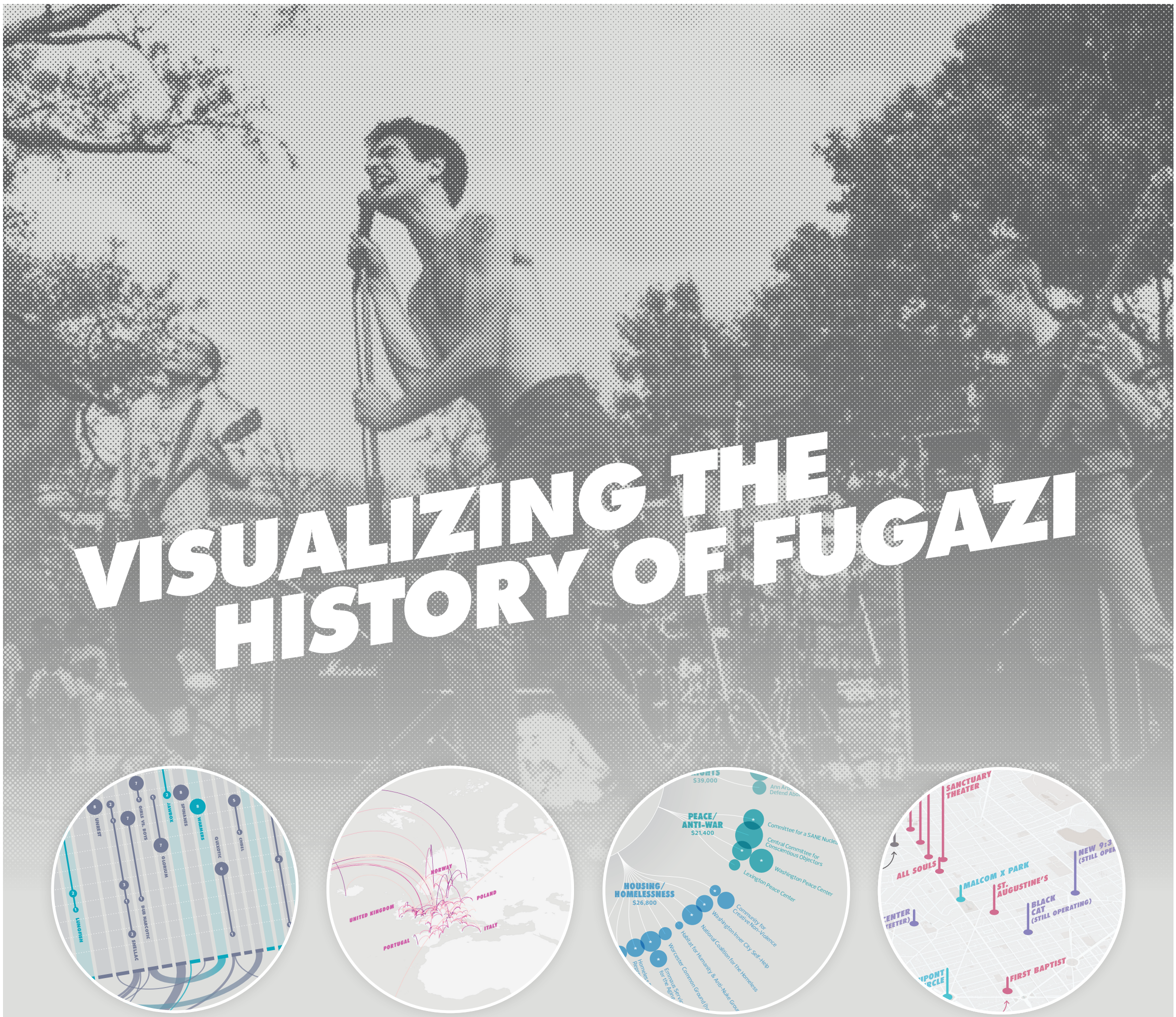


This project was created by ***Carni Klirs*** *for his thesis project as part of the Information Visualization program at Maryland Institute College of Art. To see it online, visit:* ***carniklirs.com/project/fugazi***

During the 1980s and 90s, in the era before the internet, fans of punk music discovered new bands through obsessive documenters. The mainstream music press did not cover the majority of punk music, and it wasn't played on MTV. Fans documented their favorite bands through underground informational networks that included fanzines, which contained show and record reviews, band interviews, show photography, and the random musings of the creators. Fanzines were idiosyncratic, printed in limited runs, and were traded around like contraband.

