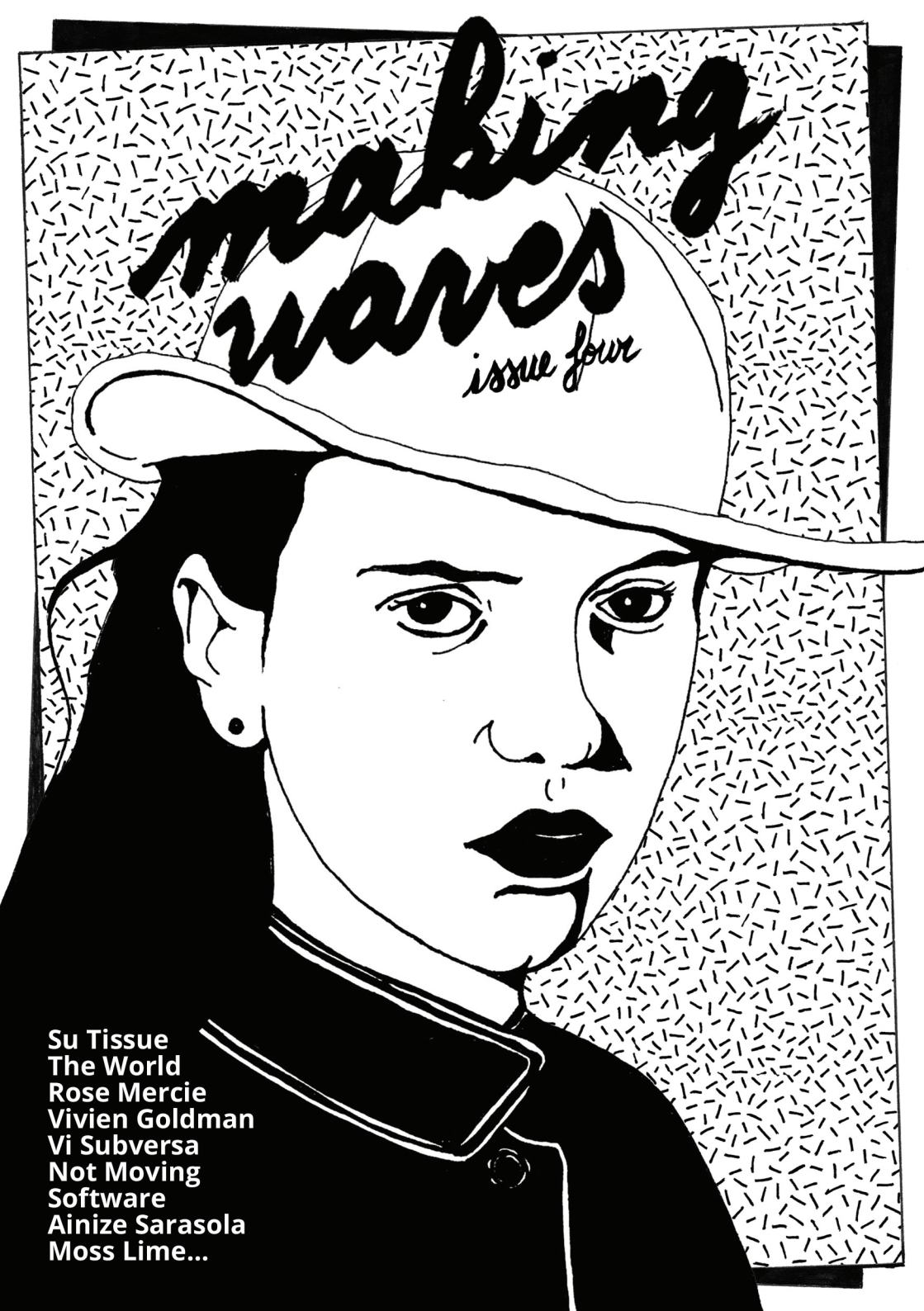


making waves

issue four



Su Tissue
The World
Rose Mercie
Vivien Goldman
Vi Subversa
Not Moving
Software
Ainize Sarasola
Moss Lime...

Taken from the name of a comp which featured "*a collection of 12 women bands from the U.K.*",
Making Waves aim to explore intersections of punk, feminism and womanhood.

Front cover : Su Tissue by Lou Cheyenne

Back : Rose Mercie by Rose Mercie

Design by Rosa Vertov

Dear all,

It's been six years now since the first issue, and we're super proud not have been discouraged by the difficulties we have to finish a new one each time. We received the first contributions more than a year ago and the last one a few days before printing the zine. We feel that this issue is also a bit different from the previous ones since it features more articles on current bands (The World, Moss Lime, Rose Mercie...). We're happy to see Making Waves evolve a bit (or is it just us that evolved?) and that bands and stories from the past interact with today's music and issues, as well as getting more experience and new ideas on what we want to do and say.

As interviews are a difficult exercise, we're also pleased to have different types of contributions such as a photo reportage of Rose Mercie's tour, Anna's playlist on power pop and Katie's piece on Su Tissue. We're also excited to have a drawing of Su Tissue by Lou Cheyenne on the front page of this zine, which is a reference to the cover of Slash magazine from 1979 and also an illustration for Katie's piece.

We want to dedicate this issue to the memory of Vi Subversa and Marlene Mader who passed away this year and who were big influences for us. We wish we had been able to collect Vi's testimony in Making Waves. You will find a tribute written by Helen McCookerybook on the first pages of this zine. As for Marlene Mader, she was in the first issue in an interview with Liliput conducted by Nicole Emmenegger that you still can read online. Liliput was also one of our first post-punk music crushes. We're hoping that Making Waves will help people who are just starting to listen to the band to feel as amazed as we were (and still are).

Camille & Constance

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VI SUBVERSA, THE PUNK CATALYST

For young people in the 1970s, punk was like being born, or re-born. Suddenly, we were in daylight, blinking, flexing our muscles, feeling the air on our skin, looking around with new eyes at the shape of the world that we had come into.

Of course, there were people behind the scenes. Everyone knows about Malcolm McLaren and Vivienne Westwood, some know about Caroline Coon and Penny Rimbaud; but not everyone behind the scenes is celebrated enough and Vi Subversa of the band Poison Girls was one of those people.

Many young punks had been lost souls; popular memory has entrenched a glamorized version of the movement into history. In reality, it more often belonged to those homeless young people you see nowadays befuddled by drugs and wearing raggedly clothing and who needed something to give them hope.

In Brighton, that hope was personified by Vi Subversa. She could see what we needed and cajoled the elders of the central Brighton Presbyterian Church to create a rehearsal space for the new punk bands in their deconsecrated vaults, and she was one of the first people to organize gigs there.

In the real punk world (not the glamorized one), the punk subculture not only embraced young white disaffected and disenfranchised people, but also young black people, disabled people, people who looked like hippies but loved the music and politics- and older people too.

Vi was 40 and she was a Mum. Her kids played in punk bands and she made sure that everyone who wanted to be in a Brighton band and sing and shout and play was able to do so. When my band Joby

and the Hooligans started up in August 1977, she lent us her son (14 years old) to play drums, and Poison Girls' bass player Sue lent me her bass to play (it had belonged to the Buzzcocks! Imagine the thrill in that!). She was extraordinary, fronting Poison Girls with a ferocious and positive energy that was a complete inspiration to male and female punks alike.

Without being controlling or judgmental, she listened to our anger, shared our creative lives and smiled that lovely twinkling smile. When Poison Girls moved away to east London, they were sorely missed; I always felt Vi's parallel life and wrote to her in Spain many years later for her stories for the book I eventually wrote about women punks. Gina Birch and myself were just about to film her for our documentary on women punk instrumentalists when she passed away. I had so much been looking forward to seeing her again.

A guitar-playing 40-year old mother- now that's a proper punk!



The World

CAN YOU TALK TO US ABOUT THE WORLD? WHEN DID YOU FORM THIS BAND? DO YOU COME FROM OAKLAND OR SAN FRANCISCO?

Elyse: The World formed in April of 2015 in Oakland CA. We have all been in bands together and have been friends for years. Amber was sitting on songs and she wanted to start a new project. Amber and Andy lived together so they started fleshing them out. Amber asked me to drum and after one practice Alexa and Stanley joined in on sax and the World was complete.

YOU SEEM TO PLAY OR HAVE PLAYED IN VARIOUS COOL BANDS LIKE LIFE STINKS. DO YOU HAVE OTHER CURRENT BANDS ?

Elyse: I play in a twee indie pop band called Puzzled.

Andy: I demolish venues with my Reptoids...

Stanley: I play in Rays and Violent change.

Alexa: I also play drums in Rays and Violent Change... bass in Life Stinks. Amber and I played in Penny Machine and before that Elyse and I played in Pang. I met Andy when Pang played one of our first shows with his old band LENZ, And Stanley and I have been playing music off and on now for the last several years. Really happy we are all in this band together now, been one of the easiest and most fun bands I have done because we are all such good friends.

SOME WORDS ABOUT THE BANDS YOU ENJOY TO SHARE THE STAGE WITH, THE NEW BLOOD IN TOWN?

Elyse: A new band

I really enjoy is a SF band called Blank Square. Driving noisy punk with saxophone. Not so new but always phenomenal is Baus out of Oakland. Awesome groovy post punk.

Amber: I love Baus! Maybe not the newest blood but they get me dancing every time. Mike's this compact package of tense energy and isn't afraid to get weird. And Sierra was a big influence on me. I didn't play music before I saw them... I was like, Sierra just picked this up and she's doing these bass lines?! I was ready for a challenge.

Alexa: Some other bands from Oakland/SF that are always cool to play with are Violence Creeps, Mozart, Flesh World, Mansion, Naked Lights, CCR Headcleaner, Useless Eaters, Daisy World, New Faultlines, Healing Potpourri, Puzzled, The Mantles...Of course Andy Human and the reps are always great! Played with Uranium Club from Minneapolis a couple weeks ago... They seriously blew me away! And we are about to play with my friend Katayoon's band Tough Customer from Vancouver. I think readers of Making Waves might enjoy them... Minimal kinda bouncy post-punk... really looking forward to that...So many exciting new bands right now, I could keep rambling...

Andy: New blood in town... Hmm. Our new side projects: Imaginary Callers, Public Nipples Limited and 000000.1.

THE BAND RELEASED AN INCREDIBLE FIRST FULL EP ON 7". HOW DID YOU MEET UPSET THE RHYTHM, THE LABEL OF JOHN MAUS, SAUNA YOUTH, TRASHKIT, WETDOG..? WHEN I'M LISTENING TO THE WORLD, IT REMINDS ME 79 DIY/ POST PUNK FROM THE UK. IS IT REALLY SIGNIFICANT FOR THE WORLD TO SIGN ON A EUROPEAN LABEL, ESPECIALLY A BRITISH ONE? WHAT DOES IT MEAN? A WAY TO HAVE MORE IMPACT, THE WORLD?

