

Never mind THE BOLLOCKS here's

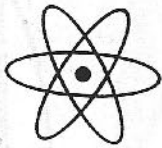
H O O F S I P

\$ 1.50

IN THIS ISSUE:
INTERVIEWS WITH EPITAPH RECORDING GROUPS:
PENNYWISE AND VOODOO GLOW SKULLS!

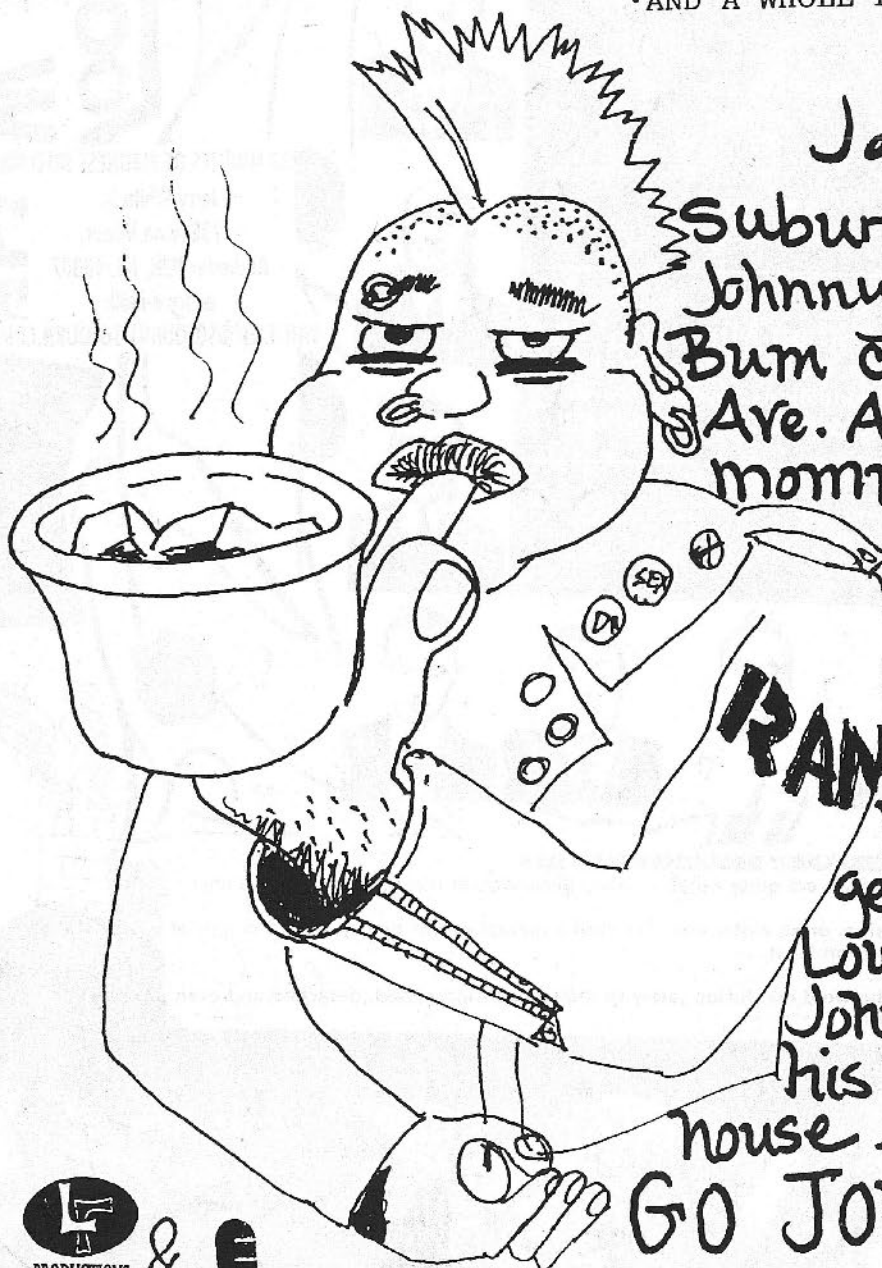
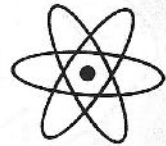
issue

15



ALSO INCLUDED:

- THE WAR BEFORE CHRISTMAS
- POETRY AND ARTWORK
- REVIEWS
- COMICS
- AND A WHOLE LOT MORE!