Fanzines were a co-creative act. Punk is a participatory culture, in which the divide between the "creators" in the bands, and the "consumers," i.e. the fans, blurred or did not exist. Fanzine culture impacted the music's reach, and led to a culture of collectors, who often held on to these fading printed documents for years.

Punk music is temporal & ephemeral.
It represents a time & place.
It exists within local & social contexts.

I found out about my first punk show in Washington, D.C. because someone at my high school handed me a flyer. A black and white photocopied quarter-sheet of paper, cryptic and intriguing. One show led to another, and at 17 I found myself at Fugazi's last D.C. show at Fort Reno. It was an incendiary, powerful performance. I was hooked.

Fugazi documented everything. They kept ledgers. They recorded their live shows. In 2011 the band put together a Fugazi Live Series website that includes information on every show they ever played. They've consintently been adding live recordings to the archive, and are now up to more than 800 shows. There is an obsessive amount of detail on each show, such as how many people attended, who they played with, and a comments section where attendees of that show can share their experiences.

So I decided to scrape data off of that web page and try to visualize the history of the band, to convey why they were important to me, and to so many others. Fugazi is a lens into a multi-generational subculture that is still active today. They helped foster a community of bands through Dischord Records, which was co-created and still run by Ian MacKaye of Fugazi. They only played all ages shows, and kept door prices to five dollars, making sure every show was as accessible as possible.They decided very early on that every local show they played would be a benefit show, raising money for causes that would positively impact their city and marginalized communities.

This is my fanzine, an obsessive documentation of a band I love, told through their own data. It's my contribution to that legacy of precious ephemera, the printed matter that gets collected and obsessed over, or perhaps perused briefly then tossed in the bin.

Any data visualization project involves some subjective choices. That is especially true for this project. I decided what data was interesting or relevant to me, how to aggregate or summarize it, and how much anecdotal info to include. I tried to show the connections between the D.C. music scene in the late 1980s to the community around me today. Several of the venues Fugazi played at 25 years ago are still around, still hosting benefit shows. My own band performed at the very spot I saw Fugazi play their last D.C. show, roughly a decade later. There are young bands active today who are only three or four degrees away from Fugazi (when looking at connections between bands by shared members).

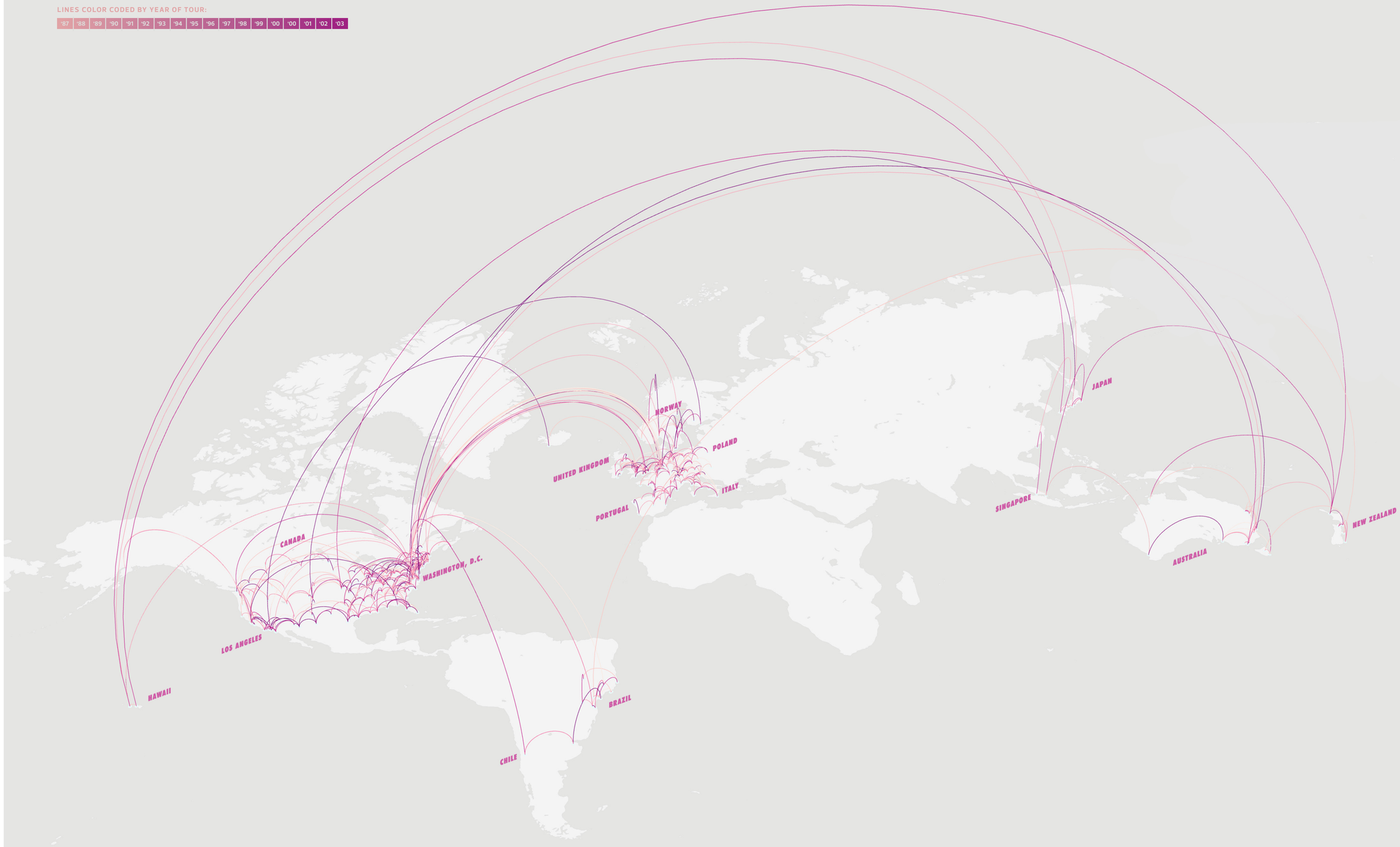
These visualizations are meant to be read slowly, not glanced at. There are no high level insights, no key takeaways, but they are full of small discoveries, personalized insights, details that may inspire or delight. Each visualization is printed as a fold-out poster, and does not need to be read in sequential order.

