old fuck, estranged from most of the younger people who see you as this weird person going nowhere with your life and estranged from many of the people with whom you used to hang out who are now

ionated has been great. I hope some of that has rubbed off on me. And being able to take people being open, honest and opinionated, realizing they may be yelling at me about something, but don't fucking hate me, just hate something I've done. See, there are a lot of little things like this that you can never anticipate that I've come away with that make being out here an invaluable experience. More than anything I could tack on a resume or anything like that. And one of the most important things I've learned is that no matter what, punk will always be around. Always. Even

this page: the phantom surfers, race bannon

if it's just thirty old people around the world, sitting in their rooms listening to records, it'll be around. It's way bigger than people realize or can even fathom.

What role do you think that zines play in the mainstream media, as well as in the left media?

How do you think they function in punk culture? What do you think is important about them?

I think the zine explosion fucking blew up in the zine world's face. There are too many fucking shitty zines. And way, way too many mediocre zines. Yes, the same can be said about bands and records. But I'm talking about zines. The zines play no role in the mainstream media, other than maybe some aspiring reporter may have cut his or her teeth on doing a zine or two in high school. And of course, zines are good filler for the feature section when things are slow "Here's this kid doing a 'zine' (pronounced zeen). Isn't that great!?" From working in mainstream publications, I can say zines are relatively ignored, especially as news sources. Maybe smaller mainstream publications may have the interns scan big zines for interesting things to include (I did it as an intern), but other than that...I don't think they have any kind of impact. I'm a fucking bitter cynic. I think a lot of zines are regurgitation of ideas that have been circulating within the punk community since the late '70s. A lot of the ideas in zines are based on poor information and are little more than stroking someone's conscience (and maybe their ego too). As with everything, this is not the case for everything, every zine. But after a while it all looks the same. Yeah, it's always new to somebody. Somebody who has never heard of veganism)or pick any of 1,000 topics) is gonna be stoked

(or repulsed) by an argument for it. It's

a lot of people supporting each other's beliefs. No one challenging ideas. Or, if they are, they are challenging them in the same

ways that have been done since the '60s. Ways that may have worked for five years—from '62 to '67, but haven't really worked since. Like I said, I'm a bitter cynic. It's good these ideas are out there, but it's time for some new ideas, new ways to attack old problems. I like zines that make people (especially punks) angry. Zines that offend and shock, from either end of the political spectrum, even if I don't agree with what is being said. Calling people on their shit, more than just whining that NOFX tours in a bus. People (punks) are too complacent. It's all so hum-drum and boring and cozy more of the fucking same, and that's reflected in every aspect of punk. The zines, the music, the politics, everything.

You've moved around a lot lately, a few really big leaps from the Midwest, to Florida/the south, to California. What kind of observations do you have about the differences of these places, both in mainstream and in punk culture?

I've noticed, in moving, that there are a lot of similarities, but more differences. The people are different. Their attitudes towards punk and the world around them is different. I've lived in a lot of college towns, and life in college towns I think is always a little skewed from life elsewhere. I could (and do) make sweeping generalizations about certain areas of the country. I find myself often saying, "back in the midwest it's not like this..." about good and bad things. If anything, bringing up again what I mentioned with the internet, the punk scene seems to be becoming more isolated within certain areas of the country. Well, let me amend that—I can't say more isolated, I don't really know what it was like, only what I perceived it to be. There are, as I said, many similarities. You're not going to a foreign country when

you move from Gainesville to San Francisco (in terms of the punk scene), but in a lot of ways you are. I'm not gonna really compare notes (people in Gainesville are more out going

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and friendly than people in Bloomington, DC or SF) but...agh...yeah, there are a lot of differences.

What people, in and out of punk, have you looked up to?

The person to whom I've looked up the longest is Cynthia Connolly from Dischord. The things she has done and does really inspire me. She seems to have her shit together and does the things she wants to do, the things she sets out to do. She's the kind of person who seems to have no boundaries. No obstacles can stand in her way. At least that's how I see her. In terms of writing, Aaron Comethus.

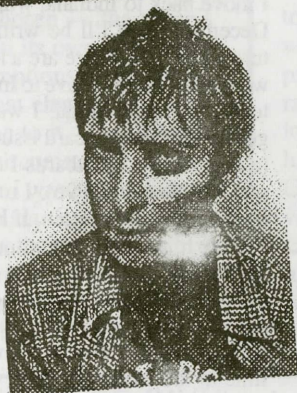
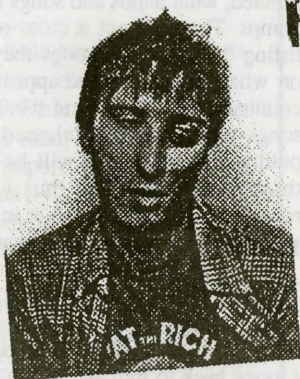
I love his writing more than just about any other writer I've ever read. More recently there are have more people who've inspired in me in little ways, not an overwhelming "look up to" way. I'm reading a book about the New York Dolls. The whole early '70s New York punk scene makes me want to go out and do things-a million things. Lots of older punk stuff and people are inspiring me. I'll mention Jeff Bale again. And someone who was in some ways influential to me more when I was just getting into punk was Alec Budd. He's got his head on straight, even if it doesn't always seem like it. Out of punk, this guy who lives in DC named

SEND ME YOUR PHOTOBOOTH PICTURES!!!

I'm compiling a collection of photobooth pictures, which will come out in book or zine form in the next year or two (depending on how many photos come in). To be a part of it, send (preferably) a strip or square of photos (single photos will also be accepted).

Be sure to include a note telling who (if anyone) is in the pictures, where and when they were taken. Everyone who submits photos will get a copy of the finished product, so don't forget your address.

Get off your ass! Go!



send 'em to: icki • po box 1223 • blmtn, in 47401 • usa

Mike Kraft really inspires me. He's a friend of mine; he's in his early 60's and has more energy than I think I'll ever have. And my old boss from the photolab at Indiana University, Rich, he totally inspires me. And more, he pulls my head outta my ass when I seem to be stuck. He does a lot of really good things and seems to have his shit together amazingly well. People who do things more than talk about doing them, people who seems to have things figured out, even if they change their mind and aren't shy about telling you how they feel about anything...these are the kind of people I look up to.

The one last thing I want to bug you about is your other projects. Like most zine editors that I look up to, you have these huge projects waiting in the wings. It really motivates me when I see people who aren't afraid to think big. Anyway, you've talked to me about certain projects in the past – like a book on Vietnam and some things having to do with photography – can you talk about those?

I always have more projects than I'm able to follow through with, which is why I look up to the people I do.

They get shit done. I feel like a bag of hot air.

Talking about the things I'm gonna do and only getting a fraction of them done. So with that in mind, here's some of the things I'm currently working on. Whether they'll ever see life is yet to be seen, but they are all in the works.

I'm working on a collection of photobooth pictures. I found a book of found photobooth pictures put together in the early '80s by a guy in the UK. I want to do something like it. But I'm relying on people to send in pictures. I want to have at least 100 sets of pictures. Hopefully I'll be able to print it as a book. But that will be dependent on whether or not I can get someone to print it for me. The pictures I've gotten so far are GREAT! I'm asking people to send either a strip or square of photos along with who is in them, where

and when they were taken.

The Viet Nam thing is a flop. I've lost all my motivation to finish it. I was interviewing soldiers who served in the Viet Nam war and who had taken photos will over there. I'd make copies of their photos. The idea was to make a collection of personal photos taken by the people who served in the Viet Nam war. No such collection exists. And the personal photos are much different than most of the photos you often see. A lot less fighting, more day to day living stuff, which complete intrigues me.

I'm just finishing up a zine called compHELLation, which is a guide of sorts to all the old punk reissue comps (such as Killed By Death and Bloodstains) that have come out since 1986. It's got a listing of all the comps with information about them, including how many were pressed, what bands and songs are on the comps. Then it's got a cross-referenced listing by band. The songs they did and on what comps they've appeared, what country they're from and what year the songs were originally released. MRR is putting this out and it will be available through Mordam (and thus your local record store can get it) either in Decem-

ber or January.

As I said, Sty #28 is about finished, and ACTION! photozine #2 is going to be out soon as well. I'm going to start on #3 when I move back to Indiana, which will be in December. And I'll be writing for Fracture and MRR. There are a lot of things I want to do when I move to Indiana. I want to learn to play guitar. I want to put together another postcard issue of Sty Zine (a collection of postcards I received, this one will be from 1996). I maybe want to do my radio show again. If I have money, I'd like to possibly put out a few records. This is all, of course going to be dependent on how much money and time I have. And how many new ideas eat away at me. In some ways I feel like I've got all the time in the world. In other ways, I don't have enough. I want to do it all, right now, so I can still do more.

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ALEX COUGHLIN

This interview is a bit dated, but it is important to me to include it here. I like and respect Alex very much. His zine, Dwgsht, is the kind of zine I love and others hate: heavy, lots of text, not much punk/band related stuff (though there is the occasional interview) — just lots of thinking to do. I'm impressed that he takes the time to research his articles and to put out a well organized, easy to read, and informative publication. It's great to know there are other kids out there who are completely passionate and motivated. That's where my own inspiration comes from.

1. Give me a little background - both on yourself (how did you get interested in zines? What were some of the first zines you read, and how do you think they compare to zines you've read recently?), and on DWGSHT (where did you pick the name? How did you get started?).

1. On account of a touch of shame and a bit of embarrassment I think I'll spare you the ugly truths about how the name was chosen — the name's empty enough on its own that it prevents any presumptions on the magazine's content; that element of uncertainty attracts me to it. Dwgsht zine is a product of circumstance. I think it was 1994 when I was in trade school studying to be an auto mechanic when I got pretty sick and was forced to drop out (stomach problems, which have plagued me for most of my life). Being more or less confined to my apart-

ment with an abundance of time on my hands I started snatching up reading material left and right — including a ton of zines that were around at that time. And, yeah, to be honest, I saw most of them as thoughtless nonsense with no spine and no heart — just total shit. As a former straight A student in the Automotive, Farm and Diesel program at some grit school in central Illinois, I guess I likened myself to be a pretty smart fellow — just the kind of person who might be able to pull off writing something decent to read, so I gave it a try.

2. You have a real historical focus... You've had lots of articles on things like the Attica Prison riot and Cesar Chavez... why is this, and how do you think it's received? Does it come from an interest in history or an interest in certain lesser-known events and people?

2. It's not so much that I'm some history geek who's out to tuck every name and every date into my mental repertoire, it's more about what history in itself represents, especially when applied to the format of a fanzine produced for a more or less politically radicalized audience. I think there's a lot more lessons to be learned in what happened at Attica in '72 or with Chavez in '68 than in some pool of vague ideological speculation. Radical history and the history of the working class offers some tangibles; maybe something to believe in, something to grab on to. These aren't the stories of

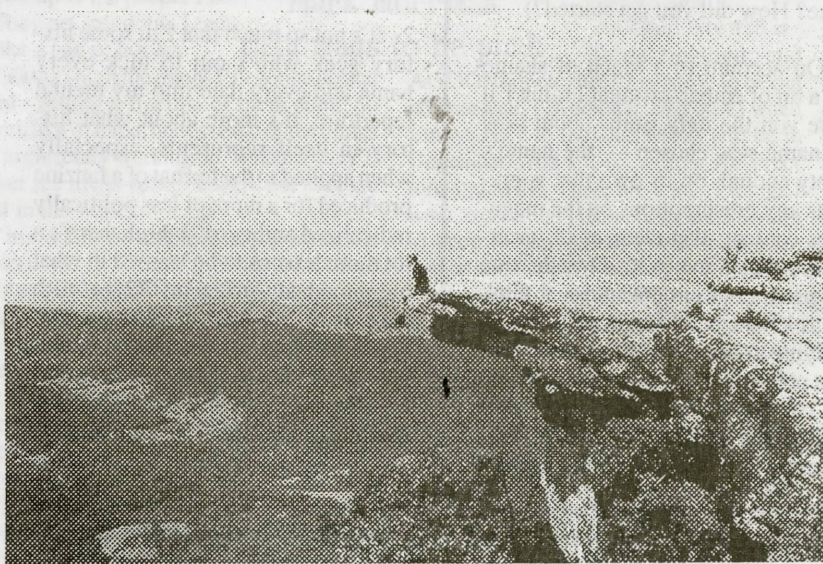
privileged statesmen or trust-fund bozo's, these are down to earth folks with a little bit of smarts and a lot of guts who saw a fucked up situation and an opportunity to change it and took it...it's inspiring. At least to me. I guess the fanzines historical focus is pretty well received. I think our readership appreciates a zine that respects them enough not to feed them junk food. Some criticize and say it's too much like school, if they wanted a history lesson they'd go to the library or that we're telling them what they already know. Overall, we have a pretty small but loyal readership which I'm very pleased with.

3. I really enjoyed the issue you did that came with the Hand To Mouth LP - how did that project come around? And could you comment a little on the zine/band dichotomy in punk? (does that make sense?)

3. The Dwgsht zine / Hand To Mouth project, I guess, came around rather sim-

ply — I asked them if they'd be interested, we pounded out a budget and did our best to pool our resources and pull off a project of decent quality. I was really excited that so many people rallied behind it — from graphic designers to writers to the band members themselves who not only contributed by way of a nine song LP, but wrote extensively on a number of topics for the booklet. Personally, I get real excited about releases that include both music and writing — I'd like to see more of it.

The relationship between bands and zines I think is a pretty difficult one to assess. On one hand it's mutually gratifying, like in the instance of interviews, which give the bands some good press and give fanzines a strong selling point. But, generally, I think the relationship is pretty one sided. Zines support bands in just so many ways: by printing ads, show reviews, scene reports, music reviews, and related commentary. It's rare to see bands offering any significant selection of fanzines at their merchandise tables or mentioning any inspiring zines



in the inserts of their releases. Which is really strange because it's the fanzine, in many cases, that introduces the band to its audience — it's rare that any success is attributed or reciprocated. This may be among the reasons why fanzines, in their format, are a tough sale... If we're interested in fostering a non-dependent media network, in all its forms, these relationships need to be tightened.

4. I'm also interested in your thoughts on how zines relate both to punk and to the mainstream, and what you feel about their "political" nature, even when they aren't covering politics directly, and also the connection between zines and other forms of grass roots communication/media like pirate radio.

4. Fanzines, obviously, have a key relationship with punk rock. Honestly, I believe punk culture's existence is contingent upon the fanzine — this whole thing would just shut down without the support of some type of press. And while there may indeed be some "main-

stream" interest in punkrock now and for the last few years, everyone knows that this is a short-lived romance in the spirit of disco or grunge. To a certain degree you can already see it fading. Today's crop of upper-middle class white kids who have pumped capitol into and nurtured this current wave of rebel rock will, ultimately, graduate from their youthful idealism and find something more lucrative to believe in. The mainstream's relationship is a fleeing one, whereas the underground press provides the true backbone to the culture.

