

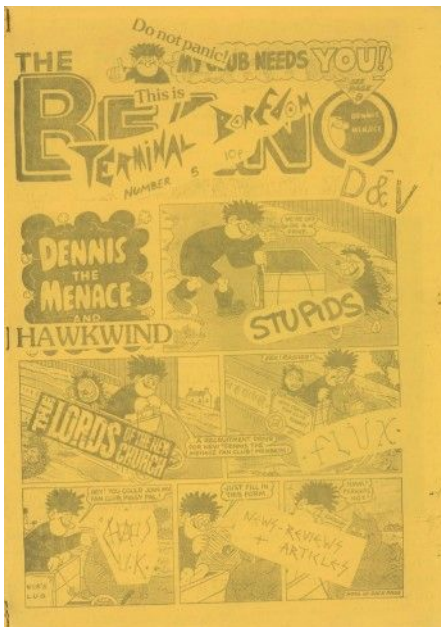
## Punk and Hardcore Zines

Printed Matter, Inc. is pleased to offer a special selection of rare 'zines from hardcore punk, as well as the peace-punk, thrash metal and industrial rock scenes. The self-published periodicals depict an era of restless youths seeking to express themselves as much visually and intellectually as they were musically.

In an age without the Internet, the staple-bound publications dominated a culture of musical experimentation as well as the dissemination of radical sentiments. To many, the punk-rock scene of the 80s had become increasingly mindless, violent, anti-political, and "rock and rollish." However, this particular collection displays a breadth of punk perspectives from the era, from youthful rants to intellectual expressions of political and sociological thought.

With reviews of punk shows like those of Crass, the F.U.'s, Husker Du, and The Exploited, along with recent album releases, musician interviews, adverts, artworks, and writing, the zines capture the disaffected but spirited voice of the overlapping communities that cared most about the International hardcore punk rock movement.

Produced by both B&W and color photocopy, the zines demonstrate a rich array of cut-and-paste aesthetics, reflecting the scrappy DIY character of the punk scene. A number are meticulously crafted, with remarkably detailed collages, and serve more as artists books than fan-zines. These publications comprise an extraordinary time-capsule of an iconic era in counter-cultural history.



### **Terminal Boredom. Issue 5.**

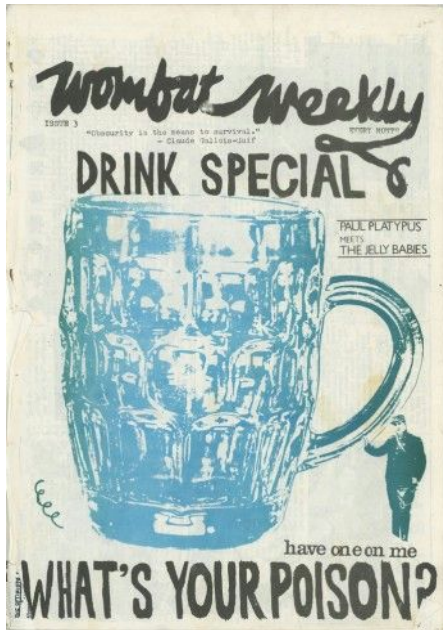
Ipswich, Suffolk: 2000s

Pages: 10 p., Dimensions: 29.5 x 21 cm,

Inventory #: 102824

**\$ 80**

A 1980s punk rock zine from the United Kingdom that mixes collage with handwritten interviews, articles, and typeset reviews - features the gothic-rock supergroup The Lords of the New Church, space rock pioneers Hawkwind, and Tom Withers' hardcore punk rock band The Stupids.



**Wombat Weekly: Mike Finch Dead**

London, UK: Wombat Weekly, [Date Unknown]

Pages: 14 p., Dimensions: 30 x 21 cm,

Inventory #: 102809

**\$ 100**

please help me is i  
t green cause of green tea?

A cut-and-paste editorial zine from the early 80s in the UK, featuring a bricolage of fiction, short subconscious memoirs, and cheeky illustrative editorial content on punk music. The sets of pages are printed in multi-color and monochromatic photocopies similar to early riso-work.