Elyse: I feel like it is fitting for the World to be on a UK label. Our sound is very much inspired by British bands so I am pretty stoked to be on a label especially one like Upset the Rhythm.

Amber: It does please my former

teenage anglophile self.

Andy: I'd never heard of the label till Alexa mentioned them. I think we sound like an English band too... But I don't know if bands from England sound like that anymore. I'm very excited at the prospect of touring in U.K. and France, something I've never done.

Alexa: I knew of some of the bands on the label and thought it would be fitting, sent them an email and was surprised to hear back within a couple days saying yes they'd do the record! Our friends from Vexx and No Babies were on that label, thought I'd give it a shot. But as far as picking a UK label, I know Stanley and I wanted to self-release the record in the US on our new label and that it would probably not get as wide a distribution... UK music of past and present is a huge



inspiration for me and I wanted to get the chance to tour out there... Now that we are linked up with Chris from Upset the Rhythm he is helping to organize our first UK tour... happening pretty fast, can't wait to go playing shows out there.

DID YOU THINK OF OTHER LABELS TO RELEASE YOUR TUNES?

Alexa: At this point we are thinking of self releasing the next couple records in the US. But we have gotten some cool offers for more releases in Europe so we will see. Definitely the first thing that came to mind was Danger. We all loved the SNEAKS lp and Stanley and I have Plastix, Loose Heart, Animals and Men and a couple other reissues from the label. Erste Theke Tontraeger and Static Shock Records are also putting out a lot of cool new music in Europe/UK.

TO BE HONEST, THE WORLD IS A MIX OF ESSENTIAL LOGIC, LIGGERS, TWELVE CUBIC FEET OR PYLON TO NAME A FEW. ARE YOU CLOSE TO THESE KINDS OF BANDS? WHAT DO YOU LISTEN TO IN 1 OR 2 REHEARSAL OR RECORDING SESSIONS?

Elyse: I have always loved these bands and maybe my drumming style subconsciously comes from that but in rehearsal I just did what felt right and didn't really think associating it with any band and/or sound.

Amber: You know what, Elyse introduced me to Essential Logic our second practice. So I'm not sure that was a big influence. But



usually you can find Andy playing dub to the house plants, Elyse will have some dreamy Sarah Records type band playing in her car and Alexa and Stanley always have some deep cut punk single to show you. I still listen to a lot of the bands I did 10 years ago. I'm a slow consumer. So I haven't heard many of the bands you just listed till this last year. My main touch stones musically I'd say are anarcho punk, reggae and The Slits.

Andy: We didn't set out to imitate anyone in specific. The music coalesces around the bass lines that Amber writes and we usually stick with what we come up with after one or two run-throughs of a song. We try and keep it pretty simple. The sound we make is just five people who are obsessed with music making a racket together. I think we're all surprised that it sounds the way it does.

Stanley: We were compared to Pylon by a few people and I completely see the similarities, Andy even plays the same model guitar that they do, but it's all coincidence. I hear echoes of all the bands you mention too, but it's not a deliberate attempt to sound like them.

Alexa: Yeah we don't really discuss many influences while at practice, but I definitely compared some of the songs to Essential Logic which is a band I really like, pretty much any of the early Rough Trade releases. Other than that haven't spent much time with the other bands you mentioned. When I had spoke to you before you had mentioned Twelve Cubic Feet and I had never heard of them but since then Stanley got the record and we have become big fans. I think a lot of the guitar playing is influenced by the Slits. I definitely cite Laura Logic as an influence but neither Stanley or I have any real training in saxophone so it would be kind of hard for us to actually rip her off. A lot of saxophone influences, when I started to pick it up a few years ago, were more from free jazz artists like Albert Ayler and Pharaoh Sanders... but I don't think that ties in so much to how I play now.

WHY, THE WORLD?

Andy: Why not?

Amber: It was the only choice really.

Elyse: Go big or go home.

AFTER YOUR DEBUT 7", WHAT ARE YOU GONNA DO? ARE YOU GONNA PLAN TO DO A US OR EURO TOUR? NEW 7" OR AN UPCOMING LP? ANY IDEAS?

Elyse: we have a couple releases in the works which is really exciting. In May we are going on a Southwest/Midwest tour and Europe/UK in September.

Alexa: We are trying to finish another single and hopefully a

tour flexi in the next few months and then work on a full length album this summer.





Here to stay?

LADY*FEST KASSEL

BY ANNKA



Kassel is a mid-sized city in central Germany. You may have heard of it if you're interested in contemporary art, if you tinker with strollology, or if you observe the activities of major European armament companies. It's a city that's only a halt in between for most; a place to attend art school or university. Thus, Kassel's clientele has a notoriously bad reputation as it needs to be activated again and again. I've been putting on DIY shows, mostly post punk and hardcore, in various venues for years and I've been frustrated with- and felt let down by- the city's potential audience many times. It's a struggle most organizers these days can probably relate to, yet it chipped my heart more than once. Kassel is a small city whose subculture is shaped by departure rather than arrival. A city that – unlike nearby college towns – due to / despite its academic history, lacks a strong history of political grass-roots activism and infrastructures to draw from.

In order to face these rather constant insecurities, combat a general Kassel-centered apathy, and challenge the shrill anti-feminist backlash coming from some local professors and the xenophobic branch of the nationalist PEGIDA movement, a group of like-minded women* decided in late 2014 to host a Lady*Fest in Kassel. Kassel hadn't been host to such an event before, though there is a traditional radfem martial arts camp every Christmas and nearby Göttingen has hosted the queer feminist Antifée fest since the mid 2000s.

Many of the people involved in putting up Lady*Fest Kassel were

drawn in by an open call on Facebook or word-of-mouth information, which was exciting as it meant – for all of us – we had to move out of our comfort zones and to put up for debate (again?) viewpoints that some may have come to internalize as the obvious or basics which may have been altogether new ideas to some of the group. The group was both heterogenous and homogenous at the same time: Most of us were college educated, some worked and some studied. Some were long-time activists in projects, campaigns or collectives, others became politically and culturally engaged for the first time in their lives. Most came from fairly bourgeois families and the majority of the group was white.

What followed were long, long debates about our aim, our potential audience, what inclusion and a safer space policies could mean for us and what resources we were able and willing to use. Our assemblies always touched both the abstract-theoretical and the hands-on pragmatic politics of doing. To balance both often felt exhausting.

After some eight months of planning and organizing, Kassel saw its first Lady*fest on the university campus. We decided to open it to anyone interested, but provided space reserved to women, inter and trans (FLT*). We had two wonderful days of workshops, panel discussions, seminars and music. Both the full program and photos are online on our Facebook page and our tumblr. While most visitors were locals, some came from other cities. Others used Lady*fest as an opportunity to revisit their former hometown for a weekend.

What was most poignant to me, however, after the high of exhaustion, accomplishment and community, was how fragile this event felt.

While still preparing for Lady*fest, some of the co-organizers and supporters already set up their permanent moves to Berlin, Leipzig, Hamburg. Organizing a Lady*fest for Kassel would be their farewell.

While I understand that working in this late-capitalist society makes relocations inevitable and other cities may have more attractive Masters programs, I feel fed up with the subcultural mass migration that leaves whole regions fallow (especially in Eastern Germany). And be honest, Berlin doesn't need yet another DIY show promoter, which puts many of the newly-relocated organizers into the position of consumers and concert goers. I get that the queer-feminist bubble of Neukölln is tempting and cosy and the city has a great music scene, but this maximization and prioritization of some scenes over others comes at everyone's expense, ultimately. Ask any touring band that struggles to and gigs in-between the major cities or marginalized voices struggling to find support and community in the wastelands of Mecklenburg-Western Pomerania. Instead of maximizing certain city's scene, we should strive to have as many scenes as possible all over the map.

And the exodus is unsolidary at best to those who decide to stay. In a city like Kassel, it's mostly the self-organized music and arts scene that suffers from this drain. Small venues and niches disappear¹ (permanently?), hip juice bars and for-profit clubs emerge. But for other regions, this flux is dangerous beyond amusement options.

Many of those who are organizers in their communities are vocal and important figures in political discourses as well. Shows are – for my understanding – traditional spaces of agitation and are never unpolitical. If these people disappear, the newly-empty space can be filled with different content. While there lies a potentially emancipatory momentum in this, it's usually not what happens. These open spaces are more often than not filled with reactionary backlash. The dominance of right-wing, racist youth subcultures in many East German regions and rural areas in the West is an impressive testament to this dangerous and toxic trend. Remaining activists are facing tremendous hostility and in some cases violent attacks – which makes leaving an even more attractive option. Antifa groups trying to counter this trend distribute stickers that ask to “Support your local Antifa: don't move to Berlin.” What is true for this form of political activism is true for the DIY scene, too. And it's old news. But the exceptional feeling of Lady*fest – of a scene I'd wish to be able to move in more often than just for special reasons and gatherings – brought this sentiment to my mind once more.

What we tried to put into place with Lady*fest was to make feminist discourses more approachable, relatable, practical. What the event felt like at times, in hindsight, was a Sunday dress. A thing for a special occasions. Something outside the realm of everyday experiences which owes its magic to its impermanence and scarcity. But I want my feminism to be like the casual sweater I can wear every day. And I wish for my scene to be the jeans that go with this sweater.





Lilith from Not Moving

Rita “Lilith” Oberti is an important figure of the Italian underground, now with the Sinnersaints, and in the ‘80s with Not Moving. Not Moving, with a name taken from a song from DNA, were one of the most important bands of the punk/new wave scene in Italy, and one of the best bands in Europe of their time. The first release of Not Moving was the tape “Behind you pale face”, 7 abrasive, adrenaline songs close to Gun Club, Cramps, X. Their following EP, “Strange Dolls” and “Moving Over”, recorded live in the studio, gained the attention of critics and audience, and they had, among their fans, a certain Jello Biafra...from 1983 on, Not Moving extensively toured Italy and Europe, opening for bands such as the Clash and the Heartbreakers. When Not Moving broke up, Lilith started her new solo career and then with the Sinnersaints rediscovering the roots of blues and folk. The Sinnersaints have released so far 4 albums, the latest one, “Revoluce” in 2015. Lilith and her band are constantly touring, again. Once a punk, always a punk.



The T-shirts of your band Sinnersaints state a provocative question: “didn’t you learn any fucking thing for punk?”. What does it mean to be punk, now for you? Is it ‘true that “once a punk, always a punk “? And what it meant in the early ‘80s?

