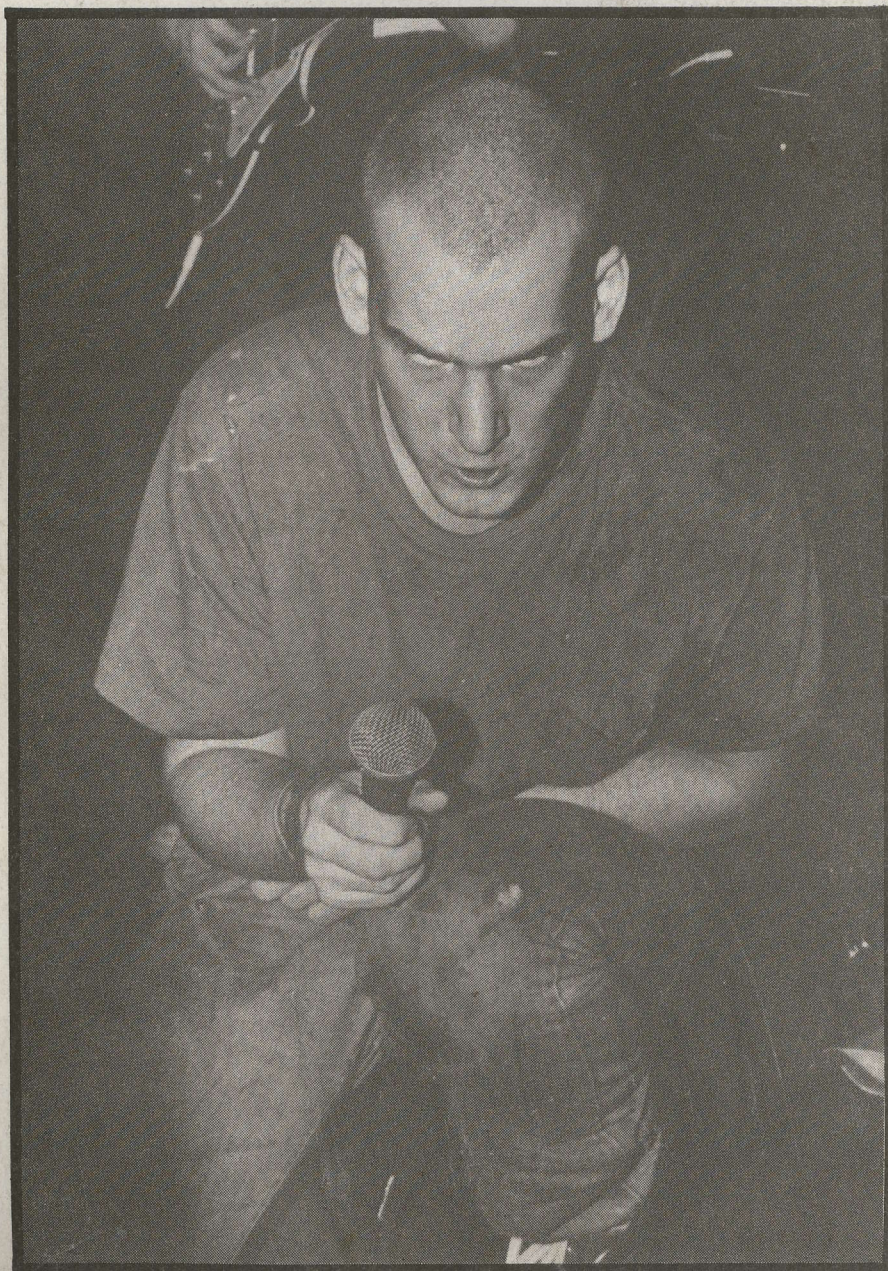
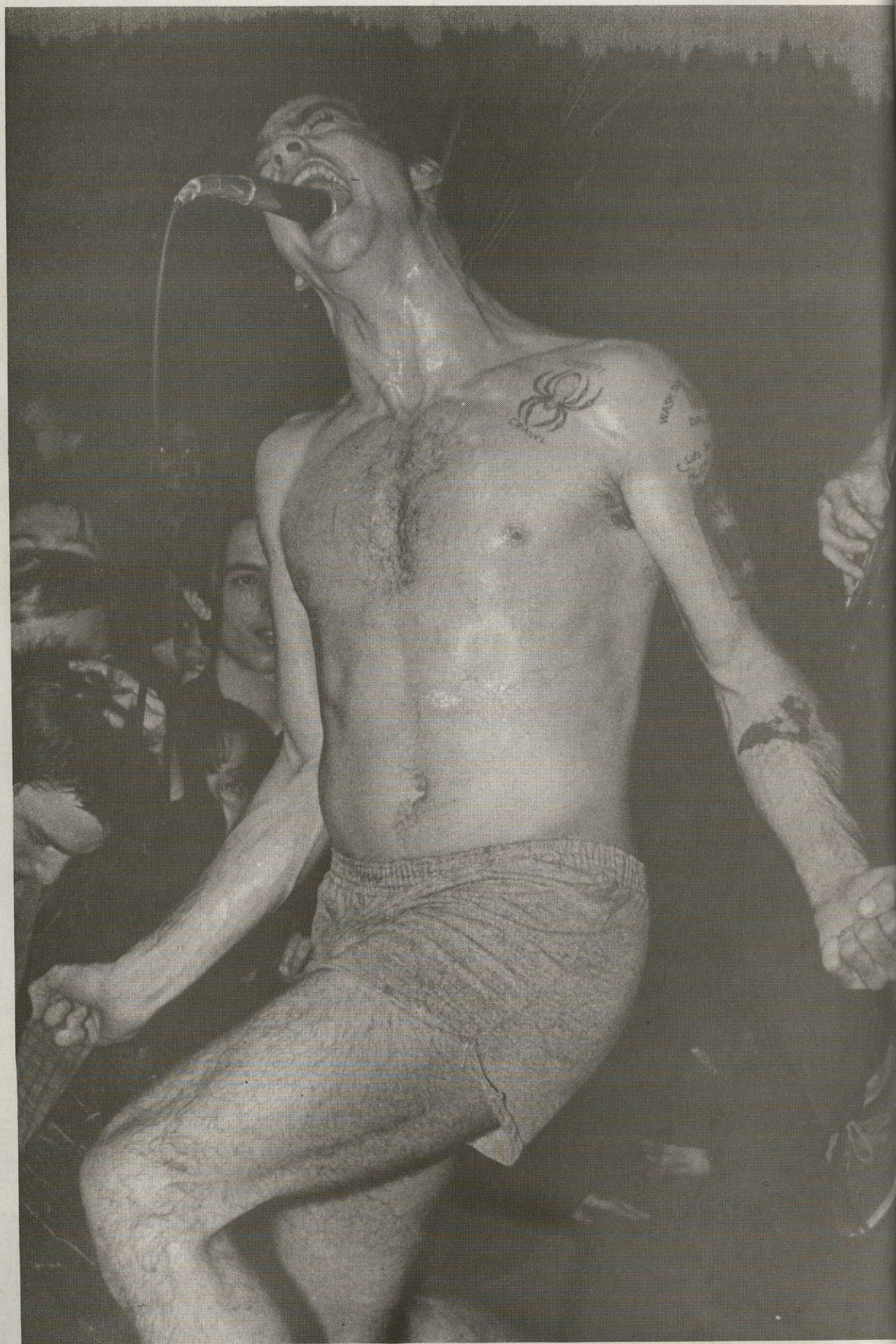


ZONE V

FANZINE/PHOTOZINE







HATE FROM IGNORANCE

INSURRECTION



ZONE V

EDITOR/ART DIRECTOR

PHOTOGRAPHER

JIM SAAH

CONTRIBUTORS

THURSTON MOORE

JON

CHRIS B.

TOM BERARD

SPECIAL THANKS TO:

TESCO VEE

HENRY ROLLINS

JOYCE F.

R.S.

WAYNE

ALL THE BANDS

AND EVERYONE ELSE

WHO ASSISTED ME

IN THIS ENDEAVOR



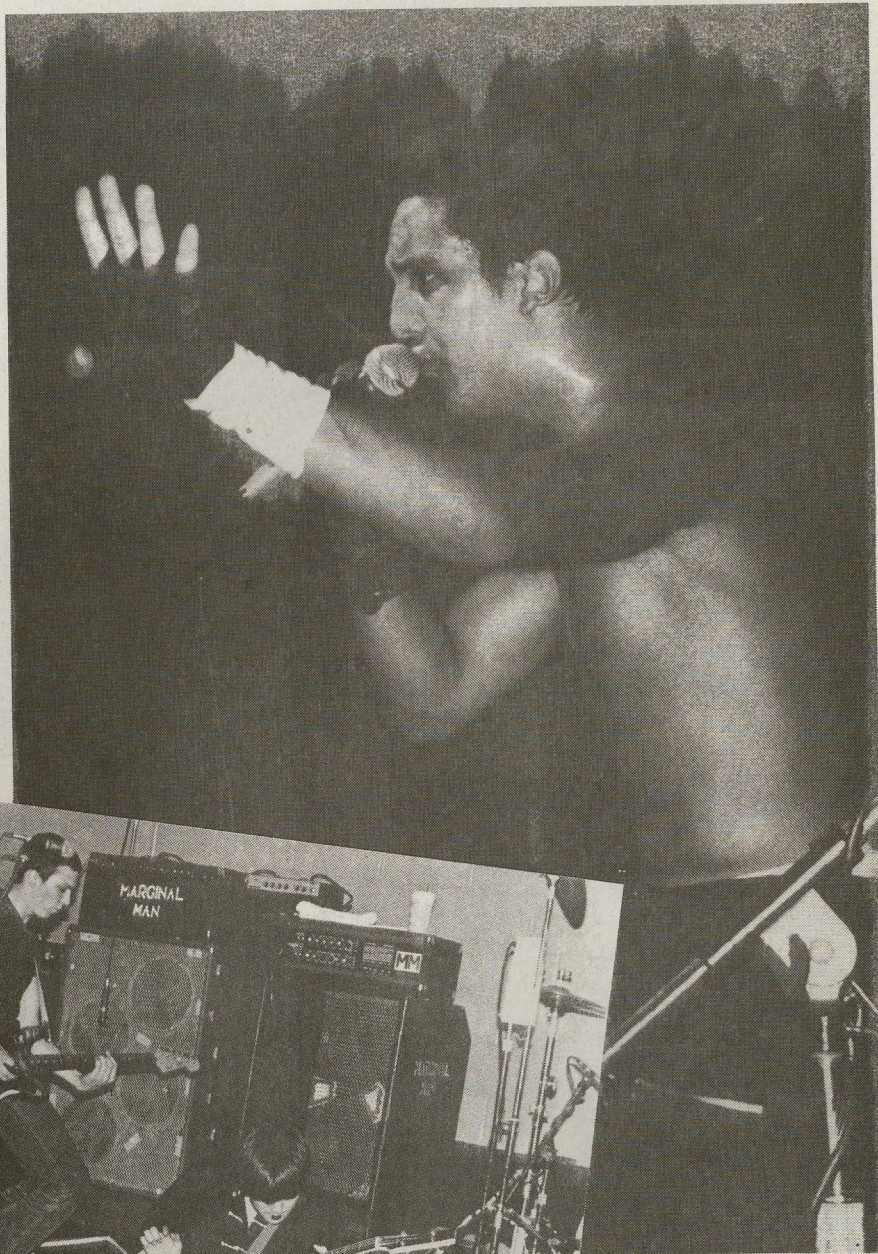


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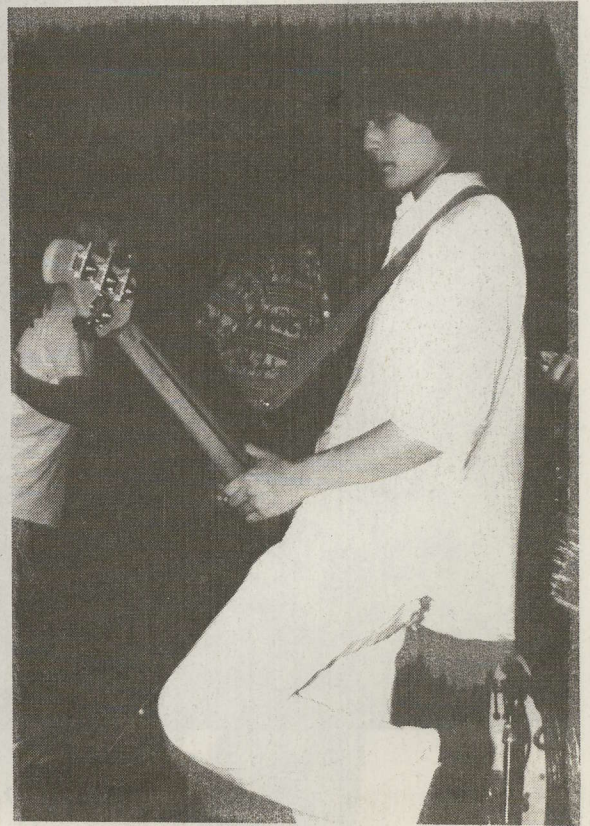
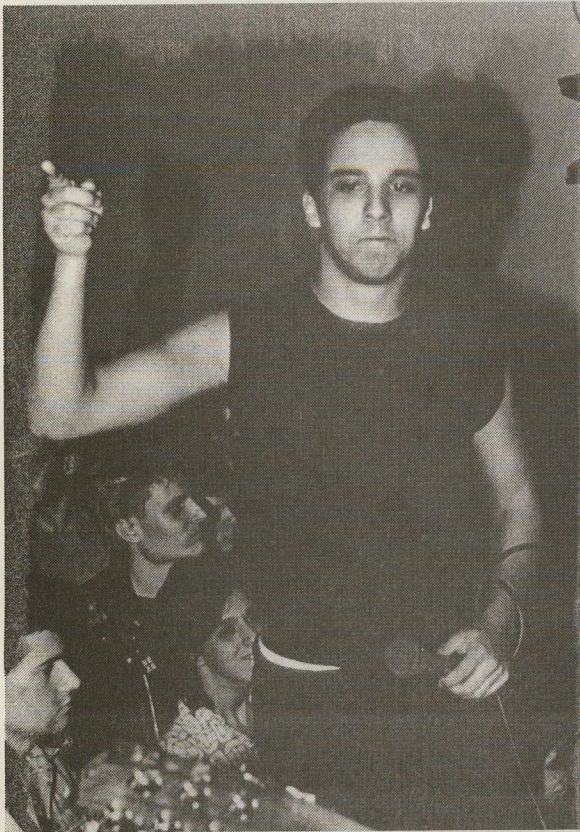
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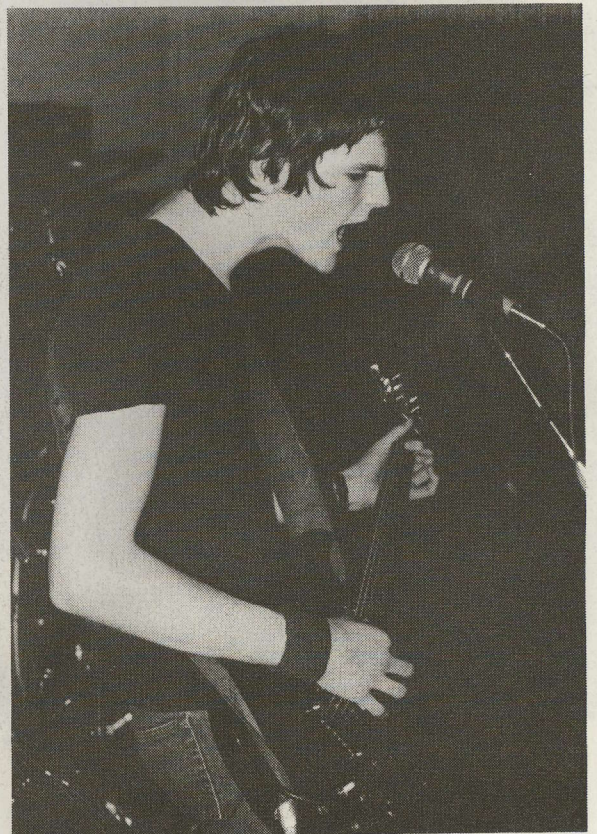
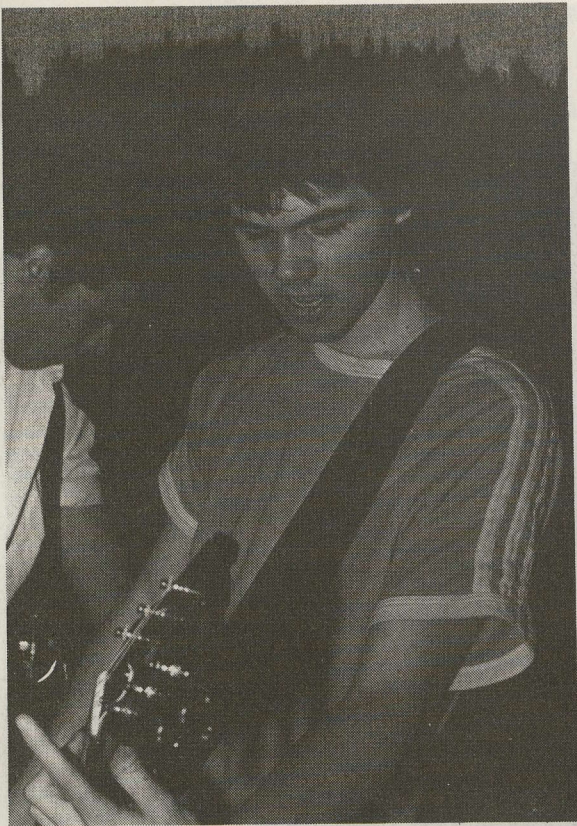


