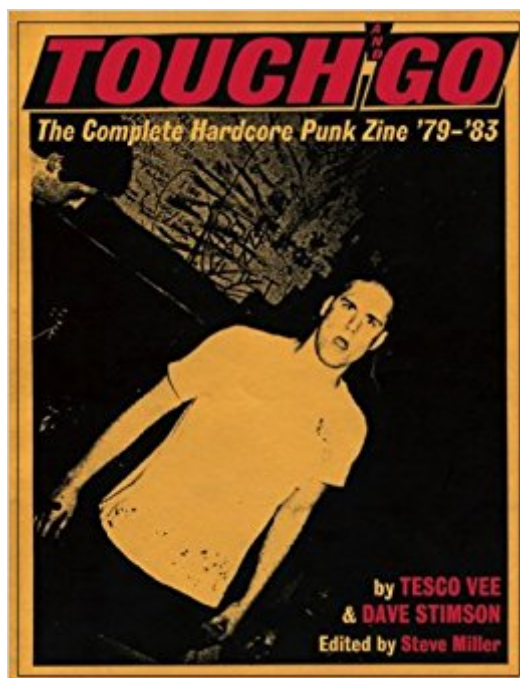


The book was found

Touch And Go: The Complete Hardcore Punk Zine '79-'83



Synopsis

Touch and Go fanzine was the brainchild of Tesco Vee and Dave Stimson and was launched in Lansing, Michigan, in 1979. Major fanatics of the new punk happenings in the late 70s, TV and DS set out to chronicle, lambaste, ridicule, and heap praise on all they arbitrarily loved or hated in the music communities in the US and abroad. In laughably minuscule press runs by today's standards, T & G was made by guys within the Midwest scene strictly for the edification of scenesters and pals in other cities like DC, Philly, Boston, LA, SF, Chicago, et al. Inspired by magazines such as Slash and Search and Destroy and writers like Claude Bessy and Chris Desjardines, TV and DS pumped out seventeen naughty, irreverent issues together, and TV did another five solo. Magazines like Forced Exposure and Your Flesh, among others, soon fired up Xerox machines themselves, and the rest is history. So is the legendary independent record label launched from this zine, and so are the bands covered inside: Black Flag, Minor Threat, the Misfits, Negative Approach, the Fix, the Avengers, the Necros, Discharge, Iron Cross, Youth Brigade, Faith, Die Kreuzen, Crucifix, Poison Idea and all the other punks worth their weight in glorious black and white.

Book Information

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Customer Reviews

I was inspired by how fearless and together Touch and Go were. They were really wild and extremely funny. --Henry Rollins
It was really one of the first times anyone outside of Washington really paid us any mind. The fact that Touch and Go took an interest in us really blew us away. --Ian MacKaye
Creem may have taught me how to p*ss, but Touch and Go taught me how to sh*t. I owe

my career to that magazine. --John Brannon

Tesco Vee is a King Daddy and the reason we are here. He is the voice of the Meatmen and the creator of Touch and Go magazine. He may have created the Earth, but we're not positive. Dave Stimson still cracks wise and dry. He quietly remains one of the top musicologists in the nation, but during 1979-1982, his literary haymakers landed loudly on the jawbone of the music industry.

I really enjoyed this complete edition of the T&G zine that I never got to explore as I was not old enough. It is great to have the entire collection in one book with awesome reviews, commentary, pictures and so much more. If you are a fan of music and most importantly, hardcore, punk, etc.....this should be in your collection.

Made me feel awkward and embarrassed just like I was in the early 1980s when this was happening. Meatmen lead singer and his buddies fanzine took me back to when the rebellious fraction was reaching out using new media and technology to spread the virus of culture. And to think it began in Lansing, MI.

This is a really fun read. And a great look into very important moments that still influence a lot of music that we listen to today.

Great!

To have all the issues of Touch and Go in their original form compiled into a single beautifully bound book is a godsend. I can not recommend this book enough. 576 pages of punk rock bliss.

There once was a time when fanzines were truly works of art, strips of typed (on a typewriter) text and assorted photos (mostly torn from magazines, posters, or flyers) glued on randomly selected pieces of paper, then surreptitiously copied at someone's place of work under cover of darkness. That's how the first half-dozen zines I worked on were done, and a few that I've been a part of later in life... [gratuitous self-promotion has been self-edited]. Well, as old as that makes me (ahem), I wasn't even aware of the existence of 'Touch And Go' during its magnificent run from 1979 through 1983, but I have been influenced by it--we all have--without even realizing so. Every zine of the past 30 years owes something to 'Touch And Go', which is clearly evident by flipping through this