THE INTERNATIONAL FUGAZI TOUR NETWORK

Fugazi played **1,048 shows** in **372 cities**, on **5 continents**, and in all **50 U.S. States**. They booked their own tours, and only played all ages shows. They carefully routed tours through smaller towns and countries they had not visited before. Here is a map of all their shows, threaded together from origin to destination.

LINES COLOR CODED BY YEAR OF TOUR:

'87 '88 '89 '90 '91 '92 '93 '94 '95 '96 '97 '98 '99 '00 '00 '01 '02 '03



UNITED STATES SHOWS BY STATE

Washington, D.C.	66
California	54
Texas	37
New York	32
Florida	24
Ohio	22
Pennsylvania	22
Virginia	22
Geogia	21
North Carolina	20
Washington	19
Illinois	18
Maryland	17
Wisconsin	15
Massachusetts	14
New Jersey	14
Tennessee	14
Michigan	12
Missouri	12
Arizona	10
Connecticut	10
Minnesota	10
Rhode Island	9
Oregon	8
Colorado	7
Nebraska	7
Arkansas	6
Kentucky	6
Louisiana	6
Vermont	6
West Virginia	6
Hawaii	5
Indiana	5
Kansas	5
Maine	5
South Carolina	5
Utah	5
Alabama	4
Iowa	4
Oklahoma	4
Mississippi	3
New Mexico	3
Nevada	3
Delaware	2
Idaho	2
Montana	2
North Dakota	2
South Dakota	2
Wyoming	2
Alaska	1
New Hampshire	1

INTERNATIONAL SHOWS BY COUNTRY

United Kingdom	66
Germany	56
Australia	44
Canada	34
Italy	32
Netherlands	30
France	27
Brazil	19
Japan	17
New Zealand	11
Austria	10
Ireland	10
Spain	10
Norway	9
Belgium	8
Scotland	8
Sweden	7
Switzerland	6
Denmark	5
Poland	5
Slovenia	3
Yugoslavia	3
Czech Republic	2
Finland	2
Hong Kong	2
Singapore	2
Spain/Basque	2
Argentina	1
Chile	1
Czechoslovakia	1
Hungary	1
Iceland	1
Malaysia	1
Portugal	1

FUGAZI & UNCONVENTIONAL VENUES

Fugazi often played non-traditional venues in thier home town of Washington, D.C. They played outdoors or in community spaces like churches just as often as they played rock clubs. Here are all the venues Fugazi played in D.C., color coded by type, and vertically sized by number of shows at that venue.