5. And, I kind of want to know what you think about the current "state of zines", like how even though the "zine explosion" is considered old news by a lot of people (it's not covered in the mainstream press any more), there are thousands of zines out there, with new ones coming out every day. What do you think is frustrating about there being so many zines out? What is good about it?

5. Oh shit, most zines are just fucking awful — real nonsense not worth the paper or even the ink. I don't think this issue is so much one of quantity, but rather quality. I'd love to be able to find an abundance of zines that I actually look forward to reading; instead there's maybe four or five I consistently read. I don't want to make any specific fanzine editor feel void of responsibility for producing a piece of shit, but I think a lot of the reasons behind the zine explosion rests firmly on the shoulders of some key zines who review a lot of zines and encourage their production. First, I think a lot of reviewers are really soft on magazines — respecting the concept of independent production and encouraging its sale regardless of quality. Or take Punk Planet's stance on the

stream" interest in punkrock now and for the last few

years, everyone

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or grunge. To a certain degree you can already see it fading. Today's crop of upper-middle class white kids who have pumped capitol into and nurtured this current wave of rebel rock will, ultimately, graduate from their youthful idealism and find something more lucrative to believe in. The mainstream's relationship is a fleeing one, whereas the underground press provides the true backbone to the culture.

Producing a fanzine (or participating in pirate radio or any other type of ulterior communication), whether cov-

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matter, which reads something like "...if you don't like what we do, write your own zine. In fact, write your own anyway...", making fanzine production out to be a valid endeavor in and of itself. It's not. Encouraging blind production or consumption is pretty frightening. If you know a good writer with valid ideas, yeah, maybe encourage them to produce a fanzine if you think it's worthwhile. But encouraging people you've never met, nor have any idea as to their skill, to produce for the sake of doing so is just nonsense.

6. What zines/bands are you listening to these days? What do you think makes a good zine?

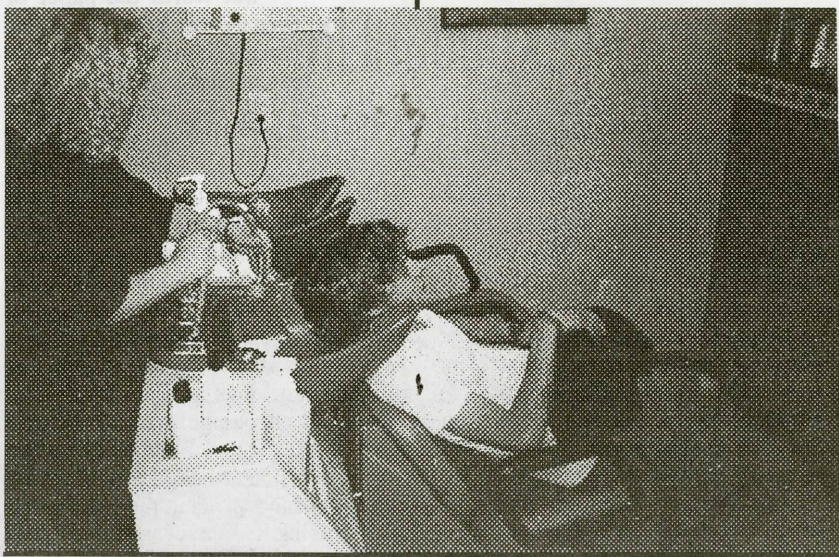
6. There's a ton of different elements, in different mixtures and doses, that I think makes for a decent fanzine. I don't quite know the precise formula, but basically it takes the same things that make any writing good: intelligence, sincerity, insight, a bit of humor, things like that. I don't think that a fanzine has to be serious or have a political focus to

be worth the time. I haven't really spent a lot of time reading zines lately, but Fred Woodworth's latest issue of *The Match* was quite good. I also thought

Theo Witsell's recent installments of *Spectacle Magazine*, I think #3 and 3.5, were great reading. I've been listening to Integrity's first EP and "Those Who Fear Tomorrow" quite a bit. North Carolina's Catharsis has been really doing it for me lately. Man Afraid's EP's are also a mainstay — probably the best releases to come out of the 90's. Mostly just real hard-edged aggressive hardcore punk.

7. How would you say that doing DWGSHT relates to your life? Is it something that you work on every day? Is it included in your long-term future goals? Or is it just a side project or hobby, and the rest of your life is focused somewhere else?

7. Dwgsh is no small matter in my life and I rely on it quite heavily. It's what I



look forward to while serving the upper-middle class their fancy coffee drinks at my straight job and usually the first and the last thing I deal with on any

given day. Most of all, it keeps me thinking and intellectually sharp by reading, writing, coordinating, and communicating with others. The life of a working person gets dull real fucking quick if you have no stimulation beyond a job and the television set. I don't know how long I'll keep it up — for quite some time, I'd imagine. I really like it a lot.

8. You don't really have advertising in your zine - not a lot of it, anyway. Is this a political decision? How do you cover costs?

8. There is some advertising, but you're right, not too much, comparatively. The reasons are pretty circumstantial. I'd love to have the additional income, but I understand why I don't. The zine just doesn't really cover a whole lot of music, which, as we both know, accounts for the bulk of the advertising in fanzines. Each issue of Dwgsht features, maybe, two interviews that aren't really geared toward selling a lot of records; they're more focused a bands political ideology and might not even mention a specific release. Also, I only print 1000 copies, which is a pretty small amount even when compared to other small zines. I think a lot of zines over-print as a means to lure advertisers. Just glance at some web printers price list and you'll see the

logic of it. For a 56 page magazine the first 1000 copies may cost \$350, with \$100 for each additional 1000. For someone searching for ad dollars it would make sense to boost the circula-

tion even if they didn't have the readership to support it. This is something I'm not willing to do. Dwgsht is produced for our readership and subscribers. If this appeals to advertisers, fine, but it's simply a by-product of what we do in the first place. Costs are covered by, well, my job and myself primarily plus the sporadic voluntary support of our staff and the occasional enthusiast. Actually, aside from the album project with Hand To Mouth, Dwgsht zine is more or less able to sustain itself through sales. I always take a hit of a few hundred dollars each issue, but that's

what I work for, I guess.

9. And finally, what suggestions do you have for other/new zine editors?

9. When you set out to publish a fanzine realize, foremost, that it's your gig. It's your adventure and don't let anyone else pave the way for it. Figure out exactly how you want it to be and work your ass off to get to that point. Don't let anyone else's format or formula or dogma tell you how to act — you'll do just fine on your own.

The Future?

10. We should have another issue out by November '98 — a double issue with an emphasis on violence and its historical foundation in this country. Until then, if all goes as planned, I'll be spending several months indulging my senses in my other love: trotting around in the wilderness with a 50 pound bag on my back.

Alex can be reached at PO Box 28, Durham, NC 27702

ALEX COUGHLIN

FIFTY WAYS TO BE PUNK

I met Kevin, by chance, at a punk/hardcore fest a few years ago. Since then we've become pretty good friends and I really like hanging out with him. Only lately have I learned what he does for a living and I really respect how he's chosen to lead his life. I also think it says a lot about him as a person and it's great to see someone who takes the values and priorities they learned from their hardcore community and applying them throughout their lives. Anyway, this is my friend Kevin. The first bit is something he wrote about what his job is like, and I asked a few follow up questions at the end.

Knowing what I know now about what exists in Seattle, I may have done things a tad differently when I was 18. After moving here recently, I learned of a "transitional living program" that is heavily funded by gay and lesbian organizations in gay friendly settle. There are other programs like this here, but this one has a queer focus and reserves beds for gay, lesbian, bisexual and transgender homeless youth. Since I'm over the maximum age of 22, I work there instead as a Youth Counselor and that has kept me pretty happy over the last couple of months. I've worked at a couple of other residential programs and detention centers even, and each one had that depressing atmosphere and mood that is straining on the emotions of all involved. The Isis program is able to transcend that and all the staff here keep a positive focus on supporting the clients in any way we can. The clients are here by choice and have a very lax atmosphere. Not that everything is peaches and cream here, in fact I've had some really emotionally tough days here too, due to hearing about the lives some of the kids here have lived and continue to go through. But to sum it up in a nutshell, the program is an open door for queer (and straight, too) youth that are living on the streets for some reason or another and encourages them to be themselves – whatever that entails as well.

It's amazing how stigmatized homelessness is by so called "successful society." My conservative father said to me just last week, "So the kids at your work are forced to go to counseling, right?" And I answer with, "for what, being homeless?" and he says, "Well yes, so that their behaviors that led to their homelessness can be changed." After hearing that, my stomach turned at the surprise of ignorance that exists amongst so called normal people – who needs the counseling is what I asked him? But most homeless kids haven't had anyone to guide and support them while growing up. In fact, most of them have been abused emotionally, physically or neglected at some time by their supposed loved ones. It all just adds

kevin zelk fifty ways to be punk number fifteen

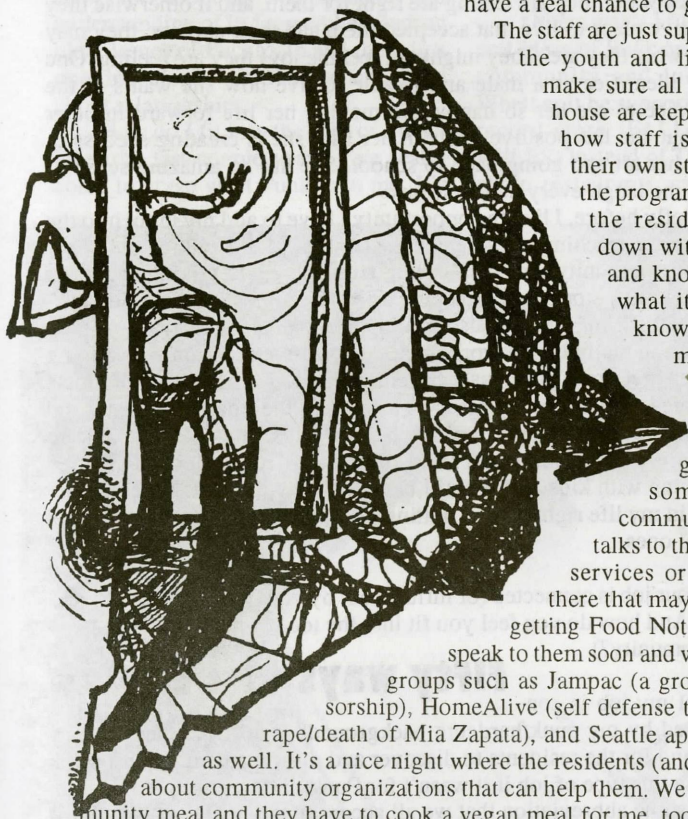
up to not having anyone to trust, nothing to build any confidence on, and holding a lot of things inside that need to be let out. All of the kids at the Isis program are so different from one another and need different services from the program. The staff is here to support them in helping them back on their feet, and I think we do a pretty good job at that.

The kids are referred to our program through other services or can just call up the casework supervisor and then go through and interview to see what their needs are and if they are compatible with the program. I really feel sad for the kids that are so emotionally drained that they can't even complete that small bureaucratic step, cause there isn't very much out there for them. There are those basic needs that a resident needs to follow – like doing weekly chores, keeping involved in either a job or school, hygiene, and an ability to function in a community house with people that are so different from one another. Once in the program, they live here full time and pay 30% of their monthly gross income to rent and a large part of that is set aside for them in a savings account so they have money to leave on. There is food bought by the house that is free reign and they meet all dietary needs.

So lots of benefits to living here – the kids have a real chance to grow.

The staff are just supposed to support the youth and listen, as well as make sure all the needs of the house are kept up. I really like how staff is allowed to use their own strengths to add to the program's needs. One of the residents is kind of down with the punk scene and knows a little about what it all entails. She knows I'm not the normal guy that everyone else at works thinks I am. We have a group night that someone from the community comes and talks to the residents about services or happenings out there that may affect them. I'm getting Food Not Bombs to come speak to them soon and we have had other groups such as Jampac (a group fighting censorship), HomeAlive (self defense teachers after the rape/death of Mia Zapata), and Seattle ape Relief come in as well. It's a nice night where the residents (and staff too), learn about community organizations that can help them. We also cook a community meal and they have to cook a vegan meal for me, too.

Supporting the youth can mean a lot of things. When a resident decides to search their gender or sexuality, we are there to provide support. If they want to talk about it we will with them and also attempt to help them make the safest



choices in terms of safe sex and staying in healthy relationships. In one case, a resident was in a very abusive relationship and moved here to get away. She was a gutsy girl that finally packed her bags and left her old town to get away. We provided a place for her to get away and start a new. In another instance, here was a resident that had a boyfriend that abused her emotionally and the staff here just tried our best to talk to her about how she can be strong without him and doesn't deserve that treatment. In other cases, our support is telling a crossdresser whether or not his clothes look good on him. It's got a lot of variance to it, but again, most of it deals with helping them get out of patterns of falling into abusive relationships that they picked up from being raised in those kind of relationships.

KEVIN ZELK

Sometimes going home at night, I can't sleep with some of the stories I hear from the kids. It's real life and these kids just can't close the door and hit the time clock to leave it all behind at their job. It's so based on cycles of abuse and distrust. Other times, it's joyous to see a resident grow and have healthy relationships. To decide what the new water they are testing are right for them, and if otherwise they didn't have a positive place to live that accepted them and their choices, they may have not grown to what they are. They might not feel the joys they are feeling. One girl here strongly identifies as a male and is able to live how she wants at the house. It's really nice to see her so happy and moving her life forward in other ways, too. Now that she has positive goals in her life, she is creating success in other ways such as her art and going back to school. She has an amazing sense of humor and makes me laugh every day, it seems.

As I stated briefly before, I like the opportunity I have to add my input into the program. Whether it be teaching a resident some cooking skills, talking about social issues, bring in community services, leaving zines there, just talking about fun times and traveling, funny stories, etc. Keeping a positive atmosphere and supporting them in living a fulfilling life, yet also making accomplishments that will help them in the future. I'm really happy working at this positive program and helping kids. It's really a change from previous jobs, either where I'd be selling products for companies I hated, and all my energies go to support their bank accounts, and now at this job, my energies are put towards helping kids. It's nice to be able to direct the time I would be spending at a retail store, at office work, or in a coffee shop, toward working with kids and yet still be able to pay the rent. That's something I value a lot in my life right now... putting my energies into positive actions instead of wasteful ones.