Actually, that message on the t-shirt is an exhortation to not to give up, to see beyond the wall ... then lends itself to be an ambiguous word game. Be *punk* to me now means being extremely united to your own heart, perhaps being away from the conveniences. others.

How did you start playing with Not Moving? Were they your first band?

I was 16, it was my first band, simple as that. It was the right time for those who, like me, were hungry for what they didn't know. My neighborhood offered only drugs, questionable music and experiences of little value. My need to give a voice to small, medium and large nightmares brought me out of the world. We have built an adventure every day.

Not Moving played many concerts in Italy and abroad. What was it like to tour in those years? There was some particular "scene" or special place you felt attracted to?

Surely we were attracted to the big city lights: Rome, Florence, Milan, Berlinfor a few years there was the feeling of being constantly in an amusement park. Then, you also see the downside of things, that's when you go back to your own personal dream, that maybe also belongs also to others.

You played with legendary names of punk, like the Clash or Heartbreakers. Is there any concert in particular that you remember with pleasure?

We performed with Johnny Thunders, Clash, Stooges, Siouxsie, was all alright, but maybe those who have idols shouldn't know them too closely. In general they were very formative and interesting experiences that I still remember with pleasure.



Not Moving live, pic by Tito Ruggeri

Did you write the lyrics for Not Moving? What did you want to communicate?

Yes, I wrote most of the lyrics, and between the lines, between finding the right words to a sound, I tried to convey the inquietude of those days, when too many evils were hidden, where Italy was deluded, where money was the value of a person, where beauty was hidden in favour of the vulgar opulence. I do not think much has changed now.

Not Moving came from a small town. In some articles, I read the refrain "Oh, if only Not Moving were living in Detroit and not in a small Italian city." I come from myself a small town, and somehow, I think it has been an advantage: there the environment is so poor culturally (to not say anti-culturally) stimulating that, if nothing else, at least you read books! How have you experienced playing in a band that would find their place in CBGBs, but living in a small town? I ask also because some of the songs Sinnersaints are in dialect, so I guess you must have a special relationship with the place where you come from.

At the time of Not Moving...we just had to leave ... we were always away, we never played in our small town. Perhaps more at that time than now I've felt at home everywhere I was... It did not matter about the place, but those who were there in that place.

The dialect, other than the musicality, is a fact of deep, old roots...it is what is left of the culture of the heroic, noble, proud and rebellious population of the mountains (Ligurian). It is a trademark, not many people can speak it. It is my tribute to the great cultures forgotten and hidden in Italy.

You were friends or knew you liked other women musicians or female bands? As it was then playing for a girl?

At the time women in music were very rare especially in Italy, although I can name figures such as Patti Smith, Janis Joplin as my references, but at the same time Mick Jagger or Iggy Pop were my references.



The fact of being a woman does not necessarily mean you have female references.

Sometimes I have the feeling, but I could be wrong, that in the '80s there was a certain openness to women to experiment with their own image and personality. I do not think only of provocative figures as Nina Hagen, or Lydia Lunch, I think also about women known to the general public, such as Grace Jones, a truly out of norm model, that was the testimonial of Armani and was a big style icon for the decades. Now I see more conformity, also in music. What do you think?

Even in such a badly-considered times as the '80s there was always a very artistic aspect, and a for of beauty to look for. Now it is all linked to the market and is purely economic. There is much less desire to be against something, now.

When did you start to sing and "discover" your voice? Who were and are your favorite singers?

My favorite singer is Mick Jagger! Being I don't have a particularly feminine voice, I tried to turn this poison into medicine, as a strength. I discovered my voice by singing with Not Moving, so, it was always spontaneous. Before singing my artistic expression has always been linked to the show, to cross-dressing. Playing was just one of many possible ways of artistic expression.

With Sinnersaints you move in the territories of the blues, but bloody and primitive, as with punk. What does the blues mean for you? It is something I've always felt close to you?

Yes, always. It's the music that I've always loved, even during the most furious years of punk. The blues offer comfort when you're sad and gives anger and determination when needed. It's a music that ties people together. Enlightens the pain of men.

Not Moving discography:

EP

- 1982 – Strange Dools (Electric Eye)
- 1983 – Movin Over (Electric Eye)
- 1985 – Black and Wild (Spittle Records)
- 1987 – Jesus Loves His Children (Spittle Records)
- 1989 – Song of Myself (Wide Records)
- 2003 – Land of Nothing (Area Pirata)

Albums

- 1986 – Sinnermen (Spittle Records)
- 1988 – Flash on You (Electric Eye)
- 1995 – Homecomings (Pick Up Records)
- 2005 – Live in 80's (CD+DVD)(Go Down Records)



Lilith performing with the Sinnersaints, pic by Roberto Tessier

Lilith discography:

- 1990 – Lilith- "Hello I love me" MLP (Face Records)
- 1991 – Lilith- "Tombstone blues / Venus in furs" 45 (Face Records)
- 1992 – Lilith- "Lady sings love songs" LP/CD (Face Records- Boom Records)
- 1993 – Lilith- "Everything" / "Bluesin' me" 45 (Boom Records)
- 1993 – Lilith- "Little Louise"/"Bourballad" 45 (Wipe Out Grecia)
- 1995 – Lilith- "Guerra" MCD (Boom Records Belgio)
- 1998 – Lilith- "Stracci" CD (Face Records)
- 2007 – Lilith & the Sinnersaints- "I need somebody"(Alpha South Records) MCD
- 2008 – Lilith & the Sinnersaints- "The black lady and the Sinner-saints" (Alpha South Records) CD
- 2009 – Lilith & the Sinnersaints- "L'Angelù nassuu dall'etra pert" (L'angelo nato dall'altra parte) MINI CD
- 2011 – Lilith & the Sinnersaints- "La Notte" Digital Download
- 2012 – Lilith & the Sinnersaints- "A Kind Of Blues" (Alpha South Records) CD

www.lilithandthesinnerstaints.com

An Interview with



Vivien Goldman

When punk and DIY emerged in the late 1970s, Vivien Goldman was working in the middle of it. Along with collaborating with musicians such as The Flying Lizards and The 49 Americans and releasing her own EP in 1981, she's had a life-long, very influential career as one of the first women rock journalists and authors. Now working as the 'Punk Professor' at NYU, Vivien Goldman continues to work, inspire, and educate in the worldwide music scene as a woman who lived its history. Hope you love this interview & watch out for 'Resolutionary', a compilation LP of her life's musical rendezvous being released this year from Staubgold Records.

1. Where did you grow up, and what are your earliest memories of music?

I grew up in North West London. Earliest memories of making music: singing with my two big sisters around the piano on Sunday evenings, with my father playing his violin. And we did listen to the pirates like Radio Caroline as we all shared a room.. I remember being transfixed by David Bowie and Dusty Springfield.

2. How did you get into punk / new wave / DIY? Did you become interested in dub / reggae music around the same time?

I was already working in music just before punk, briefly as a publicist at two record labels, Transatlantic with a lot of jazz and folk; and then Island with reggae, Marley, Burning Spear and Aswad. on the music weekly SOUNDS, so I was able to track its arrival and see its effect, which was considerable, especially in terms of giving girls encouragement.



3. Was there a specific record that 'changed your life' and made you want to release music of your own?

More generally I was buoyed up by having these musician girlfriends, it was very natural for me to be singing harmony with Neneh Cherry and Arri from the Slits, for example, as we often did for Adrian Sherwood, because we were close. Like singing

with my sisters again! I was always singing as I went around because I was just like that and people would sometimes ask me to sing on records, and that is what happened with David Cunningham and the Flying Lizards.

4. What was it like recording with and writing for The Flying Lizards? Was it the first music project you were involved in?

I had somehow sung around a bit... one of the Wailers had asked me to sing on some tracks that I don't think were ever finished... odds and ends, and I remember singing with The Slits at Glastonbury... but The Flying Lizards were my first cohesive project. It was such fun; listening to the tracks again for my compilation LP 'Resolutionary' has brought a lot back to me - very loose and creative and free and fun - as it all was, for me! I was just discussing with David how I laid down all those voices on The Window one after the other, and he recalled I kept barking "Again!" and going into another level of improvised harmony...



5. How did you start singing and playing with the 49 Americans? What attracted you to the group?



The 49 Americans was really a community project that meant we all got together in our friend Sue Steward's living-room and mucked about and had a great time improvising two LP's in one day.



6. How would you describe the music you played with the 49 Americans, and, in contrast, your own EP?

The 49 Americans was improvised. I had written tracks and had given people cassettes. *Launderette* and *Private Armies* are punky reggae, lover's rock-y dub records, and I was so excited when Hollie Cook (who was Arri's protégé) continued the vibe.

7. What do you remember of the making of the *Launderette* / *Private Armies* EP? Is it true that PiL snuck you into the Manor (studios) during the *Flowers of Romance* sessions to record? Also if you remember: how did Robert Wyatt get involved as drummer for *Launderette*?

Robert Wyatt was/is my friend and he graciously consented to play, and seemed to think it was a bit of a lark. Lydon

had always liked Wyatt, too, and I think his Rock Bottom is one of the very greatest recordings ever, and continue to be fascinated by his work. Robert Wyatt is an amazing spirit and his vision is personal and touching. I was very lucky he came out for a laugh and to help a mate, as his percussion is so subtle and gives the track a feeling I had yearned for but did not actually know how to get! But he did. Some of it was indeed recorded in those PiL sessions, using dead time. Again, Lydon & Co, specially also Keith Levene who played so imaginatively, were most generous.



Vivien with Sex Pistols & PiL lead singer, John Lydon
press clipping c. 1981

8. Was the political consciousness of the emerging punk music scene influential to you at the time? What inspired you to write the song Private Armies?

Private Armies is almost journalistic as it starts with a real scene described to me by my good pals Vernon and Norman; they were frozen sitting in their Mini watching a kid get beaten up by skinheads, because there was really nothing they could do that would have helped. There was so much street fighting at the time between different tribes (happily, no guns back then,) and it seemed a microcosm of the global wars and multinational involvement that seem to have only increased since then. Punk created a climate in which it was encouraged to sing about social issues and my songs like the feminist mutant disco of Herstory with The Lizards, were in a cynical post-traditional love songs spirit that was current right then.



9. Was the music scene in Paris at the time of your Chantage EP release very different from the scene in London?

Yes, Paris presented a whole new orchestra of sounds to immerse in. The African music scene in particular was super-strong. My close friend, an Afro-Parisian named Eve Blouin and I had an African music radio show on Radio Nova called Cheris

Noirs and formed a duo together called Chantage.... our "It's Only Money" which came out on the Celluloid label is about to be re-released for the first time on my "Resolutionary" compilation on Staubgold Records, a French indie. Chantage

was a dizzying sound concept, a real “metise musique” (mulatto / mixed music,) very joyful, and mixing funk with steel pan and gypsy violin and the sort of trance-like Zairean guitar I adore. I still love it and am very excited people will get to hear it for the first time.