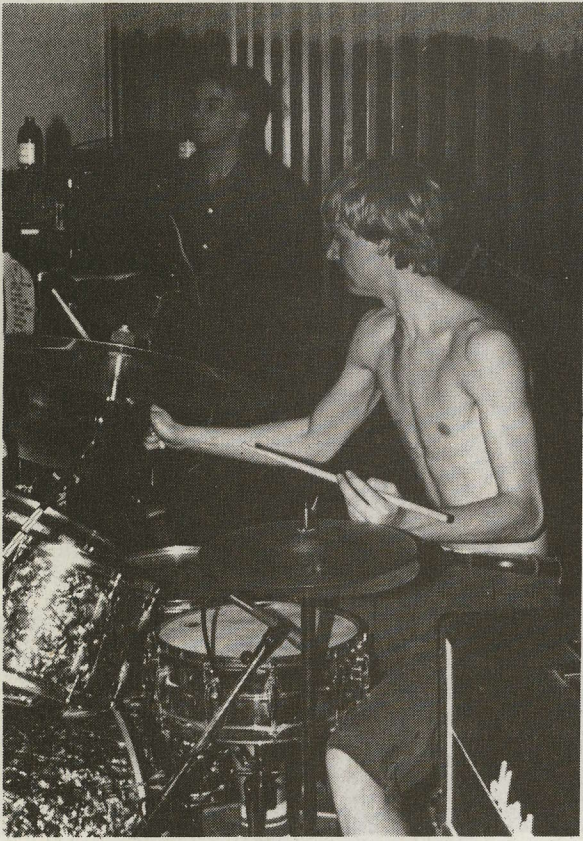
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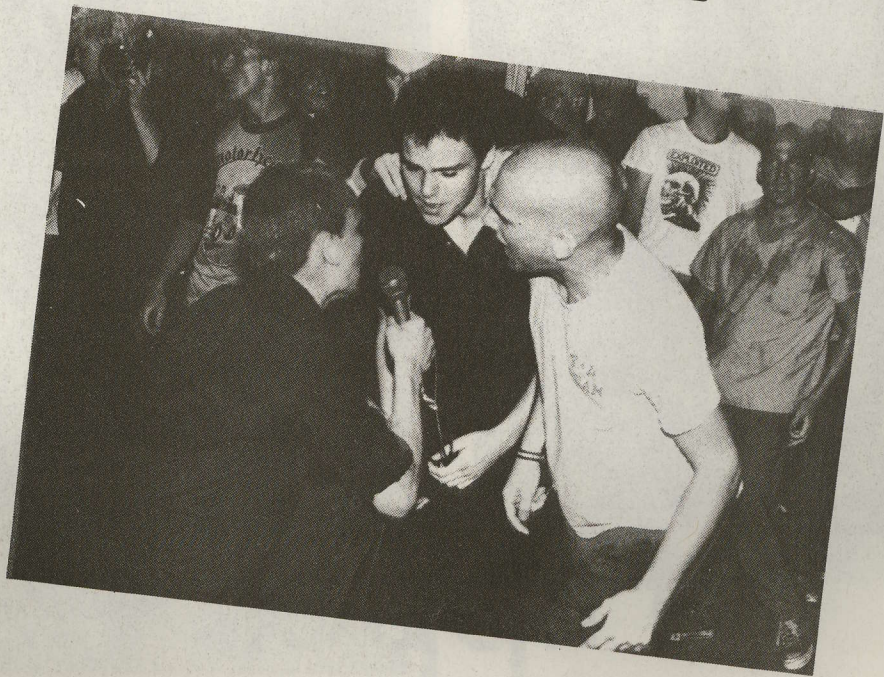
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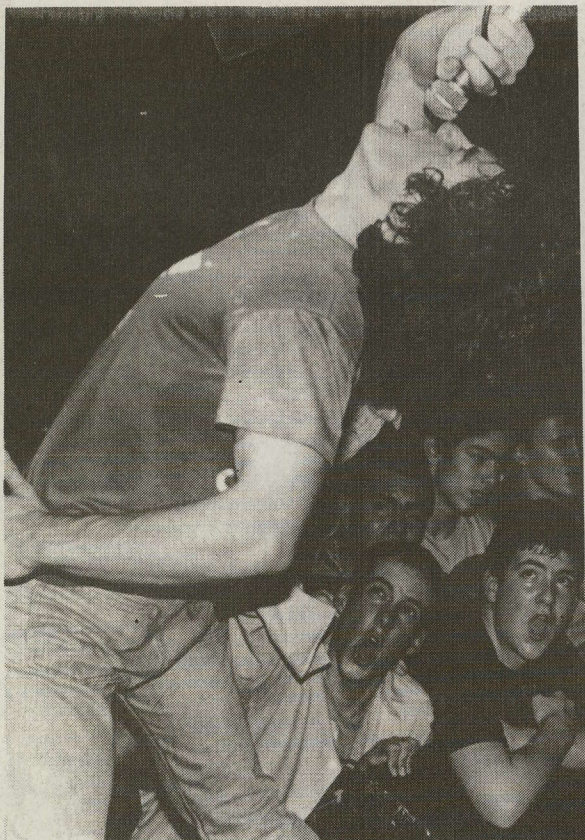


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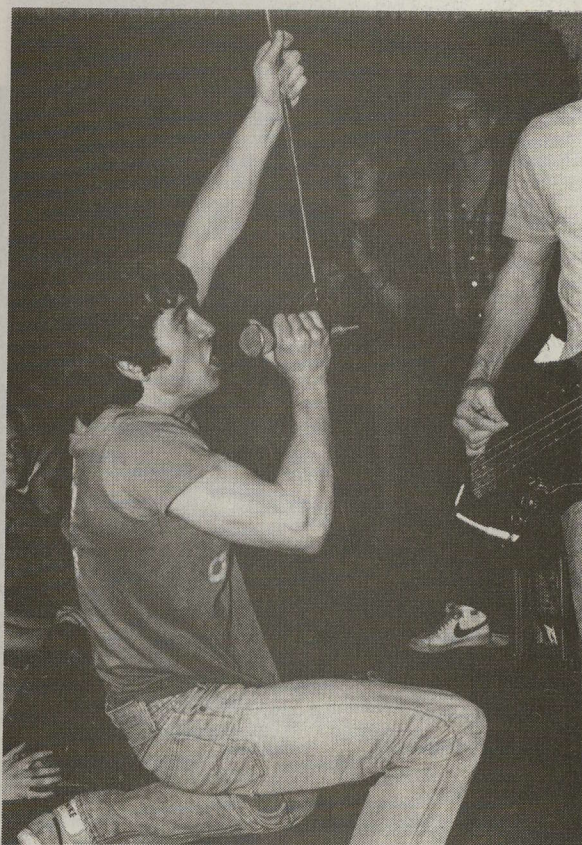
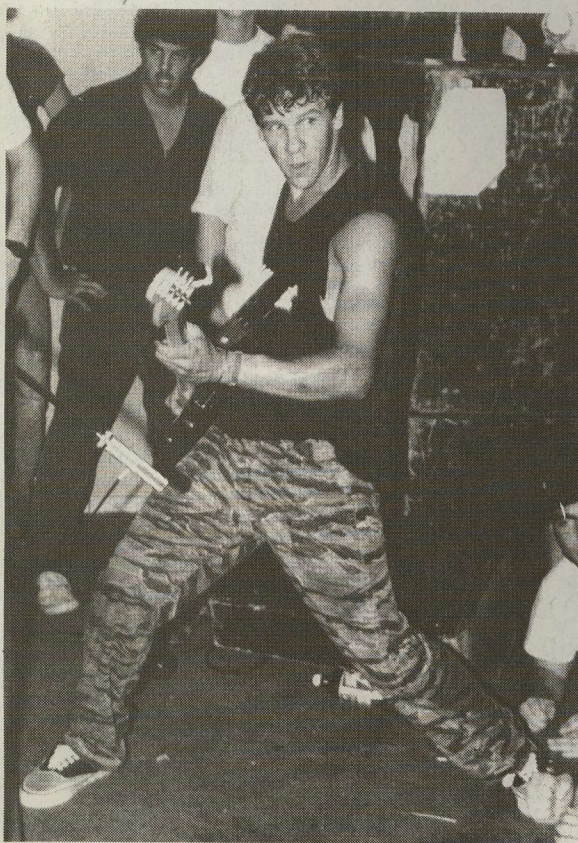


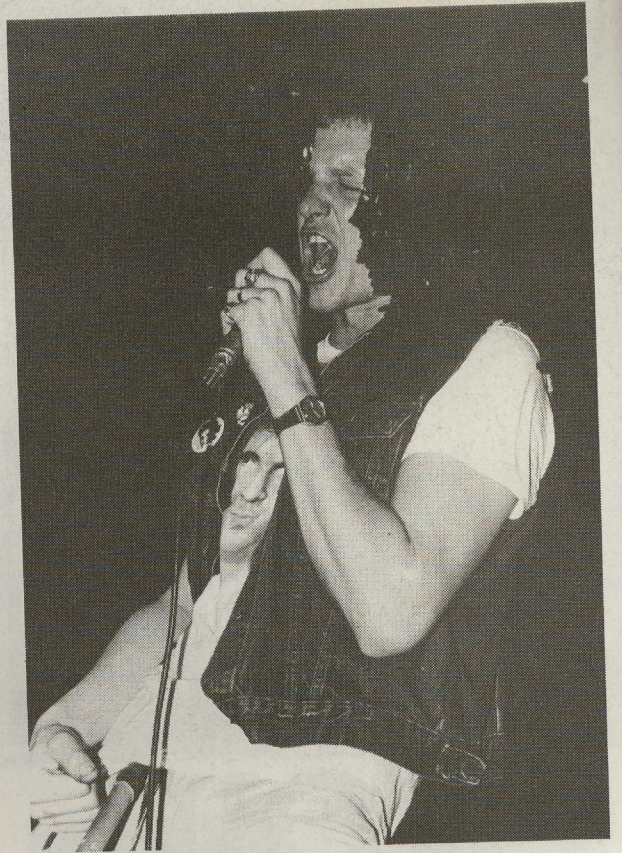


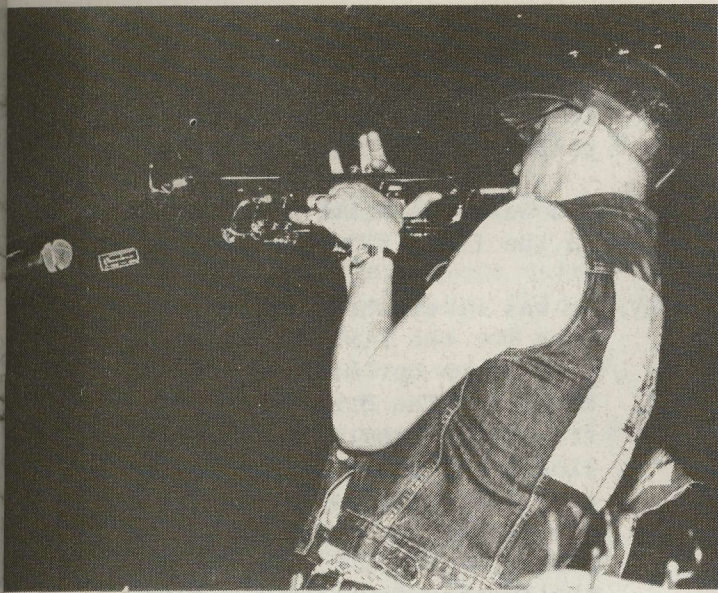
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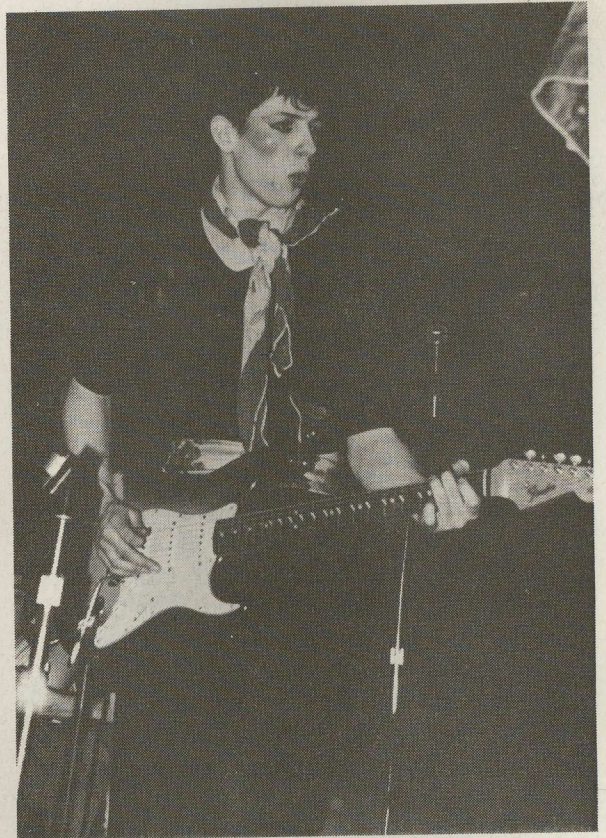
VOID







THE MEATMAN



Interview: Talking Back to TV.
(Tesco Vee) This talk with Tesco
took place in August of 1983.

The line-up was never stable.
It was always impossible to get
people to practice.

Z5: When did you start the Meat-
men?

TV: I started the Meatmen back
in the summer of '81. It was
just me and a friend of mine.
We were pretty bored with what
was going on in Lansing, so...
Our native environs were pret-
ty...

Z5: Doltish?

TV: Yeah. We basically started
off with just the two of us.
We were sort of the central
core of sickness. We added
various and sundry people.

Z5: What made you form that sort
of band?

TV: We were just being ourselves.
I've sort of never passed
through the proper stages of
development. I've always en-
joyed things like farting and
that really sick kind of humor.
I've always been a big fan of
bands that went out of their
way to shock and offend and say
exactly what they felt. That's
just the way we came at it. The
scene at that time was really
serious: the Necros, the Fixx...
great bands, but I felt the
scene needed a little shot in
the arm of something a little
more humorous. So we'd sit a-
round with cases with this 6%
beer from Canada, get really
fucked-up, and we wrote "Tool-
ing for Anus," "Meatmen Stomp,"
"One Down, Three to Go." In
the space of two nights, we
wrote all the lyrics and the
music.