How do you feel your job is connected (or influenced) by your punk/hardcore background, if at all? (And how do you feel you fit into the idea of punk? What role do you play in the community?)

fifty ways to be punk

How do I feel my job is connected or influenced by my punk/hardcore background? Besides me leaving my favorite zines around for the residents to discover and my veganism, I don't think I would be working this type of job if it wasn't for Punk. Before discovering punk (there needs to be some abbreviation that we all accept like BC/AD: so BP), I had no idea where I wanted to go or what I wanted to be.. I didn't truly even know how I felt about my own self worth at that time. After getting over the stages of punk and hardcore and finally learning that punk was more than listening to Sick of It

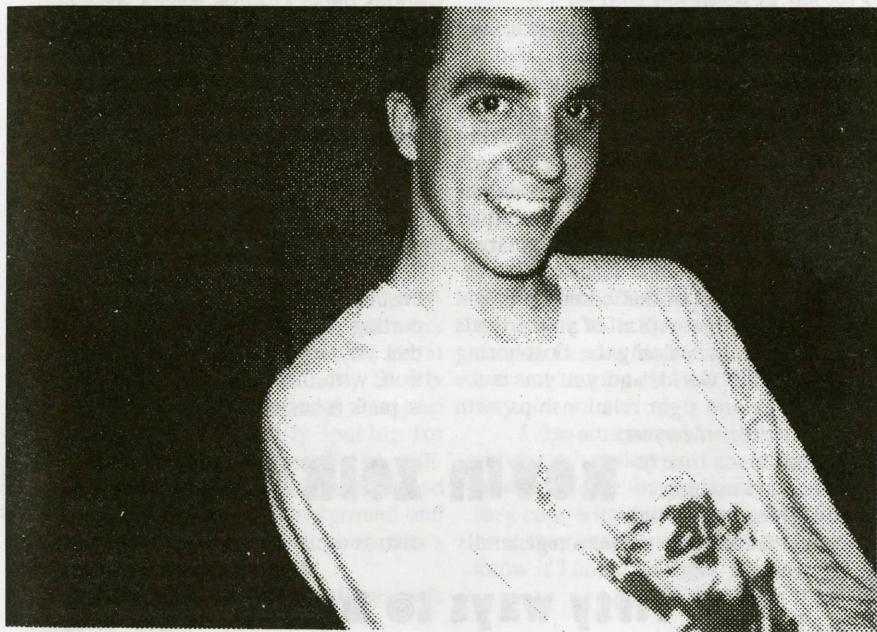
All and hating your parents, I started to get a better understanding of everything out there and that I felt that working with people in need is where I wanted to head in life, instead of working for some company that doesn't give a shit about it's workers, only your output.

My boss really accepts my punk habits, music, and zines. She thinks it adds some diversity to the mix we have. I learned a lot about how I feel about sexuality, sexism, and racism through punk literature, speakers, and friends so that has influenced me too. I definitely could never talk about gonorrhea or sex changes and feel comfortable about it with out those previous discussions on how I feel about my own sexuality and understanding of it. I remember reading older issues of Fucktooth and them just opening closed avenues in my mind about relationships.

How do I fit into the idea of Punk? Over the last couple years, I've really come to grasp what Punk is to me. It's

that drive and spirit that forces us to continually strive for awesome moments and achievements. Either it's my friend Jake dropping his whole life to go save the whales for 3 months or Greg continually heading down to Nevada to work with the Western Shoshone Defense project or someone learning about a situation other than there tiny shell and trying to better it or it's running around naked at a show to mellow out the bad attitudes. So I don't know if that connection is apparent, but for me, punk keeps me motivated to always try and make outstanding, memorable moments out of either bad situations or the ordinary and dull. I always want to live a memorable life-that's punk to me.

Others way's I fit into the more general ideas of Punk are trying to support community and local efforts first. Whether it be supporting the local punk record store (FALLOUT RECORDS RULES) instead of Tower or not eating chain restaurants and buying food at



kevin at some fest or other, circa 1997

small markets and local bookstores.

Talk a little about your trip this summer, and what you learned from it, and if you can, also talk a little about the differences between Kansas City and Seattle.

My summer trips: I'm sure to keep things mixed up and having fun times by always saving most of my money for travelling. This last summer a German friend Nikki and I went on the Huey Proudhon Southwest tour and we found tons of new friends and fun places to see. The highlights for me on this trip were taking nekkid showers in the middle of the desert near Carlsbad, NM and doing the Humpty Dance with a fake German accent in a bar in Tijuana.... Travelling has become the focus of much of life... Last summer I went to Europe and if you don't mind putting up with the sloppy layout, I have a zine with funny stories from that one. It's a split in Eloquence and MRR called me a hippie.

Differences between Seattle and Kansas City:

Pretty easy to answer. Kansas City just doesn't have a lot going on and very few people there in the Punk Hardcore scene. The few people there put so much effort into making the best of it and always spend plenty of time to conquer the boredom of a small Midwest city. I really miss that about Kansas City because the result of that boredom is that you get together with all of your friends and you could be doing the most boring thing in the world, and yet you make memories and tight relationships with your friends since you have so much time together and nothing really going on. When any hardcore band comes, you generally go, whether you like it or not.

But in Seattle there is so much going on in every aspect of punk

that it's hard to even see your friends. There are lots of shows and people to show up. There are so many organizations to support and plenty of people to help out too. But all that means that the only time you see your friends is at punk shows, and it's different for me to go from having all these super tight friends, to struggling to build friendships cause everyone is so occupied....of course with so much going on, there is not any excuse to be doing something-what a waste.

In general, the public in Seattle is a lot more liberal than in the Midwest. People are a lot more at ease with people different from them, that is in the city proper. Outside of the city there are a lot of racist, homophobic people. My work actually had this awesome training called, "working with cultural diversity" where all of the employees got together and talked about race, gender, and class. It was such a unique moment for me cause I had to opportunity to speak about these kind of issues with non-hardcore kids. I was also happy to get to talk about these things with a large group of African Americans. It seems so rare that we all actually talk about racism with people of other races. But all in all, Seattle is a lot less conservative.

What do you think about the idea of DIY in punk?

I think it is essential and such a beautiful thing. It comes down to supporting your local community and those that you are headed in the same direction, with the same goals. I think DIY in punk is becoming rarer and rarer. And

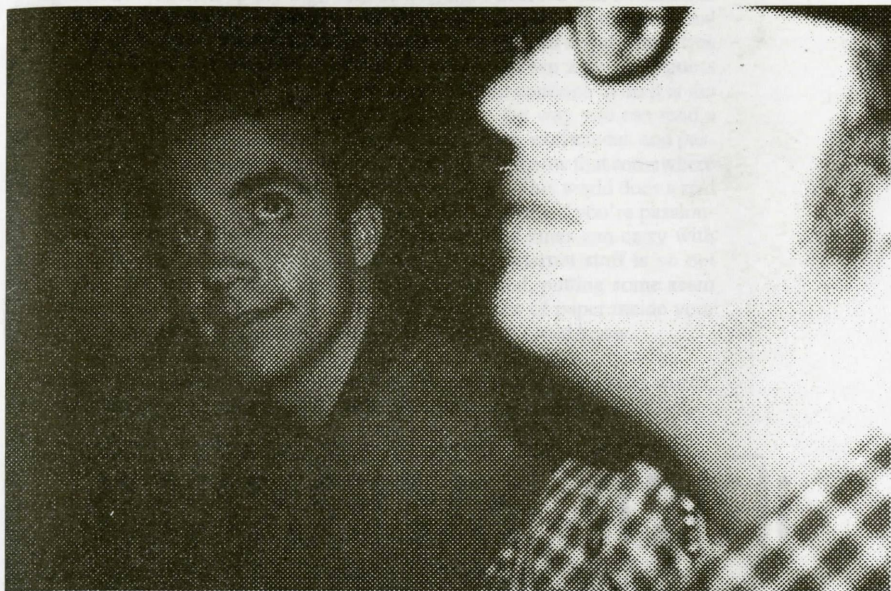
that's why it's even more important to support our fellow punk efforts. Zine

distros are a big thing and small record stores, but I guess I see the most struggle in independent

bookstores. Borders and Barnes and Noble are shutting them all out of busi-

KEVIN ZELK

Fifty ways to be punk



ness one by one and it's really sad. I just learned that Barnes and noble just bought Ingram -a major publisher of all books, so any independent store that buys from Ingram, is feeding Barnes and Noble, the same company trying to shut them out of business. Support your corner bookstore!

Do you think punk is political and/or revolutionary?

Yes, it's just you have to find it after looking really hard. I remember thinking that hardcore was all about tough guy music and mentality. Slowly I began discovering political zines and people later after really looking for it...and I don't know where I'd be without it. I really wish it was easier to find the positive political underground and get it in better light, but I guess that's why it is the underground.

When I go to Punk shows, it's

sad...it's become the metal of the 80's scene all over and it's all about the same things as metal was. The scene I want to be apart of is the antithesis of all this.

Who has influenced you the most?

My friends that are able to drop their lives to act for what they believe in. Those are the people that I respect so much, cause I can't do that. They are able to set all their lives aside to do what's right. That's something I'd like to be able to achieve one day. And of course, Crudos for being as rad as they are and touring the world DIY all the way.

I also am amazed by rape and abuse survivors' ability to keep living and trusting people. It boggles my mind how they cope with those experiences. Some how, they keep moving forward- i don't know if I could do that.

FIFTY WAYS TO BE PUNK NUMBER SIXTEEN

IRWIN SWIRNOFF

Sometimes i think that everyone just skips over interviews with zine writers, especially when it's not a well known zine like Cometbus or Dishwasher. But i know that to make myself happy i want to do interviews with people who i think are important, and who are inspiring. That's what this conversation with Irwin from All The Answers zine is about. He is someone who is passionate and articulate, someone who acts on his beliefs and who believes he can affect the world. Those are qualities i admire in others and which i strive for in my self. I also think it is important to recognize that zine writers have as much or more to say than band members, and that their opinions have as much validity in the punk scene.

OK Irwin – now you're in for it! Tell us a little bit about the history of your zine, All The Answers, such as how you started and what your goals have been. Also talk about why you haven't done an issue for a while and what we should expect in the one you're working on now.

• I started ATA at the beginning of my senior year of high school. The year before I was on my high school newspaper, and for a brief time we had this great paper that was making people talk and thing and making certain teachers and administrators upset. And ultimately like everything else at Central High School making people think and thinking yourself were not tolerated. So our advisor to asked me either go along with a new more happy High School. Paper that was all about pie graphs and prom king and queen pictures or not come back on the paper the following year. So the next year I started like an underground newspaper of sorts at my school called truth about lies(I know you should laugh at me..doesn't the title reek of high school and sXe

propaganda). Anyway as I was senior I basically lost energy in arguing against how fucked up my high school was and I decided that I wanted to write about other things that gave me inspiration and for an audience that would maybe care, cause no one at my school really cared about what I was writing about. So that's when I decided to start my own zine. — I guess one of the main reasons I started doing my zine and continue to do it is the way I feel zines connect the unconnected. I love the way you can read a zine and feel connected to someone's ideas, fears, love, excitement, and passion. As cliché as it sounds that's why I do a zine. To know that somewhere there is a kid who can relate to how I think and feel. This world does a real fucking good job of making you feel alienated and alone if you're passionate about ideas and people. I love the intimacy that zines can carry with them. To me the thought of e-zines and all that internet stuff is so not exciting. It's about curling up in a ball on your bed, putting some seam records on in the background and holding the pieces of paper inside your hands and reading something made by someone you could know.

What topics would you like to hear more discussion about. In other words, what topics do you feel haven't gotten the attention that they deserve, espe-

cially in the zine world?

• I think one of the topics missing sometimes in the zine world is the oddly enough the human factor and dimension of all these "issues" we talk and write and care about. It's very easy to write about how racism or sexism or homophobia is bad. What I think zines are all about is going to that next level and searching and questioning ourselves and exploring all of the hate and fear and anxieties that have been planted and manifested inside of us. It's very easy to hide behind an "anarchy is great, racism sucks" front cover, but comfort doesn't equal action. I think we as people have a tendency to create comfort zones for ourselves. If we can label ourselves and surround ourselves with things

that are "liberal" and "progressive" then bam we have the comfort to feel we're not racist, we're not sexist, we're not heterosexist...but what that comfort often does is substitute for actual action and an internal confrontation that I feel zines are such a perfect medium for. I'm bored by 'the going through the motions mode' that a lot of zines and records have fallen into. I'm always most excited by art and writing that is brutally honest and explores things within a person that might be uncomfortable and uneasy to find, but in the end isn't what this whole thing is about?

I know you primarily through punk, but you told me that lately you've been getting out of the punk scene and listening to other kinds of bands and not going to a lot of shows. What do you consider your role in the punk scene or your relationship to it?

• I always thought punk was about creativity, expression, progression, and passion. I don't at all identify with the generic presentation and

representation of "punk", to me bands sounding like bands sounded in 1977 or 1983 or 1988 doesn't seem to be at all creative or progressive or challenging. So in a lot of ways I do feel very unconnected and uninterested in the current state of "punk rock." I think things like a fear of change and progression have killed so much of what is at the core to what I fell in love with punk rock for. I love punk for the way it challenges boundaries and finds different ways to release energy and ideas. In my mind bands like Unwound or Fugazi or The Make Up carry the spirit of punk rock that I feel, a million times more than bands like Blanks 77 or Swindle who might have the haircuts that punk bands had, and might *sound* like a "punk" band sounds, but I don't hear any passion or feel any new energy. Nostalgia acts get old and boring fast. I'm really frustrated and discouraged with the way the punk scene in a lot of ways shuns upon progression and creativity. If you progress or aim for something greater than shitty xerox pages of mediocrity or 3-chords of you've heard it all before, then you are a sell out or you're no longer a part of the club. That's so contrasting to what made me fall in love with punk rock. So while I am pretty disgusted with a lot of what most of what "punk" is now accepted and represented as; I still feel like underneath that surface still lies what changed my life. That through punk rock people have been inspired and given the motivation and tools to start their own magazines, make their own music, put out their own books, make their own films is what still makes me excited about the four letter word.

You've had a lot of other kind of participation in punk besides doing a zine. What, for example, have you learned or experience from touring with bands?

•Doing things like putting on shows and touring with bands has shown me the best and absolute worse of the punk community. If you ever want to get super depressed about the state of indie music affairs, just start doing some things that involve the business aspect of music and you'll see how fucking awful and miserable it is. Booking a tour for a small indie band this summer showed me so fast how just because the names might be Johnny Punk and the clubs may be "cool indie" clubs, it's all still the music industry and it's all the most depressing thing in the world. Promoters and clubs that truly could give a fuck about anything other than the bottom line. Bands who live for and love their music more than anything else and really have very little options other than to play the game & get destroyed.