**Maximum Rock'N'Roll, No. 5.**

Berkeley, CA: Maximum Rock'N'Roll,

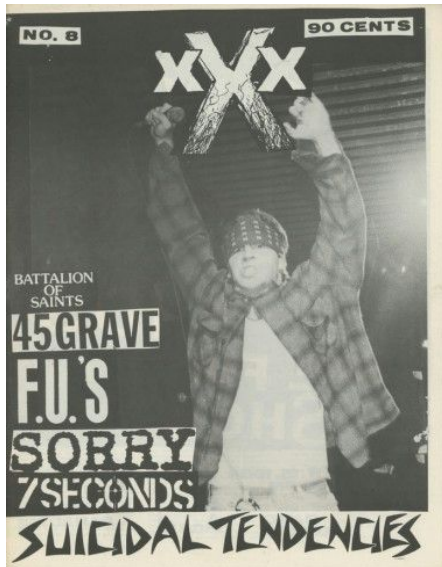
(March-April 1983

Pages: 10 p. Dimensions: 27.5 x 22 cm,

Inventory #: 102815

**\$ 50**

Spawning from the first *Maximum Rock and Roll* radio show of 1977, this newsprint zine focuses on the more serious side of punk - the political, sociological, and economic issues that stressed a re-introduction of intelligent and positive thought into a scene that had been becoming increasingly mindless, violent, anti-political, and "rock and rollish." Based in San Francisco, *MRR* is considered to be one of the most important zines in punk for both its coverage as well as consistently influential presence in the punk community for over three decades. This particular 1983 edition does anything but focus on the light side of punk, featuring radical articles on the F.U.'s, Social Unrest, and Die Kreuzen.



**xxX Fanzine. No. 8.**  
Marblehead, MA: 1984  
Pages: 20 p., Dimensions: 21.5 x 28 cm,  
Inventory #: 102819  
\$ 60

A timecapsule into the 1980's hardcore punk era, XXX in their 8<sup>th</sup> volume reviews and interviews the likes of the F.U.'s, 7 Seconds, and Suicidal Tendencies. Various concerts in Boston in 1984 are put to the chopping block and the interviews prove to be as materially raw as the magazine itself.



**Guilty of What**  
Stirlingshire, Scotland: Guilty of What Fanzine,  
June-August 1982  
Pages: 34 p., Dimensions: 29.5 x 21 cm,  
Inventory #: 102821  
\$ 60

The third issue of the fanzine features a lengthy interview with Crass, as all fanzines should have at least one article about the anarchist English punk band, along with an interview with (what was at the time) the fresh new band Conflict, and an article covering Napalm Death. The fanzine mixes anarchist imagery with radically stimulating articles about 80s punk rock in the UK.



**Vandaag of Morgen**

Pages: 14 p., Dimensions: 29.5 x 21 cm,  
Inventory#: 102816

\$ 50

An anti-fascist political all German-text zine in photocopied multi-colored print. Photographs of Nazi troops are collaged with political cartoons, hand-written anti-political rants, and newspaper articles.



**The Eklektik. No. 2.**

London, UK: Exitstencil, 1982  
Pages: 38 p., Inventory #: 102520

\$ 200

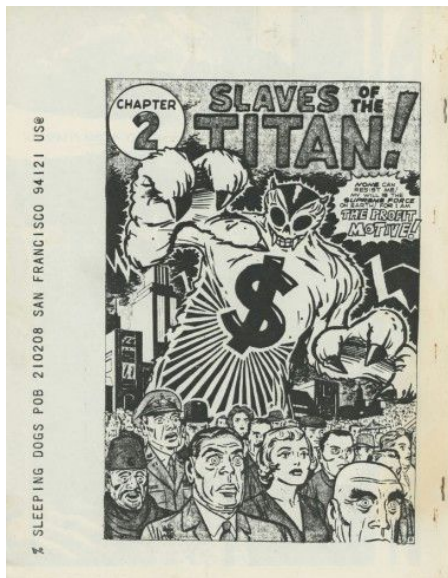
*The Eklektik* transcends punk zine and enters into the realm of artist book. Unlike most Punk zines of the 70s and 80s that focus on reviews and punk shows, *Eklektik* is more concerned with polemics and visual style. The interior content develops into a collage of artist works - found imagery, illustration, lyrics, and poetry. Each page is carefully and visually choreographed into this very unique punk-era publication. Printed in A4 black and white, *Eklektik* opens up the punk conversation into a more carefully curated zine-making practice - one whose influence carried far past the 80s.