VERTICAL HEIGHT = # OF SHOWS PLAYED AT THAT VENUE

12 SHOWS

FORT RENO
(STILL HOSTS OUTDOOR CONCERTS EVERY SUMMER)

WILSON CENTER
(NO LONGER HOSTS SHOWS, NOW A CHARTER SCHOOL)

SACRED HEART

ST. STEPHEN'S
(STILL HOSTS PUNK SHOWS)

SANCTUARY THEATER

PIRATE HOUSE

HOUSE

ALL SOULS

MALCOM X PARK

ST. AUGUSTINE'S

NEW 9:30 CLUB
(STILL OPERATING)

BLACK CAT
(STILL OPERATING)

CITADEL CENTER
(CLOSED, NOW A HARRIS TEETER)

DC SPACE
(CLOSED, NOW A STARBUCKS)

DUPONT CIRCLE

FIRST BAPTIST

COMMUNITY/CHURCH SPACE

OLD 9:30 CLUB
(CLOSED, NOW A J. CREW)

LAFAYETTE PARK

FREEDOM PLAZA

CLUB

SUPREME COURT

NATIONAL MALL

SYLVAN THEATER

OUTDOOR SPACE

24 SHOWS	22	20	1
COMMUNITY/CHURCH SPACE	OUTDOOR SPACE	CLUB	HOUSE

LOCAL ACTIVISM & FUNDRAISING

Fugazi played around 80 benefit shows, most of them in Washington, D.C., raising around **$250,000** for local grass roots organizations. Here are all the shows, grouped by beneficiary, each circle sized by how much money was raised.

LATINX/ IMMIGRANT RIGHTS
$16,400

- 10TH ANNIVERSARY GIG @ WILSON CENTER
- Latin American Youth Center
- Neighbors Consejo & Homes Not Jails
- Salvadoran Bank Collapse
- Casa Del Pueblo

ANTI-DRUG WAR/ PRISON ISSUES
$6,200

- Drug Rehab Center
- Christic Institute
- Jessup Prison Inmate Programs

ENVIRO/ ANIMAL RIGHTS
$5,000

- Animal Rights Group
- Greenpeace

PROTESTS/ RALLIES
FREE SHOWS

- IN FRONT OF WHITE HOUSE
- Anti-War Protest
- Rally for the Homeless
- Mayday Celebration
- 28th anniversary o Kent State massacre
- Food Not Bombs 20th Anniversary
- Supreme Court
- Rally on Prison Issues
- Defend DC Home Rule
- AT FORT RENO
- MLK Anniversary
- Protest Against Cuts in Programs for DC's Needy
- IN FRONT OF WASHINGTON MOMUMENT
- Rally to End the Drug War
- IN MALCOM X PARK

HEALTH CLINICS
$50,200

- Whitman-Walker Clinic
- Washington Free Clinic

ABORTION RIGHTS
$39,000

- PEARL JAM ON BILL
- Rock for Choice
- D.C. SHOWS W/ BIKINI KILL
- Maryland for Choice
- Clinic Defense Fund
- Ann Arbor Committee to Defend Abortion

PEACE/ ANTI-WAR
$21,400

- D.C. SHOW W/ SONIC YOUTH
- Committee for a SANE Nuclear Policy
- Central Committee for Conscientious Objectors
- Washington Peace Center
- Lexington Peace Center

HOUSING/ HOMELESSNESS
$26,800

- Community for Creative Non-Violence
- Washington Inner City Self-Help
- National Coalition for the Homeless
- Habitat for Humanity & Anti-Nuke Group
- Worcester Common Ground (housing)
- Emmaus Services for the Aging
- Homeless Persons Representation Project
- Alexandria Tenants Association
- Middlesex Interfaith Partners w/ the Homeless

COMMUNITY/ RADIO/ VENUES
$23,240

- State of the Union Compilation
- FUGAZI'S FIRST SHOW!
- Gilman Street Project
- New Space
- Buck (the dc space bartender)
- CMU Radio Station Tower Fund
- WTUL Radio
- UMBC Radio Station
- Pirate Radio
- Assorted Indianapolis Organizations

AIDS/ GAY RIGHTS
$19,000

- a Gay Rights March
- Living Center Aids Hospice
- AIDS Research
- ACT-UP

YOUTH OUTREACH
$24,200

- CESTA Youth Center in Czech Republic
- Innercity Youth Outreach Programs
- After School Kids
- GOGO SHOW W/ JUNKYARD BAND

WOMEN'S SHELTERS
$9,700

- Women's Shelter
- Necessities Women's Center
- Safe Passage
- Women's Crisis Center
- Heartly House