IRWIN SWIRN(OT)

FIFTY WAYS TO BE PUNK



Also you're planning a pretty big book project. What inspired you to begin this project, and what made you think it was possible that you could undertake something so large?

•I'm super excited about my book project. I'm putting together a book that's going to feature people inside the world of indie/punk and their stories of coming out. This is going to be a real book. You know nice pages a nice cover, and available hopefully at a wide range of stores and places. Getting back to what my involvement with punk is, I think if anything the greatest thing punk rock has given me is the feeling that if you believe in anything strongly enough you can find amazing ways to express those beliefs and emotions. For better or worse punk has helped me feel dumb enough to believe I can do things like put out an 84 page magazine or put out a book that I hope will sit in book stores all across the world.

What do you hope to accomplish by publishing this?

•I always wished I could have had a book like this. I didn't come out until about a year and a half ago, and it was one of the hardest, scariest things I've ever done in my life. It also was one of the most liberating and best things I've ever done in my life. I know that like me, there are tons of kids who this scene means so much to, and who are dealing with coming to terms with their sexuality. There aren't nearly enough visible queer people in this scene. When you're 16 or 19 or whatever and you're in your bedroom surrounded by records and zines it would be so fucking nice to know that some of the music and words that mean so much to you are coming from people who went through and are going through the same things you are. There's nothing more lonely and confusing then knowing that you're gay and feeling so fucking alone and alienated even from the one thing that means the most in your life. So I want this book to show kids that there are so many others like them. Others who were made to feel worthless. Others who were made to feel ashamed and depressed because of who they feel attraction to. I also want this book to show the wide range of people who are queer in this scene. From people who wear their sexuality on their sleeves to others who this book may be their first step in coming out. In a lot of ways it's a real simple idea but sometimes simple can be amazing. So far the response to the book idea has been great, no it's time to make it a reality. I don't really know what kind of reaction to expect, but I think it's a real important project and I want to find a publisher and I want to get this book in large book stores, and record stores, and libraries. Maybe that will rub some people the wrong way, but I know what it's like to feel so all alone and out of hope and I'm hoping so much that this book will bring hope and inspiration for others to come out and keep living and to me that's way more important then any what's punk what's not debate that's been had a million times.

Queer punk has certainly changed since the days of Homocore and JD's, and Matt's not publishing Outpunk anymore... Could you make some observations about the queer punk scene in general? Like why these institutions no longer exist, where things are going, have things improved?

•Yeah I was really sad to see Outpunk stop publishing, as the last issue in particular was so fucking amazing. But I think it's real cool that Matt is doing what he wants to and is following his passion instead of going through the motions. One of the excit-

ing things I see happening in the last couple years in terms of queer issues and people in punk is that it's becoming a little more incorporated and integrated into the actual scene. With people like you and Ben Interbang and Theo from Spectacle at least talking about personal issues of sexuality you have people that are know to the scene for a wide range of things besides your sexuality, and then once that dialog is born in a pretty organic way I think a lot of good can come from that. I know just personally when I heard that you, Theo and Ben were all bi that helped me a whole fucking lot in my process of coming out. I was a little resentful/jealous that it seemed you guys maybe had it a little easier 'cause you were bi and I wasn't, I'm just totally gay....but I'm so over that jealousy/resentment now. But unfortunately the amount of heterosexism in this scene is all too fucking prevalent. The fact that punk bands can still exist and have fans while writing songs that say "fag" this and "gay" that is ridiculous. I'm so sick of people defending homophobia in any shape or form. None of it is productive, none of it is funny, it's time to grow the fuck up. I expect the worst in the rest of the world and I guess what gets me every time is that for some reason I always expect so much more from this scene.

What do you think about the relationship of punk rock and DIY?

•I think for me the relationship between punk and DIY are essential. Again I said for me. I do a zine because in a small way I can become the media. I support ethical independent record labels because I think what they do is super important and admirable. I support independent film because that's where powerful, creative art is coming from. I think it's really important to be aware of and support independent art. At the same time it's also important to realize that a lot of the negatives and evils of major label land exist right here in this scene as well. A lot of indie labels are pretty bad news. They run themselves like major labels, they treat their bands like major labels, they feel like major labels. Unfortunately it's always the bands who lose. I can't really name 10 independent record labels that I feel are sincere and ethical and where a band could have a chance to make a living making music on, and that's super sad. It's sad in so many ways, but I guess the most depressing part is that the world ends up winning too much. Titanic sell a kazillion tickets and wins the Oscar while The Ice Storm isn't even nominated. Matchbox 20 are on TV and the radio while Boilermaker play to 15 kids at some club who doesn't pay them. I'm sort of getting on a tangents, but to get back to the question I guess I have to get back to something I was talking about before. I do think the notion of the DIY ethic is still important and exciting and meaningful. And it's through that

IRVING SLYNNOFF

FIFTY WAYS TO BE PUNK

ethic that people just like me and you and anyone reading has gotten the courage to do things like put out amazing looking books like Chrissy Piper's "the unheard music", or start "punk planet", what in my opinion is a great fucking magazine on any level. So it's things like that and Touch & Go records and Fugazi that on one hand may be the exceptions and anomalies, but they do exist and that fact should make everyone want to make other things like them exist.

Now tell me a little about yourself - you're in school right now, working on a lot of projects... What goals do you have for yourself in the next few years? What kinds of things do you enjoy? What bands and zines are you listening to these days?

•I'm a junior in college right now. And I'm a media studies(film) major. In the next few years I hope to have my book out and published, I'd like for my zine to continue, and I'd also like to have a film I'm proud of out. I also really want to travel a lot, I went on tour this summer and totally got the bug. It was some of the best weeks of my life. There's nothing in the world like it. So it would be super rad to go out on the road with some bands again....soon hopefully!

•I love to go thrift store shopping. I love to watch films, I've got a fondness for gambling which has done me a lot more bad then good. I love basketball even though I haven't been playing that much lately. I like to write and listen to records and see bands play live. I feel like I'm filling out an application for a dating service. Bottom line I'm not all that cool, but I have fun pretending to be.

Some music I love includes Three Mile Pilot who make some of the most beautiful music that your ears will ever hear. Elliott Smith who makes the bitter sound so sweet. The Secret Stars, Jimmy Eat World, Boilermaker, Radiohead, The Monorchid, Rye Coalition, No Knife, old Cure, Modest Mouse, Karate, The Farewell Bend, Calexico, etc. And all time favorites that I'll always love include Fugazi, Avail, Nomeansno, Sonic Youth, Tanner, Unwound, Rocket From The Crypt, Drive Like Jehu and Jawbreaker. As for zines some of my favorites are Comethus, your zine, Suburban Voice, Trash Heap, Genetic Disorder, Outpunk(rip), Number Two, And Punk Planet.

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TECHNOLOGY AND/OR HUMAN HAPPINESS

Eric

The Unabomber's Manifesto levels a strident critique against technological society—a critique that works on the level of both production and ideology, describing the way technology has changed and warped the society in which we live. I think the Manifesto is provocative and radical, yet I think his fundamental assumptions are nostalgic and romantic. I think we cannot go back to the kind of small agrarian society that the Unabomber advocates. I think we have reached a level of societal and technological complexity which cannot and should not be destroyed. Sure I think technology changes us and warps us in a number of ways. I think the battle comes in interpreting the way technology shapes us, not trying to deny technology or destroy it.

Yeah, in a certain place in my heart I wish that we lived in the kind of decentralized agrarian society that the Unabomber talks about. Sure I wish I knew my neighbors, the people in my "community" so that I could have unmediated experiences with them. I wish that I could produce my own food and other necessities for living, or that I could trade for them in a small, local society of producers. Democracy and equality are much easier to

imagine and fight for in a community like this, capitalism is much easier to destroy, either through the ideal of collectivized land or the ideal of the democratic yeoman farmer. I even think that in many ways, these are the ideals that some people in punk rock hope for: that one day, we will be able to be a self-sufficient community, producing our own goods and services outside of the capitalist system that many of us hate. We want to use our production capacities, our zines, records, stores, bands, collectives, to make a world that will be apart from and in opposition to



This article/debate is somewhat of an introduction or prelude to the TECHNOLOGY theme of Fucktooth #24 (the split with Spectacle). Look for more of their writing coming up!

capitalism. Yet this is not the way to fight capitalism. The only thing that can come from following the Unabomber Manifesto to its logical conclusion is to put his theory into practice and live like he did: a hermit away from any and all human contact.

Today, human contact is mediated. This is a fact. Telephones, computers, televisions, and commodities come between direct face to face interaction. This is not going to change. Whatever one may think of televisions and computers, they are not going away. We have to learn how to use these tools for revolutionary purposes, not spend all of our time pining for a history long gone where we didn't have to use appliances and technology. It is not so much of a question of whether I hate the way technology has warped our world, but a question of whether I think that the world should continue to exist on the level of "complexity," the level of global interconnectedness that we have today.

The level of industrial and technological complexity we have reached today has also driven us to a level of exploitation and poverty for which there is no historical precedent. Yet as Marx tells us, this level of destitution comes from capitalism, not industry and technology. Indeed, even now in our world, we have the technological means to provide for the necessities of all the world. Think of it. All the necessary food, clothing, shelter, transport, and protection could be provided with the level of technology we have achieved. Why do we sit idly by when 10,000 people in Central America die from a hurricane? It is because the industry and technology is owned by capitalists who put profit over people,

who would rather develop technology for larger capital gains than for alleviating human suffering. Is it in the nature of technology and complexity for us to think this way? Or is it in the nature of capitalism? Has

technology really changed and warped our minds or has it been the ideology of capitalism that has changed the way we interact with people?

I argue that we cannot return to a pre-industrial society, that we must maintain the level of industrial and technological complexity that we have today. We must fight to redistribute and popularize this technology so that everyone can have access to it. We must fight the system that creates inequality, not the tools that the system uses to uphold an already existent ideology of inequality. We must use technology for our benefit, for our children, and for the rest of the world.

Brian

First, I want to put my general stance towards technology on the table. Technology in itself is neither good nor evil; it can make human life better or it can make it worse. If our project as conscious and ambitious human beings today is to assume responsibility for our lives, to choose our destiny rather than letting it be constructed for us by forces we accept as "beyond our control," that must entail a reevaluation of our use of and relationship to technology. We have to figure out how to ensure that whatever technology we use is more beneficial than detrimental to our lives and our world.

My greatest criticism of the role technology plays in modern life is that it is simply too central; to be more specific, technological innovation commands too much of our attention and energy. We use a disproportionate amount of our collective creativity to invent new technologies to dominate the world, rather than discovering new ways to enjoy it. This is reflects an underlying theme in the shortcomings of our civilization: our values tend to revolve around control rather than pleasure. We have put all our capabilities into adjusting the "how" of life, without stopping to address the "why." It should be no wonder that so many of us are dissatisfied when we have so many more technicians than we have musicians, so many more construction workers than we have massage therapists. We need more poetry and less concrete, more adventure and less air conditioning. I believe that we



can achieve this by choosing to actively pursue our desires rather than the goals set "for us" by tradition and culture, and thus changing our society to revolve around human desire rather than power and domination (i.e. moving away from capitalism and hierarchy). Now, to respond to your critique of *Industrial Society and Its Future*. It's true that the author(s) entirely disregard the fact that the industrial revolution took place under exclusively capitalist conditions (provided that you deny that the state-capitalism of the so-called "communist" nations was fundamentally different from the corporate-capitalism of the so-called "democratic" nations). The Manifesto asserts that recklessly rapid technological development (which, as I pointed out, is a real problem today) is inherent to any industrial society, whereas it seems more likely that it is a result of the pressure the capitalist economy exerts on businesses and inventors to keep coming up with new products that will replace the now-outmoded ones. A truly non-capitalist society, in which competition for sales and survival did not exist, might be able to make the best of the technologies it had at its disposal rather than continually trying to develop more complexity for its own sake. Technology itself would be deployed differently in those conditions, as well (e.g. more public transportation, fewer cars and highways and pollution), making it less of a threat to human happiness and freedom.

So it appears that technology in itself is less hostile to humanity than the Manifesto claims... or would be, if our society was organized differently. But there are still important questions to consider.

First of all, how much of today's technology would be possible at all in the non-capitalist, non-hierarchical society we believe would better apply technology to our lives and our world? Today power is absolutely centralized in the hands of governments and corporations which direct unbelievably complex global networks. It is these systems that produce the unbelievably complex technologies we are accustomed to. Is radically direct democracy and group decision-making even possible on such a huge scale? Probably not. The question, then, is how much of our technological complexity we could take with us in the process of reorganizing our society.

And it still remains to consider the pros and cons of individual technologies. Under radically different circumstances, could automobiles, e-mail, television, neon lights be used to make our lives more exciting and rewarding? For some of them, the answer is probably yes, while for others, no. When evaluating the worth of particular technologies, we must always remember that tools use us as much as we use them. That is, our activities and environment are shaped as much by the tools we use as they are shaped by our use of the tools themselves. For example, using e-mail involves sitting stationary for minutes or hours, staring at a glowing screen; it also replaces forms of communication that are less mediated. In the meantime, while our society is organized according to a system that is not particularly directed towards creating joy in our lives, it should be no surprise that the way we use tools in this society brings us little joy as well. So if the question is how positive technology is in



our present capitalist system, the answer is: not much.

Eric

Brian says technology is too central and uses too much of our energy replicating itself, yet he forgets Marx's maxim that there is an opposition between necessity and freedom. As long as there is still scarcity of resources and people in need, technology must be used to alleviate necessity. Freedom and pleasure in this scenario become secondary to need—are massage therapists and musicians going to stave off hunger and disease better than engineers and construction workers in hurricane ravaged Central America? It is a "First-World" privilege and a utopian dream to prioritize pleasure over human need because there is a huge gap between "dissatisfaction" and outright death and starvation. I agree that we should be able to actively pursue our desires rather than submit to power and domination, yet practical reality requires that we separate the evils of capitalism from the technology capitalism uses. What is our revolutionary goal? Do we want to save ourselves and create joy in our individual lives? Or do we want to create the conditions of possibility for ALL PEOPLE to live free from scarcity and necessity, to partake of the joys of living we sometimes take for granted?

