

FLIP SIDE



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Fugazi

Death Ride '69

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Poll results and more...

Number 56, Summer 1988, \$1.50



photo - Al

A few more words from FUGAZI

Fugazi- A vietnam veteran slang term for a fucked up situation. Like SNFU.

- The love of all things (Spokane, Washington definiton).

- The name of a dog in Richmond Virginia.

- A musical group: Ian MacKaye- vocals and guitar, Guy Picciotto- vocals, Joe Lally- bass and Brendan Canty- drums.

Fugazi were interviewed in May by Al, Joy and Thomas Ink Disease.

Ian: I don't feel that I'm just a musician- I don't feel like I'm the answer man, but I definitely don't feel like 'just' a musician. I feel that I have a lot of ideas and a lot of things that I want to express to people. To me it has to do with the responsibility of a performer and as someone who has some kind of a focal point, I feel I should be responsible about how I use it and that I should use it to further what I think are good ideas and support good life causes and so forth.

Guy: I have no problem being just a singer- as far as people who come and see me are concerned. But that's not every facet of my life, I exist in other facets that is not generally available to other people. I certainly do other things. I'd rather just do what I do and I don't want to anything other than what I am to myself. I don't offer myself up as anything. But the band as a whole, I think it suggests ideas about ways in which bands can function in

the world or whatever. Just things like door prices and all ages shows, I think that is important, and I think that the ideas of the band are important- but personally, no, I don't want to set myself up as an example for people- I'm interested in the band doing it as a whole.

Ian: That is something that has been sort of delivered upon me. Whatever..., I did what I did. And I am trying to deal with that on a realistic level. That's what I mean about being responsible with whatever focal point I have, however people perceive me, I try not to abuse it or be a fuck head about it. But it's also impossible to escape. I mean I wouldn't want to change my name, or not do music because of whatever success I have had in the past. At the same time this is not the Ian MacKaye band, we are trying to avoid all past references to other bands- and not exploit and so forth. I don't know, I guess I am a big deal, I don't know, I can't figure it.

We've been doing a lot of talking from stage this tour but every show with this band has been really different, we've had different experiences all over the country. Wherever we've played it's always a different mood. Not good or bad. Just different. I love talking to people. I love presenting people with different kinds of arrangements. Having the band chating with the people, if it presents a different concept to them then I am all for it. Sometimes we don't say anything at all to the audience. When people yell something I definitely want to respond, of course. I enjoy talking.

Joe: We like a responsive crowd, we're not there to entertain each other!

Ian: I like it when people are at ease. It puts me at ease. I don't like to be playing and feel

like everyone is standing there staring at me. I don't want to be in a cage anymore than anyone else.

Joe: People have to realize that they are part of it too, and there's not some big separation between band and audience, that we're all people.

Ian: That was all part of the 'punk philosophy'- to break that down in the first place, and I think it is still a very relevant idea. If it ever got to the point of just performing, I don't know, it would be like a job or something. I'd much rather go to different places and share with them the regional differences and circumstances. I rather be in a show WITH an audience and to be working together to make the show interesting... We've had shows where people are dancing on the stage and usually we encourage them to take it down on to the floor. The stage serves a purpose but that's only because that's where the band is, the place to present the idea, and I wouldn't think the people in the room would necessarily be put down because they are a few feet lower than the band.

Brendan: It got out of hand in San Francisco... People come up and groove around and dance and that is great, but these guys came up during the second song and ended up breaking Ian's guitar cord, and then we couldn't play, so...

Ian: The whole tour started because we got that gig in San Francisco (with the Beat Nigs at Gilman St.). We did a tape, but we weren't really really pleased with it or we would have had a record out. The whole idea was to just do the tour around the SF gig, that was it. We didn't have a record out but we said fuck it, we'll do it anyway, people kept saying "you have to have a record out" then clearly

we were just going fuck that. If bands have to have a record out to tour then definitely we are the band that are going to tour with out a record.

Guy: It's weird sometimes when you have a record, and this happened with Rights Of Spring, where a lot of people recieved the record without the live show attached to it and a lot of people didn't understand the record or the sound behind it. It was just a slab of vinyl coming out of DC with no context to it. In DC the record was an exciting thing- people who saw us live had a framework to understand the record. So hopefully this tour will help us with that.