When we started off, we were
tight and all, but the Process
cut sucked, as far as I was con-
cerned. I knew we could do bet-
ter.

Z5: Who were the other two members
on the first EP?

TV: It was Mike, who used to play
bass for the Fixx. He played
with us on our mini-tour of
the East. The drummer was Todd
from the Necros. That was the
line-up we had for the longest
time. Then, it went to Greg,
who was Rich's brother on
guitar, and Mr. X, who was a
really good drummer, but he
wasn't really into the band
too much. He was more into
lifting weights and raising
Dobermans. Heavy-duty, manly
things like that.

Z5: So the humor and offend thing
was basically your intent from
the beginning?

TV: Yeah, in a way. But people la-
bel us a joke band. I think of
some of the songs as being se-
mi-serious. A lot of the songs
were written under different
circumstances. All the Crip-
pled Children songs I wrote
sort of at the last minute.
Thus, that record isn't as
tight as Blud Sausage. But the
whole thing of it was to be
really stupid and to offend
the punks.

Z5: To offend the punks...

TV: To offend a punk is the
ultimate. Punk has become
so staid and sterile in a
lot of ways. And then a
band will come along that
will get me going again. To
shock this little circle of
folks was great fun for me.
To get them stirred up and
pissed off. Considering
some of the things I've
said, people have gone easy.
I expected some pretty heavy-
duty backlash, but I haven't

really gotten much. I think people are pretty complacent. People call me this and that... sexist and such. It doesn't bother me. They'll call me what they want.

The songs were about things we thought were funny. We'd just throw ideas out and come up with something and say, "Oh, that'd be great." We'd be laughing at something and we'd say, "We gotta write a song about that."

You know, I'm not a sexist individual. In my dealings with women, I treat them with an ultimate respect.

Z5: It's strange to see you married.

TV: Sure. I'm almost 28 years old. An old geriatric by lots of standards. People don't understand how I can delve into these institutions like marriage and shit.

Z5: I heard you taught, also.

TV: Yeah, I was a fifth-grade school teacher for three years. And I'd be singing in a degrading, sleazy punk rock band at night.

Z5: You went to college in Lansing?

TV: Yes. Thus my advanced state of intellectual development. To become the media slut that I am today.

Z5: What influences did you have? Were you influenced by Fear?

TV: Sort of like Fear. But Fear is lame. I think the other guys in the band were influenced by Fear more than I was. I mean, the whole offending the crowd kind of thing. We were never into that. We'd get a banter

going with the crowd, but we weren't like "Fuck you, homos, you buttfucks." The same jokes every gig for four years. We tried to mix it up and stuff like that.

The best shows we played were at the Freezer in Detroit, when that was happening.

Z5: From your magazine reviews, it seems you appreciate all kinds of music.

TV: Oh, yeah. I like everything from Abba to bands like the Virgin Prunes. I like heavy metal, industrial music. All sorts of things. I have a pretty big record collection. I've collected records since high school, but lots of the heavy metal stuff I dumped when I started collecting punk records. I've always really been a devotee of the American music scene. England's got a lock on the Arty-farty bands like Sisters of Mercy and great bands like that.

I've always been into the American band, even from the old days: like the Weirdos, the Avengers, and the Pagans. I think those bands are a hell of a lot more punk than England's bands.

Slash magazine used to be so hot. That was what influenced me to start Touch and Go. Slash and Chris D. and Kickboys Reviews. That was great. They were definitely our mentors in getting the magazine started.

Z5: When did you start Touch and Go?

TV: November of '79. The first issue we made only 50 copies. And the next 19 issues we printed 300 or 400.

Z5: And now you print a thousand. I'm glad that it survived.

TV: Yeah, I could afford to press more, but a thousand people pick it up and read it, so I'm satisfied. Or 2 or 3 thousand by the time they've passed it around. I could print 5,000 copies, but I really don't think it matters much as long as I'm saying what I want to say.

Z5: When did you move to D.C.?

TV: Last September. I moved here to get a job because Michigan sucked. There's no jobs at all. I couldn't even get a part time job. I like it here a lot.

Z5: How about the scene?

TV: The scene goes up and down, I think. Like the light turn-out tonight really sucks. But when you are on the East coast, things really happen.

Z5: Will the single you're doing be out soon?

TV: Well, it hasn't been recorded yet. We'll probably record it at the end of August. We're going to have a "Dance to the Music" cover and a re-make of "Blow Me Jah" with different lyrics. That's going to be called "Millions of Ted Koppels." Then there is another one called "Lesbian Death Dirge" and one called "Crapper's Delight" which is a rap song. So it will be sort of a mixture of heavy metal and funk. It will be on Touch and Go. It's a happenin' label. Cory's done a good job of keeping it going. If it weren't for him, that label would be dog city. I didn't do that much with it. I didn't have the money to do that much with it.

Z5: Which was first, the magazine or the record label?

TV: The magazine was first. I snuck into the school where I was teaching, and ran one of the issues off and saved \$200 in printing costs. That's what we used to put out the first Necros EP. The one there was only a hundred copies of it. That's what started the label. Then came the Fixx record that there was 200 copies of. Then the Process thing Cory paid for. Then the Blud Sausage EP.

Then the second Fixx single was what me and the Fixx put out. Cory has done everything since then.

Z5: He has kept it going pretty well.

TV: Yeah, the Meatmen and Necros albums have sold really well. They're both being licensed in Germany on Aggressive Rock Productions.

Z5: It's hard to believe you're the same guy. You seem like a regular guy, then you listen to the records, and you hear some pretty twisted stuff.

TV: If I were lurching around on the ground, grabbing at girls' tits, I wouldn't last too long. I'd be in a drunk tank or something. A lot of what the Meatmen stood for was intangible. We touched on a lot of subjects that nobody wanted us to touch. It's like seeing John Waters walk through the record store where I work. He looks like an ultra-conservative gentlemen. He dresses impeccably, and the guy is sick.

I don't know, that's where my sense of humor lies: in the really obscure, sick kind of thing. And a lot of people are into it. It's base juvenile, sophomoric. But what the fuck? It's better than listening to some band singing shit like, "fuck Reagan." That's really

dry, as Glen Friedman would say.

I take a lot of shit for what I say, and I take a lot of shit for things I've never said. You know, when these punk rock grapevines start,

people set their lips to flapping and before you know it, you're credited with something stupid that you never said. That's one of the reasons my magazine is good. It gives me a vehicle in which I can expound on what I feel. The magazine lays it out.

Z5: So how long have you been married? I still think that's funny.

TV: One year.

Z5: And it's going alright?

TV: It's going great. Gert is a wonderful gal. We have a 5-month-old son: a Kuvás puppy dog. A really cool dog. We have birds and cats also. It's a real provincial homey life style. It's really funny, because everyone expects me to be butt-fucking Oriental girls all day long or something.

Z5: What's your wife think of this?

TV: She gets a yuk out of it. She accepts it for what it is. I've always purposely avoided punk rock girls because I've always found them pretentious as shit. Just like punk rock guys.

Z5: So you work at the Record and Tape Limited and where else?

TV: I drive a truck for the Washington Post.

Z5: Doing what? Dropping loads?

TV: Yeah. Dropping loads. That's a great job. You start at two in the morning and work until nine. At about 8:00,

you're driving around Rosslyn (Virginia) seeing all these great-looking secretaries with big jugs on their way to work. They just spent the last 3 hours getting ready for work, and we're in the truck leering and catcalling...well, I'd better not say that, people will brand me sexist. I hoot at them respectfully. Hey, baby, ERA, show me your tits.

Z5: What are your plans for the future?

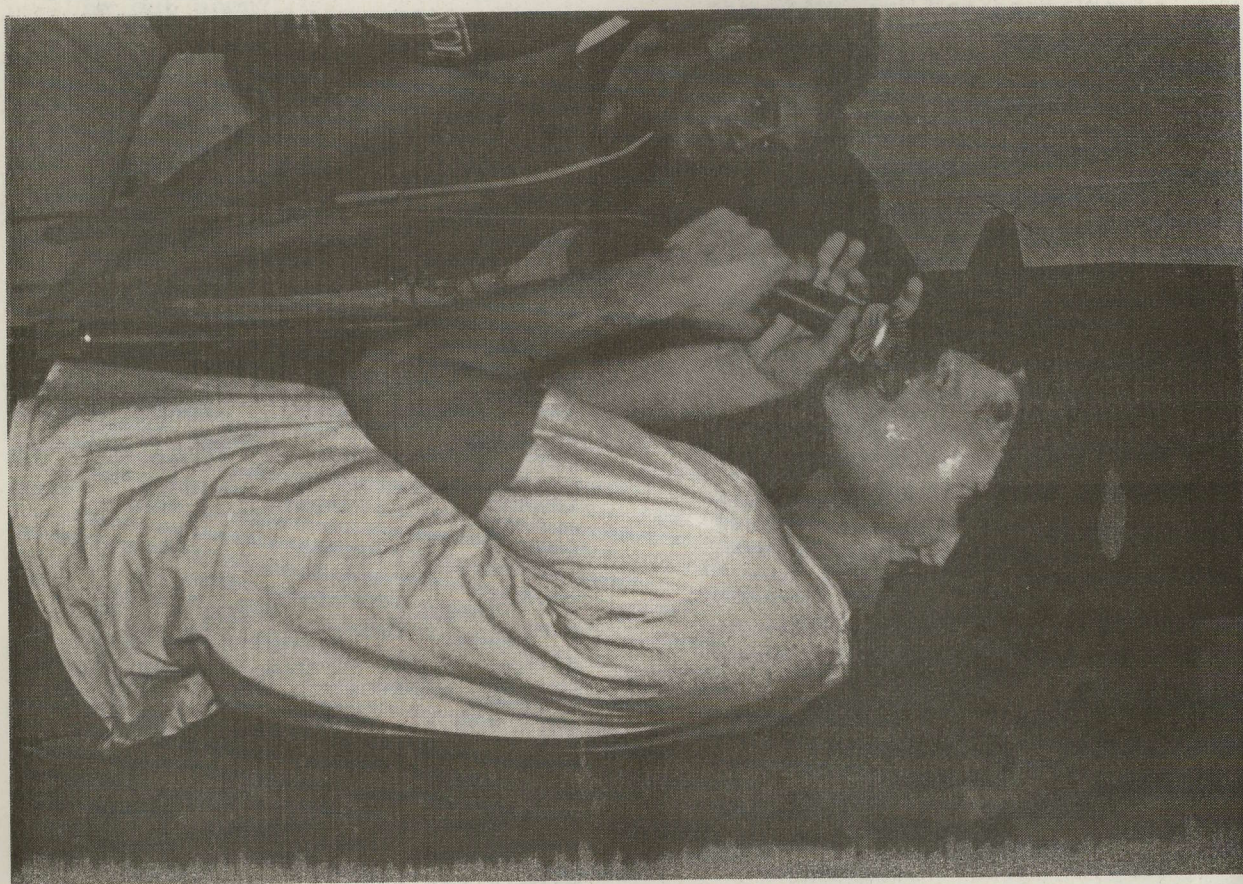
TV: The thing with a new band is that it's all going to be compared to the Meatmen. I kind of feel as though I've done it all. If I get up on stage and start singing about anything other than what the Meatmen did...I'd rather just hang it up while I'm ahead. So I'll just continue being a session musician and put out a record every year to show people I'm still alive.

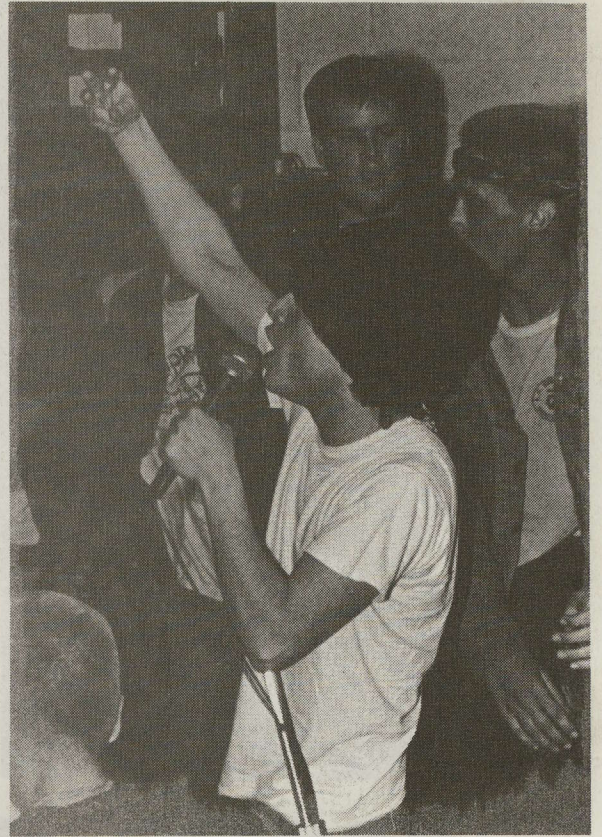
Channel 3 at Space II and the Marble Bar

Channel 3 played two shows in the Washington area. The first was at Space II Arcade. This show was sparsely attended, but great nonetheless. My only qualm is that it was a bit too short. They played a powerful, energetic set of about 35 minutes.

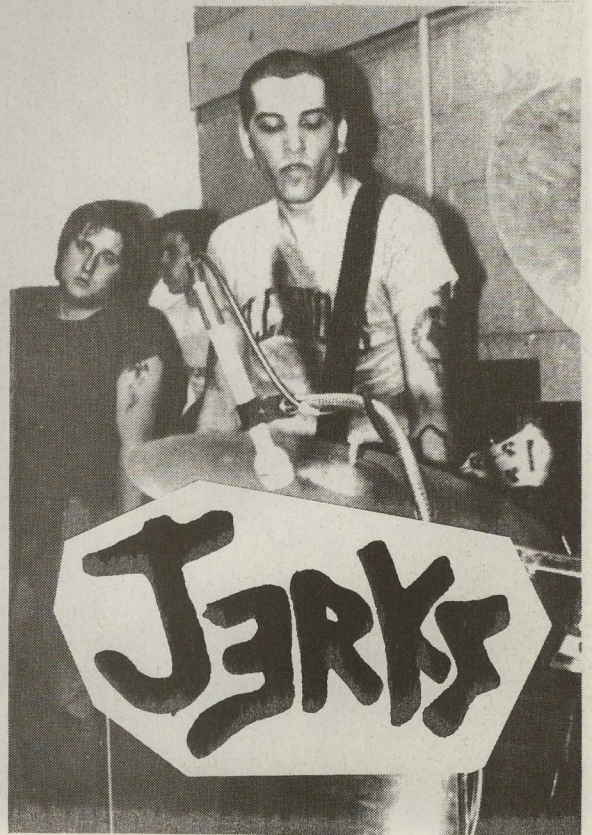
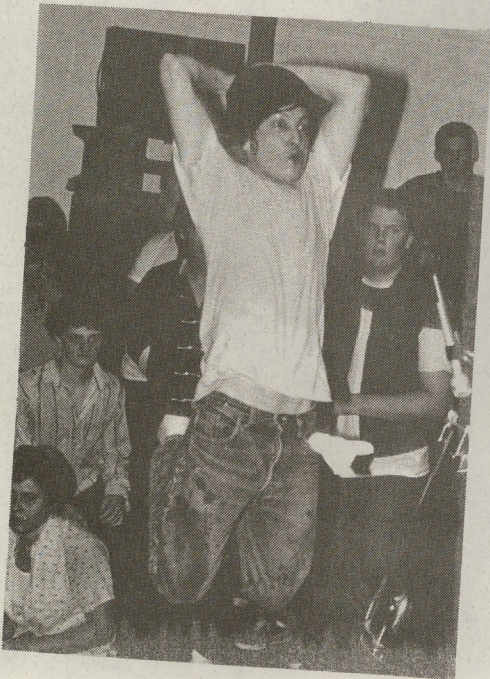
They played, in addition to everyone's favorites from their albums, a few covers. Among these was "My Girl" by the Four Tops. This got the entire audience on stage singing, dancing, and gyrating to the music. The gig was an overall good time.