Brian also wonders whether the industrial revolution took place under capitalist conditions. In fact, as Marx argues, in some states, the social relations of production that typify capitalism as an economic and social system (development of class relationships following the institution of wage-labor) followed the technological developments in the means, the tools, the technology of producing. In other states, (such as Russia, Japan, and to some extent

Germany) an aristocratic class or monarchy used the state apparatus (not an entrepreneurial middle class) to force the development of capitalism. This just means that conflating capitalism and technology is both dangerous and historically inaccurate, technology and capitalism are separate categories of analysis. Because technology has been harnessed to capitalist development, Brian is right in pointing out the problems of developing new products ("planned obsolescence") and that the deployment of technology for profit will not address human suffering and necessity. Yet as Audre Lord says, "sometimes you have to use the tools of the Man to destroy the Man." Brian rightly points out the unprecedented centralization and complexity of control that governments and corporations have in globalized capitalism. Yet do we reorganize our society with or without this technology? Again I argue that we cannot go back. Do we fight capitalism with the outdated tools and technologies of our past just because we think it is noble to

remain "pure" and somehow more real if we resist computers, cars, or telephones? Do we separate ourselves from this society? Or do we pick and choose the new technologies which we can access, which we have the privilege to access to attempt to change the world on our terms, not just for ourselves but for others as well? Yeah, tools do shape our environment but not any more than the way we use our tools to shape and change our world. I agree that we must evaluate the worth of individual technologies. I personally don't have a car. I'd rather ride my bike. But I might get a car one day if they ran on electricity and had on-board computers that would minimize the risk of crashes. Or I would fight to promote technological development of public transport. We must remember to be practical as well as utopian dreamers,



fighting for a better world NOW with the resources and technologies we have, while at the same time imagining how a better world would ultimately look. We cannot settle for anything less.

Brian

Yeah, yeah, first world privilege and utopian dreams... It's not a bourgeois luxury to want joy and meaning in life, it's part of being human. Construction workers and machines can build safer cities with more conveniences and fifty nine brands of soft drink, but no one is going to want to live there without culture, pleasure, community. All the microchips in the world can't provide that. The ideology of progress is "defer pleasure a little longer while we finish the new technology that will make everything better," and we've heard that over and over throughout this century. We practically had the fucking technology to end world hunger at the beginning of this century, and we certainly have it now. We don't need any more technology (except for a little more progress in medical science to combat AIDS and similar problems), or at least we don't need it nearly as much as we need new ways of thinking and interacting. THAT is what is needed to solve all the survival problems you're talking about, as well as to give our alienated and nihilistic modern life some meaning again.

And the question I'm bringing up is how our present technologies fit into that project of revolutionizing our ways of thinking and interacting. My suspicion is that some of them won't fit in at all, and others will only have a limited use. For example, many of today's telecommunications technologies seem to me to create more distance between people rather than less, in that they mediate our interactions to such a degree that emotional human contact is muffled or lost. If our project is to fight the dehumanization and depersonalization that prevents us from considering each others' needs, we have real reason to be wary of the technologies that have us holding each other at arm's length.

You talk about using the tools of the system to destroy the system, but if some

of these tools create alienation by their very use, they can only adjust and ultimately reinforce the system of alienation, not destroy it. Rather than taking for granted the official line that "more technology is better," and accepting the linear conception of history taught to us by the ideology of "progress" (i.e. humanity goes from a less technological to a more technological state, never the other way around), we should be willing to make whatever alteration are necessary in the technology used by our species in order to get the most out of life that we can.

And yes, we should use whatever tools will work in this struggle, but only the ones that really will work. Let's be wary of every technology, and dare to believe that we really can leave behind the ones that are of no use to us.

To make these generalities concrete, I'm frankly very frightened by the antiquated image of technologically engineered utopia that you conjure up with your computer-guided cars. I can barely repair a car myself at this point; do you realize that if everything were guided by computers, the ability to fix and control everything would be left in the hands of a tiny minority, the ones who had the special proficiencies required? The average person would feel very little understanding of or control over the world she lived in. All the practical aspects of life would be left up to the "experts." We're almost there, already, and it makes the world an alien and confusing place for most of us, doesn't it? Is "progress" really so inexorable that I shouldn't dare ask for this to be different?

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Brian D.
CrimeInc. Institute for Radical Theory and Criticism —The "Unabomber's Manifesto," Industrial Society and Its Future, is also available FREE from the CrimethInc. Institute for Radical Theory and Criticism (2695 Rangewood Drive, Atlanta, GA 30345 USA).



graphics stolen from brian ralph's zine, fireball: pobox 2328, providence, ri 02906

TEEN ARMY

TEEN ARMY P.O. BOX 81951 Pgh. PA 15217

MANIFESTO #1

1. THE ULTIMATE FORM OF HUMAN BEING IS THE TEENAGER. THE ULTIMATE FORM OF THE TEENAGER IS FEMALE. THE ULTIMATE FORM OF FEMALE IS THE CHEERLEADER.

2. The teenager is not a "pre", or not fully developed adult any more than an adult is a not fully developed corpse.

3. The idea of when a person becomes a teen is supported by physical evidence but the idea of when a person becomes an adult is debatable.

4. Age as a numerical record of lived years is different than age as a determinant of life stages.

5. The teen is created hormonally while the adult is created societally.

6. The teen age ends at 20 but adulthood begins either at 18 or 21.

7. The adult defines the teen by restriction of freedoms and rights and by legalities.

8. Teenage is a state of mind.

9. The adult is a fiction forced upon all of us.

10. Teenage is creative, exciting, joyful, curious,

imaginative, searching, and active.

11. The adult controls everything in the world like a tyrant and threatens to destroy the world.

12. The adult must destroy the teen to create itself.

13. The teen needs only to continue in opposition to the world.

THE TEEN ARMY

1. Male heterosexuality is the reason of the need for the idea of the adult.

The adult is a control form like the male.

Heterosexual activities are reserved for and serve the adult male.

2. The male teen is not a true teen.

3. The teen female can only truly love the teen female.

4. The cheerleader is a symbol of power and beauty that has been wrongly used to support male athletics. The cheerleader refuses to give up her strength or her femininity. The cheerleader doesn't look for equality by imitating the brutish ugliness of males. The cheerleader is a soldier. The cheerleader gives physical and emotional support. Her thighs inspire great hope or great fear. She can caress her sister or strike with lightning fury.

5. The teen army uses the image of the lesbian cheerleader as a potential of greatness, not as a limit. It is a symbol. Any one can be the lesbian cheerleader. Sex is a construct. Age is a construct. Cheerleading is a construct. It is a tool. A path. A state of mind.

MANIFESTO #2

THE TEEN ARMY HAS A MESSAGE FOR THE TEENS. REFUSE THE ADULTS AND THE ADULT IN YOURSELF. REFUSE ADULT STUPIDITY AND THE ADULT HYPOCRISY THAT TELLS YOU NOT TO DO THESE THINGS AND GOES AND DOES THEM. REJECT OLD VIEWS OF GENDER, HETEROSEXUAL DOMINANCE, AND UNEXCITING INTERCOURSE. Reject aggression and dominance. Reject equality that asks you to imitate males. Refuse to be ashamed of your breasts. Refuse to hide your bodies in shame. Refuse males. Refuse fear of what you see in films or books or magazines. Refuse seeing yourself as a victim. Refuse seeing adults as wiser. Refuse wanting the things you are forbidden.

SOME THINGS YOU CAN DO

1. When you are going

out think of the sexiest thing you wear for the viewing pleasure of other girls.

2. When you see a girl dressed sexy don't think "What a slut!" or "God she's, like, a total cow!" Appreciate her courage.

3. Try different point of view exercises. Rent a "shoot 'em up" type movie with an actor you have been told is not your type (girl) like Stal. Or Schwar. And instead of seeing it as a movie

that glorifies violence and machismo, just watch it as a movie in which a lot of men die. Enjoy it.

4. Instead of complaining about males and hanging out with them all the time, stop complaining and stop hanging out with them.

5. Refuse to be typecast as a teen, learn on your own, refuse teen aimed marketing, refuse peer pressure and "underground" peer pressure.

6. Don't let tastes in music identify you.

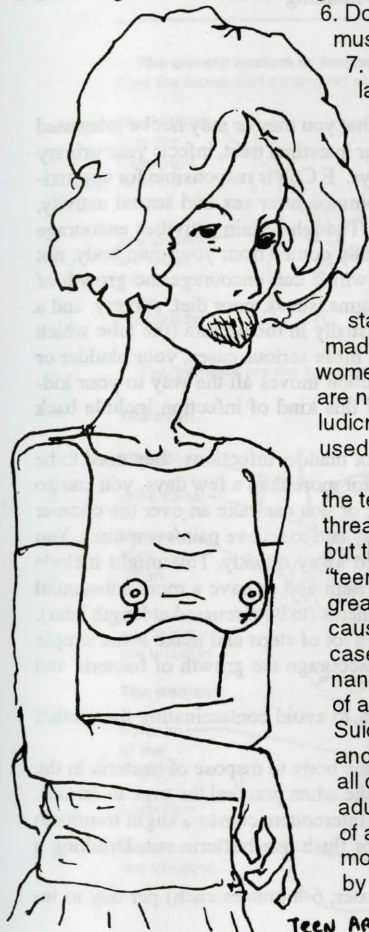
7. Don't let clothes or lack of style identify you.

The adult claims that teens are naïve, stupid, and self destructive.

These same statements were made about blacks and women in the past and are now considered ludicrous but are still used to describe teens.

Adults say that the teen problems are threatening the country but the truth is that "teen problems" are greater in adults, often caused by them (in the case of teen pregnancy) and as a result of adult imitation. Suicides, drug death, and violent crime are all caused more by adults than teens. 2/3 of all births by teen mothers are fathered by adult men over the

age of 20. Adults blame it on the naivete of teen girls but the girls are seduced by what they are not allowed because they are teenaged; a car, an apartment alone, the right to buy alcohol, the right to enter clubs, and the learned worship of "older" guys. The ultimate state of adult male sexuality is dominance out of desire and dislike. The adult male worships female youth and considers it wrong. The adult male thinks the teen female is easily controlled and stupid. The adult male needs statutory rape to create the illusion that he loves the girl more by risking prosecution and also to create the excuse of calling of the relationship at any minute. The statutory rape law does more to cause it then to stop it and only exists as a control method over the teen. Since the adult owns everything the teen must be totally destroyed. Those teens who are most obnoxious as teens usually become the adults who hate teens the most, like the baby boomers. They were most reckless in the '60s as teens and are now producing the greatest backlash against teens. **THE TEEN ARMY DEFENDS THE TEEN AGAINST THE HATRED AND LIES OF THE ADULT.**



TEEN ARMY P.O. Box 81951 Pgh. PA 15217

I try to include a health related article every issue, and this time it is Urinary Tract Infections, or UTIs. As I've been talking more to my women friends, I've realized how common this problem is. Women get UTI's eight times more often than men, and many women have recurrent infections (i.e., ones that don't go away). I get them a lot, and when I looked around for some information I found a lot of simple things that you can do to help prevent them and to make them go away faster when you get them.

It is possible that you've had a UTI that was so mild you just ignored it and it went away. But if any of the following symptoms have persisted for more than a day or two, it is possible that you had a UTI:

- * Burning sensation while urinating
- * Not being able to empty bladder thoroughly
- * Frequent urgent need to urinate
- * Passing small amounts of urine frequently
- * Blood in the urine
- * Many times, hardly any urine comes out
- * Sometimes pain just above your pubic bone
- * Sometimes a peculiar odor to your first urine in the morning
- * Cloudy urine
- * Low back pain
- * Low abdominal pain

health: urinary tract infections

Alright, here's the kind of technical information that you may or may not be interested in. UTI's are caused when E Coli, usually found in your intestinal tract, infects your urinary tract, or in more serious cases, your bladder and kidneys. E Coli is responsible for approximately 85% of infections. Even though UTI's are common after sex and sexual activity, they are not considered sexually transmitted diseases. Though certain activities encourage the growth or spread of the bacteria, the bacteria usually comes from your own body, not your partners. Anyway, there's a lot of other things which can encourage the growth of harmful bacteria such as certain spermicides, diaphragms, stress, poor diet, surgery, and a general increase in sexual activity. The infection is usually in the urethra (the tube which carries urine from your bladder to the outside) and in more serious cases, your bladder or ureters (which carry urine to the bladder). If the infection moves all the way to your kidneys, it could become life threatening (symptoms of this kind of infection include back pain, fever, chills, and/or nausea).

Because more serious UTIs can become kidney or bladder infections, they need to be taken care of immediately. If you have one that lasts for more than a few days, you can go to your doctor and get certain drugs to take care of it, or you can take an over the counter drug like, the brand UriStat in the US, to help it go away and to relieve pain/symptoms. You can also try simple home remedies first, to help it go away quickly. This might include drinking plenty of fluids (to help "flush out" your system and to have a more substantial amount of urine), resting, and taking cranberry supplements (to be discussed at length later).

If you get them frequently, as I do, you can take a lot of steps and make some simple changes to your everyday routine which will help discourage the growth of bacteria and lessen the chance of getting a UTI:

- Always wipe from front to back after using the toilet, to avoid contaminating the urethra with bacteria.
- Urinate frequently during the day. Urinating allows the body to dispose of bacteria in the urine before an infection can develop. Do not hold urine when you feel the urge to urinate.
- Always urinate within ten minutes after intercourse. Intercourse causes a slight trauma to the urethra and forces bacteria into it. Urinating helps flush this bacteria out. Drinking a glass of water before intercourse helps.
- Drink at least eight glasses of liquids (preferably water, 6-8 ounces each) per day to increase urination and help flush out bacteria.
- Avoid tight pants and underwear. Tight clothing can force bacteria into the urethra. Tight

sanitary pads should also be avoided.

-Sitting cross-legged for long periods can force bacteria into the urethra and decrease blood flow to the groin area. Blood carries white blood cells that destroy bacteria. When the blood flow is lessened, infections occur more easily.

-Avoid coffee, tea, carbonated beverages, chocolate, and alcohol. These substances irritate the bladder and cause a slight amount of bleeding to occur. When bleeding occurs, bacteria may enter the blood vessels more easily. Eliminate these substances during an active infection. Other foods that may cause irritation are citrus fruits, tomatoes, and spices.

-Long tub baths, wearing wet clothing, and use of nylon underwear promote moistness and the growth of bacteria, so try taking showers rather than tub baths

-You and your partner should clean your hands before having sex, and after contact with the

CHAPTER

THE URINARY SYSTEM AND THE GENITALS

18

The **urinary system** or *tract* serves the body by removing waste material from the blood and getting rid of it in the form of *urine*:

The **kidneys** filter the blood and form the urine.

The **ureters** are tubes that carry urine to the bladder.

The **bladder** is a bag that stores the urine. As it fills, it stretches and gets bigger.

The urine tube or **urinary canal (urethra)** carries urine out through the penis in men or to a small opening between the lips of the vagina in women.

The **genitals** are the sex organs.

The man:

bladder

urine canal

penis or male sex organ

scrotum or sac that holds the testicles

sperm tube

The **prostate gland** makes the liquid that carries the sperm.

The **testicles** make the **sperm**, or microscopic cells with tails that join with the egg of a woman and make her pregnant.