magnificent, massive book. From the thick stock cover featuring a glowering John Brannon (Negative Approach) to the collection of show flyers in the back (Necros, The Fix, Minor Threat, Scream, Black Flag, and of course Tesco Vee's Meatmen), this book demands attention. This is 576 pages of madness, with full reproductions of every single page of the zine's 22-issue run, plus all-new essays written by Henry Rollins, Keith Morris, Corey Rusk, John Brannon, Byron Coley, both authors, and more... plus a 'remember the days' interview between Tesco and Ian MacKaye... that bring the early days of the US punk/hardcore scenes to life like nothing else could. Since the authors were isolated in the US Midwest--in the days before internet, cable TV, satellite radio, cell phones, and whatever else we have today that makes everything old news before it is even new news--their shared perspectives on the music and culture of the times are fascinating and all-too identifiable for those of us who remember what it was like to be forced into seeking out and discovering such things as opposed to having instant access to everything at all times like we do today. My favorite moments include: the authors first experiencing Austin's then-burgeoning punk scene via the Stains (who became MDC a few months after their debut 7" hit the streets), Big Boys, and Dicks... because they hated these bands, didn't know what to think, but as the issues go by, all 3 hit town for shows and then they 'got it' and understood these bands' greatness; the early and continuous love for Minor Threat and all things DC; the early Black Flag coverage, wherein the authors openly worship this seminal band and express concern about how often they were changing singers--and how they weren't sure about Henry joining up simply because they were so into his then-current band, State Of Alert; fantastic coverage of 7 Seconds and the Reno (Skeeno!) scene as it developed; JFA, JFA, JFA!!!; a fantastic letter from one 'Ugly Norbie' of Green Bay, Wisconsin (if you don't get this, you are definitely way too young or way too hopeless, if not both, but you've got the interwebs so use them to figure it out); their open love for the burgeoning new wave and new romantic scenes happening in England, experienced through hard-to-get import 7" vinyl records from The Cure, Modern English, and loads of other bands that really were making amazing and important music that 'punks' today would never be exposed to properly; and a brilliant early show of love for the man, the myth, the legend that is George Tabb on page 479. This book is so good it'll make you cry.

This is an enjoyable tribute to what used to be the underground, before even alternative or college rock was coined, three decades ago. It's a hefty read, but conveniently assembled and longer lasting than aging newsprint. It's handsomely produced and sturdy, if heavy, to hold. Tesco Vee of the Meatmen teamed up with Dave Stimson in Ann Arbor to produce this slapdash, ornery, and

entertaining fanzine. Cutting and pasting their typed reviews, concert flyers, salacious photos, found art, and random scrawls, they photocopied twenty-two issues. They surveyed the gloom of post-punk, they ridiculed the neon of the new wave. They insulted (TSOL, GG Allin, sometimes Fear) or celebrated (local groups The Fix, Necros, and, surprise, The Meatmen) those claiming to be hardcore. Wit wriggles into many reviews. Two entries cited in their entirety show a pithy style perfected. Stimson sums up "I Don't Like Mondays" by the Boomtown Rats. "The little California miss could've done us all a favor had she taken her shooting spree to the Ensign studio when this grandiose piece of schmaltz was recorded." His soundbite on the LP "Pauline Murray and the Invisible Girls": "(forgot the label) I bought it. I sold it. What more do you need to know?" Scatology scatters over nearly every page. A frustrated, lonely, adolescent mentality lingers. Its slogan: "Where hardcore doesn't mean pornography." Fecal fixation, erectile fascination, naughty peeps, and homophobic taunts fills margins. Two cartoon balloons appear over a tiny photo of two conversing celebrities. John Lennon is made to ask: "So, what's it like being black?" Muhammed Ali finds himself responding: "Better than being dead." This sophomoric reaction to convention conveys T&G's reaction to the usual media coverage of the angry, lonely fans of musicians hyped, caricatured, or dismissed. The fanzine champions albums such as Gypsy Blood from Doll by Doll, 154 by Wire, Seventeen Seconds by The Cure, and Hypnotised by The Undertones. It documents how the nascent alternative category widened. Later issues discuss Big Country, Cocteau Twins, Motorhead, and a metal band, Venom. Presciently, the critics pan such leaden tunes as "Punk's Not Dead" by The Exploited. Tesco praises 999. They despise a Midwestern mentality whose biggest contribution to the new music is "What I Like About You" by The Romantics. Oddly, Cleveland and Minneapolis bands seem overlooked; perhaps the decline of the Ohio scene and the delay in the rise of the Twin Cities one may account for this omission. Or it may be plucky rivalry between Ann Arbor and the rest of the country. They analyze the promise and the flaws within October by U2: "Soothing harmonies. I'm sure they feel as noble as they look on the cover...but there is something about their clinical and smug approach that really bothers." They warn against the otherwise forgotten group Chronic Generation. "Crutches couldn't help this band, their s[---]t's that lame." The edition opens with testimonials by scenesters, writers such as Byron Coley, and punks themselves. Keith Morris of Circle Jerks, Ian MacKaye of Minor Threat, and Henry Rollins of Black Flag praise the fanaticism that fills these pages, edited by Steve Miller, whom I presume is not the Gangster of Love. Let the final word be a stray phrase from here, as hardcore in the early 1980s became as conformist and commodified as previous cultural and musical rebellions. "We are the hippies of tomorrow."

Way back before the whole PC thing ruined everything!! Great READ!!

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