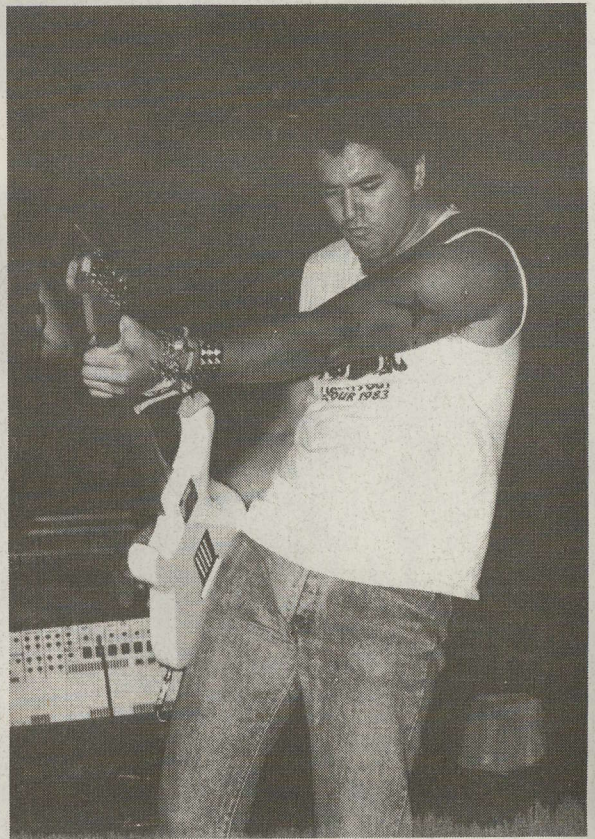
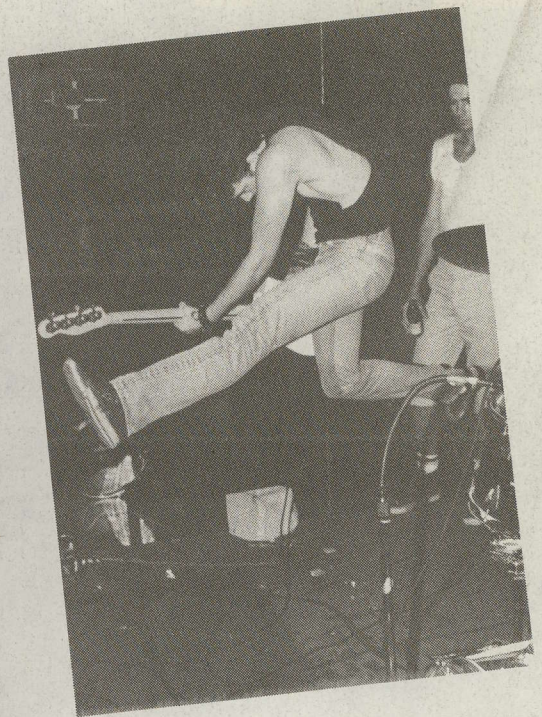
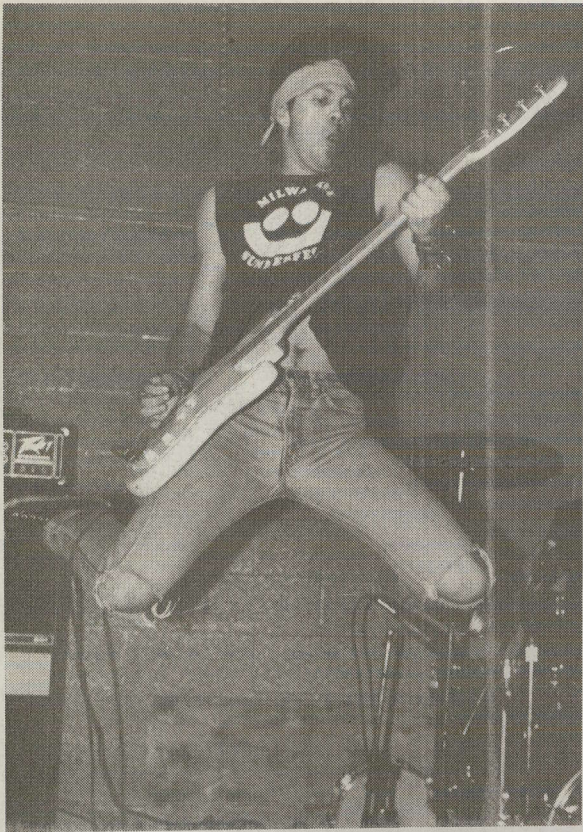
The same rang true for the Marble Bar show.

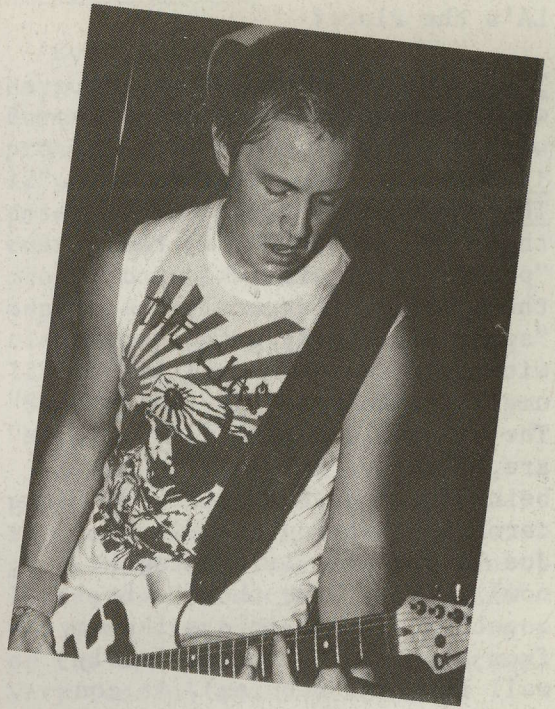
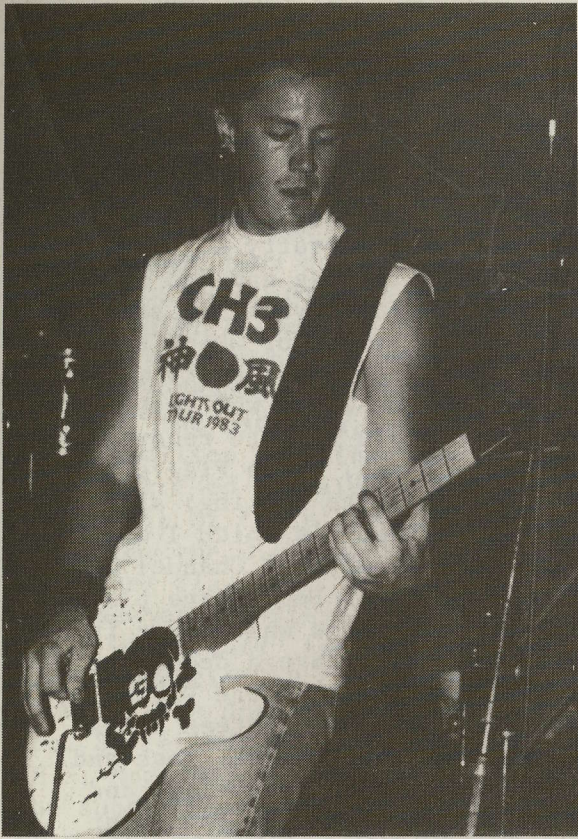




Circle







CHANNEL THREE



LA's the Place?

The cast: thousands of people who're in some way associated with the "punk" movement.

The setting: take a wild guess.

The story: It would seem that the summer months bring the "punks" and their ilk out of the woodwork. Currently the "scene" is really going strong with places to play and innumerable bands to play them. The principle happening spots are, firstly, the Vex. This being its fourth or fifth incarnation, it would seem that Joe (or whoever is running it now) finally have their shit together. Though it's a far cry from anywhere (situated fairly well into the boonies), it consistently puts on some of the finest shows this area has seen in a while. The Vex has previously seen the likes of Black Flag, the Circle Jerks, Youth Brigade (who's recently released re-mix/originals album ranks up there with the best), Die Kreuzen, the Big Boys, Social Distortion, and a myriad of local and out-of-town bands. One show with nine local bands for \$5, a virtual steal in this fair city.

Next would be, in no specific order, the Rock and Roll Orphanage (formerly HJ's) which has a show a week, more or less, with groups like Sin 34, CH 3, the Immortals, Social Distortion, and Blitzkrieg; the Cathay De Grande which has a cool show every so often, having hosted a fairly-recent show with White Flag, Naughty Women, and the Mentors (usually a fairly low cover price too); the Sun Valley Sportsman Lodge which keeps the price down and usually has shows with more quantity than quality (which is not to discount the bands that play, it's just that they try to have bands like Seven Seconds or Battalion of Saints

headline as opposed to, say, Black Flag, or the Jerks) where you can see about six or so bands of varying quality for five bones or less; Shamus O'Brien's which is a newcomer (I'm fairly sure) and seems to put on some pretty hot shows, such as White Flag and Red Kross, and Black Flag, Overkill, and St. Vitus; the Troubadour which seems to have a show about every month or so (so the wimps who request it, can have ample time to recover) at which, I think, White Flag's Bill Bartell does the booking; also there is Roxanne's which I don't know much about, but Channel 3, Decry and Moral Decay have played; the Music Machine which once in a full moon will have a decent bill (like Red Kross and the Dickies); and various over-eighteen spots (like the On where Red Kross and the Joneses sometimes play, and the Cathay which will soon host the Bad Brains), plus the random one-shot spot.

Sun Valley Sportsman Lodge seems the most frequented hall (since the demise of Rollerworks, the BYO Roller Rink), and the T-Bird (PUNX's roller rink), but the Santa Monica Civic Auditorium has occasional shows (like GBH, the Effigies, and SS Decontrol, X, and has had Black Flag and Discharge; mainly big names at steep prices (\$7.50-8.50 at the door). Sometimes, what used to be the Cuckoos Nest (now the Concert Factory) books "hardcore" shows like the Vandals and Sin 34.

The best band news, in my opinion, is that Black Flag are finally playing around frequently now. Unfortunately, they might be forced to change their name, or even break up due to their Unicorn Record hassles (the Vex shows are legal benefits for said court battles). Red Kross not playing

enough (could they ever?) but they still managed to cop an article in the LA Times! The Stains are back together again, but it's said that the new singer doesn't quite match

up (Rudy, why have you forsaken us?); Social Distortion playing around a bit more than before; Maus Maus playing the Vex a lot; Minutemen are playing many different venues and have a new EP coming out soon (how do they do it?); and soon to come, Scream, GI, the FU's, and Rebel Truth. A sampling of some of the bands which have played recently: Legal Weapon, RF-7, Artistic Decline, the Patriots, Anti, Kilroy, Battalion of Saints, Dr. Know (who've kicked out singer Branden "Courtship of Eddie's Father" Cruz, the Grim, the Dickies, the Vandals, and Black Flag.

Scads of new vinyl from this "punk wonderland" including Suicidal Tendencies LP, the Youth Brigade LP, the Anti LP, the new EP from Secret Hate, RF-7's new one, CH 3, Modern Industry single, and the soon-to-come Golden Shower of Hits from the Circle Jerks, Life is Boring, So Why Not Steal This Record? compilation, a new disc from Red Kross, and the We Got Power and Destroy LA compilations (We Got Power has 40 songs!, and is called Party or Go Home), and maybe some day Stains LP, and Overkill LP on SST.

New (or somewhat new) trend: to be into Clockwork Orange (the movie of course-it's definitely unpunk to read, unless it's a comic book - or to put it more plainly, to be so into Clockwork that you try to mimic the speech, the dress, and the ensuing attitudes and gang mentality (droogs). Just what we needed: another "punk" gang, as if we didn't have enough with PUNX (punks unite, aka Circle One boys), and the "non-existent"

Suicidal Tendencies gang. Oh well.

That about wraps it up for this ish. See you next time boys and girls:same punk time, same punk channel.

Your loving correspondent,

Jon

Naked Raygun Basement Screams

Ever since I saw Naked Raygun play with Mission of Burma, I was interested in procuring their vinyl. This 12", Basement Screams, was supposed to be released in February, and is finally out. The production is superb, with all aspects of the music being crisp, clean and tight. It's a six-song 12"-45. Songs include "I Lie", "Bombshelter", "Tojo", "Swingo", "Mofo", and "Potential Rapist."

I especially like the fast-paced drum beat and vocal phrasing on "Mofo." All lyrics are good, some are strange. But the lyrics on "Potential Rapist" are the most distinctive. All the cuts on the disc are well put together. Very tuneful and rhythmic.

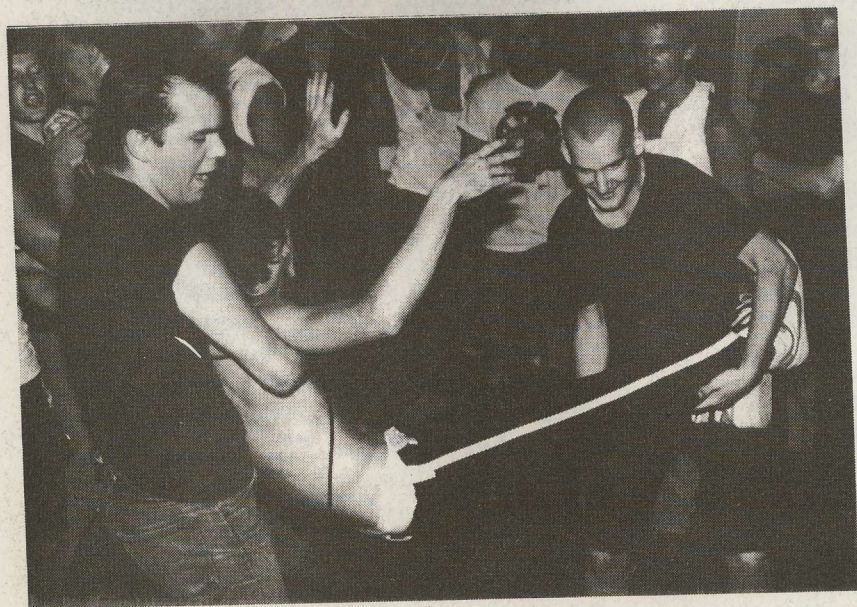
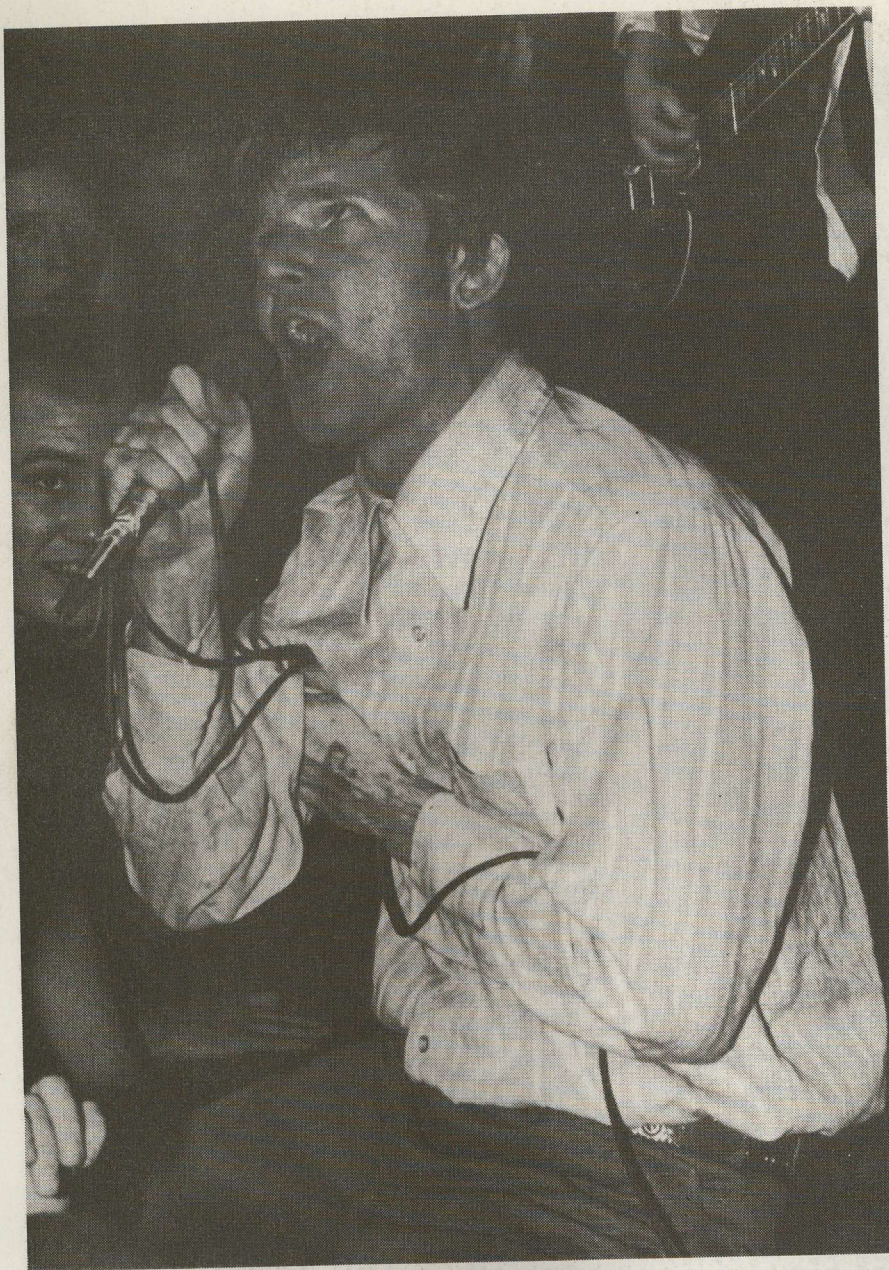
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Suicidal Tendencies LP

