

March 20, 2009
REVISED

WESTERN HISTORICAL MANUSCRIPT COLLECTION
KANSAS CITY

KC0466 Patrick Walker Sumner (1966-) and Mott-Ly (1962-2007)
Punk Rock and Underground Zine Collection
1981-1995
23 folders

PROVENANCE:

This gift was accessioned as 1239kc on July 14, 2003 received from Patrick Sumner. The bulk of the collection was gathered by Mott-Ly.

BIOGRAPHY:

Mott-Ly, the notorious punk rocker, cranky eccentric and conceptual artist/sculptor, was in several bands and was a primary motivator of the Kansas City scene. Born Lee Tisdale on December 19, 1962 in Lincoln, NE, Mott-Ly was a 1986 graduate of the Kansas City Art Institute. Kansas City art critic, Gina Kaufmann, observed that his art “paid homage to the small, the discarded, the broken and the backward. Mott-Ly drew and etched, sculpted and collaged. Every detail was painstakingly rendered. He knew how to fill a matchbook with a universe.” He exhibited work primarily in Lincoln and Kansas City, including, in 2005, a “Retrospective” of nearly 100 pieces at the *Greenlease Gallery* at Rockhurst University and “Aftermath, New Outside the Box Works” at the Pi Gallery, both in Kansas City. In 2002 Mott-Ly opened *MoMO* gallery in the East Crossroads where he displayed the work of new, struggling and underexposed artists and musicians, whose works were often on the gritty edge. In the late 1980’s, he started, with Archer Prewitt, the band *Mudhead*, for which he was the lead vocalist, and in the 1990’s he hosted the show “Susan” at KKFI radio in Kansas City. Mott-Ly fought constantly for social justice and harbored all, animals as well as humans, who sought refuge in his space. Mott-Ly died May 30, 2007.

As a youth Patrick Sumner was involved in the Kansas City punk rock scene and met Mott-ly, then a student at the Kansas City Art Institute, in 1983. Sumner was also involved in political activism during the Reagan period, when punk and politics intertwined. In 1987, while writing a history of the punk scene, Sumner persuaded Mott-ly that his extensive collection of punk-era zines and

ephemera would best serve future generations by being archived. After many years of work both in and out of college, Sumner achieved a Master's degree in American Studies from the University of Kansas in 2005. During this period of research and writing, Sumner studied the abolitionist movement of early Kansas. Also Sumner made several cultural and historical documentaries with his younger brother, Brandon, in a collaborative team known as the Sumnerve Brothers. Sumner mourned the passing of his friend, and sometimes mentor, Mott-Ly, in 2007. Mott-Ly's untimely death culminated in a festive and reverential tribute march attended by hundreds of friends and fellow travelers. As of 2009, Sumner has two sons in elementary school, and continues his work in activism and research.

DESCRIPTION OF THE PAPERS:

This collection of single issue zines, concerning the punk rock/underground scene in the Greater Kansas City area, contains primitive collage, local information regarding the 1980s youth scene and gives a glimpse of the anarchic and eclectic influences that were created out of next to nothing.

This collection preserves documents that were meant to be consumed and disposed of in the way of all things punk. Many of the buildings that once housed the Punk scene, such as at 47th and Troost, are now torn down. The early to mid-1980s were a very vibrant time. Kansas City was still raw; there were porno houses and prostitutes on Main Street, cheap thrift stores all over, and there was spiked hair, torn nylons, roller skates and red lipstick.

While it was the banal me generation, and an apathetic populace who accepted Reagan as a granddad, there was a few hundred or maybe a thousand of individuals who took the streets as their own, defied authority and convention, and had fun in the mix.

COPYRIGHT AND RESTRICTIONS:

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INVENTORY:

- Folder 1. *Bullet*, 1981-1982.
A Lawrence zine that includes national acts such as R.E.M. performing locally and a list of contributors that include Bill Rich, owner of the Outhouse venue, producer of the Micronotz, and William Boroughs associate.
- Folder 2. *Misery*, 1982.
Includes political rants against the Reagan administration, primitive collage, poetry, show reviews and local events.