10. What was it like working with the label Chicks on Speed for the song “Seven Days” on the 2006 comp “Girl Monster”?



“Seven Days” is not on this LP as hopefully it can be some sort of bonus track one day! I loved the sensitive sentiments on the Craig David hit and just kept hearing it in my head as a lover’s rock girly answer version. I was lucky to get to do it with my main musical compadre, the golden-voiced Andy Caine, and the empathetic Nick Manasseh of the Manasseh Sound System. It was a happy synchron-icity synchronicity that the fantabulous Chicks on Speed asked me for a track about that time.

11. When you look back, can you sense how this time influenced the rest of your life or what it meant for you then and now? What do you think was so important about the late 70s and early 80s DIY scene?

It was a formative period, and it is sometimes surreal that I now teach about it at New York University's Clive Davis Institute of Recorded Music. I am so glad I caught that (new) wave as there hadn't been a generation of self-determined female musicians around before, like my crew that helped me find my voice. ☆

Rose Mercie

'HEART SHAPED'

A PHOTO REPORTAGE OF ROSE MERCIÉ'S TOUR

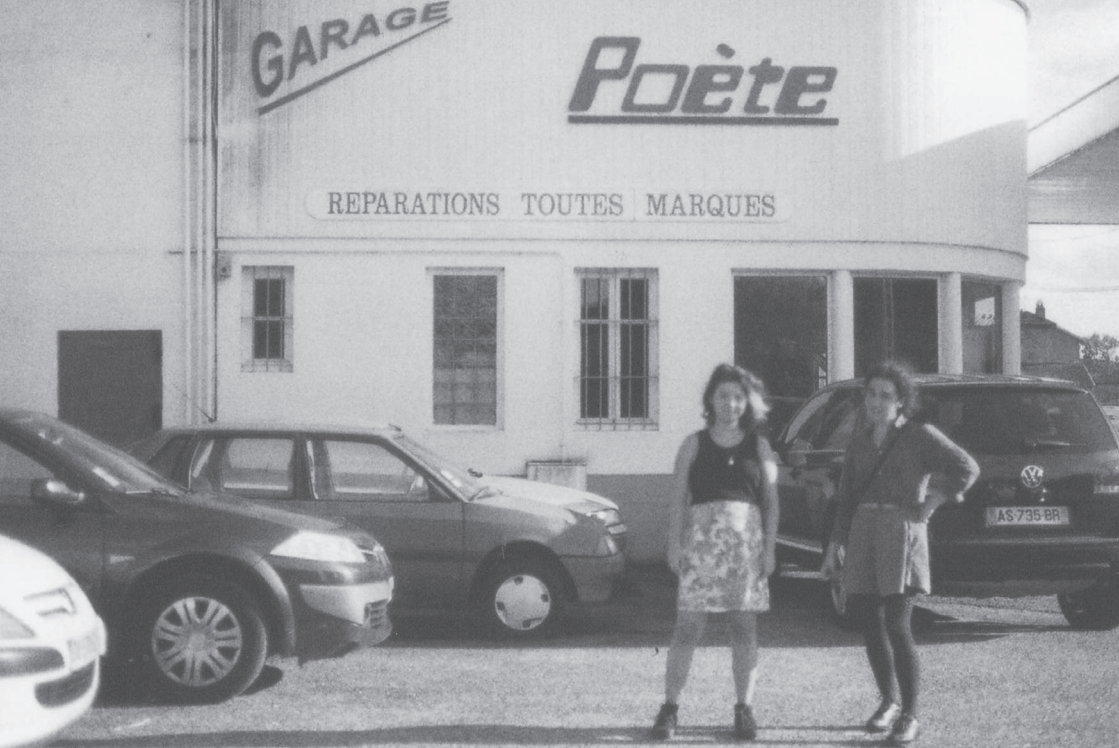
8-12 Septembre 2016

Strasbourg / Lyon / Marseille / Clermont-Ferrand / Paris

The journey starts at Villejuif. It's September 2015. We're between our twenties and thirties, stuck in a light yellow van with very eighties style textures and angles. We do music, paintings, drawings, poetry, photos, thesis, crisis, apotheosis, new beginnings. We work hard, think about love, family, friendship and stuff. We're doing a tour to share it straight, to enjoy it and place it somewhere in our very short lives. We're around our twenties and thirties but... Are we really from those times? Even though we were born back then, it feels more and more like we've known each other since another place and time, established around the day we started playing together. Who we are, who we were. Categories and styles disappear in our everyday routine, while the chance happens to jam, bring out songs, stories and feelings.

Seasons pass by as we are cruising. The sounds coming out of the speakers offer themselves bit by bit. The windows, whether they are opened or closed, even if we sleep or we look at the road, the wheels do their job and we pass by in a one of a kind thing that feels almost like an illusion: a one week rush with the entire crew, through Strasbourg and its Socopof, Lyon and the Grrrnd Zero, Marseille at l'Asile 404 to then finish in Paris at L'Olympic, a gig that we feel as the classic one in that idea of making it last as it were for real, "the last one". Each day adds more approximation, a small pause for few months.





Regis Turner and his solo project, Nathan Roche and Adan, Thomas and Toño the founding members of Geto Tropic a.k.a the Villejuif Underground, are our allies during in tour. We feel like queens and kings when we eat, there were people welcoming us. We sleep well, we drink good. We turn the amplifiers up and up, just to have it set without thinking of it, that first tour, all those details we differently focus on, all completely there, about the small life and lived during a gig tour. The roll of rock, the rock of folk, being a bundle of nerves at start. Wine, a fag in the mouth, sandwiches and kebabs in-between two breaks, filling up the gas tank and keep the cash turning, trying to make it last to accomplish our original and final mission: rolling, playing, and tell ourselves that we will make it, the first heart-shaped Rose Mercie tour. Good memories.

First a few people, then a bigger yet small crowd. In Strasbourg, the venue is some kind of a basement, or bunker. I remember seeing Louann's face in her mirror, laughing while putting some red lipstick on. Besides her, Ines's hand, peacefully writing and drawing things down. In front, the guys doing some soundcheck. We sleep at some friends' places, waking up at a decent hour or close, thinking about the bands living at this pace. We first tell ourselves "a week, not more", but beyond everything, we know, we can have this times.

We hit the road again, we cross the expanded and decimated forests, we stop by a boulangerie to take that picture in front the Garage Poète, from the owner's same name. A smiley face in the sky receives us at Lyon, the small plane gives its last touch, completing the smile, just as we land on our feet, as if it was a granted surprise. Charlotte and I laugh.





We welcome ourselves the four, with our own whisky/ginger drink, established since the beginning, exhausted already and we easily forget. Two days. We love it. We put on our best dresses, the only ones we have. The stage's so nice, so open. A festival to perform at here, an entire weekend. There's even colored lights. Pasta salad. One, two and more plastics flowers that we keep like precious objects. We sleep. Wake up. A princess and a tower in a wall. Black kitty walking around. We brush our teeth and go on to Marseille.

Small bar on a side street. We walk together, find some stairs and bridges, old and colored buildings, enlightened by the end of the day. I imagine already Ines surrounded by Cuba. I think about Mexico and it's inner chaos. Only one day and one night here, just like the rest of the cities we have visited. We take some fake tacos around the corner and have fun learning some beat boxing shortcuts with the local sitting-on-the-curb rappers. Biscotte petite biscotte. At night, the small bar wets warm. True flowers on the tables this time. A first recall to remember. We sell our "Démos", that we'll realize later, forgot there. On the first floor lives Olivier, one of the barmen and organizers with his five cats, all black. We feel at home, same as at Patrick Lombé's place where we'll stay that night and where, in the morning, we'll drink coffee, taking a look to the pink light and orange rooves of the city. We played and people were dancing, with and against the rhythm. "Well done for the liberty and daring make it. Guys don't let go of it the same way", we hear someone tell us, condescendingly, honestly, drunk, sensibly, attached, or whatever, all of it. In Paris we get the anxiety to look for and not finding a place where to park, but we succeed to take down everything and our night starts. Then we play. Then we keep images as postcards in our heads. Need to make it happen again. So simple baby. Just got to. It's pleasing. It makes sense.









THE ETERNAL MYSTERY OF SU TISSUE

by Katie Alice Green

Drawing by Lou Cheyenne

Politically speaking, I'm against the romanticization of mystery women. The cultural pedagogy that adores women obscured by silence is the same one that prefers their void to their being. The unending search for man-as-expert to narrate necessary information disappears an incalculable number of women and girls' intellect, opinions, artistry and ambition. This function of patriarchy spares no one, gender stereotyping burdens men with unreasonable expectation and actually gaslights women into disbelieving their own visions or ever speaking up at all, a sort of self-silencing mechanism where it appears no one is to blame for the absence of women. A woman might choose silence or stillness of her own accord but in a culture that rewards feminine passivity, smallness, and everything analogous to women taking up less space and time, my criticism responds to variables that discourage her from choosing otherwise. I'm against encouraging this kind of "mystery" (read: disappearance) in mystery women. But I understand why mystery women look so appealing.

I've thought about Su Tissue a lot over the years and always, the thoughts end in a cliffhanger. Personal encounters with little trails of Suburban Lawns legend are indelibly etched into my head because they are few and far between: My friend from London wearing a xeroxed Lawns t-shirt at a basement gig in Baltimore (he'd made the shirt himself), the "\$5.00" sticker on a copy of "Baby" in a pile of records near my sleeping bag in

a house in Los Angeles, the punk band from Memphis who had a song called "Suburban Lawns", the pencil-drawn Su Tissue cover issue of Slash magazine going for \$75 on ebay. Nothing reveals more information about the band, or specifically about Su Tissue. Some friends, upon reading an initial draft of this essay, encouraged me to include more references to just what a widely beloved band Suburban Lawns is, at least amongst friends and fellow underground music fans. There is seemingly no way to know who Su Tissue is, though. Nobody, as far as I can tell in searching the World Wide Web, knows anything about her. She was a captivating artist with a unique voice, and even so, is an archetypal Mystery Woman.

Lately I've listened to her only solo record "Salon De Musique" sometimes multiple times a day. There is no information about this record on the internet. It is the only record released by a label called "Adversity LTD". The music is swirling and evocative, circles of piano and little else. There are only 3 tracks, ten minutes each, and on the third Su finally sings but only in a language I can't understand. I listen to it often because it makes me feel strange and I want to understand why it makes me feel different than almost any other record I've ever heard. It makes me think of a specific ocean, perhaps one that doesn't actually exist outside the picture in my own head. This music is like a faux nostalgia-inducing hypnosis. It so specifically stirs great longing for something I don't think I've ever had, complete with images I do not think exist. Childhood? Something I saw in a photograph once? A movie? "Salon De Musique" is just like everything else I know about Su Tissue, suffused with the confusing logic of a dream.