The woman:

outer lip of the vagina

inner lip

anus: end of the intestine


clitoris: a sensitive part somewhat like a small penis

urinary opening: hole where urine comes out

opening to the **vagina** or birth canal. (For inside view, see p. 280.)

Urinary Tract Infections

Signs:

- 
- Sometimes fever and chills or headache.
 - Sometimes pain in the side.
 - Painful urination and need to urinate very often.
 - Unable to hold in urine (especially true for children).
 - Urine may be cloudy or reddish (bloody).
 - Sometimes it feels as though the bladder does not empty completely.
 - Sometimes there is pain in the lower back (kidneys).
 - Sometimes the pain seems to go down the legs.
 - In serious cases (kidney disease) the feet and face may swell.

health:
uti's
continued

anal area. If you have anal intercourse or anal-finger contact, the risk of passing bacteria increases if subsequent vaginal penetration occurs. Washing with soap and water is recommended.

- Make sure you are well-lubricated before intercourse.
- Change sanitary napkins frequently during your period, or use tampons (or the Keeper).
- Consider checking the fit of your diaphragm or using another method of birth control.
- Wear cotton underwear. Cotton is less irritating and provides more ventilation than nylon.
- If you have a serious problem, take a cranberry supplement daily or drink cranberry juice regularly.

OK, supplements are the new hip thing, but cranberry is one good example of how what you eat and consume effects your health. I've read a couple of article on cranberry and how it works to help prevent UTI's or to help them go away – but both were long and technical. The reason that cranberry works is that your body produces an acid in your urine when you consume cranberries. People originally thought that this meant cranberries could acidify urine and thereby prevent infection. However, the most recent research suggests that this acid prevents infection by keeping bacteria from attaching to urinary tract walls. Cranberry is best as a preventative; though it can help infections you already have from getting worse and can reduce some symptoms. You can take it in the form of juice (the pure or concentrated form is very bitter) or juice cocktail (which has a large percentage of sugar), and drinking juice often would be good if you have a lot of problems with UTI's. I, however, don't really like the taste of cranberry juice so I occasionally take concentrated cranberry supplements that you can find pretty much wherever you can find vitamins.

Currently, the only alternative to cranberry for preventing urinary tract infections is to take an antibiotic regularly. This, however, is not always a good solution because of the risk of allergic reaction and of developing strains of bacteria resistant to antibiotics. One article made the following recommendations as alternative to both cranberry and antibiotics: a short-term dose of thyme (*Thymus* spp.), goldenseal (*Hydrastis canadensis*), or queen of the meadow (*Filipendula ulmaria*) can be taken to eliminate bacterial growth in the bladder. Thyme, goldenseal, and queen of the meadow are not effective as preventives, and some, such as goldenseal, should not be taken for long periods of time.

However, I encourage you both to try preventative measures and to read up on cranberry and on UTI's in general. The information was plentiful and easy to find both in magazines and on the internet.

book reviews

zines and zine books

Overall, I have been very disappointed with the zine books which have come out in the last couple of years. I like to believe that zine resist classification and commodification, but that's exactly what these books do. I found them difficult to stomach and usually didn't make it past a couple of chapters. I'm frustrated that the majority of the books are put out by major publishing houses (From Crown to Norton to St Martin's), which I feel directly contradicts the whole DIY basis for zines in the first place.

What I think we need is a book which criticizes and challenges zines, which is analytical and is written for the people who write zines, not some book which seeks to categorize zines and apply cutesy labels to them. Yuck.

Here are some details (though there are at least two others which I have not yet read, one is Making Punk A Threat Again- a kind of "best of" *Profane Existence*, and the other is The Book Of Zines by Chip Rowe):

1. Zines: Notes From Underground

Stephen Duncombe / Verso

Everyone loved this one. I found it insulting; my copy is full of angry notes I've penciled in the margins. In general I found Zines contradictory to everything good about zines, in that he seeks to classify and define zines, and he uses heavy academic language which I find elitist (and boring), with words like "infrastructural deprivation", "proletarianization", "writ", and "diaspora". He calls the zine community the new incarnation of "Bohemia" - a cutesy, recognizable word that the mainstream uses to reduce "the underground" into a catch phrase-meaningless and unimportant. If something is "bohemian" it can be written off as part of an insignificant counter culture instead of being taken seriously. Classification of this kind always simplifies and devalues things. It seems like he reduces all of the women in punk and zines to Riot Grrrls. At times I feel he is condescending and full of put downs, and I feel some of his statements are contradictory: first, zines help us avoid face to face interaction, but then the whole point of doing a zine becomes meeting people like ourselves. He tells us that the word "zine community" is rarely, if ever, used by zine writers. What? He's not reading the zines I'm reading! I find it difficult to support his conclusions when his generalizations are so far from my own experience. The following quote from page 70 really pissed me off:

"Riot Grrrls become producers instead of merely consumers, creating their own spaces rather than living within the confines of those made for them. But some crucial political questions still remain. How does cultural action translate into political change? And how do you build a movement when you are afraid to coalesce as a community? Because these problems are routinely neglected by Riot Grrrls (and other zinesters), a more appropriate question might be, do they really want to change the greater society at all?"

Whatever.

He also falls into a few other traps. I resent that zine commentators concentrate on *Maximum Rock N Roll* so much. MRR is criticized as trying to be a bible, or trying to define zines and punk, but we are the ones who give it that status and that power when we talk about it in such a way. For once I would like to see a discussion of zines which mentions MRR but does not use it as a centerpiece.

2. Commodify Your Dissent: Salvos from The Baffler

Thomas Frank and Matt Weiland / Norton

I actually did like this one, because I enjoy reading *The Baffler*. This book escapes many of the problems mentioned above because it is focused and it is a collection of work already

printed in the zine, rather than an analysis of such. The essays concentrate on social and cultural criticism, and I highly recommend this book. The essays on major labels, temp work, and other timely topics have been widely referenced in zines large and small.

3. The Best of Temp Slave!

Jeff Kelly / Garrett County Press

I feel similarly about this book as I do about Commodify Your Dissent. This book contains reprints from the first eight issues of *Temp Slave!* This book is successful, like the other, because Keffo has steered clear of analysis and relied strictly on the quality of the material. *Temp Slave!* is a zine full of anecdotes of temp work, work sabotage, and typical asshole bosses. More than that, Keffo offers an insightful critique of the job market, of the capitalist economy, and of our society in general. Highly recommended.

4. Make A Zine

Bill Brent / Black Books

I gave this book a scathing review when I was assigned to review it for MRR last year. I found the constant references to Bill's own zine, *Black Sheets*, as well as words like "ziner" and "ziney" annoying. The information is poorly organized and jumps back and forth between topics with no real transitions. A lot of what he says doesn't apply to most zine writers. He suggests making your cover price three to six times your cost. That would put most zines out of business, to say the least, unless you have a full color cover and a large circulation. The vast majority of zines don't need to know how to take credit cards over the phone or get a tax ID number. Overall I felt that while there was some good information, this was an objective book for a mass audience trying to have a zine's personality. It is independently published (unlike other books I mention), but the good information could have been condensed and put out in a more accessible (and less pricey) zine format.

5. The Factsheet Five Zine Reader

Seth Friedman / Crown

I don't own a copy of this book, mostly because it's a little pricey (\$15) and I didn't think that there would be much in it I would enjoy. As far as I know, this contains reprints from past zines and little excerpts about the zines and their authors. It could be good, and it could be another attempt to get rich off the scene. I do know that it was published by Crown instead of an independent book publisher and that leaves a bad taste in my mouth.

6. A Girls Guide To Revolution

Karen Green and Tristan Taormino / St Martin's Griffith

By now, you can probably predict that I didn't like this book either. I'm frustrated that all of the very large zines are represented (*Bust*, *Ben is Dead*, *Rollerderby*, etc), when they already have the exposure – and there are plenty of smaller zines by women which are just as sincere and just as important. Why is Ann Magnuson (an actress) writing the introduction when it should be a woman from the zine world? I am insulted by their chapter headings, such as "Slumber Party", "Mirror Mirror", "Dear Diary", "Fan Club", and "The Parent Trap" – because it makes me feel like they're belittling girl zines and treating the writers

as children and the topics as insignificant and playful. I also hated the fake PR language the editors used, especially with the zine descriptions at the back. It's the kind of language you find when Thrasher talks about your favorite band, where zines are described as "offbeat and sassy," or "an eclectic melange of satire, sanguine cynicism, and pop culture produced primarily by a randy troupe of Steel City chix," or "queercore comix for bratty gurlz," or "a bubbling cauldron overflowing with childhood memories." Yuck!

This book contains excerpts from zines written by women, as well as reproductions of cover art and illustrations, and articles written exclusively for the book. I feel like this book could have been a lot better, with less emphasis on saying words like *cunt* and *bitch*, or the hip girly trends of the nineties (like Hello Kitty), and a bigger emphasis on more difficult issues. Because it is excerpts directly from zines, there is some good work in here, if you can stomach the presentation, so I'd recommend you borrow it from a friend instead of paying full price.

Besides wanting to help you figure out where to spend your hard-earned money, I have a few additional comments on zine books and zines in general.

First, zines are a good, positive, and creative ACTION. They are assertive, not defensive. Think of the work you create. You make something exist which never existed before and wouldn't exist without you. That's so fucking amazing and it's not an idea to be overlooked. It shows you that you have power. And it's not just zines, it's everything. It's every action.

So I think a lot of zines and I have high expectations. Maybe I'm just pissed because I'm realizing that these people don't have the priorities I have. I think it is important to give exposure to the people who need it the most, to resist the urge to categorize and label (and therefore make more easily accessible and more readily co-opted), and to make blanket statements about as diverse a phenomenon. I didn't feel like much of what Stephen Duncombe or the editors of the Girls Guide had relevance to me or to the zines I read.

I also know that there's a difference between zines that want to be distributed by large companies like Fine Print and those who could care less. Fine Print went bankrupt and screwed a lot of people over. Isn't that obvious? Duh. You should have stayed away in the first place. They were a large company that existed to serve the profit motive and not the interests of zine writers like me. Bill Brent's book, the panels at all the zine conferences, and the general feeling of books like these are all about how to make it big, and give the impression that making it big is the point. Isn't there some special club I can join for people who could care less about Desert Moon or Big Top? For people who do their zine because they like to and not because it could possibly make money?

other books

When I was young, I used books to escape my ordinary adolescence. Now I think I still use them for escape, and still just to get away from my life for a minute. I know that's a horrible thing to say, but sometimes I just need a break. TV is so unfulfilling, and so are movies

after a while. That's why I don't really read fiction, because I feel guilty when I'm not learning anything and after a while I feel like a just wasted a couple of hours. True life is so much more exciting and intense than fiction is, anyway. I learned that after I read a book on Chile a couple of years ago, about all the drama and insanity that happened with Allende. Anyway, just like music and zines, I get inspiration from books, and I hope you will too. There are so many books out there, I'm just trying to help you out with some pointers (what to read and what to steer clear of), because I appreciate the same. And it's also important that I really do not want to review things (records) because I feel obligated to or to help someone sell something. I want to review the things which interest me, and I hope you read these reviews to learn about me and what I care about as much as you do to find out about the books. (And, I take motivation from SLAVE zine putting their book review section at the front of their zine, and their motto (something to the effect of): read a book. Educate yourself.).

A Desperate Passion: An Autobiography Helen Caldicott

This spring, it took me a couple of tries to find a book that was compelling. I first learned of Dr. Helen Caldicott when I heard a speech of hers by chance, when it was being broadcast on NPR. It is so rare to find a compelling and passionate speaker that I became very interested in this woman and her work. She is an Australian physician who has made her name primarily as a leader in the campaign against nuclear power and nuclear weapons. She has immense credibility because she speaks on the medical repercussions of nuclear fallout and contamination on humans - adults and children. Because she is both a mother and a physician, her arguments go straight to the heart. She takes all of the nuclear mumbo-jumbo and brings it down out of the clouds, into simple facts that a lay person can understand. She then takes it further to connect her analysis with criticisms of government, politics, and corporate business. I have ultimate respect for her grassroots organizing, her strength, and her intellect. One of the things I really enjoyed about this book is that while talking about her campaigning and political life, she never forgets to detail or discuss her mental or emotional state. It is so inspiring to see a woman who has been through horrible low points in her life and been able to climb out of them, as well as a woman who has made such an impact on the world after becoming a doctor and having three children (which I feel is especially important in our youth-center society and (sub)culture where you are worthless when you're past your prime of 25). She has two other books, her first one called Nuclear Madness: What You Can Do and If You Love This Planet. If she ever comes anywhere near you on a speaking tour, I highly recommend going to see her, I can't say enough about much this woman has inspired me.

book reviews

Chomsky For Beginners

Although you may look down on anything entitled "For Beginners" as being too simplistic, I really enjoy this series of books. This book, for example, goes over Noam Chomsky's life, as well as an overview of his political views and his writing. This allows me to make more informed decisions about which books I want to read, if any at all, and puts the books in context with his life and his other works. I could use these books as Cliff's Notes were intended – as a studying aid supporting the original texts, or you could choose read them in lieu of the real thing. While going over the main concepts in Chomsky's ideas, the book also covers what Chomsky's critics say, and why he isn't a household name (except among punks and lefty-liberal types). What I found most interesting about this book, though, was that it actually covered what his linguistic theories are. I think most people who are familiar with him know that he first made his name as a linguist and that is why he is at MIT, but most people don't know what his ideas about language are or why they are so exciting. Chomsky, of course, is a great thinker and social critic and is best known for criticism of the media and government. There is also a documentary on him, also based on one of his books co-written with Edward S Hermann called Manufacturing Consent.

MacLuhan For Beginners

This book is similar to the Chomsky book above because it goes over Marshall MacLuhan's life, the main points of his philosophy, what critics say of him, and it describes each of his books. I've heard the name Marshall MacLuhan many times without anyone ever explaining why he is important or what contributions he has made. But this book really helped me get a grasp on this man who is famous for such phrases as "The medium is the message" and the term "global village." He was way ahead of his time in his criticisms of media and advertising, and because those are both favorite topics of mine I know I am going to get my hands on a few of his books (I actually have his book "The Medium Is The Message" (intentionally message not message). If you're a fan of *Adbusters*, Chomsky, or other social critics, this may be a good way to find out where to start learning about MacLuhan.

Introducing Fascism Stuart Hood and Litza Jansz

Yet another of those comic book style introductory series. I buy them when I see them at used bookstores, and there are quite a few of them out there. This one is not as good as the other two I profiled. The authors seem like they had a hard time trying to decide what direction to go in. Instead of following one political situation through time, they jump all over and try to follow four major political stories simultaneously. Information is provided here about Russia, Germany, Italy and Japan, primarily. I didn't like this book because it was hard to follow and the information on each of these regimes is not complete. I suppose it would be helpful if you were already familiar with the history of the four countries profiled, more as a comparison study than as introductory information.