Ian: We definitely did want to play weird small places without having the fear of dealing with crowds who are out of control. You might as well enjoy it while you can, if it does get too big... L.A. is the biggest, and the biggest problem. It's a drag to have a really big audience, and the audience is unfocused. We want to feel purposeful in our shows, not like just playing to an audience full of people who just love the record and just want to see the band and don't have a... for me I want to think there is some communication happening. Sometimes when you get into the larger shows, it's like product and consumption. This is the great curse of rock and roll.

It seems to be clear that as many fucked up things in the world as there are, and particularly in this country, I just can't believe that people haven't risen up yet to really speak out and act against all this that is going on. It's crazy to me. All this drug stuff, I mean the government is clearly involved in that stuff, and sending up this super secret cargo is some rocket in Florida. You know it's a military payload. And all these kinds of things are

going on 'all across the country in every level of government and business- the scummy slimey stuff. But people don't want to know that, they don't want to give a fuck. I'm always surprised at people, and I'm always thinking that this will be the year that people get a bubble on it. I would hope that we would encourage people to get happening on it. I'm always for a good protest. I've certainly gotten deeper into the alternative community and I've been exposed to more of these kinds of things. We do a lot of benefits in that area. We've met a lot of really great people who are doing a lot of really neat stuff. We have friends who have gone on to do things outside of the music, and it certainly is as valid and important as anything they could have done in the music. Hopefully it is all self perpetuating.

Joe: I haven't gotten the music out of me,... before I can move on. I certainly enjoy it...

Ian: For me music... It's the best vehical that I could use, because I'm best at that. If I could write, I would write. If I could paint I would paint. But music seems the best thing that I could do right now, so I choose to use that in a way that I think is socially relevant. Each one of us has a different reason for why we do music.

Joe: I used to actually be really involved with artwork and painting and stuff. But as soon as I picked up an instrument it just over drowned... I don't do anything with art anymore. But I'm starting to get back into it, doing flyers for it and album covers.

Guy: I've been involved with this scene for such a long time, ever since I was just a little kid, the only other thing that I ever did was school. School never did anything for me the way music did. When I was first introduced to punk music, like in junior high or whatever, it

just gave a whole new dimension to what my life was and I haven't found anything to replace that feeling. Performing, or the inspiration of just listening is the one thing in my life that I can still count on to be pleasurable, or, somehow, larger than it is. When I play or see other bands play, that still motivates me. It imparts a sensation in me that I don't get anywhere else, it's almost an end in itself.

Brendan: It is a valid enough artform, I mean it sparks a lot of different emotions in people- Get's wild hairs up their butts to do things at times, promotes certain energies in people at times. I have been doing music a long time now, but I haven't taken it to its fullest, to its end. I've never gone on tour until now. I didn't know what it was like to really play in a band up until now, you know, to go out and to play to a lot of different audiences.

Guy: This tour has cheered me up in a lot of ways, because I've seen so much more potential of things to do and the different things that people are doing. Like seeing the Gilman Street Project, stuff like that, or small towns where kids are still setting up shows, or just small bands, who don't have a lot of exposure but are still great bands, and they're doing it right out of a punk ethic. They practice in their basements, put on their own shows... To me that is still a revolutionary concept that hasn't been bought out yet.

Joe: You get to know that there are a lot of really great people, that there's not just a few great people where you live or just in your community.

Ian: That's one of the big pluses of the way we did it. We called up individuals and found weird shows, and we got exposed to what's happening in the real far underground.



photo- Al

Instead of dealing with the clubs and playing to the audience that comes to the clubs. We only play all ages shows.

Brendan: In a lot of ways you get to feel secure by this network, that it still exists, and that there is alternative music, and you feel refreshed that every place is so different.

Ian: Music is still a currency. You can still use it to get around the country, and meet good things and good people and get involved with movements and good causes. You can still do a lot with it.

It's getting now that a lot of the people that are involved in music (in Washington DC) are also working on books, or other performances or artwork. People are really open minded about it, there's a lot more creativity going on.

Guy: The sound now with all of the bands is totally different, you wouldn't believe it, there's no 'sound'. No DC sound at all now. It's really varied. The artistic levels are totally diverse. The things that hold the scene together are more like connections between friends, links like that, rather than some code of ethics or a sound, things like that. I think that is really healthy.