Nowadays I know everything about everybody I love, every artist I've ever admired. Whether they work in the present or live in memory of the past, I can find all scraps related to their work and public personhood. I'm

privity to their uploaded interview archives, the photographic clues to their creative scene and peer network, I can follow them on social media websites. I could, if I wanted to, likely know what they eat for breakfast, and who they love. It is possible to be completely attuned to the entirety of their media consumption and creative output, leave no stone unturned.

According to the Internet Movie Database where she is listed for an appearance in "Something Wild" (1986) Su Tissue has reverted back to government surname Sue McLane and resides as an attorney in Newport, California.

A Monsieur Dupont pamphlet from 2003: "If it helps, think of it this way: you are an agent from the future; you must live a normal life in the circumstances in which you find yourself. Maybe you never talk to anyone about all of what you think but that doesn't matter because when the situation arises you will be in place to tell everything that is appropriate because that precisely is your (and nobody else's) role." This is how I like to imagine Su Tissue, attorney at law. I like to imagine she's the same person who sang "Unable" with such inexplicably languid vigor, the same person who shared bills with Black Flag and the Plugz, on stage wearing geometric print sun dresses and business casual blouses at a punk show. What is the incidental statement made by purposefully looking like a preppy norm girl non-punk at a macho punk show? Maybe on the street she gets hassled less than the punks (As a young woman was likely getting hassled to some degree both inside and outside punk gigs, nevermind) but at the gig probably not. There is a reason why anybody dresses the way they dress and hell, call me nosy, but I come from DC; I love punks who don't look like punks. I want to know why Su didn't look like a punk.

I like to imagine she thinks of her normal life now as a kind of ruse, like she is a secret agent. If she

is like a secret agent I am not sure if she is quietly gathering information as a kind of spy or hiding from the people on the Internet who are wondering if anyone knows where Su Tissue has gone. Thought Catalog articles, tumblr posts and Facebook groups have all been formed to wonder if anyone has information on her punk and art world disappearance. One YouTuber uploaded a 16 second clip called “Su Tissue Of The Suburban Lawns“, featuring a single still of Tissue’s face. Captioned simply: “Su Tissue missing since ‘86.. WHERE RU GIRL?”

“Su Tissue interview” returns zero results on Google. A recent Something Else! interview with the rest of the band reveals that like many enigmatic and seemingly introverted artists, Tissue was an integral collaborator from inside Suburban Lawns’ band dynamic who inspired spiritual and aesthetic direction. Guitarist and occasional vocalist Frank Ennui: “You had to see Su do her thing live and in person, in front of a crowd, to really get the full, mind-blowing impact. So many contrasting ideas and emotions were being transmitted. What Su did was real. She really put herself out there, exposed and vulnerable, but aggressively sarcastic and in your face at the same time. Brave. Amazing. Disturbing.”

Her work for Suburban Lawns was lyrical, vocal, musical and visual. A pre-MTV music video to accompany Suburban Lawns’ second single “Janitor” features the Tissue-styled band in stiff cylindrical costumes that predate Rei Kawakubo’s oversize two-dimensional dress work for Comme des Garçons in 2012. Drummer Chuck Roast remembers Tissue’s style was intuitive and cool, “Unconventionally speaking – like those blow-up pants or a nice three-piece suit with some pumps, with nails driven into the soles.” Her knack for the subtle perversions of simplicity is evident in another music video, one she created and directed for the band’s title single off their follow up and final EP, “Baby”. Shots of the band

with guitars are interlaced with Tissue dancing between alternately crooked and straightened window shades, a visual austerity and warped minimalism not unlike the sounds that would be on “Salon De Musique” a year later.

Lyrics to “Janitor” started with Ennui’s musings on the dangers of technology running wild but he says Tissue’s additions transformed it’s meaning. “The words and music were pretty much done when Su added the janitor/genitals lyrics. Su gave it that poetic twist that really made it interesting. Our best stuff, in my opinion, resulted from collaborations like that.”

Fellow California punk Alice Bag’s musical work spans five decades. She is also responsible for one of the finest interview collections of Los Angeles underground women artists active in the late 70s. Musicians willing to wrestle with their surrounding cultural landscape, refusing to yield until its shape reflects their own voice and influence, are responsible for music’s forward-moving, expanding discourse. Artists like Bag, at least in tenure and body of work, are different than Tissue. If Su Tissue is Mystery, Alice Bag is Anti- Mystery. Not that being Anti-Mystery is such a bad thing. An artist like Bag justifies music as a breeding ground for emerging political and artistic ideas and trumpets the sound of other artists, some of them Mystery Women like Tissue, who are otherwise buried in patriarchal bulldozing, historical rewrites and forgotten legend. Bag’s eight question interviews document women artists from the first wave of LA punk who are otherwise often missing from popular histories of the period. Interviewing original Bags member “Pat Bag” AKA Patricia Vanian, Alice Bag asks if any women haven’t been adequately recognized from their shared early scene. Vanian responds, “Probably most of them. There were loads of them. I always remember Suburban Lawns with Su Tissue, they would do well even now. That was so bizarre, it was wonderful!”

Unfortunately for living artists, “perfect” often means the premature punctuation on a sentence that may not yet communicate the full complexity of a whole thought. In “Supernatural Strategies for Making A Rock N Roll Group” Ian Svenonius explains the perfect band or record is often thought to be like a fly frozen in amber: “Something that cannot be muddled by later perceived missteps, or by new permutations which confuse the enthusiast.” The band that exists for an extended period of time or the record that is followed by more records complicates a previously simplistic and easy narrative.

Both artists and the work they create should be embraced for their willingness to complicate, but the intensity of fandom’s admiration gets in the way. Both performing musicians and women are subject to the similarly fantastical and superhuman expectations from passionate admirers. Women who are performing musicians juggle a compounded societal projection of fantasy via the expectant and presumptuous desire of male gaze and the monastic fervor of a music enthusiast’s admiration. An artist like Su Tissue, who made such interesting statements and so few, lives outside the narrative of an artist complicated by the longevity of their career.

I’m particularly fond of a band like Suburban Lawns because they don’t seem to fit anywhere in their home landscape, a musical UFO crash landing cleanly swept of its past and future. None of the underground bands looked or sounded like Suburban Lawns and none of the mainstream rock bands did, either. A popular YouTube appearance is a live-performance-turned-lyric-video from the tv show New Wave Theatre, host Peter Ivers wears a rain slicker (to protect from the Lawn’s sprinklers... yeah I know) and introduces the band before they launch into “Janitor”. Tissue barely acknowledges the camera or any audience at all. She makes unusual vocal leaps sounding like Betty-Boop and Peggy Lee in the same breath, but her

face stays the same. She looks at no one, instead performing what has been called a "Manson girls meets Little House On The Prairie" mix of stoicism and menacing indifference for only the band, or maybe only herself, maybe no one. Tissue studied piano at Berklee College of Music and I imagine this is the same face she made at the keys while playing alone in a practice room.

Perhaps if they'd lasted into the mid-eighties and rocketed to pop fame their kinship with successful underground-emergent dancecentric weirdos like Devo and the B-52s would be obvious. But relics of Suburban Lawns that remain quake with question marks of potential and kinetic energy, Cal-Arts students noticing a preponderance of useful junk in American culture's "Taco Bell and filter kings, correctol and onion rings." I love Su Tissue in a different way than I love most other artists whose work has greatly inspired me, and it is regrettably because she left a few beautiful records and lot of blank pages. This is either an artistically intriguing and intentionally sparse legacy in keeping with Tissue's gaping stares and repetitive minimalism, or, as is the case with too many women artists, the unfinished creative ambition of a fascinating vision never afforded the support necessary for realization. The "mystery" in this artist's career is certainly beautiful but I can't help but wonder what would've happened if she were not entirely lost to the silence of time. I wonder what kind of law she practices in California.



Coming to the end : Natalie's musical odessey & the Jungle New-Wave's story.

Finding new videos on the internet is like searching for mushrooms in the forest, just when you are about to give up you see them. On a November afternoon that's just what I was feeling when I found **Jungle New Wave**. It jumped out at me like a small girolle mushroom. My passion for late 70's and early 80's music is part fantasy. It couldn't be otherwise without actually having lived it. Each one of us in our own ways and in a more or less documented or fantasized fashion recreate the feel of a period with a selection of photographs, archives and sounds.

Made in 1983 by Jean-Luc Goossens as a school project, **Jungle New Wave** is a short Belgian video documentary (15 minutes) about young people in the new wave scene in the city of Boitfort. The first part consists of street interviews while the second part incorporates footage taken during rehearsals and live shows. Among the bands featured are: **On aime pas manger**

froid, Software, White Lie, Scarecrows (...) and the most famous : **Isolation Ward**. The film was shot at Copainville, a youth and cultural centre in Boitfort Belgium, where Jean-Luc Goossens was working part-time while studying. He was struck by so many young people being interested in new wave music or being a part of a band (a lot of bands practised at Copainville) that he got the idea to make a film about it. The young people from the centre provided Goossens with technical support. They are seen on the front page photo with Jean-Luc G., Natalie, Henri and Roland from **Software**.



Film still from **Jungle New Wave**, JL Goossens (1983)

I instantly loved **Jungle New Wave** which is not only funny and moving, but also pretty unique as it documents a musical scene from the point of view of the youth, compared with the one from their parents and elders. I enjoyed listening to the funny responses and old expressions, and was also surprised that each person seemed to have an opinion on a scene that we still have some trouble defining today. From young and enthusiastic people :

- « *There's a kind of music that I like* »
 - « *Which one ?* »
 - « *New-wave* »
 - « *Why ?* »
 - « *Because it's more refined than the other kinds of music, the others always use the same rhythm... it's more modern too* »
- From an old man, more sceptical :
- « *I still prefer listening to old songs from time to time...* »
- and this young man down to earth :
- « *It's not new* »
 - « *Why ?* »
 - « *Because it was in 1978 and we are in 1983* ».
- Another says :

« I know nothing about new wave I can simply say that's a very beautiful music »

We also see parents sharing their perspective on the musical activities of their children, or a radio host presenting the new wave as a new way to « *express the changes they [young people] would like to see in today's society.* »

Software and Natalie appear in the second part of the film. On the screen a young woman sings. Her voice, at a stretch, reminds me in some ways of **Su Tissue**'s voice in *Janitors*. Filmed during a rehearsal, they play *Coming to the end*, a pop / post-punk DIY song that arouse my curiosity. It instantly reminded me of bands often mentioned in this fanzine. I was hoping to find them and their forgotten recordings, which I imagined to be wonderful. And so a little research and speculation began: helped by a small miracle, I came across a photo of another band who also appear in the movie: **Isolation Ward**. The photograph shows a singer, who is wearing the same earrings as the singer from **Software** (1). I was sure it was her and as the picture was named *Natalie*, I started looking for her on the internet. Using

her name I found her email address and a few weeks later we were talking on Skype.