**Tract. Vol. 1, No. 1.**

The Nocturnal Emissions, May 1982  
Pages: 16 p., Dimensions: 21 x 15 cm,  
Inventory #: 102530  
\$ 40

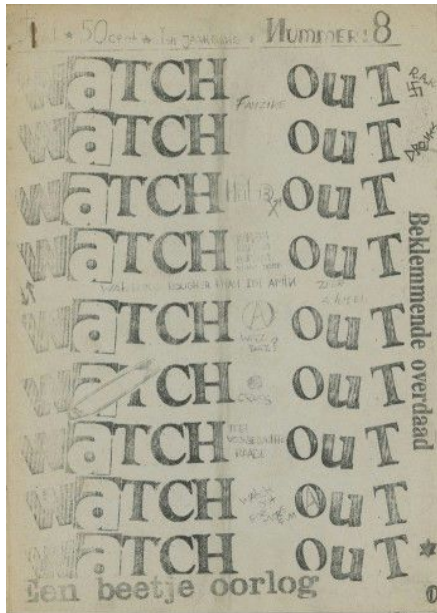
The first black and white print issue of Nocturnal Emissions, a visual and textual zine that explores the dark anti-political youth of the 1980s punk era in the UK. Collaged photocopied photographs and illustrations work with snippets of text to create a commentary of sociological frustration. Using music as a method of dissemination, Nocturnal Emissions tiptoes on the boundaries between fanzine and political review.



**Another Final Morning Extra**

by Sarah Grew, Sin Soracco, Stigg, Arnold Blocklin, Charlie Arsenal, Dirty Dog, Jerry Cornelius, J Neo, A Corn, Ward Abbot, Jagged Canines, Elizabeth Wilhelm  
San Francisco, CA, August 1945  
Pages: 14 p., Dimensions: 28 x 21.5 cm,  
Inventory #: 102801  
\$ 50

A political zine from San Francisco featuring an array of poets, artists, musicians, and writers. This staple-bound set of pages combines anti-Reagan articles with poetry, photographs, and visual commentary.

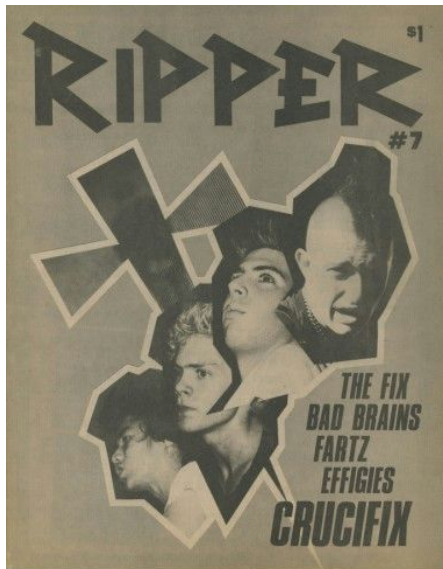


**Watch Out. No. 8.**

Pages: 10 p., Dimensions: 29.5 x 21 cm,  
Inventory #: 102823

\$ 60

Self-published by Bill Sienkiewicz, *Watch-Out* is a staple bound set of pages spanning punk rock reviews, political illustrations, anarchist handwritten rants, and subverted cultural imagery. Written partly in German and partly in English, the zine is a punk-rock oxymoron to its loud content and delicate physical nature.