I'd have to admit that one of the biggest problems with DC is the myth that it gets surrounded in, like we're this little Atlantis that people like to think about, but they don't have any idea where we're coming from. That's why it's easy to label it, like "Emocore" or whatever, people have no idea of what is going on.

Ian: I don't see how people tag the whole DC sound thing in the last three or four years- when a new Dischord record comes out they say "Oh yeah, typical Dischord sound". To me you look at a band like Rites of Spring, comparing it to a band like Beefeater or Embrace- to me these bands are very different sounding. And they say "Well, they're all so emotional". Well fuck that, when was music not emotional? Or melodic... In the beginning "DC Hardcore" was part of the label concept, but I think it's kinda funny that

people still look at Dischord like that. I always find record critics interesting, because if Beefeater were to come out on a different label, people would have never said anything of the sort. People should think. As this thing gets bigger and older, it gets largely stinker...

Guy: Some nights when we play, I walk into a club and think; this is going to be fucking hell on earth! The crowd are going to eat us alive and spit us out into the street. Then we go in, and at some point we establish a rapoire, it's amazing, things start happening, the crowd is transformed, all of a sudden they look like a bunch of angels! And they don't see Minor Threat anymore, they see Fugazi, and they love it. Then it's not some ritualized thing, people are getting into it, and those nights are great.

Joe: When I came out here with Beefeater we played at Fenders, and I was like, Oh, I don't know about this. Certainly that was the only show like that on the Beefeater tour. Most of it was put on by kids or we played in backyards and stuff.

Ian: The thing is, when you play big hows like that, there's this ritualized stuff - the violence is certainly ritualized, the whole atmosphere is already canned and packaged. I hope that is something that we will someday attack and challenge. But at the same time maybe we'll take it from the inside, or maybe we'll take it from the outside. We will definitely try to break that down to some degree. But at this point we're still fine tuning ourselves. I wouldn't want to play on a stage that is part of that circuit, to me that circuit is doomed to fail.

Guy: The thing is it's not the ritualization, not like "that shit sucked" or it was bad that it happened. Because it was great that it happened, the dancing, the bands, that whole sound that happened back then was totally great- and maybe that is why people have turned it into such a ritual and stuck to it so long because they know that it was really golden. And that it was a mint situation. But

the only thing that made it so great was that it was new, and fresh. Now it's so stale. We're trying to suggest that things that were so great and so powerful can still happen, but in a different form. It's always a question of different forms, that's what punk was about; taking the energy that was in rock and roll, but was no more and putting it into a different format so people could fucking feel it again. That's basically what we'd like to do. It is difficult for this band because there are so many links to that era, but we are who we are. In a way we can use it to our advantage because people can see that they don't have to be constrained to their past. It's not in any way a slander or trying to escape from punk, because that is the only think that means anything to me anyways- the real motivation without the rules... We get a few people saying "Bottled Violence- why don't you play any of the old stuff". Or "harder/faster" and we just say, you're stuck. You're definitely stuck buddy...

Ian: You'd think people would be jeering straight edge the whole time but they just don't. It happens on occasion, but it's usually just one person.

Guy: On a good night this band can shut people up without even having to verbalize. Just the music and the performance can just shut people up and they get into it- the Minor Threat thing is left at the door. On a bad night we don't escape so easily, but hopefully as the band gets better we will silence people the moment they walk in the door. Silencing them with a new thing, where they feel that they want to be a part of it. Or maybe we won't be the band to do it, maybe we'll just inspire another band to just say fuck it. Let's do this instead. It's better. The bottom line now is this is the ground floor. It's an experiment, we'll see if it works out.