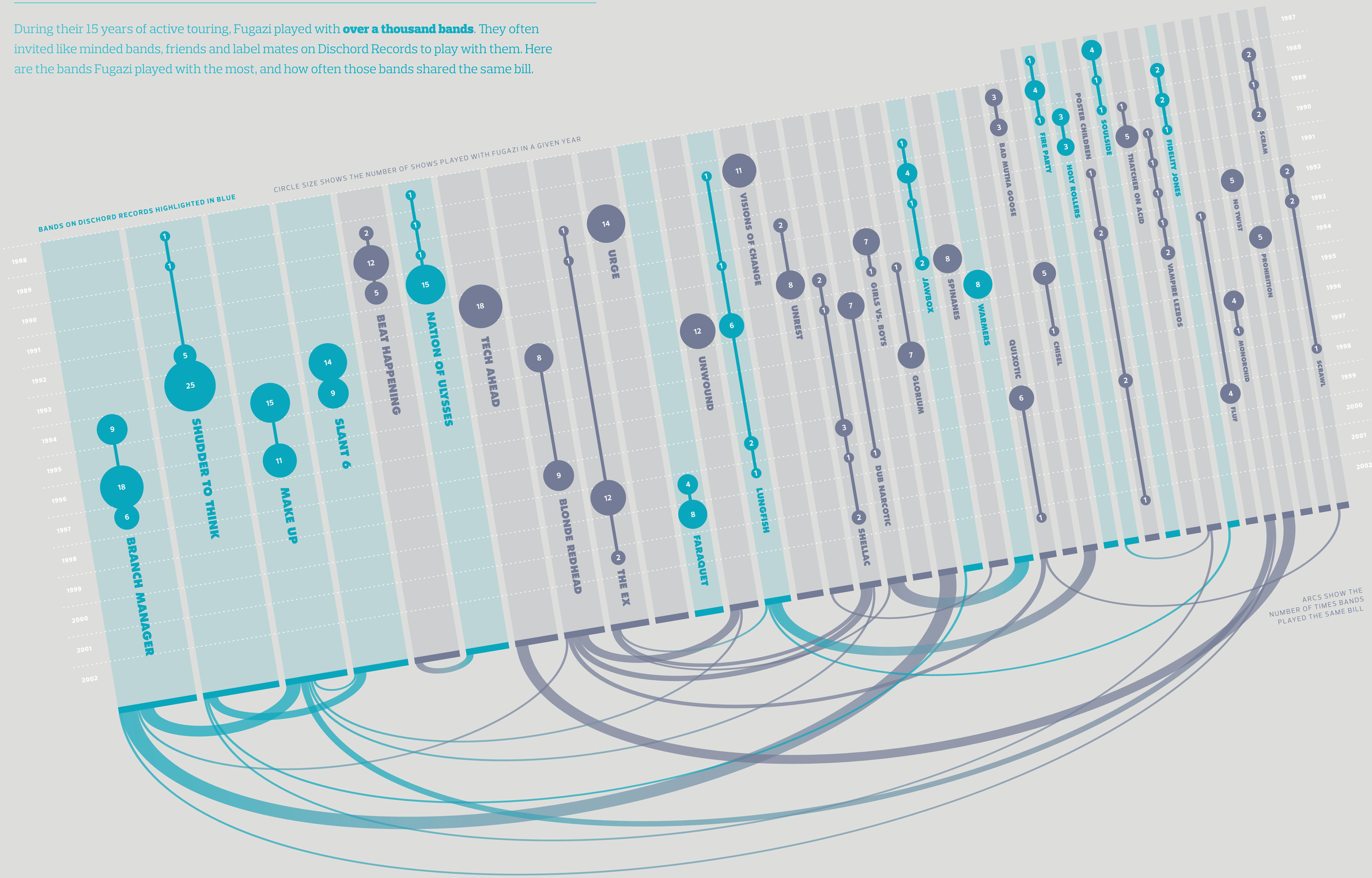
* A SHOW ORGANIZED BY POSITIVE FORCE D.C.

EACH CIRCLE REPRESENTS A SINGLE BENEFIT SHOW, SIZED BY HOW MUCH MONEY WAS RAISED

 | Designed by: Carni Klirs © 2018

FUGAZI'S FELLOW TRAVELLERS

During their 15 years of active touring, Fugazi played with **over a thousand bands**. They often invited like minded bands, friends and label mates on Dischord Records to play with them. Here are the bands Fugazi played with the most, and how often those bands shared the same bill.



THE FUGAZI FAMILY TREE

The four main members of Fugazi—**Brendan**, **Guy**, **Joe**, and **Ian**—have all been key players in the D.C. music scene since the early 1980s. Being a tight knit community, many of the bands shared members.

Here we see Fugazi's connections across bands from Dischord Records, the D.C. area, and beyond, by threading together bands that have shared members. This network quickly expands exponentially with each degree of separation, encompassing many scenes and genres.