Full House: The Spread of Excellence from Plato to Darwin. Stephen Jay Gould

I really enjoy Gould's writing. It's very detail oriented, specific, meticulous... technical. The few books I have read are similar: he comes up with a premise and then completely exhausts the scientific data available to support his conclusion. Definitely not recommended for someone who gets impatient with graphs and statistics. Gould is a natural historian by trade, but this book also encompasses another love of his: baseball. He has these huge ideas about our emphasis on progression toward "excellence" in our lives, culture, and existence; basically he believes that this progression, which most of us have had ingrained in us from the time of our birth, is not evidenced in natural history or biology. He supports this theory first by demonstrating that the lack of the .400 hitting average in baseball is not evidence of a decline of excellence in the sport, but by a decreasing amount of variation among player abilities. He goes through an amazing amount of raw data to prove this. Then, the moves on to discuss the idea that humans are not a result of a natural progression toward complexity or self-awareness. He uses similarly technical methods to prove this to us, but the basic hypothesis is how can humans be what nature is striving for when the vast majority of creatures which exist on this planet exist in the same form they have existed for thousands/millions of years? Bacteria greatly outnumber humans and have existed the same way since the beginning of time. So how is life a progression towards humans when we are but single insignificant offshoot on this great tree of life which has happened only recently in the earth's memory? Are we not just evidence of greater diversity among species? You see, these are the kinds of books I read for pleasure. It amazes me that some guy, just sitting around, thought this idea up. I'm looking forward to getting all of his others. [I would in particular recommend *The Mismeasure Of Man*, where he debunks the ideas which try to quantify intelligence, including the IQ tests and all those tests that said that whites/Europeans were smarter because of the size or capacity of their craniums or foreheads.]

Lies My Teacher Told Me James Loewen

I read the more extensive *The People's History of the United States*, by Howard Zinn long before I got to this one. If you've read one, the other serves as a good refresher course. Although Howard Zinn's book is more thorough and complete, Loewen's offers more insight and along with giving the alternate, shall we say, historical version he also includes much commentary on what effect our disfigured history has on students and the general public. What are the implications of the myths of Columbus? or of how history is taught? This differs from Zinn's book which is more straightforward, though he does cover these topics in separate books and essays (try the collection of essays: *Declarations of Independence* to start). Either of these books is a must read for anyone who cares about our current "state of the union" and who understands that knowing your history, especially the history that is convenient to leave out or that has been suppressed, is a vital part of being an intelligent, well read, or "openminded" individual. He also includes many graphics and illustrations.

Four Arguments For The Elimination of Television

Jerry Mander

I read this book almost a year ago, so even though I really enjoyed it I'm having difficulty figuring out what to say about it. First, I wish more people had read this book. It goes hand in hand with Neil Postman's Amusing Ourselves to Death, as far as a good critique of society and of media. The four arguments are titled: The Mediation of Experience, The Colonization of Experience, Effects of Television on Human Beings, and the Inherent Biases of Television. Off the top of my head, the things which really struck me about this involve the ideas of pacification and the mediation of experience. I mean, we are taught to experience the world through a box instead of really going out there and experiencing it ourselves. Do you know what it's like to stand on the edge of the Grand Canyon, or have you only seen it on TV? Do you know what it's like to experience complex emotions and relationships, or do you live vicariously through the actors on *Party of Five*? Television also changes and influences the information it transmits and how you perceive it. He also makes some great statements about how TV affects people. Why does TV have this affect of "sucking you in" or mesmerizing you? Isn't there something wrong with that? What about creating passivity and isolation – keeping people content in their homes, apart from their communities and families and their culture, happy if there's a new episode of "NYPD Blue" to watch every week?

There's so much to say, because as I think more about the subject and go over the book again (I often write notes in the margins), I realize how large and complex this issue is, and how little people talk about it. I don't really want to recount the whole thing here, I just wish everyone would read this book. Personally, I don't argue for the total elimination of television, but a very controlled use of it. I enjoy the "Simpsons" and "the X Files," and I like watching movies and documentaries, but I don't watch TV every day and I don't consider it an essential part of my lifestyle.

A Woman At The Edge Of Time

Marge Piercy

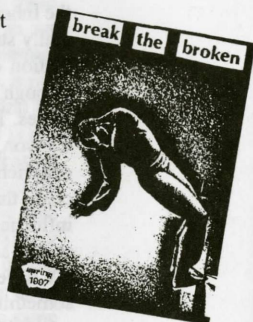
This is another book which I read too long ago to really be able to comment significantly on it, but I do have to say that I really enjoyed it. It isn't often that I read fiction, let alone a book that is so compelling and interesting. The plot seems kooky when I try to sum it up, but it involves a woman in the US in the seventies (I think), who communicates with a woman who is in the far off future. Believe me, Piercy makes it work. Anyway, she has a lot to say about community, family, responsible technology, and a million other things. It's interesting to read and compare this book to another female writer's view of a possible future, such as Ursula K LeGuin's The Dispossessed, which I also loved. It's fiction, but I highly recommend it as an interesting perspective on society.

OK – that's it for now. There were a bunch of other books I read but either haven't gotten around to finishing or I don't care to write a review at the moment. If you have read something that you've really liked, please drop me a line and tell me about it.

RECOMMENDED READING.

Hey – don't really do reviews like others, but there are loads of zines I have read that I would like to recommend. Part of encouraging the parts of punk that you like and agree with them is vocally giving them support and publicity. These are zines which I think deserve recognition. It's especially important to help support zines and get the word out about them because the distribution network which exists for stores is not so well established in the zine community. These are all zines that I love, so you can pretty much assume they're all recommended.

I'm too lazy to look up how much they all are, so please send a stamp or SASE for info on what zines are available and how much they cost. That's also a good idea because some of these zines haven't published in a while and I'm not sure what their newest issue is, or what their publishing plans are.

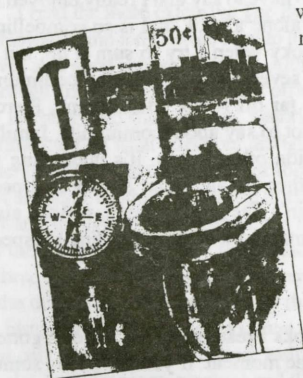


ATR

ATR: 118 Raritan Ave. Highland Park, NJ 08904,
eb Boehme@eden.rutgers.edu

The first issue of ATR came out a long time ago, and Eric is finally taking it up again after a long hiatus. A lot of people thought the first issue was too academic, but I liked it. Virtually all text and very critical, all about politics and personal identity – lots of criticisms of punk. I don't know what to expect of the new issue so we'll cross our fingers. Half sized, copied.

Inside Front: 2695 Rangewood Drive, Atlanta, GA 30345 USA
Another newsprint



INSIDE FRONT

zine. If they didn't devote so much space to reviews, I would really enjoy this a lot more. The commentary is based around social criticism and revolutionary thought – and they're not afraid to use that word. Maybe it's just rhetoric but revolutionary action takes revolutionary thought. Recommended. Full size, newsprint.

Scenery: PO Box
14223, Gainesville, FL
32604

SCENERY

This zine, along with In Abandon, I recommend for their visual approach. The writing is diary-type entries about not much in particular, but the combination of the handwritten text with the drawings is great. I really enjoy it. Half legal, copied.

BREAK THE BROKEN

Break The Broken: 550 Berridge Rd W, Hyson Green, Nottingham, NG7 5JU, UK

I only have one issue of this zine but I really liked it. Ross covered all of my favorite topics like community / communication within punk, and

even included some sappy punk-anthemish writing that was the clincher. Good visual and layout style, as well. I hope to see more of this in the future. Half size (approx), printed?

Slug and Lettuce:
PO BOX 26632,
Richmond VA
23261-6632

SLUG AND LETTUCE

The scene staple. Chris is great, and her zine is awesome. Full of reviews, contacts, photos, classifieds – the essential scene networking tool. And much to my delight, she has been including more and more of her personal comments and insights as time goes on. Always recommended. Tabloid, newsprint.

Cooties: 2504 Ravencroft Ct,
Virginia Beach, VA 23454

COOTIES

One of the most solid “girl” zines out there – really amazing stuff. Kate’s not afraid to tackle big issues and this issue includes opinions on pornography, fat phobia, straightedge, and tons of other stuff. Fast becoming one of my favorite zines. Just like I like ‘em, thick and with lots of text. Half size, copied?



Secret Files of Captain Sissy: PO Box 4493, Ann Arbor, MI 48106

CAPTAIN SISSY

I always look at this zine and think I’m going to hate it. It’s not my style – sloppy and hand written, lots of cut and paste layout. While it doesn’t look heavy and text-based, there are always some great opinion articles. My favorites have been on gender roles and youth, though there’s a lot here. It’s great seeing a male do such an opinionated zine that doesn’t concentrate on bands and the scene. Half legal, copied.

Contrascience : PO Box 8344,
Minneapolis, MN 55408

CONTRASCIENCE

Always a favorite. The latest issue includes the first part of a big article on the US prison system. Bryan always has a very educational zine, with lots of facts and information. Mostly covers US politics and history – I always learn a few things. A great way to keep informed. Half legal (approximately), printed.

HeartAttack, PO Box 680, Goleta, CA 93116

If they could get their act together and put out the issues on time, this would be a great zine. I still get the sense that they feel new at this game, some of their articles and themes have seemed tentative. More sincere than the other big punk zines out there, lots of reviews and columns and info. Full size, newsprint.

HEART ATTACK

The Baffler: 7563 Lake City Way NE,
Seattle, WA 98115

THE BAFFLER

I talked about this zine in the book review section, because Commodify Your Dissent: Salvos from The Baffler came out a little while ago. As mentioned there, I highly recommend the zine and the book. It's thick, mostly text, and very wordy – but full of biting cultural and social criticism. Frequently referenced by other zines, it's kind of hip version of a more academic type journal. Half size, printed and perfect bound.

THE ZINE GUIDE

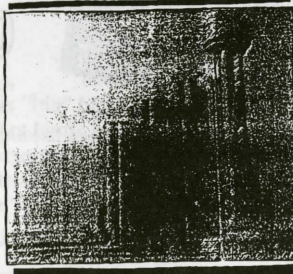
Zine Guide: PO Box 5467,
Evanston IL 60204

This is essential. I think the new edition costs \$6, but I think it's worth it. It's NOT reviews, it's simply listings of zines with lots of indexes to help you cross reference what bands are interviewed in what zines, what subjects are covered in each zine, etc. And also a listing from reader polls and surveys, sometimes comments from zine editors or other people's reviews. An amazing resource – what a great idea.

In Abandon: PO Box 82192, Tampa, FL 33682

I like this zine because of Mike's enthusiasm and drive. He is a passionate person and I love that. He talks about his life and about inspiration and passion – so I guess this would be a personal zine, though he does cover some more difficult issues. Mostly I like how he presents everything – the graphics and layout are instantly appealing to me, but not in a slick desktop published way. This zine is clearly hand made, all the way through. Half size,

SCENERY 5



IN ABANDON

copied?

Spectacle: 1011 Scott Street, Little Rock, AR
72202

Theo hasn't done an issue for awhile, but I've always enjoyed everything he has done. Punk stuff, political stuff, lots of writing about environmental issues, political activism, etc. Great interviewing style, sometimes has bands and sometimes has other people who have a lot to say, from kids who hop trains to people who do spoken word. I like Spectacle and theo's attitude so much that I'm planning on doing a split zine with him in the future. Send a stamp to this address for the Tree of Knowledge zine distribution catalog.

SPECTACLE

* And of course, Dwgsht, All The Answers, and Sty zine: see pages 51 to 69 for interviews with the editors.

*I need to remind you that subscriptions help magazines. When you buy directly from a zine writer, instead of buying through a distro or store, the money you spend goes directly to the zine person. It doesn't have to be split with a middleman.

*AND, this is an important one: STEALING FROM CHAIN STORES IS GOOD. If you steal a zine or magazine from a chain store it is the *store* that loses the money, *not the publisher*. Large stores don't pay magazines on how many copies they've sold, but on how many copies they can prove that they haven't sold. This means that when they send in payment to the publisher for zines, they rip off the covers (or, occasionally the send the whole zine), and send them back with the payment. If a zine was stolen, the store can't send the cover back and prove that they didn't sell it. But, please do not steal from independent stores. Duh.

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*resources

*distributors

There are a lot of zine distributors out there and we all use different ones for different reasons. The following are individuals and distros which I can completely recommend and which I work with regularly. I cannot recommend some larger distros like Tower or Rhetoric because they have been horrible about payment. Send them some stamps or a SASE for their catalogs.

AK Press, Ramsey Kanaan, PO Box 40682, San Francisco CA 94140, 415-864-0892

Atomic Books, Sara, 1018 Charles St Baltimore MD, 21201

Ebullition, Kent McClard, PO Box 680, Goleta CA 93116, 805-964-6111

Lumberjack, PO Box 434 Toledo OH 73697

Primordial Soup Kitchen, Sean Guillory, PO Box 1312, Claremont CA 91711

Quimby's, Bryan, 1854 W North Ave Chicago IL 60622

Schtuff, Jason, 7110 Westminster St, Powell River BC, V8A 1C6, CANADA

Stick Figure, Gavin, PO Box 55462, Atlanta GA 30308

Tavis Distro, Greg, po box 8183, Victoria BC, v8w 3r8, canada

Ten Things, Dan Halligan, 8315 Lake City Way NE #192, Seattle WA 98115

Tree of Knowledge, Theo Witsell, 1011 Scott St, Little Rock AR 72202

Individual Stores:

Blackout Books, 50 Ave B, New York City NY 10009

Double Entendre Records, Paul Kane, 120 S Broadway, Denver CO 80209

Epicenter Records, attn Zine Buyer, 473 Valencia St 2nd Floor, San Francisco CA 94103

Extreme Noise Records, Bryan Alft, 2524 Nicollet Ave S, Minneapolis MN 55404

Q is for Choir, Michael, 2510 SE Clinton, Portland OR 97202, 503-235-9678

Wooden Shoe, 508 S 5th St, Philadelphia PA 19147

*zine libraries

The following list of Zine libraries was published by Doug Holland in Zine World, with a few additions of my own at the end. Put them on your mailing lists or send them all of those zines you were about to throw away.