Fugazi c/o Dischord Records
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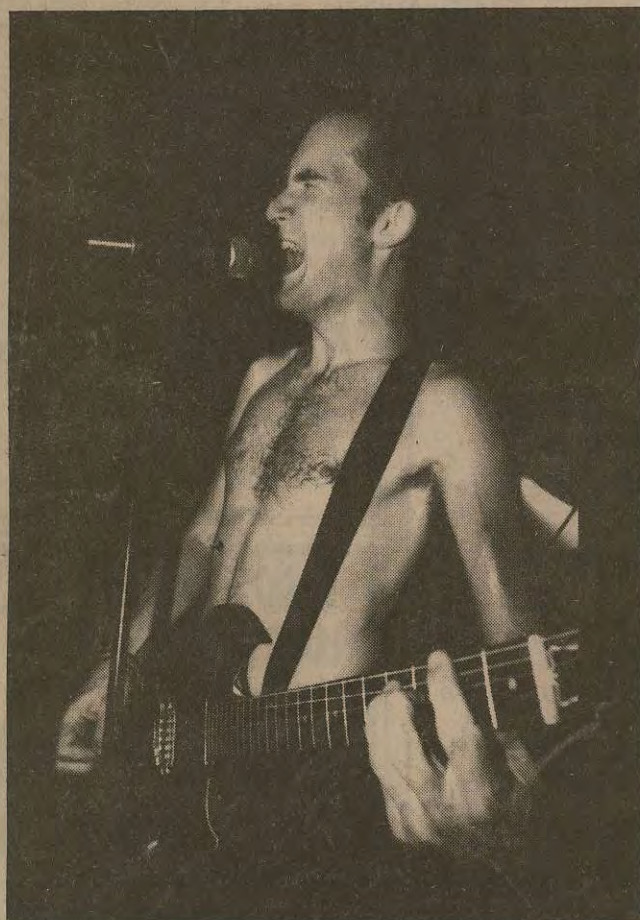
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MAXIMUM ROCKNROLL

NO. 66

NOVEMBER '88

\$2.00



FUGAZI.

THE WORD IS...

CHANGE

71486 02987



Fugazi

MRR: Let's start off with the concept of the name, it's a Vietnam veterans' slang word, right?

Ian: It's a word that means "fucked up situation". It applies to the band, at least in my mind. In the way that we view the world. It's not cut and dried, it's open to interpretation. We've gone across the country and heard so many different things that people think it means. The best one was, someone thought it meant "the love of all things" in another language.

Guy: Somebody else thought it was Italian for "fuck you".

MRR: One of the things I really liked about the way you set up this tour was that you purposefully avoided big, established clubs, sort of an

a healthy situation no matter what. Basically we just don't want to play places that are fucked.

Guy: Like places where the door price is too high, where kids under a certain age aren't allowed in, a place that we know has a bad bouncer situation, or places like that. And it makes it real interesting for us too, because we can play in really small weird shaped rooms, or benefits, or in galleries, it breaks up the monotony for us. No two shows we've played have been even remotely the same. You walk into a situation that looks so bizarre at first, but it works out, and I think it makes things interesting for the people who come to the show, because it gives them an idea that this is not a rock n roll circuit, that this band is

WORD

YOU GOT A PROBLEM?
WHAT CAN YOU DO?
WHAT WAS THAT WORD AGAIN?

THE WORD IS...

YOU SEE UGLINESS.
YOU SEE UGLINESS?
YOU SEE REFLECTION.
YOUR REFLECTION

CHANGE
71486 02987

LIFE HAS GOT ME DOWN
EVERYTHING IS WRONG
MOM & DAD...(AND SO FORTH, WHATEVER)
WHAT WAS THAT WORD AGAIN?

WHAT WAS THAT WORD AGAIN?
WHAT WAS THAT WORD AGAIN?

THE WORD IS...

CHANGE

FUGAZI is a band from Washington, DC. Its members are: Joe Lally, bass; Brendan Canty, drums; Guy Piccolito, vocals and space; Ian MacKaye, vocals and guitar. They play music and sing lyrics from deep inside. They are not a rock 'n' roll band that provides the background for stupidity. They demand your attention and provoke reaction. They are one of the few bands who actively speak out against, and will not tolerate, mindless macho aggression in any form. Here are some of their thoughts. Interview by Brian.

ultra grass-roots, low-key approach, playing only small halls, etc. Why don't you talk about why you went about it this way?

Ian: We could have toured on reputation, but we chose not to. We could have cashed in on the established circuit, we chose not to. We would rather play a small show, set up by individuals who we trust and like. It's not something that we can do 100% of the time. In some cases you just don't have any choice, you end up playing where you can. In those places though, hopefully when you play you can make contacts and talk with people and create this ideal thing. Sometimes when we play some cities, we call a friend, sometimes we play a city because it's such a weird place to play. The only set rule is that we want it to be

moving in a different kind of network and that things can happen in a different fashion.

Ian: And by presenting it in a different circumstance, they have to reassess the whole concept of the band in the first place. We definitely want to bust the genre, we want to break out of the established ritualistic patterns, because those are the patterns that will be the death of any underground community or any alternative community. Because they become established patterns and rituals, those are evil, they've gotta be stopped.