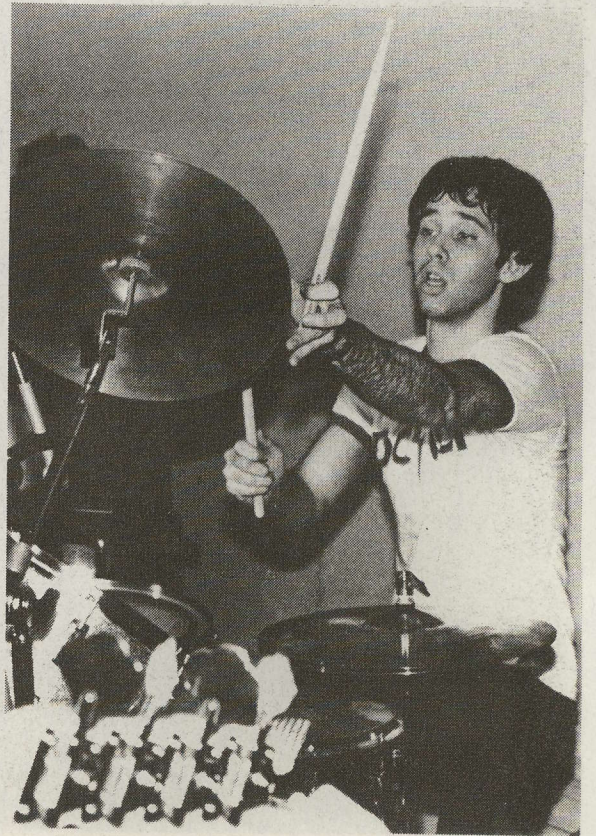
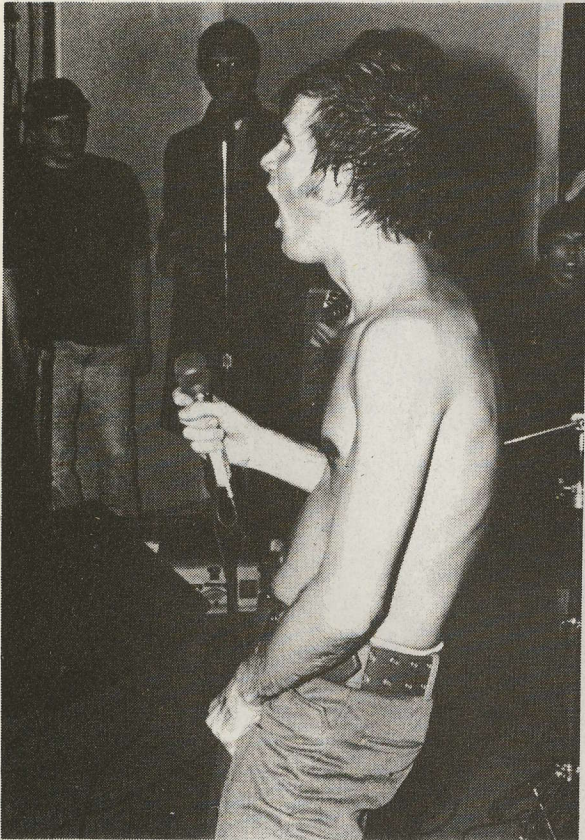
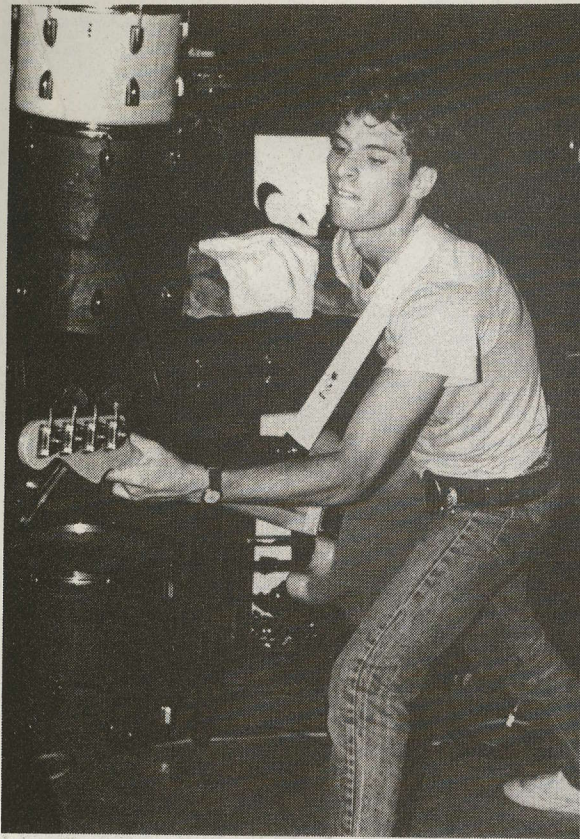
At various points on this disc, you'll find numerous tempo changes and metalish guitar work underpinning some classically punk lyrics. Most songs are quite fast with some heavy metal guitar snaking its way through. Others begin slow and progress to thrash velocity. I'm partial to some of the tunes which sustain a more moderate tempo, like "Institutionalized", "I Saw Your Mommy", and "Suicidal Failure."

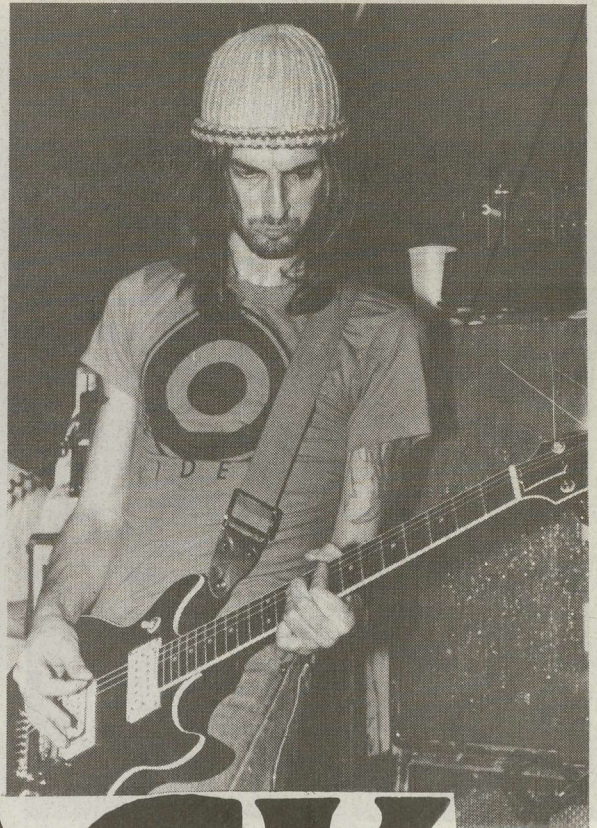
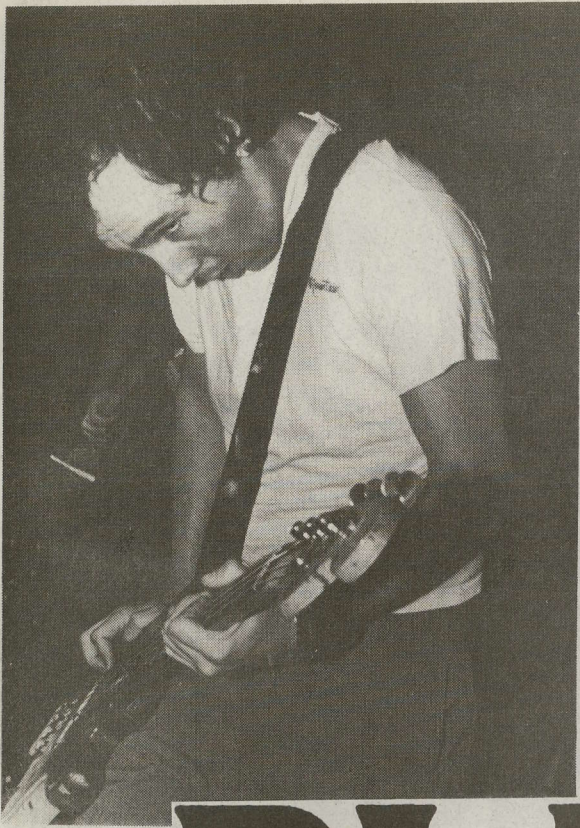
"Institutionalized" is, in my opinion, the best song on the album. The music is tuneful and energetic with a solid bassline, but the lyrics are definitely its high point. The body of the song consists of a long, sometimes darkly humorous narrative in which Mike Muir describes his feelings of frustration and alienation. "I Saw Your Mommy" is a masterpiece of sick, stomach-churning hilarity. The band's to-the-hilt playing is enhanced by the bright, well-balanced production.

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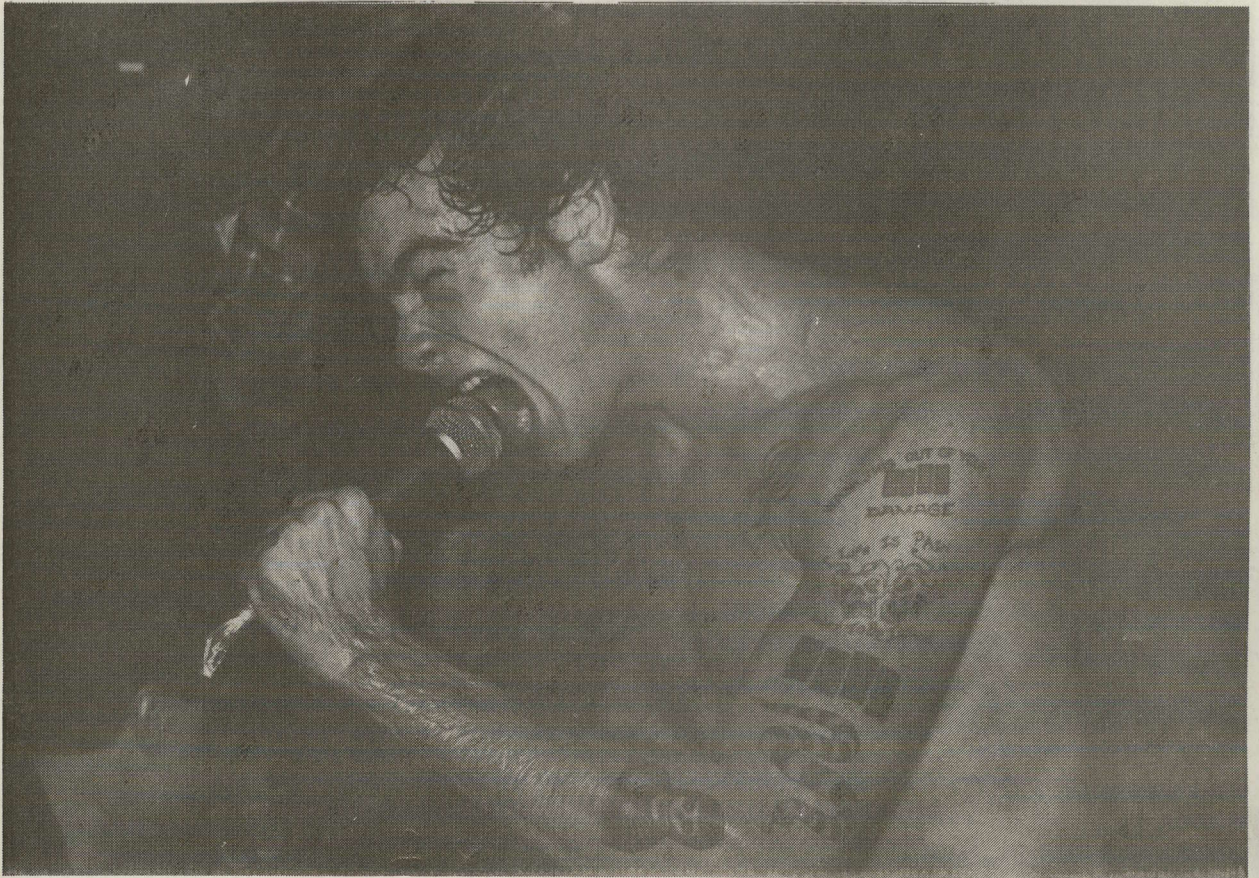