* Alternative Gallery Archive, Box 20037, GR-11810, Athens, Hellas (Greece)

* Amusing Yourself to Death Library, Ruel Gaviola, Box 91934, Santa Barbara CA 93190

* Anarchist Archives Project, Box 381323, Cambridge MA 02238 * Arbitrary Press Zine Library, Heather Sullivan, Box 953, Normal IL 61761

* Associano Cultural Rock'n' Cave, Travessa do Cabido, n 12-1, 3000 Coimbra, Portugal

* Bard Zine Library, Elissa Nelson, Bard College, Annandale-on-Hudson NY 12504

* Beyond Baroque Literary/Arts Center Ellyn Maybe, 681 Venice Blvd., Venice CA 90291

* Blackout Books Library & Zine Archives, at ABC No Rio, 156 Rivington, New York NY 10002

* Books for Bums, Box 63074, St. Louis MO 63163

* Cascadia Rising, Box 11703, Eugene OR 97440

* Crescent Wrench Infoshop & Library, Box 30058, New Orleans LA 70190

* The Darby Romeo Collection of Zines, ATTN: Alfred Willis, UCLA Arts Library, 2250 Dickson Art Center, Los Angeles CA 90024

- * Das Yutes Free Library, Box 250972, Little Rock AR 72225
- * Epicenter Zone Reading Room, 475 Valencia, 2nd Floor, San Francisco CA 94110
- * Factsheet Five Collection, ATTN: Billie Aul, New York State Library, Cultural Education Center, Albany NY 12230 (Prefers New York zines)
- * Great Lakes Zine Archive, ATTN: Kathryn DeGraff, DePaul University Library, 2350 N. Kenmore, Chicago IL 60614
- * Hangover Cafe Collective Library, ATTN: Amy Joy, 2011 NE 47th Ave., Portland OR 97213
- * Heights Library, Greg Tramel, 1302 Heights Blvd., Houston TX 77008
- * Richard Hugo House Zine Library, 1634 Eleventh Ave., Seattle WA 98122
- * JustaBunchoKids Library, Mark Vermin, Box 49, Site 1, RR 9, Calgary AB T2J 5G5, Canada
- * Labadie Collection, 711 Harlan Hatcher Library, University of Michigan, Ann Arbor MI 48109 Phone: (313) 764-9377 (Anarchist and counterculture publications)
- * The Little Magazine Collection, ATTN: Andrea Grimes, San Francisco Public Library, 100 Larkin St., San Francisco CA 94102 (Prefers West Coast zines, will accept others if they're of interest)
- * Long Haul Infoshop, 3124 Shattuck St., Berkeley CA 94705
- * Mansfield Library Small Press Collection, ATTN: Chris Mullin, University of Montana, Missoula MT 59812
- * Michigan State University Library, ATTN: Randy Scott, Special Collections Division, East Lansing, Michigan 48824-1048
- * Napartheid's Fanzine Library, 127 Postakutxa, Gipuzkoa 20110, The Basque Country, Spain
- * The Poetry/Rare Books Collection, ATTN: Michael Basinski, State University of New York at Buffalo, 420 Capen Hall, Box 602200, Buffalo NY 14260-2200
- * Popular Culture Library, ATTN: Alison Scott, Bowling Green State University, Bowling Green OH 43403
- * Queer Zine Archive, Brad Pease, Box 10692, Rochester NY 14610 [Queer zines only]
- * Richmond Autonomous Zone, 1007 Park Ave., Richmond VA 23220
- * Safe Haven Zine Library, ATTN: Mark Tristworthy, Box 4491, Austin TX 78765
- * State Historical Society of Wisconsin, ATTN: James Danky, 816 State Street, Madison WI 53706-1488 [Wisconsin zines only. Out of state zines will be discarded.]
- * University College, ATTN: David Miller, The Library, Gower St., London WC1E 6BT, England
- * Volkskundliches Seminar, der Universitaet Zuerich, ATTN: Sunke Lorenzen, Zeltweg 67, 8032 Zuerich, Switzerland [Personal zines only]

If you know of a zine library that's not on this list, please write to: Zine World, 537 Jones St. #2386, San Francisco CA 94102. The following are two additional libraries/collections that I have heard about recently.

- * Julie Thomas, Periodicals Department, Salt Lake City Public Library, 209 East 500 South, Salt Lake City, UT 84111, jthomas@slcpl.slcppl.lib.ut.us
- * Middleman Records, 719 E. St. Clair, Indianapolis, IN 46202

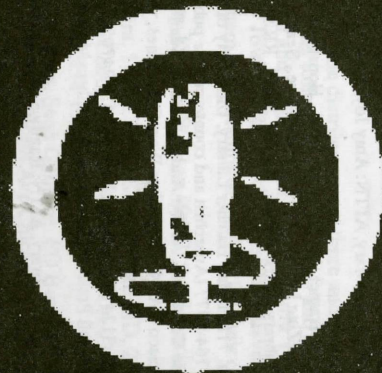
*where to get your zines reviewed

- * Alternative Press Review c/o CAL Press, PO Box 1446, Columbia MO, 65205
- * Amusing Yourself to Death, PO Box 91934, Santa Barbara CA 93190
- * Chris Dodge, MRSST Newsletter, 4645 Columbus Ave S, Minneapolis, MN 55407 (a newsletter for libraries about zines)
- * Factsheet Five, p.o. box 170099, san francisco ca 94117-0099.
- * Maximum Rock N Roll, pob 460760 san Francisco CA 94146 (punk)
- * Punk Planet PO Box 6014, E Lansing, MI 48826 (punk)
- * Queer Zine Explosion, Pob 590488, SF, CA 94159 (queer)
- * Zine World, 537 Jones St. #2386, San Francisco CA 94102

this is about recognizing
that exists in an underground culture
which we created.

excerpts from 64
zines published last year.

*nominations now being accepted for the 1998 edition.
write now for guidelines, and help zines get the recognition
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pobox 353, mentor, ohio 44061 / jenangel@mindspring.com

the future

The Zine Yearbook

I have a lot of reasons why I started the Yearbook, but every time I try to talk about them I end up sounding like some major label crap artist trying to describe the integrity of the punk scene. Whatever. I have my reasons for doing it. I really believe that the quality of the work presented is its own selling point, aside from my ulterior motives.

OK. If you've never read it, the book is a collection of excerpts from zines published in a certain year. The current edition, Volume 2, is a collection of stuff from zines that were printed in 1997. That's about it. To give you some idea of the scope, Volume 2 was 128 pages with excerpts from 64 zines, with lots of artwork, comics, illustrations, photos, etc. The book was offset printed and perfectbound (like a real soft cover book), and with a color cover designed by punk rock icon John Yates (he's not really an icon, he's just a regular guy with a funny accent, but I have to talk these things up, you know).

That's the basics of it. I want it to be a kind of "best of" zines from a particular year, but I don't want it to be about all the things only I like and have access to, so I try to get people to send in their "nominations." And I also try to get other people together in the spring to help me decide what goes in. This is not about what my opinion is, but about being a good resource, and a little bit of a documentation of what is going on in the zine world, particularly now as zines are no longer the media phenomenon they have been in the past. Yeah, I have a bunch more theories about why this is a good project, but you'll have to read the introduction to the book for that.

One thing that I did with the yearbook that some people haven't had much experience in is that I registered for an ISBN number. The acronym stands for something like "international standard book number" and is basically a cataloging number used by bookstores and libraries to identify books. The reason to get one is because your book can then be listed in the "Books In Print" catalog. This massive index is useful for when some random person walks into a bookstore and asks for your title. If the bookstore has access to this database, they can look up your book and find out where to order it. Anyway, it costs \$250 to register your "publishing company," and you can call for information yourself: 908-665-6770.

Because of this, I had to pick the name of a publishing company to register. I settled on Become The Media, part of the logo I used in the first volume (*Actions Speak Louder Than Words – Become The Media*). This will be the name I will use if I decide to publish any other books, but who knows about that. A few people have asked if I will ever publish a book of stuff from past issues of Fucktooth, especially now that they're



all of print, but that's too big of a project for me to think about now. If I ever make enough money I want to help other people publish their books, but I don't know enough about book distribution or handling yet to really be able to help anyone.

But! This is important! I do need help to publish Volume 3. I urgently need a few things. First, I need submissions in the form of things you've read in zines from 1998 that you liked so much you thought others should read them. You need to let me know what those things are, by copying the article or artwork and sending it in to me. The deadline for all submissions is February 28, 1999, and the book should be done by June 1999, or sooner if possible. The only criteria is that it must come from a zine published in 1998 and that the zine's circulation must be less than 5,000 copies.

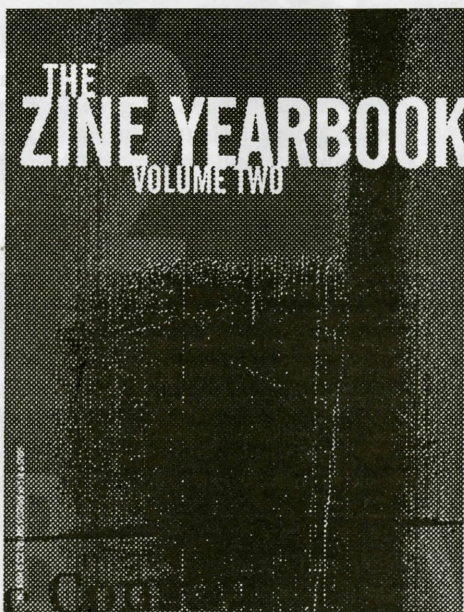
Secondly, and this is really important, too. I really need your money. Putting this book out is fucking expensive. Last year I only charged \$6 per copy, and though it may go up this year, it's still not breaking even. There are a lot of hidden expenses besides printing that I sometimes forget about when I set the cover price, so I end up losing a bunch of money and not being able to pay back the nice people that loaned me the money in the first place.

So, what I would like to do is to have sponsorships, possibly in addition to advertising. I mean, advertising is self-explanatory: record labels, zine distros, and other companies pay me money to advertise. I don't really like this option, but, well, I need the money. Sponsorships are a way an individual can contribute to a worthy project. If you sent me a donation of over \$25, you would be recognized in the zine and get a free copy and all that – but mostly you would be helping this project continue. Ask me if you're interested, coz I'm serious about this. Zines need to break the mold of record related advertising and quick!

The first two volumes of the yearbook are still available, for \$6 ppd each in the US (\$7 to CAN/MEX, \$8 elsewhere), though I do have limited quantities of Volume 1. Please contact me if you're interested.

Fucktooth #24.

This will be a split with Theo Witsell and his zine, Spectacle. It will



future projects

have a slightly different format from the zine you are holding now, but it will be a combined effort between he and I, and I'm greatly looking forward to it. It's not going to be one of those things where he does one side and I do another and we just staple them together, this is really and truly a joint project. We have tentatively agreed on the theme of Technology, though all writing will not necessarily be limited to this topic. Expect this out in February or March at the latest. You can get this directly from me or through Theo at: 1010 Scott St, Little Rock, AR 72202, for \$2 ppd in the US.

Fucktooth #25

I'm throwing around the idea of making Fucktooth a larger and more regular publication. This depends entirely on a few large variables: funding, stability in my personal life, and feedback. I have no desire to print on newsprint, or to become a large color-cover publication like Punk Planet. This will take some serious consideration. I just wanted you to know to maybe expect some changes and to let me know what you think of them.

The Zine Yearbook schedule kicks in around the end of February and the workload continues on and off until the end of April, so expect another issue in the summer some time. I am always open to comments, suggestions, and submissions of any kind (particularly art), though I do warn you that I am pretty picky. Things to expect in this issue? A continuation of the 50 Ways To Be Punk series, an article/interview with my friend Heather who is having her baby at home, in January, using a midwife, my thoughts on lots of the same topics you see here as well as all of the things I didn't finish for this issue.



IMPORTANT.

Since I've moved out of the Bay Area, I've had some trouble deciding where I'm going to be for the long term and what address to publicize. It's a pain in the ass to change your address, especially with the zine yearbook and all. Here's the deal.

My new address in Ohio (PO Box 353, Mentor, OH 44061-0353) is THE address to write. I am going to attempt to keep this address for a very long time. Occasionally,

however, there may be a temporary address which will reach me faster. I will publicize any as they become available.

This means, that until further notice, please use my Ohio PO Box. Use this address especially in reviews or when putting me on a mailing list. DO NOT use my SF PO Box for any reason. The rule of thumb here is to just be patient with me. (Of course, the very best way to contact me is email, as I will have the same address for the foreseeable future:

jenangel@mindspring.com).

an open forum
for zine editors, writers, readers and artists
featuring panels and workshops on:
technology and zine culture
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zines and the politics of race, class and gender
-and-
bands and guest speakers

bowling green, ohio _____ @
july ? _____ ?

everyone is welcome! please contact us for registration
information. we would also welcome you to propose a
panel or workshop that you would like to do, or see
done. thanks,

ciara(419.373.6502....ciara@bgnet.bgsu.edu)

jason(419.353.7035...praxis99@hotmail.com)

ZINE CONFERENCE

1999
CONNECTING COUNTERCULTURE

information (and stuff)

Cost. The cost of this zine is two dollars, postpaid, in the US (and \$3 US CAN/MEX, \$4 US world). This low price means that I lose money. The cost breakdown as follows:

Printing: \$.80 per copy / Postage: \$1.01 per copy. (approximately, US ONLY)

And of course a bunch of miscellaneous stuff like office supplies, photocopies, long distance phone calls to printers and contributors, free copies to contributors and review zines, and a million other things which are often over looked when figuring out the production cost. (Nevermind the emotional and mental cost!)

This means that I naively depend on donations and good will! I really need your help. Any donations of \$15 or more will be recognized in the next issue, and of course you'll get a free copy. If you enjoy this zine or others, please support them financially!

Subscriptions. I want this zine to come out on a regular basis. However, I am not ready to offer subscriptions again. You may, if you wish, preorder the next issue by sending me \$2. *Please* make sure you tell me it is for Fucktooth #24. Please see the previous few pages on all of my upcoming projects for all of the details.

Back Issues. As of this printing, the only back issue available is Fucktooth #19. It is \$2 ppd US, \$3 ppd CAN/MEX / \$4 ppd world.

Trades. I do not trade for the current issue, only for back issues. This means you get what I have on hand, and you don't really have any say in the matter.

Contributors. Unless noted, all material was written or created by me, Jen Angel. Along with those who have contributed articles and interviews, much of the content here comes directly from conversations with friends and acquaintances. I want to recognize this and thank them for their insight. I have tried, where appropriate, to mention their contributions. Contributors may be contacted via Fucktooth if another address is not listed for them. This is not an inconvenience, so please do not let it stop you from writing them.

Reviews. Well, I do them if I want to. You may send them to me at the address below and I'll review them when and if I feel like it. Sorry I can't promise anything.

Advertising. If you are interested in ads for either Fucktooth or the Zine Yearbook, contact me directly.

Cover by: Chris Harmon

Back cover by: Dave Munro

Internal illustrations by: Alx Alvarez

This zine was printed by The Small Publisher's Co-op,
2579 Clematis St, Sarasota, FL 34239

Fucktooth/Become the Media
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jenangel@mindspring.com





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