MRR: Did you see this as a reaction against so many bands going on the "circuit", not caring where they play?

Ian: No, clearly we all have our feelings about that, but we did it this way as an action of how

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we feel, not in reaction to anyone else. Guy: For me, it's a better feeling to go out and do it this way. I would feel shitty if we were going and playing that normal circuit, getting shows by saying, "Hey, this is a DC powerhouse group, look at all the people in this band."

Ian: And to base this band on past reputations is to belittle the band. We are independent of all that. This band is legitimate as itself. It doesn't need the fucking crutch of that. And even things that are out of our control, like the fact that there is such a fucking thing about whatever ex-band we were in, it does fuck with us a lot.

Guy: It makes it difficult to make this band happen as it is, to make it seem separate, on

easier to involve an audience of 20 to 100 people.

MRR: What are some of the experiences you've had so far, playing at this level?

Ian: It's been great, it's been totally wonderful.

Guy: Like we'd show up, and this happened quite a few times, and got a first impression of the audience and I'd feel like, "Man, this is going to be one long, hard-assed night. These people look like they won't know where we're coming from, they're gonna be expecting something else, and we're gonna be dealing with an army of stagedivers and slam dancers and it's gonna be a real hard night for us", because this band is kinda different sounding, it's a different approach. I'd kinda worry

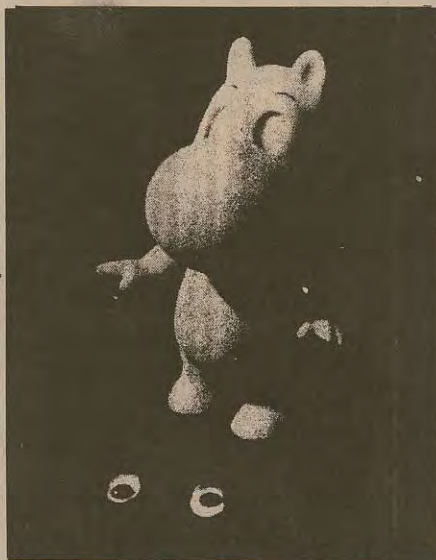
they want to hear songs from the bands these guys used to be in, and we confront them, and the majority of the audience looks at them and goes, "Yeah, that's old stuff".

Guy: Why are people so hung up on this "golden oldies" trip? They want things '81 or '77, this "oldies" kind of vision. It seems like we're offering something different. Do something different now, got a new dance step now. I remember that great feeling when you feel like you're involved with something new and fresh and how vital and important that is to feel like you're involved with something as we speak, not going along with something where the road's already been laid. So basically we're saying, trailblaze with us, let's create.



BAD MOUTH

**YOU CAN'T BE WHAT YOU WERE
YOU HAVE TO BE WHAT YOU ARE
YOU CAN'T BE WHAT YOU WERE
TIME IS NOW AND IT'S RUNNING OUT**



WHY CAN'T YOU SEE

**YOU CAN'T BE WHAT YOU WERE
SO YOU BETTER START LIVING THE LIFE
YOU'VE BEEN SINGING ABOUT
YOU CAN'T BE WHAT YOU WERE**

**NO MOVEMENT, NO MOVEMENT,
IN A BAD MOUTH
IT BETRAYS A BAD MIND**



its own. And anyway, this level seems appropriate to me because this is Brendan's and my first tour. We've been in a handful of bands before but never went on a big tour. Joe toured with BEEFEATER, but as a roadie. Ian's obviously done it before (MINOR THREAT), but it's been a hell of a long time since he was on the road.

Ian: I love playing small places, the immediacy, it's what I grew up on and I enjoy it.

Joe: Those are the kinds of shows we like to watch.

Ian: Washington shows have always been small, there's been a lot of interaction between band and audience, those are the kinds of shows that are the most satisfying. That's something we try and do with this band we try and involve the audience, and it's

about it, then we'd get on stage and after the first song, you know, there's a shock thing, there's a thing people have to get over, and once that's over, almost every show it's turned around and the people just look great, and the communication thing happens. It becomes not just a crowd of faceless idiots, but a crowd of people who really care about music and who are interested and who are really glad to be treated fairly, as human beings. Most of the shows, I end up feeling really fucking great at the end of the evening and it's restored a lot of the way I felt about music when I was younger. It's been great coming out and seeing that there's still a lot of people across the country who care a lot about it.