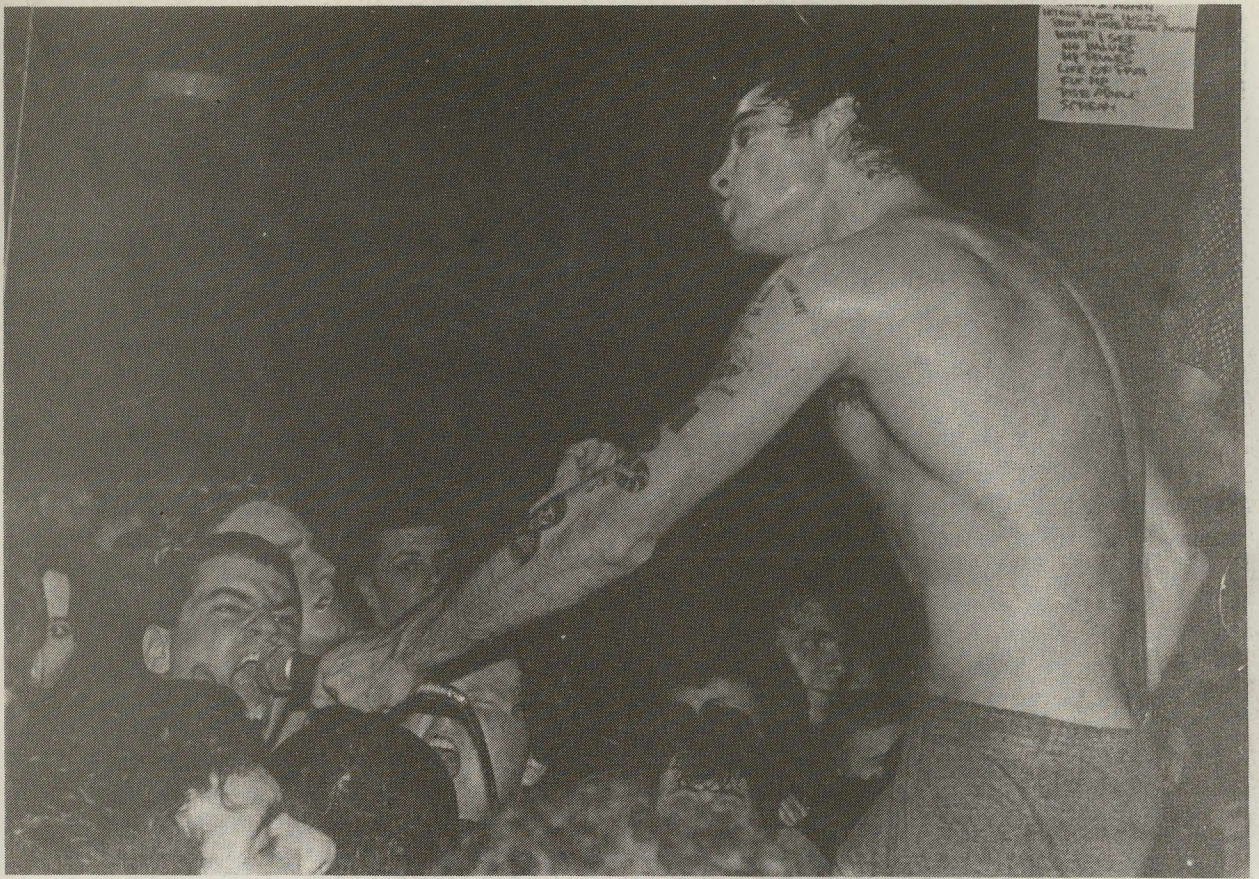
GOVERNMENT ISSUES



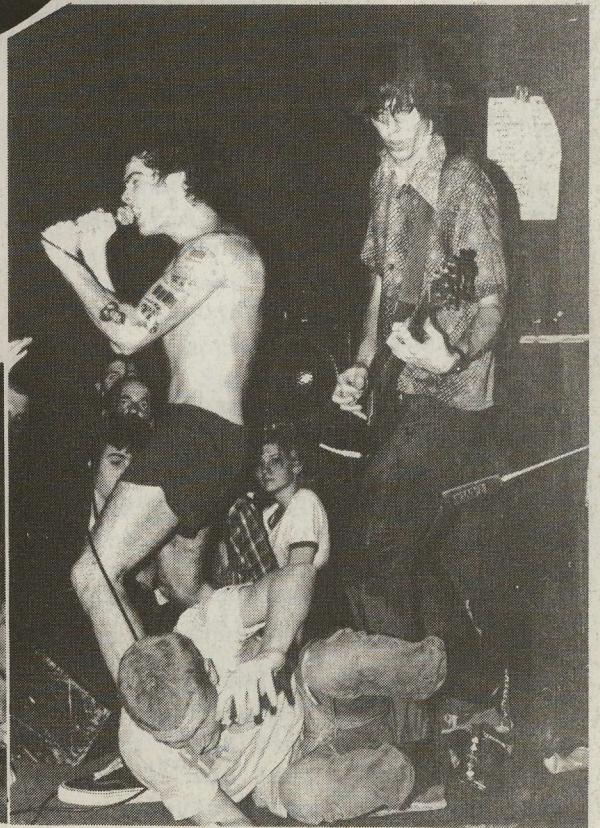


BLACK





FLAG



Interview: Henry Rollins
This interview took place in
June of 1983.

Z5: Which band were you in before?

H: A band from Washington, D.C.
called S.O.A.

Z5: How was Black Flag formed?

H: Basically Greg. The rest of
the band came along through
being friends and living in
the same neighborhood and go-
ing to the same parties and
stuff.

Z5: When did you become part of
it?

H: I guess it will be 2 years
next week or so. Early July,
I guess.

Z5: You just recently went to
Europe.

H: We played six or seven coun-
tries in Europe.

Z5: How did it go?

H: I thought it went OK. I mean,
we made it back out of there
alive, so I guess there's
something to be said for that.
We played England, Holland,
Germany, Austria, Italy, and
Denmark. I guess that's it.

Z5: What were the turn-outs like
for those gigs?

H: Most of the gigs had between
900 and 1300 people.

Z5: Were there many other bands
on the bill?

H: Just Black Flag and the Min-
utemen. We took them with us.

Z5: I saw you being interviewed
on a PBS program entitled To
Hear. They showed Black play-
ing and said that the stage-
front volume was equivalent

to a jet at close range. Then
they asked you a few questions
about your hearing. Did you
remember that?

H: I've never seen that program.

Z5: I know the volume-level is a
danger for everyone, and I was
wondering how your hearing is.

H: Well, Black Flag plays at an
extremely high stage volume.
Greg and Chuck play extremely
loud for any band. I've never
heard a band that has an on-
stage volume like that, that
plays the size places we play.
Yeah, it's real loud.

Z5: Have you noticed any loss?

H: Huh? (Laughs) No, maybe some
loss in the high end, but no,
not appreciably. It takes a
lot longer for my ears to get
fatigued than it did before.
I can take 4 or 5 hours of
practice with no problem.

Z5: Is there any buzzing or any-
thing?

H: No, no.

Z5: What do you think about the
media portrayal of punk, such
as Chips and Quincy?

H: I don't think much of Quincy or
Chips. I don't watch them and
I'm not much into punk rock,
so...I don't give a fuck, you
know. They can do whatever they
want.

Z5: I heard that some of Black
Flag's roadies helped out with
the production of Chips.

H: I doubt it. On Chips they use
a lot of extras for their lit-
tle punker things. And a lot
of people I know are extras for
that because the money is good.

Z5: Has anything ever happened to you that has caused you to regret becoming involved in all this?

H: I've been misused by people and after a while you get a bit tired of it. Being in Black Flag you take great amounts of shit from a lot of...fuckers, I'll say that. Sometimes you must ask yourself if it's all worth it. As for my regretting all this, I do all this for myself, not for you or anybody else. I do it for me. Sometimes I get beaten by the crowd. I don't mean beaten, like in a game, but physically beaten. They do things like burn me with cigarettes (shows burn on leg), jab me with pens, cut me, kick me in my head and make me lose my hearing, smash me with stuff. This has, at times, made me want to think about it, you know? But, to me, if Henry doesn't put his ass on the line, then it isn't Henry... so, tough shit. It's something I have to do.

Z5: What do you think of those bands who have political stances?

H: They don't exist for me.

Z5: What kinds of music do you listen to?

H: All kinds, there's lots of music I like. Let's see, what have I been listening to this week? Stooges, MC 5, Velvet Underground, Nico, Lou Reed, Birthday Party, Ted Nugent, Buzzcocks, Minor Threat, Bad Brains, Teen Idles, Husker Du...Tons, all kinds of bands... Trouble Funk. I like a lot of bands on record, I don't think much of a lot of bands live. I listen to a lot of music because I'm pretty much a loner and I keep to myself. I'm not much into being around a lot of people.

Z5: As far as parties and such, you mean?

H: I don't go to parties. I'm always around large numbers of people, and I'm pretty much a center of attention.

Z5: You don't like that?

H: I don't. I don't not like it. I don't like it. It's just there. I just don't like it when people pull attitudes on me, like, "Oh, you think you're so great." I seem to wear people out. Most people will, when the band's around, go talk to the other 3 guys and not bother with me. It's like, "Oh yeah, him." I'm usually pretty hard on girls. The last girl I went out with just couldn't stand watching what I do. We'd be playing, and she'd be crying. Sometimes I just become overcome with the violence of sound. Not the sound of violence, the violence of sound.

Z5: What's going on in LA?

H: People really don't like us out there. I mean, if we go to a club, people usually give us dirty looks or do their little trips. You hear the little comments. There's a few clubs, I guess. There's not too many bands I'd like to go see. I try to see the Minutemen every chance I get. Bands I like in LA are: Minutemen, Saccharine Trust, Red Kross, Saint Vitus, Stains,... the Descendents aren't around anymore. I could probably think of a few more. Those bands don't play all that often. I'm pretty busy. I do a lot of the mail. The band practices 7 days a week, about 7 hours a day. I also do a lot of working out: running, exercising, that sort of thing. I keep myself busy. I keep active to keep my head in order.

Z5: It's a hard thing to do some-
times...

H: It's hard for me; I have pro-
blems with my head, and shit.

Z5: Black Flag is seen as an ori-
ginator, along with the Germs
and...

H: All those bands wouldn't let
Black Flag play with them be-
cause Black Flag had hair down
to here. Playing the same tunes
but...people have their thing,
whatever.

Z5: What do you think about Black
Flag's being considered an
originator?

H: I don't care. What do you think
I do, strut?

Z5: That's what I hear about some
English people. Some say, "We
started this, so we must be
the best."

H: Started what, see? "We started
punk rock." Oh, you guys star-
ted the Exploited, good for you.
A lot of bands call themselves
punk rock. A lot of bands that
call themselves that, I think
suck.

Z5: How would you describe Black
Flag?

H: Black Flag is Black Flag. We're
heavy-metal, health-food faggots.

Z5: Tell us about Nig-Heist.

H: They're a rockin' outfit. They
have it in LA. They're going
to take it from Van Halen.
Halen doesn't have a chance
against the Nig-Heist. They
have charisma, great tunes,
incredible stage presence,
bitchen costumes. I'd go out
on a date with Mugger before
David Lee Roth anytime. Mug-
ger's got a cuter ass.

Z5: He can flex it real nice, too.

H: Yeah. Mugger is a man for all
seasons. The Nig-Heist is pret-
ty cool. Yeah, they're just a
couple guys from our band and
a couple guys from our road
crew. It's just kind of a joke.
They are going to record,
though.

(At this point we talked about
Henry's musical attitudes.)

H: My approach to music is more
soul and passion. It's more a
come-from-inside sort of mu-
sic. I try to make it intense
and impassioned, not...I hate
surface-level approaches and
surface-level people. I don't
hate the people, I just hate
that "you're this, you're that,
you, you, you." I just don't
like people pointing the fin-
ger. I think it's really lame
and a cop-out. A lot of bands
say, "Reagan, you're this, or
you dress like this, so you're
this. If you go to a nice col-
lege, you must be this." To
that I just go, "fuck you." I'm
just not into the superiority
trip. I'm the first person to
put myself down. I work very
hard at practicing and trying
to play, and I often end up
really injuring myself. Both
physically and mentally. I've
got stitches and such. I'm
still very dissatisfied with
myself. The stakes keep get-
ting higher and time keeps
running out.

Z5: Are you trying to perfect
what you do?

H: No, perfection is limiting.
If you've perfected something,
you've come to an end. I want
to keep pushing it until some-
thing really awful happens.

Z5: Pushing everything you do?

H: Yes.

Z5: Until something happens to make you stop?

H: Till something stops me, yeah. I'm not into this thing where, "oh, I want to go all the way." I just have a basic, very deep self-hatred and a deep sadness and that's what pushes me, very hard.

Z5: Is the way you feel because of anything?

H: It's the way I am. A lot of times I feel like beating myself up. A lot of times I do. I really fuck myself up, sometimes.

Z5: Because of the way you feel, are you dissatisfied with things you do?

H: I've never been satisfied with anything I've ever recorded. I'd really like to change that.

Z5: Could you see yourself ever being satisfied with something you recorded?

H: Oh, sure, sure. I mean, if I can get the vocal sounds I want. I'm going to be working with Spot on the next album to get a different sound for vocals. Some kind of different miking technique...but that's all technical, that's not really what I'm into. I'm not into metal and machines. I'm into really getting it across. I would like to have me have the impact on someone that some of the great singers have on me. I'm not saying I'd like to be great. I could never be a great singer. I'd like to have an impact on someone, that a band I really like has had on me. I'd like to be part of a record where a listener would go "oohhh." Because I have a lot of records that make me do that. To have that effect on someone would be

very fantastic. I just don't have it in me. I'm not a very creative person. I'm not a good singer. I just always end up

pushing myself into the dirt, and somehow picking myself up. Otherwise, it doesn't mean anything to me. I couldn't just play and then be able to take the coat off. Put it on and take it off. Unfortunately, Black Flag is a thing that's like a monkey on my back. It's with me all the time, for better or for worse. Most of the time, it's for worse. I'm not saying it's bad, but sometimes. ..The more I see of myself, and everything around me, the more helpless I feel and the more frustrated I get. The cold stone in my heart just gets colder. That's what drives me to play. I don't get excited about pigs, I just get really...

Z5: Intense?

H: Yeah. Black Flag is not fun. If it ever becomes fun, I want out. I wouldn't be able to sleep at night, unless I knew that I'd nearly lost it that night. I know that that really sounds fucked-up. I get my satisfaction in different ways than a lot of people. I find beauty in a lot of things in which you might not.

Z5: What do you find beauty in?

H: Like self-destruction. Loss of self. Self-sacrifice. Just giving everything up, and not keeping anything for yourself. Self-destruction is, I think, one of the most beautiful gestures I've ever...Just taking something as precious as life and taking it like a trash can and raising it over your head and just smashing it on the ground. When we play, I hope I don't come off with some macho

demeanor. I usually play with very little clothing, but that is simply because I get so hot. I'm like a little sweat machine. I hope people don't think of me as some sort of David Lee Roth tough guy. I'm not like that; I'm not tough. But to me, if it's not brutal and self-alienating, it has no importance. That's just for me, not even for the other 3 in Black Flag, or anyone else. I don't judge people by the way I think. I really try to take people for what they are. Sometimes they're cruel and very scary. We live in a wild world. People are scary. Tough, mean, mother-fuckers. I've seen that side many times.

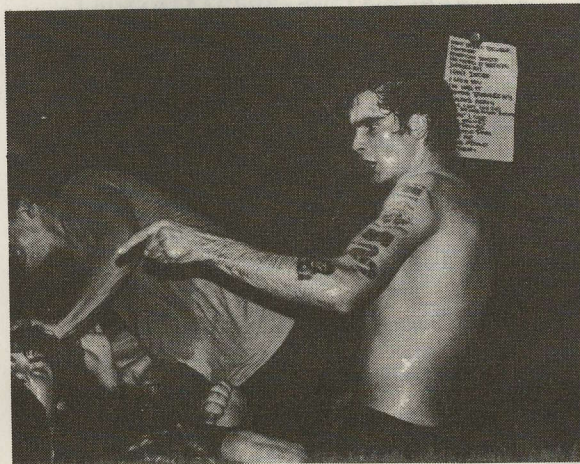
Z5: What does the accumulation of these experiences do to you?

H: A lot of what I see disillusion me. I've lost almost all faith in people. I mean, I don't say, "people are fucked, fuck them." I'm not like that. I try to be cool with people, but sometimes I can't always be cool, they won't let me. But practically and realistically, I'm in a position where a lot of people see me and recognize me. Not even at gigs, but on the street, in stores. My picture's been in everything from Penthouse, to a magazine like yours. I've been on TV, and all that crap. But we're

not interested in magazines and those things. We're into communicating with people. That's why we play so much. We play live as much as we can. We play free. We have a place where we practice, in Long Beach. It's in a very racially-mixed neighborhood, we're the only white people in the whole neighborhood. It's mostly Samoans, Blacks, and Hispanics. And we play with the door opened and we

get 30 or 40 people coming in, hanging around. We let them play all the instruments. We get a lot of gangs coming over, checking us out, and they're really into Black Flag. So we really want to communicate. That's why we play hard and tour hard. We try to get out there and push out thing across. We don't really have a thing, we don't have a message. Like we don't say, "kill Reagan," or "kill your hamster"...or "think for yourself." I don't tell people to think for themselves. But we really try to stay unaffected by media and people's opinions. It's hard not to sometimes. I read a lot of reviews that say, "Henry's so egotistical...he puts on a big show when he plays." I can't listen to that. I just have to do what I have to do. I try not to become bitter. Sometimes it's hard, not to want to go out with a machine gun and mow a few million people down. Or point the finger and then aim. But that's a real cop-out.