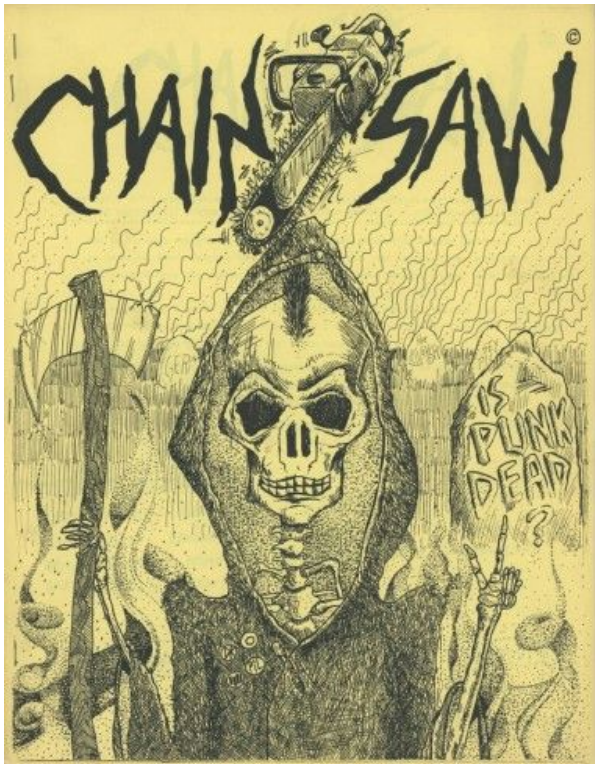
**Ripper: The Fix, Bad Brains, Fartz, Effigies, Crucifix**

San Jose, CA

Pages: 40 p., Dimensions: 21.5 x 27 cm,  
Inventory #: 102761

\$ 40

*Ripper* was a hardcore punk zine published by Tim Tanooka out of San Jose, CA in the early 1980s. It is thought to be the main influence on Jeff Bale and Tim Yohannan when they decided to start Maximum Rock N Roll zine. This 7<sup>th</sup> issue of *Ripper* from May 1982 includes interviews and photos with the D.C. punk band Bad Brains, Cali-based punk group Crucifix, and a review of the horror-punk progenitors, the Misfits. The zine also features hardcore cartoons and illustrations alongside Tanooka's in-depth interviews.



**Chainsaw: Is Punk Dead? Issue 5.**

Bethlehem, PA: Chain Saw, 1982

Pages: 29 p., Dimensions: 28 x 22 cm,

Inventory #: 102803

\$ 80

Not to be confused with *Chainsaw* fanzine from Croydon, this Pennsylvania-based zine combines hardcore illustrations and hand-written material with in-depth typed articles, reviews, and rants. The 1982 issue is introduced with the following: “(1) Why is it that everything radically anti-establishment or overly psychotic is labeled great despite the fact that it might just be trash?” followed by an insightful article on whether punk is dead in relation to American punk bands The Meatmen and Angry Samoans. Other notable features include articles on the F.U.’s, Minor Threat, and GG Allin.



**The Suburban Voice: Articles of Faith**

Lynn, MA: Suburban Voice, [Date Unknown]

Pages: 18 p., Dimensions: 28 x 21.5 cm,

Inventory #: 102830

\$ 60

*Suburban Punk* fanzine reintroduces itself as *Suburban Voice* in this 11<sup>th</sup> issue. In an effort to avoid categorization, *Suburban Voice* puts a greater emphasis on imagery and commentary during the east coast punk era. Live show reviews and record reviews are paired with interviews and features about Chicago-based hardcore punk band *Articles of Faith*, Scottish punk group *The Exploited*, and *Husker Du*.



**Mainline: Special Girlie Issue**  
by Annie Bonney, Husker Du  
Montreal, Canada: Mainline, [Date Unknown]  
Pages: 21 p., Dimensions: 28 x 21.5 cm,  
Inventory #: 102827  
\$ 60

This “special girlie issue” of Montreal-based zine *Mainline* covers a summer punk tour across the US East Coast with Bangles, Lydia Lunch, and Husker Du. The zine combines photographs from the tours with typed articles and cartoons, while also introducing a new feature on punk record collecting.