I soon learnt that almost nothing remains of **Software's** recordings other than those songs recorded in **Jungle New Wave**. Even though I was a little disappointed, I was also very pleased to chat with Natalie and offer you a short statement on the desire that drives some of us to form a band when we are young, but also what makes us stop. The testimony of someone who is not a cult figure but whose early life shows the life of a teenage music fan at the time of the post-punk and new wave scene.

This article is a tribute to all bands and people whose story has never been told, and to all the wonderful songs, whose chords have faded away. Here is the story and musical history of Natalie.

(1) This picture can be found here : www.newavephotos.com,

At the time the movie was made, Natalie was 17. An age from which she has deliberately not kept many memories. At the beginning of our conversation she describes that period as a dark one. She saw the movie again 7 or 8 years ago when a friend of her came home with the DVD and said : « Now, let's look at this ». « *This thing that I wanted to hide* » she said.

« It seem so easy and natural for young people to make music now. From what I see, parents no longer question it (...) damn ! It was so hard for us ! ».

If it's not easy to be a woman in the music industry today, it was definitely tougher back in 1983, especially if, like Natalie, you had a conservative family. Not talking about it was one of the solutions. « *At the time they [the parents] didn't know we were playing shows and all the drugs that were around (...) I was in a band from 13 to 20 years old, I was outside from 8pm to midnight three times a week (...) but they never asked what I was doing. They just knew I was rehearsing singing, that's it !* »

Another boy interviewed in the film says: « *I don't really want to become a musician because, well ... what would my parents think? They are a bit old fashioned, like all parents. They would say to me: no future, no money, no prospects ...* »

No money, no future. These arguments seem rather contemporary. These fears are also shared : **Software's** guitarist, expresses concerns about his studies: he is already repeating his school year. Now if he wants to pass he needs good results. The upcoming show scares him and he prefers to cancel. Other members of the band, including the young Natalie, express their dissatisfaction: « *He agreed to play this show, he has to do*

it, that's it. When you agree on something you have to do it. »
I learned from Natalie that the show actually went ahead as they managed to convince the guitarist to play.

From 1979 to 1986, Natalie was part of no less than five bands. When she was 13 she met someone who was part of **Chromosome X.O**, a band she describes as “*a bit trashy*” in which she did not stay long but which allowed her to meet other people and other bands. « *I went from one band to another (...) there was always a moment where I was tired because I was alone with the boys. » « They [the boys] pissed me off because they had so much ego, and talked a lot about how we would be dressed on stage and stuff... Music was not that important once we began to receive offers to play shows, it just flattered their ego.* » Natalie then joined the **Bolchéviques**, then **Isolation Ward**, then **Software** and finally **Casablanca**, a band she describes as “funky”.

Even though the late 70s had many all or part female bands, women were often confined to the role of singer. In 1983, music was still a very masculine environment as Natalie claims :

« There were girls, but it was still very ... it must be said : the singers were often girls ... the classical line-up ! »

Natalie also had the role of the singer in all the bands she took part in. But rather than being a way to play with others, it was the desire to sing that gave her the urge to be part of a band. « *I was singing since I was little, but I sang at school (...) in school festivals, all that. I was singing Sheila's songs (...) it was the Mod fashion and so we were strongly influenced by the 60's. »*

« *I was a lousy singer* » Natalie told me in one of her emails. Yet it was her singing style that caught my attention. A style that reminds me of vocals from the period. Was her way of singing influenced by others or does Natalie think that it came to her naturally? « When I started singing they said I sang like **Kate Bush** (...), very high-pitched, and I used it a lot. I now know that I sang out of key. (...) I should have taken singing lessons (...) because I didn't think I had a bad voice. It's true that I had a voice that was typical of the time (...) » Natalie discusses the **B-52's**, **Kate Bush** but also contrast between male and female singing styles. For Natalie, this high pitched voice also corresponded to the sounds used at the time, in particular synths.



Isolation Ward (with Natalie) on the Plan K's roof (1982)

Software lasted about two years but Natalie struggles to remember the exact timeline. Through reading an **Isolation Ward** biography, I learned that she joined the band [Isolation Ward]

in 1981 as lead singer and she asked her friend Nanou to join them for back-up vocals. **Isolation Ward** is probably the only band mentioned in this article you may have heard of before, and the only one that recorded music that can still be heard. But it's not Natalie that you'll hear if you can get most of these recordings, but Nanou (Anne Kinna) who after the departure of Natalie recorded most of the lead vocals. Thus, apart from a few songs like *Dangerous* it is Anne Kinna who sings on most songs. However if you have the excellent compilation **FM-01 BX Society Tape**, reedited in 2010 by **SS Records**, in addition to the pleasure of hearing **Unit 4**, you can also hear Natalie, since *Dangerous* is one of the two songs from **Isolation Ward** on the comp. About leaving the band, Natalie describes a mutual decision: « *I didn't fit in and their music did not quite fit with what I wanted either.* » In my heart I timidly thought that if everyone had got along, **Isolation Ward** could have become one of my favourite bands, because this song is excellent. Not as dark as the music which followed, with a guitar that sounds almost funky.



Software at Vénérerie de Boitsfort, (may 1983)

Predictably, it is to a less cold-wave music and to a more post-punk/pop lo-fi outfit that Natalie turns to when she joined **Software**, in which her friend Henri already played keyboards and composed. This would be the final line-up of the band, with which Natalie already rehearsed frequently.

*« I wanted to do something lighter. I found that **Isolation Ward** was a little too dark. » Dark, an adjective that comes up often when Natalie talks about this time.*

« At the time we were in a very very dark place, we were all a bit depressed, it was the teenage years, but not like now, which is probably not especially joyful, but at the time ... it was dark because we came from a time when we had to struggle with our parents, all the time, claiming the right to exist. We had to deal with their anger and reprimands constantly because we were always arguing and negotiating with them ... »

Hard with parents but also with the authorities: Pierre Van Halteren, Mayor of Brussels prohibited free outdoor rock concerts. *« They said it was animals that went to these concerts (...) there were all these young punks, and protests were looked*



upon badly by society. I represented a movement. Everybody was not like me, but it's true that the cold wave in any case, was not happy. » Natalie thinks she turned to cold wave because the genre was echoing what she felt.

During these years, Natalie not only played music, she also promoted bands from Brussels. With her friend Anne Kinna she produced a small fanzine: *Bandscape*. Typewritten and photocopied, it was distributed in Brussel's record stores to, « *link bands, music industry, and record shops, and everybody working in it (...)* ». The zine had interviews and even a little competition « *there had to be a little competition because we wanted to know if people read it or not.* » But it did not last. *Bandscape* died after two issues.

To keep updated on new music Natalie read **En attendant** « *It was a great newspaper, there was Gilbert and Bertrand two journalists who followed the different music scenes closely. Not only in Brussels, but also further.* » They wrote about many English bands: « *We are next to England so they came and played in Belgium a lot. I think that's why we were more influenced by English music, than France.*»

At 20 years old and after leaving **Software** to join **Casablanca** (a band she describes as “funky”) Natalie, who was now a student, becomes tired of rehearsing 3 times a week and abruptly stopped playing music. « *I was not as motivated. A little tired of it all.* » This is the last band that Natalie was in. Today, she practices Shiatsu in Brussels and confides that she would like to start singing again, « *But I want to learn properly. (...) at home I listen to a lot of music.* » When I ask her what she was listening to, she mentioned singers like **Angel Olsen**, **Anna Calvi** and **Cat Power** ...



Natalie by Jeuc (2014)

I hope you enjoyed this story. It says a lot about what drives us and motivates us to produce each **Making Waves** issue. The stories of forgotten things. Because sometimes it's the documents that appear most anecdotal at the time that form the sweetest traces in the end.

Many thanks to : James Nice from Les Disques du Crépuscule, Etienne from Isolation Ward, Jean-Luc Goossens and of course to Natalie Bourlard.

POWER POP! goes my heart

Most people would tell you power pop is a kind of clean, FM punk music, with less «no future» related lyrics and cheesier hairdos. Is that true? Well, I can't really deny that. But there's more to it than just funny cliches. Of course, I am biased. I love power pop. I mean, I can spend a whole evening going from a 120 view YouTube video to another, listening to hundreds of amazing and yet unknown power pop one-hit wonders. Actually, it is one of my favorite things to do.

You could say that all songs sound the same, are built the same way, talk about the same heartbreak bullshit, and you would be kinda right, but, hey, that's so fucking good. It's true that you always know what to expect with power pop as most of the time it's based on a very similar pattern: the chorus will always come right on time, you'll probably get some hand claps, it won't last longer than 3:30, and the guy's clear voice is going to tell you about this girl he likes but who doesn't like him back.

Everything about power pop is comforting and reassuring: the pattern, the themes, the expectedness. You won't be surprised, but you'll like it every time. It makes you feel like dancing and singing, but it is also a kind of musical teddy bear, and rubbing its ear against your nose never fails to make you feel so much better.

Plus, it doesn't have the threatening aspects of punk and none of the grandiloquence of glam rock. Just like punk, power pop deals with frustration and unrequited love, but in such a sweeter and most of the time, funnier, way. It is the most delightful in-between you could ever ask for. An in-between where men seem to allow themselves to let loose their cheesy and shameless sentimental selves, without having to look and sound hostile or sophisticated in order to be taken seriously... Simply because they precisely don't give a shit about being taken seriously.

Power pop is a very simple - yet subtle - but highly efficient recipe: I have chosen 10 songs among my all-time favorites to prove it to you.

I. THE RECORDS - STARRY EYES (1979)

This is clearly power pop 101. This song is to power pop what «Satisfaction» is to rock'n roll, or what Big Mac is to Mc Donald's. You just have to listen to it once to love it forever, and you absolutely cannot make any power pop playlist without including this song. So, I had to, and here it is, don't thank me - that's alright.

II. THE DB'S - BLACK & WHITE (1981)

Obviously, this one is an unquestionable masterpiece, but what I truly love about it is those extremely beautiful lyrics, which take up the challenge to be funny at the same time: «Love is the answer / To no question / But thanks for / Oh, the suggestion». The dB's talk about disillusionment in the best way possible, as this song is about what seems to be a painful breakup but dealt with in a smooth and soft tone. Could you find any sweeter manner to express such a sad assessment than «Well I guess I just don't enjoy you anymore»? I really don't think so.