Z5: I've always liked Black Flag for not having a heavy-handed "political" approach.



H: All the bands I've ever liked and still listen to haven't been political. I'm in awe of the talent of some people. Someone like Lou Reed. The whole Velvet Underground thing. Stooges-era Iggy is just pure brilliance. Nico.

Z5: Do you like much German music?

H: I like the Razors and the Buttocks. I met the Razors. That was real cool.

Z5: Some other bands, like MDK and Slime, are pretty good.

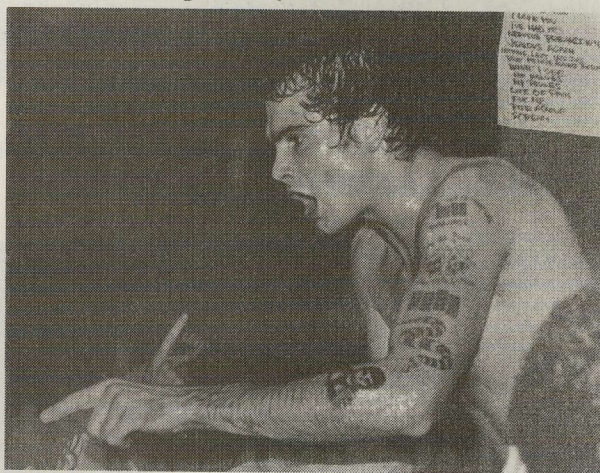
H: I saw some of them when I was in Germany. That's a pretty wild place. I got my ass kicked pretty at a few of those shows. I got hit in the head with a full can of beer in Berlin. Right between the eyes. Was it that bad? But when I play, nothing hurts. I've been hospitalized so many times after shows, during shows. I got 7 stitches in Baltimore last summer. I went through a mirror. I'll show you. You should put out a video of this interview to show all the bitchin, kick-ass scars. The first gig on the last tour, I got kicked unconscious in New York. That sucked. It was like wham-wham-wham and I was in The Twilight Zone. I didn't even have to turn on the TV. Rod Serling was right there. He was on Long Island and I thought he was dead. That hurt like shit, man. I couldn't even close my mouth for a couple of days. My head was going bing-bing-bing. It was like Pele.

(A while later.)

Z5: Some bands make you feel angry or some way or another. Black Flag just makes you feel strange.

H: Good. I'm glad it has that effect on you. I really like it when people-I don't like to say people should feel this way or that-but I really like it when people tell me things like what you just said. More than music, it is a creative force for you to do something. It's not programming you to go "ah!" You're kind of like "wow", and then you might get into your own trip. Getting into your own thing hearing our music. It's more of a backdrop for you doing your thing, than us taking our thing and ramming it down your throat. It's like background music for your personal apocalypse.

Z5: It really helps you get something for yourself.



H: It really pleases me when someone says that. I like to see people in the audience doing their own thing, using the music as their backdrop. I really like that. That's true freedom.

Z5: When you don't take your music and cause people to say, "hey, they feel that way and they're cool, so I'm going to feel that way."

H: Yeah, that's why I'm not into movements, not into unity, not into messages. Because I don't want someone else's message. I want mine.

Z5: You put yours in your music, but what people get out of it is up to them.

H: Yeah. You do it in such a way where that always happens. Where people can think for themselves and do their own thing. It's more an ambience than something being pounded on your head with a guitar. The bands I like allow me to do that. I don't like being preached to. I don't like being talked down to. I already went to school. I've got enough people reading me my rights. I've got cops doing it. People are all the time telling me what I should be doing. And I'll be damned if I'm going to tell anyone else what to do. Before I was in Black Flag, I heard that song, "Rise Above," and it made me walk into work with an attitude. People would give me shit, I'd just say, "rise above." I'd just go one step over them. Blow all the bullshit out the back door. It's not always easy, as you probably well know.

Z5: Are the cops in LA as bad as I've heard?

H: Yes. Scary as shit. Terrifying.

Z5: I'm glad we don't have that in D.C.

H: No, certainly not in this town. I've seen things that are revolting. And there's nothing you can do, that's what's sickening. A lot of those cops are so twisted. Often, you're talking to someone who has oatmeal fot brains and is carrying a big club.

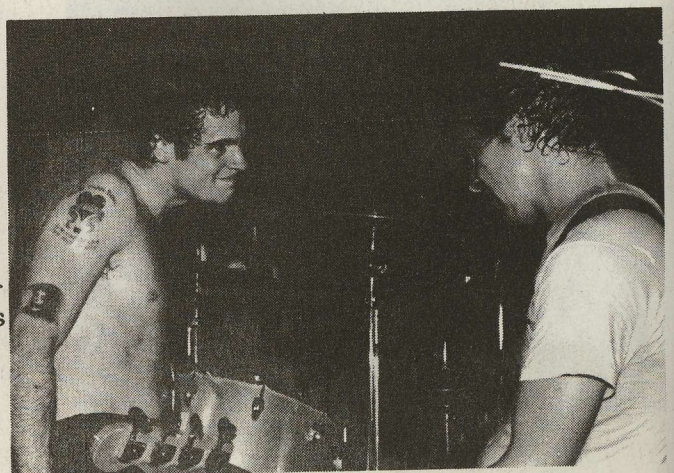
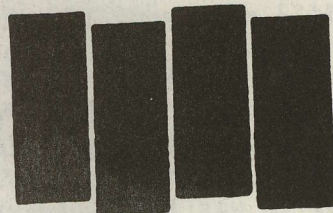
The LAPD has para-military training. They're dehumanized. After Watts burned down, they totally changed the way the Los Angeles County Police were trained.

Z5: Dehumanized. That's a frightening thought right there.

H: That's really scary. You find someone who doesn't care, and you have someone who can break your neck and go eat lunch.

Z5: The gigs must be pretty much a playground.

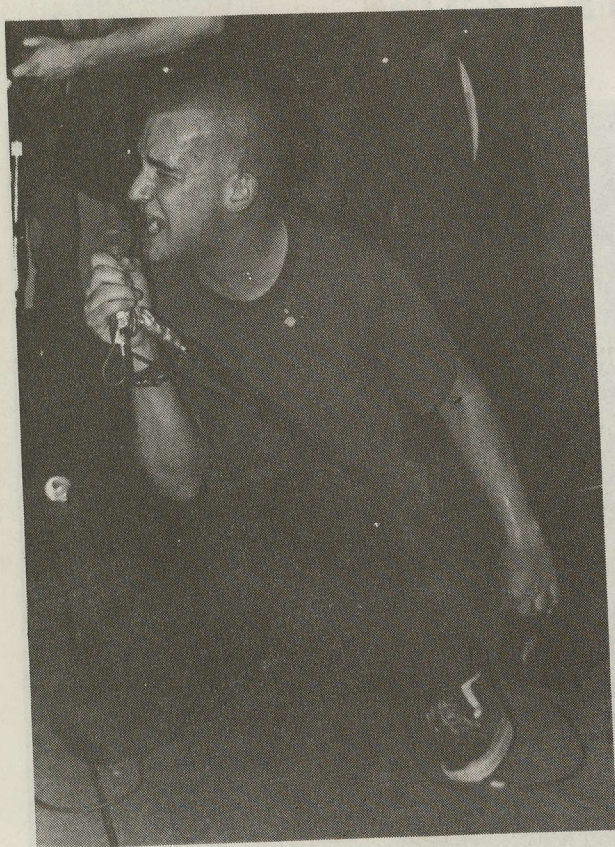
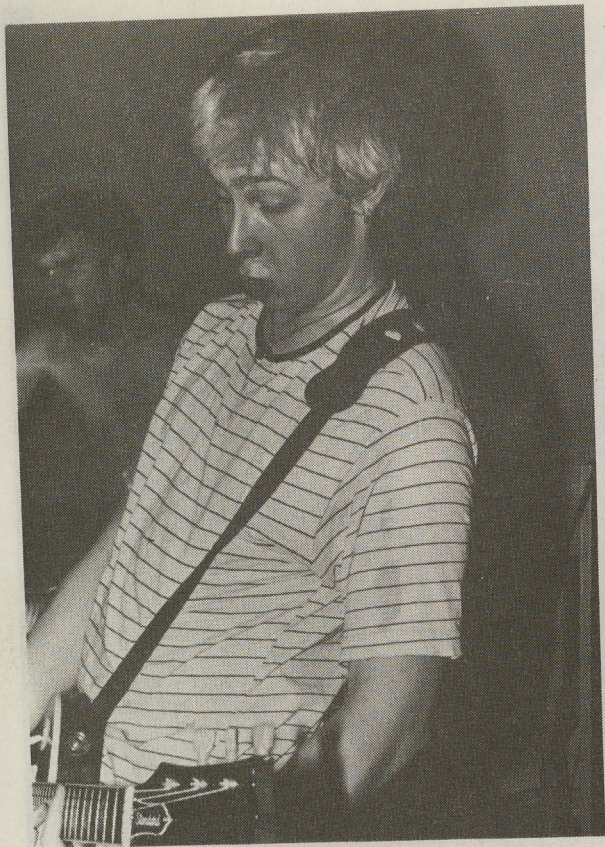
H: We have a lot of riots in Europe: Germany, Italy, Austria. There's no laws in those countries. Italy's really great. People drive on the wrong side of the street and park on the sidewalks. It's pretty much like an old western town.

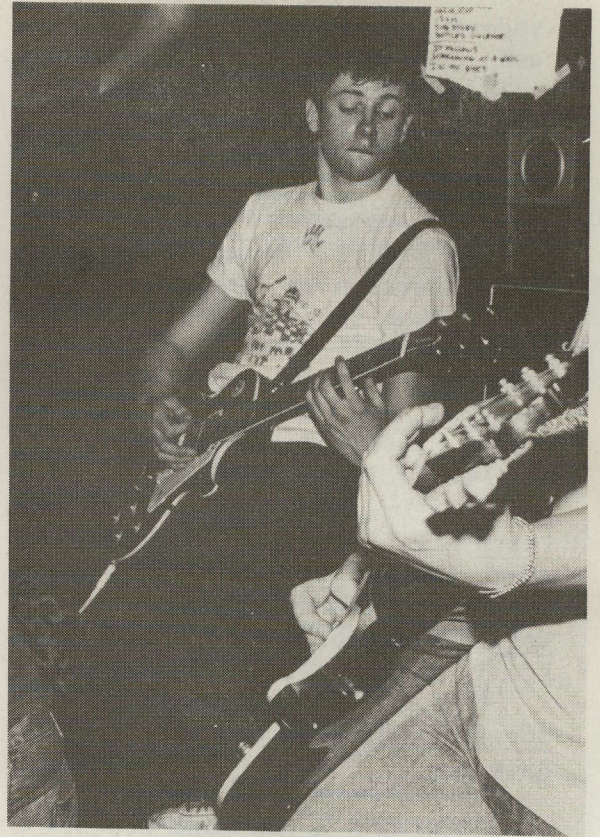
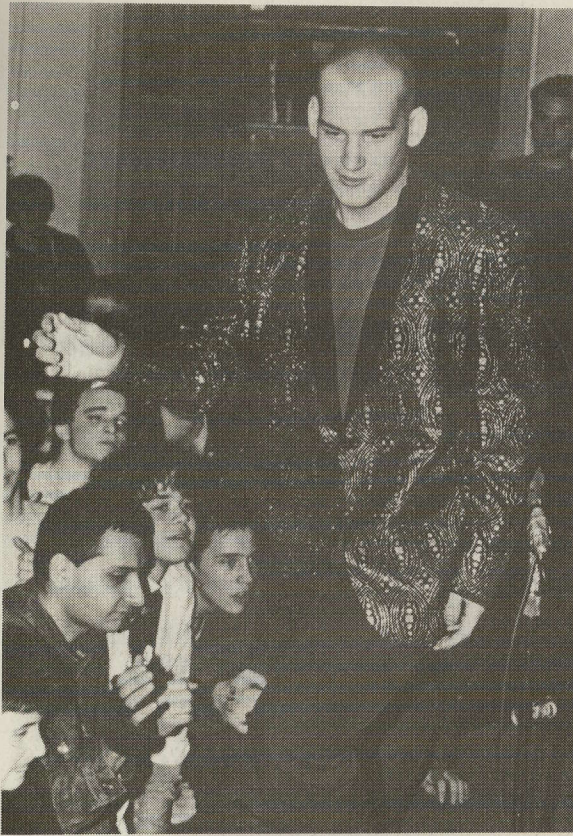




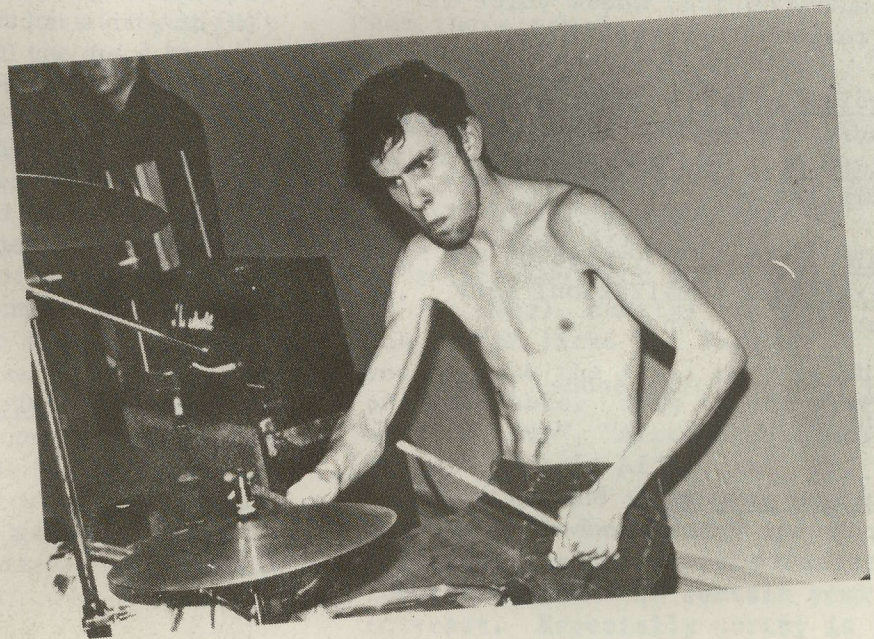
nig-heist
NEGATIVE APPROACH







MINOR THREAT



D. C. Bands

Minor Threat - Just released remixed, repackaged Out of Step 12".

GI - Just released 7" EP called Make an Effort. Contains yet another version of "Sheer Terror." Brian Baker from Minor Threat plays guitar.

Marginal Man - Great band featuring Steve Polcari from Artificial Peace. Puts on a great show.

Faith - Played a lot during the summer. Recently broke up.

Void - Place once in a while. Really great guitar work.

Scream - Has been on tour since July.

Second Wind - A new band featuring Steve from Minor Threat, Rich and Bert from Double-O and the former drummer of United Mutation. Played twice and were great.

Insurrection - Loud, fast. Put on some pretty good shows before they broke up.

Hate from Ignorance - Has a new singer, Monica, whose voice is occasionally irritating.

Media Disease - Young hardcore band, thrashy and loud. On the Mixed Nuts Don't Crack D.C. compilation.

United Mutation - Also on the Mixed Nuts compilation. Very fast and thrashy.