Joe: There's still the people who express that

Ian: We're not offering things to them, we're encouraging them. We're not saying, "Dance like this", we're saying, "Create, do new things". Let's come up with a new way of dealing with the music situation, a new way of dealing with the community. Why get caught up in old fashioned concepts when it's not 1981 anymore? It's not even 1982, it's 1988.

Guy: People who come to our shows have two choices, they can boycott or walk out if they don't like it, or they can come up and speak as well and state their piece.

Brendan: And we don't charge so much money at the door that if you walk out you feel like you've been too ripped off.

Ian: It's part of the concept of the low door price, there's no large monetary requirement for them to check out the show.

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Guy: I work a shit job. To make money playing music would be an amazing and beautiful thing that would never happen to me. I think that if this band were to go out and make a lot of money really fast, I think it would self-destruct. To do the kind of music I want to do, for the kind of people I want to play to, so that I still enjoy it and that it still means anything to me, this is the only way. I would love to quit my job, but I want to do music in a way that will appeal to me, the way the bands that inspired me did it. I certainly don't want to exchange one boss for another.

Ian: We're still growing and forming as a band.

Joe: A lot of Guy's growth in the band has taken place on stage. Brendan and Guy work

when you're playing in DC, because it's hard to do on the road, you try to do something different every show, have someone else play with you, etc.

Joe: We'd like to but it's only really happened a few times.

Guy: Like, we had Amy Pickering from FIRE PARTY sing "Suggestion", which is a song about rape and violence against women. Molly Burnham played trumpet with us one night. There's this guy named Charlie who usually somehow appears on stage and does this crazy dance routine. And there was another guy who'd never played organ before, who came up and played organ with us.

Ian: Part of the openness we try to display, with having different people come up and

cally, my instrument is space, and I have to work within that space on stage. Some shows are small and I have no space to work in, and it becomes a challenge to figure out what different things I can do, how I can react and move and what kind of backing vocals I can add to it. At first it was a real terror because I've always been behind a guitar before and in the middle of a band, now it's something totally different for me. I think it also helps people visualize the songs more, when the songs drop down or pick up, to represent those changes, which is what dancing is, at least before it became this ritualized slamming thing, where there is no connection between the music and the dancing. When that all started it was a great and appropriate



Photo: Daz

full time in the same place so only one can make it to practice (Brendan).

Guy: Yeah, so I've had to figure out my role in the band as we've gone along, and it's been a rough thing. But, it's become priceless to learn in this format, it's been incredible because this is something I've never done, it's been baptism by fire. Figuring it out in progress has been so exciting. It's painful sometimes, but it's been more rewarding than anything I've ever done in a lot of ways.

Ian: When you're on tour you're stuck with a certain format, you can't practice, you can't break out of the format, so for the next 25 days, or however long the tour is, frustrations come up, tiny things become magnified.

MRR: One thing I've heard is that, at least

join us, is in the belief/nope that people will come to us with ideas, that's what we'd really like.

Joe: Other shows we've played, not necessarily just in DC, we've said, "Hey, this next song is an instrumental, does anyone want to come up and do something?"

Ian: But you do have to keep it spontaneous, you can't let it get to the point where you have people lining up to play or whatever.

MRR: One of the impressions I got after seeing you play live is that Guy, you seem to treat yourself as an instrument, everyone else has guitar, drums, bass, etc., you appear to play you. Is that the way you approach it or does it just happen?

Guy: It is a very physical thing for me. Basl-

response, now it's lost all connection, it's become contrived, a religion of foolishness, particularly in relation to our music. An artist friend of mine welded up this great mike stand for me, because I kept breaking them, and that's opened up a lot of things for me, I don't have to worry about paying for broken mike stands. We try to get everyone involved emotionally and intellectually, and if I see a fight or sense trouble or if I just want to go out there, I'll leave the stage and go see what's happening. It's not like I'm polling it, but I'm involved in the show too. I'm not going to enjoy it if people are being beaten up. So I just go out there and tell people to get involved with the shit that goes on behind your back, or in front of your face, or wherever, don't just

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pretend you're not at the show, you're here man, it's your show too. In Spokane we had this situation where there were these 4 or 5 kids who were really drunk, and they kept saying, "The pit is supposed to be in the middle", and they kept hitting everyone else who just wanted to dance and get into it, so we said, "Everyone who wants to dance how they please, come up on stage", so everyone came up on stage and me and Ian went out on the floor and faced the stage, Ian playing guitar, and those 4 or 5 guys thrashed all around us and I just danced with them and they were trying to figure out what the fuck was going on. It just shattered the whole mystique of the thing.