III. THE KEYS - I DON'T WANNA CRY (1981)

This one is very typical of power pop as you have this very clear, man's voice singing its heartbreak out, being both extremely catchy and a bit cheesy. I remember I used to listen to it on repeat at a time I was ridiculously in love with some guy I barely knew, and it felt so comforting to imagine him singing this chorus to me - of course, in real life I was the one who didn't want to cry but still cried so much.



IV. **THE BEAT - ROCK N ROLL GIRL (1979)**

I wish I could live in a world where boys would actually be dying to meet «Rock'n Roll girls», a world where Paul Collins would actually feel insecure about his power of attraction, a world where girls like me would be a rare commodity which cool guys would fantasize about, as if we were unreachable goddesses... But, sadly, this world does not exist. The funny thing is, when Paul sings «I wish there was an easier way / To meet the girls of today», it always strikes me that the 2016's answer to that naïve prayer would be Tinder (I actually thought about suggesting this song to the app's founders, it would be perfect for a TV or radio ad if you ask me).

V. **EDDIE & THE HOT RODS - DO ANYTHING YOU WANNA DO (1977)**

Every time I have to make a difficult decision, or I should say every time I hesitate doing something a bit wild and risky (last thing was booking quite a long holiday on my own 8000 km away from home), I listen to this song, and I feel like the world is my oyster. It simply reminds me to try not to stay in my comfort zone, because «Searching for adventure / It's the kind of life to find». It is an ode to audacity, an invitation to lead the life you really want, even if this life is not part of the mainstream - that's to say to try to know who you are: «I know I must be someone / Now I'm gonna find out who». These are lyrics which I particularly relate to, as a thirty year old girl who still doesn't have a clue about where she's going. But it is also an incredibly lively beat, making you want to raise your fist to the sky and sing your heart out like there's no tomorrow.

VI. **THE POINTED STICKS - OUT OF LUCK (1980)**

This band is from Vancouver, and that's where I am going this summer. I mean, I loved them before I got that information, but it makes it even greater. This «I guess I'm just another guy out of luck» sounds a bit like a power pop version of «Born To Lose». Those lyrics about sentimental misfortune are sung in a shameless and quite moving, because they're almost childish, way: «But I fell for you honey, now I'm feeling funny». I find this genuine spontaneity absolutely priceless: it's about being struck by a sort of emotional bad luck and accepting your fate... «Out of Luck» is definitely the anthem of the beautiful losers and rejected lovers.

VII. **THE DRIVERS - TEARS ON YOUR ANORAK (1983)**

This is another fantastic song with really funny lyrics «It took time till I discovered / He was not your older brother, no». Again, I love the way sentimental disappointment is dealt with this sweet self-deprecating humour which tones down the usual drama of the unrequited love song. I mean, it is indeed a «classic situation» but The Drivers manage to make a light-hearted song on quite harsh themes which are nothing less than rejection, abandonment and betrayal.

VIII. **PHIL SEYMOUR** - *PRECIOUS TO ME* (1981)

I know what you are going to think: this is SO cheesy. You have to be really power pop obsessed to love it, like, literally. I mean, I don't listen to that song thinking «this guy sucks but I have to admit it is still catchy», no. I genuinely love it, just like the whole album. And I have to say it is almost impossible to win unanimous support among people with Phil Seymour, but who cares? I love listening to it on my own, very loud, and singing completely out of tune. This is the kind of music I would love at my wedding. But, don't worry, I'll never get married (perhaps precisely because I love Phil Seymour a bit too much for someone to spend the rest of his life with me).

IX. **THE SUSPECTS** - *RAINING OVER FRANCE* (1979)

This song has, to this day, 1422 views on YouTube. You can't even find the band on Rate Your Music. This is the biggest mystery of all times to me: how is it possible that this incredibly perfect hit has remained unknown? Every time I put it on, everybody immediately loves it, and it reminds me of that scene from «High Fidelity» when Rob Gordon the record shop owner plays «Dry The Rain» by the Beta Band on the shop's stereo because he KNOWS the song is so irresistible that he is going to sell 5 copies of the cd just like that - and it works. When I play this song, I have a 100% rate of success, just like Rob Gordon. I wish I could play music and have a band just to cover this song and become insanely rich and famous. If you have one, I suggest you to do it asap (just remember to thank me afterwards, maybe by buying me a giant slice of pizza at least).

X. **THE BARRACUDAS** - *I CAN'T PRETEND* (1982)

The Barracudas are such a great band. I chose this song because this is the one I listen to the most when I'm feeling a bit angry but not angry enough to play «Relentless» by Pentagram. Do you see what kind of angry I mean now? Maybe just irritated. And it feels SO kicky to sing «It doesn't break my heart to see you cry» walking down the streets. Wait, maybe I could write a book about anger management, what do you think? Well, if I ever do, I'd definitely put this great picture of The Barracudas and their surfboard on the cover.



I met the Basque-born Berlin-based artist Ainize Sarasola already, years ago, in Berlin. She was selling her zine "Boys", a project that immediately captured my attention for how good looking and smart it was. An erotic zine for girls! Then, as time went by, I had the chance to know better her work, through drawings, painting, comics, and lately by short movies,

and I was fascinated by her unique, personal style: often grotesque, and camp, ironic, but then also very poetic, and evocative and sometimes even romantic. I like how she can put her vision into everything she does. An artist worth knowing!



**Ainize
sarasola**

Hallo Ainize. I know mainly your work with drawings/paintings. When did you start drawing? Did you had an art education?

I don't know, as far as I can remember myself I was always drawing, so I guess I started when all the kids start drawing, but I didn't stop. Later on, I studied Fine Arts.

How did it start your fanzine, Orly Magazine?

I was a lot into reading comics and zines when I was at university so I always wanted to do my zine. Before Orly Magazine I did another one with a friend, "Proyecto para jaula acuática". So at some point I decided to create my own zine, Orly Magazine, for me it's a cool way to show my work.

And can you tell me also about "Boys"? I found this zine very great and I love how you played with stereotypes...it is funny that supermacho magazines like QC at the end have the same covers as gay magazines, like Tetu (muscled guys half naked)...was it a conscious provocation or was it more casual?

All the process of creating the "Boys " issue was very conscious. I was doing collages at that time, so I had to collect and look at a lot of magazines and even if it's something super obvious I was somehow once more annoyed and stupidly surprised how many naked girl images you can find in magazines and on the internet: selling products, food, cars, holidays, naked girls in any kind of magazine, art magazines, skate magazines, fashion... And most of this magazines naked girls were presented in very sexualized attitudes, so in almost all you could found erotic or sexy or almost porn images of women. You could find this kind of images really everywhere. You can find them of course in porn magazines mostly made by men for men (heterosexual guys), in an ordinary magazine shop but funnily enough in the same shop you can't find any magazines made by women with erotic pictures of guys. At the same time something similar

happened with the non-porn magazines, for example in an arty type of magazine that you can buy in a museum shop, you can see plenty of erotic or soft-porn images of women but it's so ridiculously small the percentage of naked guys in an erotic posture. It is incredible too if you think about how many of them are made by women. So I was like, why is still the difference so big? Why is it so difficult to see erotic images made by women where the subject is a guy? And why there are almost no existing erotic or porn magazines made by girls? The "boys" issue was somehow my answer to all these questions, an erotic magazine for girls, not as an angry answer, or not as an ironic idea, I wanted to do a real erotic magazine for girls, something personal and good looking. The world can be sick and super sexist and ugly, so I prefer to create enjoyable stuff than continue pointing how disgusting things are.

Who are the average people that bought "Boys"? You get girls into buying it? What kind of feedback did you have?

I tried to do some zine markets and events, sell the Orly magazine directly but I didn't like it, I am shy and I am also not good at selling and sitting there for hours. So I sold the zine in some shops and I don't know who was buying it.

What I can say from my experience from the 3 zine fest I did is that the ones who were mostly interested in the magazine were guys ! But a lot girls told me they liked the magazine at the same time so no idea. I think the feedback has been good, so far.

Which are your favourite zines?

I guess it is "Eightball" by Daniel Clowes . Also I like a lot, "Welcome", the zine my friend Javier Lozano does, its great! And I like a lot the zines or comic books Josephin Ritschel does. I have some other super cool zines, one is called "destrucción" and was made by Miguel Brieva a Spanish comic artist. And this summer I found one made by Nick Zed. I like mostly comics and drawing zines or art kind of zines.

Then, apart from drawing, you also started making movies... how did you start that?

I always wanted to make movies, also when I was studying art. it was something that was in my mind. And then like 3 years ago I got a big grant and I bought a camera, by the time I somehow realized that I didn't wanna continue painting or doing the things in the way I was doing, so I decided that was the time to do what I always wanted, movies.

What inspired you to make it?

...All the movies I have seen in my life.





“Tarot night” your first short, it seemed to me a collage itself, of images, sounds, different emotions/feeling... but there is also a storyline more or less recognizable. What was the main idea behind that?

Yes there is a story line, but I like the idea of everyone creating their own stories in their heads. “Tarot Night” it is super open so I think it can have so many lectures...

Who were the people you involved in your project? How was working with them?

It's a bit complicated because for “Tarot Night” I filmed my friends doing the stuff they usually do, more or less their every day life. There are two or three scenes where they are actually acting but most of the time no-one is acting, they were talking and I was there with the camera, it was a bit like when people do these home made videos of someone's birthday party or holidays, but I was filming with a cinematographic or artistic purpose. So I didn't really work too much with them hehe. I filmed them and then I did a huge edit with the material.

And, one year after, comes your second movie, “The News”. What do you feel has changed between the two?

The process has been totally different, in “The News” there was a script, the people are acting, I created the sets, make up, art work. I knew more or less what I wanted to do when I started filming “The News”, but I didn't know what I wanted to do when I was filming or I started editing “Tarot Night”.

I really loved “The News”. I think it's very camp and surreal in many parts, but never kitsch or “just a joke”. The scene of the bridge, it's very intense, and it's even a bit spooky sometimes. How do you manage to put so many different elements together?

I don't know! I think it is because I like so many different things so I am used to work with a lot of different influences and ideas, my work is a mix of everything I like. Some stuff can be almost opposed and work in different directions, like intense and boring, but at the end I am almost always able to put everything together. I like weird mixes I guess.

Do you improvise (or let actors do so)?

Yes and no, but I am not sure because I haven't done so much yet.

In "the News" you also act. How was that?

It was fun, as a kid I used to say that I wanted to be an actress...