No Trend - Noise drone, plays too much.

Nuclear Crayons - Noisy, trashy. Broke up recently. I think it's better this way.

Bloody Mannequin Orchestra - Fun and funky, played recently and were the highlight of the evening.

Black Market Baby - New LP is out and is great. It's entitled Senseless Offerings and it contains live versions of "America's Youth" and "World at War." They played a few times this summer and all were killer shows.

Iron Cross - Hasn't played all summer because some of its members were in England.

Social Suicide - I saw them once and didn't like them much, but heard they improved once they dropped the lead singer. Recently broke up and the guitarist is now in Wurm Baby.

Dove - Contains Eric from Double-O and Toni from Red-C. Played a number of times and have gotten noticeably better. The guitarist, Stuart, is exceptional.

Outrage (Static Disrupters) - Funk.

D. C. Clubs

9:30 Club - Decreased number of matinees due to low attendance. Night shows occasionally. The only actual club in D.C. that caters to the punk rock audience.

Space II Arcade - Currently the most active venue in D.C. Strange place: combination snack bar, video arcade, bar, and hall. Consistently good shows. Recently hosted DOA, Circle Jerks, and Channel 3.

Lansburgh's Cultural Center - An alright place to see a show, but ever since the Dead Kennedys show was almost shut down by the Fire Marshall, going there leaves rather a bad taste in your mouth.

Wilson Center - This is a pretty nice hall in the basement of a church. The only drawback is that it's in a really bad part of D.C. You risk life and property whenever you go there.

Oscar's Eye - A small hole of a place four flights above a gay bar. Not a terrible place to see a show, but the proprietors are assholes.

Marble Bar - Small dumpy place located in Baltimore. Not a lot of good gigs, but a few.

DC Space - Nice little place, mostly jazz and a little pop. No punk.

The Detroit Scene

Negative Approach is currently the most popular band in the area. They're presently in the studio working on tracks for a 12-inch EP to be released on Touch & Go Records as soon as possible. Includes some powerful stuff, from what I've heard. Though not exactly local, the Necros, as you know, have released their long-awaited LP Conquest for Death on Touch & Go. The Necros are planning a national tour, but without bass player Cory Rusk. He has left the band to give his full attention to Touch & Go and Lisa. Replacing Cory is Ron, formally of the Affiliated, who have ceased to exist.

L-Seven played their last show on March 25, opening for The Birthday Party. Ex-band members David Rice and Scott Schuer are currently playing in The Linkletters along with former band manager Ken Wagner, Daryl, and Bill. This neo-psychedelic noise troupe get their inspiration from dropping acid. Former L-Seven vocalist Larissa is currently getting together a female band. Hopefully, things will be happening by winter.

Pete Zelewski, founding member of The Allied, quit the band. New member John, formerly of the Displaced, was added to bass, with bass player, Mick, moving to guitar.

The Flesh Columns from Windsor have gained quite a following. A fairly new addition to the Detroit Scene, The Flesh Columns, sound more Brit-influence than American hardcore. Skáte band Fate Unknown is currently inactive.

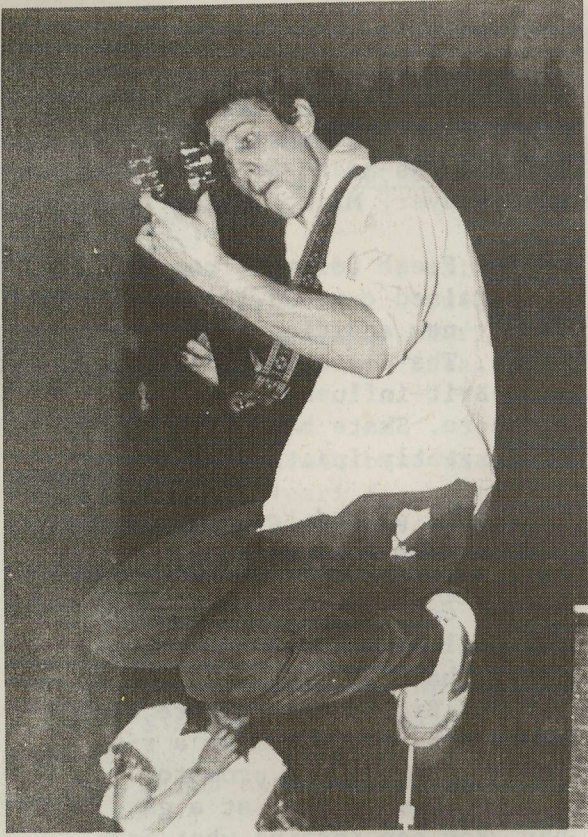
As for places to play, there hasn't been a regular place in Detroit since the Clubhouse closed down. There have been a few hall shows, but most shows lately have been at bars. When the Bad Brains played here last month, there was almost a riot because the stupid promoter booked them to play at a gay bar. You can imagine what happened! They only did seven songs before they had to stop.

Ann Arbor has been happening a lot lately. It's only 45 minutes from Detroit, and there have been a lot of Sunday matinee all-ages shows at Joe's Star Lounge, with out-of-town bands like the F.U.'s and G.I.'s. Ann Arbor is also popping up with its own local bands, such as The State and Sudden Death. And there are tons of kids in Ann Arbor.

Chris B.

Channel 3 - After the Lights Go Out LP

This album is proof that LA punk is still alive and kicking. It's fast (but not so fast that it's boring), tuneful and tight. The guitar licks and back-up vocals make the songs very catchy and memorable. Some of the best are "No Love", "After the Lights Go Out", "Can't Afford It", and "I Don't Know." These are particularly well-constructed and melodically rich. Lyrics are thoughtful and will sustain your interest. Especially worthy is "I'll Take My Chances."



SCREAM



"I'll Take My Chance."
interest. Especially worthy to
thoughtful and will sustain your
interest. John. Let's start
entirely well-organized and a

New York City Scene

Lots of hardcore bands, as there are in any U.S. city these days. Some of it strong, worthwhile, and exciting as hell. The Mob gig alot and are all-out thrash with wicked lead guitar. They have their own label, mob-style records, and have released their own EP as well as an EP by locals Urban Waste, a no-holes-barred hardcore band. Heart Attack have finally released their "Keep Your Distance" EP on Serious Clown Records. Local skinheads Cause For Alarm and Agnostic Front have records coming out. Beastie Boys new EP is scratch style rap attack and a real blast. There are bands here who do not fit the mold of strict hardcore. They don't play at the hardcore gigs, yet they are just as strong and essential musically and socially. They are not "downtown art rock." They are young bands who are almost like a cross between Throbbing Gristle and Black Flag. These bands are Sonic Youth, Swans, Rat At Rat R, and on a more rock and rollish level, Bag People. Sonic Youth has just come back from a two-month tour of Europe and has a new LP out called Confusion Is Sex on Neutral Records. Swans have a new LP set to be released any day on Neutral Records called Filth. There are lots of bands here and the scene is more alive since it has been

There are lots of bands here and the scene is more alive and exciting than it has been since 1977-78. There's an audience for every type of music here. The infamous big-city snob attitude still exists and always will. So will the crime and the grime. It's very intense and can be dangerous to a person's physical and mental health. We have big clubs here like Danceteria and Peppermint Lounge that are run by fat-cat corporate types. The king of them all is this club called The Ritz. This is where New York bands are supposed to want

to play. This is success. A write-up in The Village Voice by Robert Christgau is success. Fuck it. There is a new scene of awareness in NYC. From the horriffic/beautiful sledgehammer sounds of Swans to the killer hardcore of Musphy's Law, we have no aspirations to that "success". New York is not the Bush Tetras, ESG, Liquid Liquid, Konk, Lounge Lizards, The Raybeats, or Polyrock. We do not look up to their success: we are part of the new American underground. This is nothing personal against those bands or their music, it is just their position on the so-called new wave scene here. Let it die.

We need more fanzines here. When a fanzine does appear it is usually a strict punk/hardcore mag like Big Takeover or Big City. Killer is a zine that crosses all realms of music; from Black Flag to SPK to Necrose to Z'ev to Minutemen to Negative Approach to Sonic Youth to Saccharine Trust to Glenn Branca to Suicidal Tendencies to GI to the Meat Puppets, etc. That's the real scene we want to cultivate: the real

tie-in, the real crossover. It is serious and fun and it, most importantly, bypasses the typical rules of "how to make it." Honesty, intelligence, fervor, and genuine concern can overcome all the stupid-ass bullshit that trips up at unified scenes. OK, I'll stop being preachy and idealistic. New York is too big for its own good.

Clubs:

CBGB - The best place to see a band. Good sound system and good atmosphere. No money to be made, though. They take a lot for themselves and you get almost less than half the door. If you are touring through or are part of a booking agency, you can probably get a guarantee.

A7 - Tiny hole of a place where NY hardcore has cultivated itself. Crappy sound and visuals, but cool hangout. Jazz, reggae and pop bands play during the week. The punks get the weekend. It is basically their club.

S. I. N. Club - Stands for Safety in Numbers. Located in probably the most dangerous part of Lower Manhattan. Well not so much dangerous as sleazy and drug/depravity/depression infested. Supports all local bands. The guys who run it don't make a cent; all income goes to the bands.

Folk City - Always folk, but on Wednesdays they have local and touring bands play. Cool and real cheap. Good place to play. Not too much punk, but they do have Meat Puppets, Husker Du, Minutemen, Style Things. They frown on slam-dancing. The club is an institution with Bob Dylan photos circa 1963 on the wall and shit.

Danceteria - Retarded, fashionite, douchebag of a club. A band is not the main event as there are three floors of disco, video stupidity and flashing lights. If you gig there, you can make some good money, though. People do check you out.

Peppermint Lounge - Same deal as Danceteria; even worse.

The Ritz - Same deal as Peppermint; even worse than that.

Bottom Line - Showcase for up-and-coming major bands. Stupid.

Reggae Lounge - Nice Reggae club. You can rent it for a show; Dead Kennedys did.

Negril - Pretty cool reggae club. The cool underground reggae people play there.

The Pyramid - Small club around the corner from A7. Totally opposite from A7. Stylish, elitist, lots of fairy boys and transvestites kind of thing. Nothing against that, it's amusing, but their elitist people-picking policy is el gross-out. Bands do play there on Saturday nights and can make good money.

Great Guildersleeves - Heavy metal jock rock bar. Sunday nights feature great hardcore bands with the more well-known names, such as Black Flag, Circle Jerks, Minor Threat.

Bands:

Urban Waste - hardcore
The Mob - hardcore
Murphys Law - fun, fun, fun, hardcore
Kraut - punk/melodic/thrash
Swans - brutal, evil, loud, ugly
Health Hen - weird, quirky
Bag People - sleazy grunge rock
Sonic Youth - hard edged, manic, intense, experimental
Even Worse - punk stalwarts
Heart Attack - punk, hardcore
The Ordinaires - instrumental, weird big band & rock hybrid
UT - 3 girls, incredible driving guitars kind of scary yet beautiful, sincerely different, loud
Don King - remnants of Mars and Arto Lindsay's (DNA) brother; urban paranoia weird jazz-like
Toy Killers - personnel changes but it's usually Arto and Mark
Agnostic Front - hardcore
Armed Citizens - hardcore
Ultraviolence - hardcore
Cause For Alarm - hardcore
Nihilistics - hardcore
Mofungo - politically aware Beef-heart influenced band
Ism - hardcore
I.S.M. - Elliot Sharp, manic
Carbon - Elliot and J. Kane on drums
No Control - hardcore
Stimulators - punk
Bad Brains - punk, reggae
The Abused - hardcore

Reagan Youth - punk, hardcore political edge
Beastie Boys - goodtime, rap hardcore
Young & Useless - still together? so bad they're good
False Prophets - punk with a theatrical element
Bitter Up roar - hardcore
Gilligans Revenge - hardcore skate-rockers
Mistaken Identity - odd punk-crazed

Frontline - hardcore
Antidote - hardcore
Liquid Liquid - percussive dance band
ESG - same thing
Hose - sloppy hardcore punk Flipper-like thang
Raybeats - surf city
Bush Tetras - rock, great guitar
Urban Blight - let's dance
Kingpins - rockabilly
Run D.M.C. - great rap
Live Skull - Dark, odd, drone
Body - members of Live Skull, more different
Sex In Miami - odd rockers
Ned Sublette - twisted country and western
Lemmy Caution - dance wave
Mode IQ - new wave
Baby Boom - odd stuff
The Dots - pop

Thurston Moore

Faith - JFA - Minor Threat at 9:30

Faith opened the show with a good tight set. It's getting so whenever Faith plays, you can be assured they'll deliver a power-packed set.

Jody Foster's Army was next, and they were great. They played both fast, thrashy and slower, more melodic tunes. Songs like "Baja" and "Beach Blanket Bong-out" really got the crowd rockin'.

Then, to top it all off, out came Minor Threat. They were, as usual, fantastic. Minor Threat has to be one of the best bands to see live in the whole country. The place erupted when they played

songs from the new LP, such as "Look Back and Laugh", "Betray" and "It Follows." But everyone went crazy when they played some of their older hits like "Out of Step", "Screaming at a Wall", and the infamous "In My Eyes."

Plainly and simply, the great tunes, Ian's stage antics, and the never-ending involvement of the crowd made for an exceptional show.

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**ZONE V/Jim Saah
12801 Flack Street
Wheaton, MD 20906**

The Minor Threat Family Tree

The Slinkees Summer '79

(Formerly of Dr. Kaos
and the Teenage Lobotomies)

↓
Mark
Sullivan
Vocals

↓
Geordie
Grindle
Guitar

Ian
Mackaye
Bass

Jeff
Nelson
Drums

The Slinkees practiced all summer, recorded a couple basement tapes and even played a couple shows.

(Mark Sullivan left the band to attend Colgate Univ.)

The Teen Idles 9/79 - 11/80

Nathan
Strejcek
Vocals

Geordie
Grindle
Guitar

Ian
Mackaye
Bass

Jeff
Nelson
Drums

The Teen Idles recorded the very first Dis-chord record (the Minor Disturbance E.P.) and three songs on the Flex Your Head sampler. They also managed to get banned from one S.F. and nine D.C. clubs, the L.A. Greyhound station and Disneyland.

(continued on next page)

(Nathan Strejcek joined Youth Brigade and Geordie Grindle dropped out of the scene.)

Minor Threat

11/80 - 9/81

(From the
Extorts)



Lyle
Preslar

Guitar

(From
Crossbow)



Brian
Baker

Bass

Ian
Mackaye

Vocals

Jeff
Nelson

Drums

Minor Threat recorded two Dischord E.P.'s and the Flex Your Head material. (They disbanded when Lyle went off to college in Chicago. Brian Baker joined Government Issue.)

Grand Union/Skewbald

Ian put this band together after the demise of Minor Threat, but they never even played live.

(From Youth
Brigade & Iron
Cross)



John
Falls

Bass

(From the
Untouch-
ables & Noth-
ing Sacred)

↓
Eddie
Machete

Guitar

Ian
Mackaye

Vocals

Jeff
Nelson

Drums

(continued on next page)

(Eddie Machete moved to Faith. Lyle returned from college and Brian left G.I.)

Minor Threat (II)

4/82 - 9/82

Lyle
Preslar
Guitar

Brian
Baker
Bass

Ian
Mackaye
Vocals

Jeff
Nelson
Drums

Minor Threat (III)

9/82 - 5/83

This incarnation of the band recorded the Out of Step 12" and completed an extensive cross-country tour.

Lyle
Preslar
Guitar

Brian
Baker
Guitar

Ian
Mackaye
Vocals

Jeff
Nelson
Drums

Steve
Hansgen
Bass

(Steve Hansgen quits to join Second Wind.)

Minor Threat (IV)

5/83 - Present

Lyle
Preslar
Guitar

Brian
Baker
Bass

Ian
Mackaye
Vocals

Jeff
Nelson
Drums

Back to the original line-up and as explosive as ever.





ONE V

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