Joe: And the people on stage then danced

gives a shit.

Guy: We're not presenting the FUGAZI party line, I'm really leery of that, where people are standing there with open mouths and we're pouring in the new message. I don't want to have anything to do with that, because we'll have another ridiculous misunderstanding, like what happened with the straight edge thing, where people swallowed the line without understanding the concept.

Joe: If it's a violent thing going on in the audience, then we definitely feel like it's our responsibility, they wouldn't be beating each other up if we weren't there playing.

Guy: If someone has a major beef, we say, "Hey, you come up on stage and you do it". This happened to us in Louisville, a guy was

same gender that's capable of inflicting this horrendous thing. And rape gets the most attention, but there's also a constant intimidation and harassment which women also have to put up with. Every woman I know has been confronted with this. It created such anger inside of me and I really wanted to write about it but it didn't come out right, because it was my perspective, a male's perspective. So I decided to try and write it the way a woman might see it, and that's how I wrote the first half of the song, the second half I wrote as a human being, as a simple observer of the situation.

MRR: Ian, do you feel a lot of pressure to meet a certain standard, pressure due to the regard people hold you in? Are you consciously

SUGGESTION

WHY CAN'T I WALK DOWN A STREET
FREE OF SUGGESTION?
IS MY BODY MY ONLY TRAIT
IN THE EYES OF MEN?

I'VE GOT SOME SKIN
YOU WANT TO LOOK IN

THERE LAYS NO REWARD
IN WHAT YOU DISCOVER
YOU SPENT YOURSELF
WATCHING ME SUFFER
SUFFER YOUR WORDS,
SUFFER YOUR EYES,
SUFFER YOUR HANDS
SUFFER YOUR INTERPRETATION
OF WHAT IT IS TO BE A MAN

I'VE GOT SOME SKIN
YOU WANT TO LOOK IN

SHE DOES NOTHING TO DESERVE IT
HE ONLY WANTS TO OBSERVE IT
WE SIT BACK LIKE THEY TAUGHT US
WE KEEP QUIET LIKE THEY TAUGHT US

HE JUST WANTS TO PROVE IT
SHE DOES NOTHING TO REMOVE IT
WE DON'T WANT ANYONE TO MIND US
SO WE PLAY THE ROLES THAT THEY
ASSIGNED US

SHE DOES NOTHING TO CONCEAL IT
HE TOUCHES HER CAUSE HE WANTS
TO FEEL IT
WE BLAME HER FOR BEING THERE
BUT WE ARE ALL GUILTY OF EXISTENCE

when they were on the stage, where as most were just standing there when they were on the floor.

Guy: They finally realized that there was a large number of themselves and why were they letting 4 or 5 people ruin the show. After that song everyone went back onto the floor and the show changed and was great after that.

MRR: So you feel that the band is very much responsible for what happens in the audience?

Joe: Yeah, we definitely open that up. We'll stop in mid-sentence, mid-song, whatever, and address the problem. The audience then sees that there's conversation being started and everyone can take part.

Brendan: They realize that someone actually

being a real bad ass, pushing people around, getting real cocky, so I just sat down and I said to him, "You take my microphone and you do it", so he went up on stage and just stood there, totally scared, and then the song started and he gave the mike back and went back into the audience. He realized that he didn't know what the fuck he was talking about, and that he really had nothing to say. Hopefully, he'll go home and think about it.

MRR: Let's talk about some of your songs, the lyrics are exceptionally strong.

Ian: The song 'Suggestion' to me, of all the music I've done in my life, that song does more to me than any other. That song means a lot to me. It was a very hard song to write. It's a song about rape, a totally intimidating subject for me, as a male, to be part of the

more careful about what you do under such scrutiny?

Ian: Yes, I do feel a lot of pressure, and I do understand the levity that what I say or do can have an effect on people. I accept people's vision or interpretation of what I am. I might not necessarily agree with it, but I understand that it exists. But I feel that my responsibility is to destroy it, to try to break it down. I've always been very thoughtful about what I do. I think about it a lot, that's just part of my nature.

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