There is one genre that you prefer at all?

Not really.

What role does music play in your movies?

I have done almost all the music for the movies myself, I create the music while I am editing so image and music or sound goes together. it's a super important part I think.

How will you promote your movie?

"The News" is a project I did for Internet, you can watch it on the Internet and I am sending "Tarot Night" to film festivals, but it's really hard, I try to do screenings sometimes but everything is very underground. It's a very difficult task.

Are you planning to do a screening or something?

Yes I have done some screenings in Berlin, Barcelona, Bilbao and Donosti, and I hope I will do more!

How is making movies in Berlin?

I guess its the perfect place because it is still cheap and there is a lot of crazy and talented people who wanna participate in the projects. I am very inspired by my friends.

Do you think the art community there is supportive enough?

I guess yes

What is your experience making art in Spain?

Where I am from, The Basque Country, we have a big institutional support, and this involves money and I think this is great , but it also involves a lot of bureaucracy and pressure. And in Berlin we don't have any money but we have a lot of freedom, and a quite interesting DIY scene.

Are you working or thinking about a new project?

Yes I am working on a new Orly Magazine number, for ages hehe, and the second chapter of the "The News", also I am drawing a lot at the moment and I always have some exhibition project or something going on.

Interview, edit and layout by Federica.

Up: movie still from "The News". Poster from "Tarot night". Left: cover of "Boys" issue and of Orly Magazine. All images are from Ainize Sarasola.

Interview collected via email, Jan-Feb 2015

<http://ainizesarasola.com/> - <http://thenewsthenewsthe.blogspot.com.es/>

MOSS LIME'S PLAYLIST

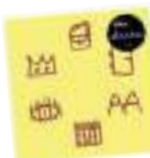
We met Constance and Camille in Rennes during our Euro Tour in the fall of 2015. During the 2 days we spent at Constance's she told us about Making Waves and gave us some copies. It was the middle of our tour and we had the chance to meet and play with a bunch of cool bands like Fun Fare from Leipzig, Staches from Geneve, Tendre Biche from Berlin. At that point I realized we were acting in the tiny world of post punk surf girls and boys bands and that I love this kind of sound, this attitude and this way of making music. That's why when Camille asked us to write something for Making Waves, I thought I could make a list, with songs from bands we played with and met during the tour and some bands we love.
(Charlotte from Moss Lime)



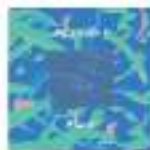
COWTOWN // Leeds
Castle Greyscale
in Castlemah / Greyscale 7



TENDRE BICHE // Berlin
Ah



THE STACHES // Geneva
Crocodile
in EP III



AS ONDAS // London
Melon
in Mares



BRAVE RADAR // Montreal
Moves In Time
in Lion Head



SHOPPING // London
Sinking Feeling
in Why Choose

COLOUR ME BRITTLE // Paris
Disney Shirts And Flowers
in The First Bad Man



FUN FARE // Leipzig
Days Of Iron
in Wrong Gong



CASHRAT // Montreal
Median
in Downz



SKIING // Berlin
Running
in Another Wave



WILD RACCOON AND HIS ONE
STRIPED TAIL // Lille
Next Summer
in Mount Break



You can listen to this playlist at
<https://www.maxcloud.com/Charadeck/king-waves/>

It's all about sisterhood

Soromance fanzine

The birth of Soromance is kind of a cute story made possible thanks to two people: a friend from Brittany, France, and Kathleen Hanna. October 2015, an evening in Brussels. The two of us (Klara and Marie) meet for the third time, after having been recommended to each other by a mutual friend, the infamous guy from Brittany. There is a screening of “The Punk Singer” in this concert venue called the Ancienne Belgique. You could hardly find a better excuse to meet someone. A few hours and beers later, in another bar. We talk, we talk until we realize that the documentary had the same effect upon us. The intense desire to do something. Anything. But what? What we both always liked. Writing. What if we were making a fanzine? Gosh yes, I’ve been dreaming about it for years. Me too! That would be so awesome. Something about women. Yeah, of course. So are we really doing it? Deal!



SOROMANCE

That's what is so great with "The Punk Singer". It does not just show dynamic women, especially one, who did fantastic things. The strength of the documentary is that it also gives you the desire to move and do things, and maybe they would be fantastic as well, and if not, who cares. What is important is doing. There is such an energy in these pictures that you can't just say to yourself "Oh that was so cool, back in the time of the riot grrls". No. "The Punk Singer" is also a fucking call to arms. And it worked so well on us. If it wasn't the first time that we were each thinking about making a fanzine, it's really by watching the documentary and the discussion that followed that gave us the kick in the ass we needed for so many years.

Kick in the ass? Lack of motivation? Of free time? The main obstacle for creation, whether it's related to the making of a fanzine or something else, does not lie only in these excuses. Far from that. If we don't dare to do stuff, it's also because we have a vagina. And even though we try to fight against these clichés that are so stupid yet so widespread, we kind of have them in mind, somewhere in our brains. The ideas that women should be perfect, that women should not fail. This leads to the fear to start something, anything. And this is a problem that all of us might have experienced at some point in our lives, even the most talented of us. When we interviewed the amazing musician Molly Nilsson this spring, she told us that when she was a teenager in Sweden, she and her girl friends kind of wanted to start a band and play music together. "But we didn't know how to play an instrument, so we didn't know what we could do. If we were guys, I guess we would just have made crappy music or whatever and have fun. I think we didn't have this confidence that boys get for free."

This lack of confidence was also one of the side topics of a conference last March in Brussels, during a Lady Fest, about women working in Arts. The debate started with the lack of women making music and the fact that, maybe, it is because they do not feel encouraged to do so, they do not dare to, they have this fear of possibly not being that good, this fear of failure. And we can find this problem in very various fields and aspects of life. Just watch this TED conference by

lawyer and politician Reshma Saujani: “Teach girls bravery, not perfection”. That sums up everything. Thank god there are also women, movies, books or songs that deliver the same message as “The Punk Singer”.



So this is also what we would like to do with Soromance, on our small, modest scale. It's not just about putting out a zine together, the two of us, and being able to tell other people “Yeah, we did it, we are so brave!”. No. The idea is mostly to call other people to do things, to create, to try, even if it's to fail in the end. Also, and this is super important, we invite people to support each other. If you fail? It's not

a tragedy, your friends will be here to cheer you up, bring you back on tracks, lead you to new horizons. If you succeed? Awesome, you will take this energy and give it back to other girls.

It's all about sisterhood. That's also why we decided to call ourselves Soromance. It's a bromance, but between girls. It is worth noticing by the way that the term for boys is way more famous and used than its feminine counterpart. We think there should be more solidarity between women. That's what we want to do with the fanzine, and in our lives. We're trying to. For example, for the first issue, which was about groupies and got released at the end of March, we asked some talented girls we know and love to contribute. We asked our friend Pika to make our logo, because she loves drawing but never dares to show her work to people. We suggested to Faustine Hollander, a solo musician living in Brussels, to play for our release party. She hadn't played for months before. We asked girls who just started a band the day before if they were interested in performing for another party, three months later. They said that it would be a good excuse for them to write songs rapidly. We wanted to put the lights on this friend, because first, she makes crazy things and second, she is a very beautiful person. They are only small choices, but we want to believe that we can change some things with tiny steps like these.

Of course, it's not just about girls. We also have a lot of boy friends who offer their help and, if we feel that they also believe in the Soromance manifesto, we are more than happy to welcome them in the project. But the main idea is to promote girls first.

We hope that it will catch the attention of people, that it will make them want to do some projects, that some girls will focus more on solidarity than on the competition between each other that the society can bring us into. So there will be a lot of soromances emerging, girls urging each other on, in addition to living a beautiful friendship. We don't have the magic wand, but we all really want this to happen.

We have met Emilie during the last BBmix festival, and we had the chance to swap the last issue of **Making Waves** with the last one of her zine called *L'autre musique*. It became instantly one of our favorite French zines ! She had started it three years ago and has already released seven issues. Inside, Emilie talk about her favorite bands, in her very own way, telling stories about how it interacts with her personal life, in her everyday routine as a teenager who is going to school and learning how to play drums. For this fourth issue of **Making Waves** and this traditional list, we asked her about the bands she would like to talk about.

Emilie's list

« *The first all-women band that I was really into was a garage band: Thee Headcoatees. I was just under 10 and I was a huge fan. I remember that during my holidays in Périgueux my father and I went to the Démothèque and I came across a vinyl of them there and I hadn't stopped telling him that he should buy it because it was a really great band and he'd regret not taking it.*

Later on, I discovered a Japanese band, Shonen Knife: I think I must have listened to all of their albums. I wrote about them in an issue of my zines, which I had the chance to give them prior to one of their gigs two years ago.

Sometime when I was 11, I saw a video of Skating Polly (two half sisters who are still in high school) and I really loved it. Very often, they use a saturated bass and a drum kit and the energy that the two of them release is unbelievable. This year, I received their fourth album for my birthday, it's really great. All I would love to do is to see them in concert.

I started listening to Bleached two years ago I think, I had them on my Ipod for a quite some time but I'd never listened to them. During a car journey, I thought this was the right time to discover their music and it's a really great band (ou "terrific band" ou "brilliant band" si pas envie de répéter "great"). Now I listen to them cycling on my way to my tennis club, and on the bus when I'm going to my drum class.

For my 12th birthday, my parents gave me "One Beat" by Sleater Kinney. It's a band that my father had heard of, but that he didn't know so well. This meant that I could listen to it without having an opinion about it. A lot of people don't like them on records but prefer them on stage. I saw them in a concert last year and it was awesome, I couldn't stop dancing all night.

I can't remember exactly when I first started listening to Bikini Kill, but it was a major revelation. I think that it was after watching a documentary on Riot Grrrls on Arte. I listened to Rebel Girl over and over again for a month. When I'm under stress, I play it very loud, and when I'm feeling tired, I listen to it with my headphones. It's a band that comforts (ou « that soothes me a lot ») me a lot, I don't know why but it has a really pleasant effect on me.

I discovered Cherry Glazerr in the car when I was going to a rehearsal with my father. He told me that he'd stumbled across a new band on Spotify and he wanted me to listen to it. I loved it straight away.

Not long ago, we found out that the singer and guitar player is only 19, and that she's also a model and an actress.

Text : Emilie Denis, translated from French by Camille & Solen.
Introduction : Camille

MW #5

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WE'RE LOOKING FOR NEW CONTRIBUTORS FOR THE NEXT ISSUE OF
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- ENGLISH NATIVE SPEAKERS ROOFREADERS
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Making Waves #4

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GARAGE

Poète

REPARATIONS TOUTES MARQUES