- Folder 3. *Blur*, 1982-1983
Lawrence zine of Mike Blur, a must see for Lawrence scene history. Mike Blur is a holder of the regions largest collection of show flyer ephemera and has acted as scene archivist.
- Folder 4. *The Gizmosis*, 1982-1984.
Includes interviews, calendar of events, Husker Du with the Tunnel Dogs, Minor Threat with Choke and the Micronotz, Circle Jerk interview with drawing of Johnny Sic and the Embarrassment. This zine is the single most comprehensive source on the old school scene in the collection.
- Folder 5. *The Rebel Waltz*, 1982.
Includes coverage of the 47th and Troost scene, Music Box shows and original art prints by Archer Prewitt, who is now an internationally known comic strip and comic book illustrator and rock and roll sensation.
- Folder 6. *A.M.P.*, 1983.
Includes show announcements and reviews, primitive collage, and comics. A.M.P. is replete with suicide references that were a recurring theme in those days and was a symbolic response to suburban banality and adolescent angst.
- Folder 7. *Issue*, 1983-1985.
Includes six editions of a zine that along with Gizmosis is a trove of scene data. A one-sheet zine entitled The Front Page, circa 1984 is a piece of bonus ephemera stuck in one of the issues.
- Folder 8. *Radioactive Waste*, 1983-1984.
Includes a comic cell of the infamous flag stealing incident at the V.F.W. Hall in which some kids from outside the regular scene broke into and stole war memorabilia that belonged to some members of the Hall. This had severely negative repercussions for the scene, as the hall was the scenes focal point and primary venue of operation in that era. Also includes Minor Threat, Circle Jerks, Micronotz, and an interview with Choke.
- Folder 9. *Clubfoot, Corn Rage, Denial of Right, 133*, ca. 1984.
These art zine, or person zines, of Mott-Ly are very complex and contain KCAI, punk scene and other rants and raves by this local legend. The later zines follow Mott to Lincoln, Nebraska, and his take on its cultural extrusions.
- Folder 10. *Front Page*, 1984.
- Folder 11. *National Priorities*, 1984.
Covering the Lawrence and Kansas City scenes. Includes HuskerDu, Orange Doe-Nuts, Micronotz, and anti-Reagan collage. Bonus ephemeral letter from Zero (Lisa) Kelly to Mott.

- Folder 12. *Room 101*, 1984-1985.
Includes show reviews, interview with Henry Rollins and ephemeral 3D glasses in issue number 7.
- Folder 13. *Stupid*, 1984.
Includes review of the William Burroughs performance and the John Giorno Band show at the V.F.W. hall (31st and Walnut, Kansas City, Mo.). Also contains an interview with the Micronotz and comics Poster Tim.
- Folder 14. *Java*, 1985.
Includes interviews, poetry, and rant.
- Folder 15. *Disorientation: KU from Anarchy to Zen*, 1987.
Including political rant and religious fringe.
- Folder 16. *Psychedelic Disease*, 1987.
This latter day scene era publication includes reprints of show fliers, anti-Reagan rant, and primitive collage.
- Folder 17. *Son-O-Gizmosis*, 1987-1988.
Includes contributor list, party report, V.F.W. show report, early history of KKFI Radio and reprints of show fliers. Has reviews of Sin City Disciples, Mudhead, Bangtails, and Psycho-Welders.
- Folder 18. *Youth Quake*, ca. 1987?
Includes kitsch, homoeroticism, rant, and primitive collage.
- Folder 19. *Discomfit*, 1988.
Includes seminal history of the Kansas City punk scene from 1980-1984.
- Folder 20. *Engine Summer*, 1988?
Circular that promoted an event in Volker Park. That show featured the Sin City Disciples, Psycho-Welders, Yard Apes, Mudhead, and Drowning Incident.
- Folder 21. *Sid International*, 1988
a Springfield, MO fan club zine for Sid Vicious and Nancy Spungen.
- Folder 22. *Flavor Pak*, 1994.
Comics, rants, tattooing, feminism, and aids crisis.
- Folder 23. *Rear Entry*, 1995.
A poetry chapbook. A companion to the documentary of Lawrence alleys called "Rear Entry: An Examination of the Rear" by Patrick Sumner.