◊ = BANDS ON DISCHORD RECORDS

= BANDS BETWEEN DEGREES SHARE MEMBERS

= BANDS ON THE SAME DEGREE SHARE MEMBERS

FUGAZI

IAN

◊ Teen Idles
◊ Minor Threat
◊ Skewbald/Grand Union
◊ Egg Hunt
◊ Embrace
Pailhead
◊ The Evens

GUY

Vic Chesnutt
Pigeons
All Scars
◊ Rites of Spring
◊ Happy Go Licky
Brief Weeds
◊ One Last Wish
Black Light Panthers
Deadline
Lois
Girls Against Boys
Garland of Hours
Felt Letters
◊ Deathfix
◊ The Messthetics

BRENDAN

JOE

Decahedron
The Black Sea
Sevens
Ataxia

ONE DEGREE

◊ Youth Brigade
Tone
Senator Flux
◊ High Back Chairs
Bad Religion
◊ Dag Nasty
◊ Government Issue
Samhain
◊ Three
◊ The Untouchables
◊ Faith
◊ State of Alert
◊ Ignition
◊ Snakes
Geek
Filthy Friends
Naked Raygun
King Crimson
◊ The Warmers
Ted Leo + the Pharmacists
Bikini Kill
Casual Dots
Unrest
Velocity Girl
◊ Beefeater
◊ Fidelity Jones
◊ French Toast
Measles Mumps Rubella
Silver Jews
Frumpies
Bratmobile
Team Dresch
Dub Narcotic Sound System
Codeine
Young Marble Giants
◊ Soul Side
Edsel
Obits
Weird War
◊ The Make Up
◊ Nation of Ulysses
Chain and the Gaing
◊ Beauty Pill
Bob Mould Band
◊ Faraquet
Mary Timony Band
◊ Medications
◊ Smart Went Crazy
Battery
Frodus
Kingface
◊ Hoover
◊ Andalusians
Him
Red Hot Chili Peppers
Dot Hacker

+138 BANDS

TWO DEGREES

Double-O
Second Wind
Rain
Meatmen
Norman Mayer Group
◊ Trusty
Blood Bats
◊ Grey Matter
Circle Jerks
Suicidal Tendencies
Swiz
Cult
Descendents
Alloy
◊ Artificial Peace
◊ Jawbox
◊ Office of Future Plans
◊ Channels
Fury
Danzig
Misfits
Reptile House
◊ Severin
Red Hare
Iron Cross
Black Flag
Rollins Band
Liquorice
My New Boyfriend
Corin Tucker Band
REM
Big Black
Ringo Starr & His All Star Band
Asia
Revolting Cocks
Yoing Pioneers
Red C
Rain Like the Sound of Trains
◊ Edie Sedgwick
Pavement
Pixies
Zwan
◊ Slant 6
Quix*o*tic
The Spinanes
Born Against
Built to Spill
Beat Happening
Come
Chisel
Hot Snakes
Drive Like Jehu
Dead Meadow
Priests
Routineers
Bald Rapunzel
The Most Secret Method
◊ Soccer Team
Hüsker Dü
◊ The Effects
Ex Hex
Wild Flag
◊ Autoclave
Face the Enemy
Enemy Soil
Del Cielo
Admiral
Alarms & Controls
◊ Crownhate Ruin
Queens of the Stone Age
June of 44
Dead Kennedys
◊ Scream
Tweaker

+1,024 BANDS

THREE DEGREES

9353
United Mutation
Necros
Negative Approach
Battalion of Saints
Cry Baby Cry
◊ Branch Manager
Social Distortion
Off!
Cro-Mags
Metallica
Megadeath
Slayer
Fishbone
◊ Shudder to Think
◊ Bluetip
◊ Circus Lupis
Guns n' Roses
White Zombie
Sisters of Mercy
Kerosene 454
◊ Capitol City Dusters
The Hated
His Name is Alive
Seaweed
Tsunami
Unwound
Shellac
Beatles
Bruce Springsteen
Shella E
Pretenders
The Band
Elvis Costello
Roxy Music
Thin Lizzy
AC/DC
Butthole Surfers
Cheap Trick
Engine Down
Sleepytime Trio
Universal Order of Armegeddon
◊ Marginal Man
◊ Antelope
◊ El Guapo
Sonic Youth
Smashing Pumpkins
Orthrelm
Krallice
Convocation Of...
Moss Icon
The Halo Benders
Live Skull
Black Heart Procession
Clikatat Ikatowi
Rocket from the Crypt
◊ Pupils
◊ Lungfish
Flasher
Gauche
Discount
Desiderata
Lincoln
Buildings
Deleted Scenes
◊ The Aquarium
Bat Fangs
Sleater-Kinney
◊ Title Tracks
Pig Destroyer
City of Caterpillar
Pg.99
Agoraphobic Nosebleed
Trophy Wife
Navio Forge
Foo Fighters
Nirvana
Marilyn Manson
Nine Inch Nails

+5,357 BANDS

DATA & METHODOLOGY

List of shows scraped from the **Fugazi Live Series** website (www.dischord.com/fugazi_live_series), using the Data Miner Chrome extension. I then used a geocoder to generate latitude and longitude coordinates for each show, based on the city, state, and country fields. For the shows in Washington, I replaced the generated values with more precise values, by looking up the lat + long coordinates for each D.C. venue based on their street address.

Detail pages for each show often noted when the show was a benefit. I manually added benefit show information into the data table, and then used the following calculation to figure out how much money they raised: Door Price multipled by the Number of Attendees, minus 20% to pay the sound person and other incidentals. These are approximate amounts.

I also pulled "Bands played with" data from the show detail pages, and used Tableau Prep to separate the list out to individual entries, correct any misspellings or duplicate entries, and then get counts.

For the Family Tree visualization, I sourced the data from **bandtoband.com**, an online database of connections between bands, by shared members. Bandtoband.com considers a band member to be someone who played on a recording, so someone who was only part of a live lineup or just joined for one tour are not in the database. Technically Fugazi had a fifth member for their last years as an active band: Jerry Busher. He played a 2nd drumkit and other instruments, both live and on the album "The Argument." I left him out of the first ring as a he is not a "main member" of Fugazi for most of their career, but represented him on the Family Tree by his appearance in the bands French Toast, All Scars, and Fidelity Jones.

TOOLS & SOFTWARE USED

THE INTERNATIONAL FUGAZI TOURING NETWORK

Kepler.gl — This is an open source online mapping tool for visualizing large geospatial datasets. It's particularly well suited to representing "trip" data, anything with an origin and a destination.

Tableau — Used to build the bar charts from counts of the number of shows in each country, and then each U.S. State

Photoshop — The map output was a raster file, so some color-correction work was needed

Illustrator — After rendering the map and the bar chart, I brought them both into Adobe Illustrator for the annotation layers

FUGAZI & UNCONVENTIONAL VENUES

Kepler.gl — Used for the base map and isometric perspective, and to geolocate markers for each venue

Photoshop — Color-correcting the map, and feathering of the edges

Illustrator — Creation of the "flag pole" marks and type labels

LOCAL ACTIVISM AND FUNDRAISING

Tableau — Used to create the bubbles sized by the dollar amounts

Raw graphs — The circular hierarchical layout, called a dendogram, was generated using this free online tool

Illustrator — The outputs from Tableau and Raw graphs were both brough into Illustrator, where I dragged the bubbles into place on the dendogram

FUGAZI'S FELLOW TRAVELERS

Tableau — Used to create the main chart structure of Bands across the top, and Timeline going down the side, with correctly sized bubbles

Charticulator — Free online tool for bespoke chart forms, used to create the arc diagram interconnecting the bands across the bottom of the chart

Illustrator — Merging of the two chart forms, styling, and composition

THE FUGAZI FAMILY TREE

InDesign — Entirely manual process within InDesign. Data collection happened concurrently with building of the visualization. As I added more bands, I tweaked and reworked the composition to fit, experimented with styles for the connecting lines.

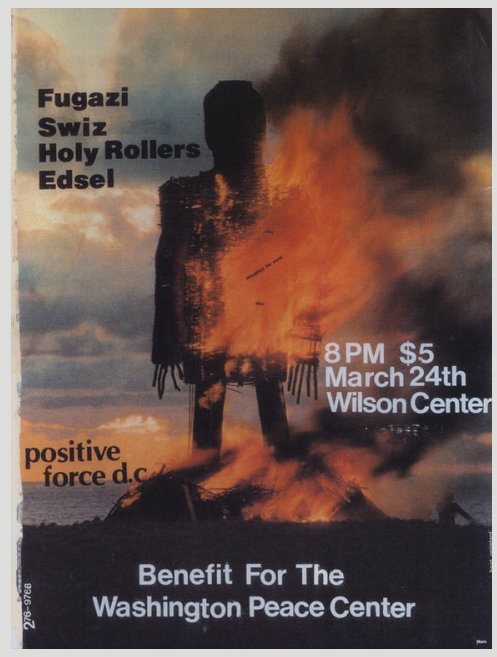
ACKNOWLEDGMENTS

Thank you to Rosendo Flores for letting me bounce ideas off of you, for proofreading and error checking. Thank you to Anna Hovland for being an amazingly supportive partner, putting up with the long hours I worked on this during evenings and weekends. Thank you to Ian MacKaye and Nichole Procopenko for taking the time to show me around Dischord house, and answer my questions about the archive. Thank you to Mark Kennedy and Kevin Finn from bandtoband.com for answering my questions about the database. Thanks to my grad school cohort and professors at Maryland Institute College of Art for the constructive feedback and encouragement.

Cover Photo © by Bill Crandall
Flyer images by Unknown, courtesy of the Fugazi Live Series website

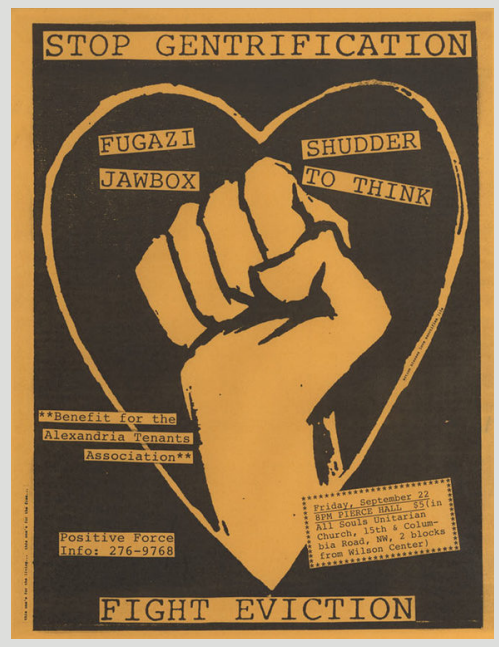
MARCH 4, 1989
Wilson Center

Raised $3,600 for The Washington Peace Center



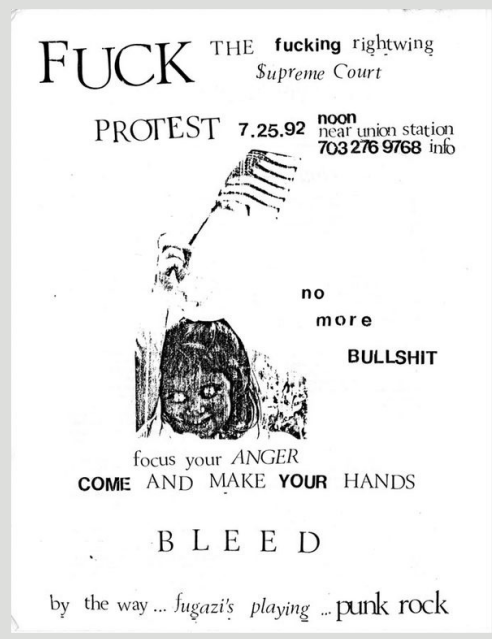
SEPTEMBER 22, 1989
All Souls Church

Raised $2,000 for the Alexandria Tenants Association



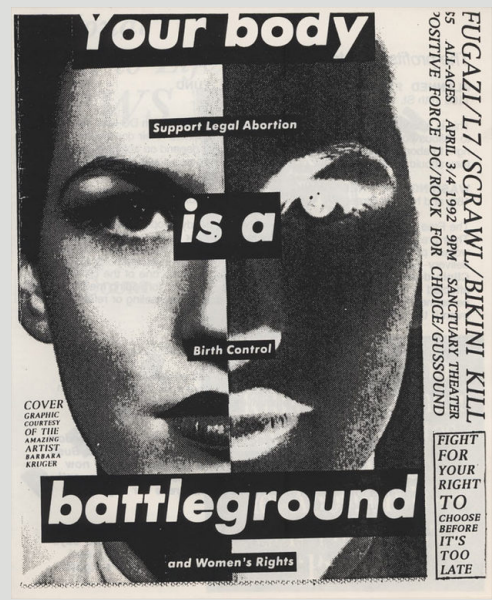
JULY 25, 1992
Supreme Court

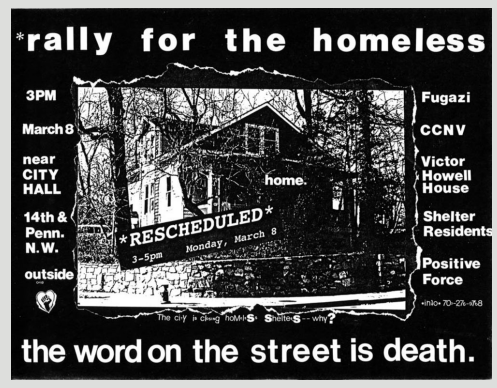
Free protest show in front of the Supreme Court



APRIL 3, 1992
Sanctuary Theater

Raised $2,800 for Rock for Choice



MARCH 21, 1993
Freedom Plaza

Free show at a rally for the homeless