Johnny's a white
Suburban Punk.
Johnny likes to
Burn Change on
Ave. A. Johnny's
mommy's credit
card sits in
his back pocket.
It supports his
trendy Crack
habit. When it
gets too cold on the
Lower east side,
Johnny will go back to
his nice, large, warm
house.

GO JOHNNY GO!!!!



&



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Drawing of punk on cover by:
 Ethan Minsker

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Background Pages:

Dan Augustine - pages 2, 4
 Joe Hornacek - pages 3, 6, 7, 13, 14
 Molly Brodak - pages 5, 8, 9, 10, 11, 12, 20, 21, 22, 23, 24, 25

30 MINUTES OF MADNESS INFO:

Jerry White Jr.
 1232 Avon Manor
 Rochester Hills, MI. 48307
 or try e-mail:

WHITEJER@SOJOURN1.SOJOURN.COM

HOOFSIP INFO:

Dan Augustine
 2398 Lee
 Utica, MI. 48317
 or try e-mail:

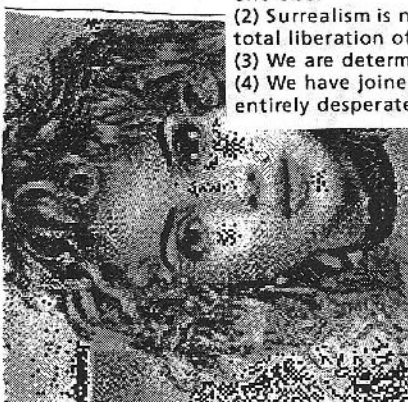
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US M: 34NUGY2@CMUVM.CSV.CMICH.EDU

THE SURREALISTS' DECLARATION OF 1926:

- (1) We have nothing to do with literature; but we are quite capable, when necessary, of making use of it like anyone else.
- (2) Surrealism is not a new means of expression, or an easier one, nor even a metaphysic of poetry. It is a means of total liberation of the mind and of all that resembles it.
- (3) We are determined to make a Revolution.
- (4) We have joined the word surrealism to the word revolution solely to show the disinterested, detached and even entirely desperate character of this revolution.

STICKS MUTE
 VODOO
 GLOW SKULLS



From The Finger

by: Dan Augustine and Joe Hornacek (background is a still from PCP Robot - a film in the works by Joe.)

Welcome to HOOFSIP #15 and a whole new look. I am Dan Augustine and joining me is Joe Hornacek. This is Joe now. Danton got this computer. Tell them about it Danton! It is the dopest, freshest computer on the block! I purchased it for a measly \$500.00! I bought it from Mr. Douglas Levy, who you 'zinesters may remember as the editor of the now defunct Anthropomorphic. It came equipped with sooo many programs that I will be using to improve the quality of HOOFSIP. Go Joe! O.K. It's called Mac TV and its got these video inputs and you can take pictures off of the screen. So not only will this help the quality of HOOFSIP, but it will also help our television show. Tell them about it Brotha. We can use this function of the computer to make fliers, and for video box covers featuring actual stills from our show, which is called 30 Minutes Of Madness. (But you should know that by now!) Now that I got that out of the way, what do you wanna talk about now Joe?

Well, suicide breath came over the other day and hell. Really? Did he have the plans for the new R-15 compatible department store ring? Yes he did Danton. It was cool it made J&J 5 really cook. It knocked Cornucopia Head's socks off. Did you talk to Snapple Face lately? Yeah! He was reading the latest issue of Jam Rag when I saw him. He told me that he preferred the humor in HOOFSIP better though, as he wiped a "tear away". Ha ha ha! I then wiped my ass with that piece of crap magazine! Plumber Mouth and Burnout Love were reading rainbows when some Jam Ragers came up to them and kicked there asses. Long live Beavis and Buttheaders, but man, some people just can't be cool. Yeah, I know, but you know how it is... ONE BIG INSIDE JOKE!

Now to tell the kids how they can order 30 Minutes Of Madness on video tape! Would you like to have the honor Joe? Uh, it's this comedy/variety show that is aired here in Oakland County, MI. It's all original material, video, music, and now film. We ask for all your support and inspirations. Help us out. Check us out. Sarah Silvia Synthia Stout. Uh, Joe... They should already know what the show is about! You were suppose to give them the address! I guess I'll do that! Thanks Bitch. Fuck you! You are irresponsible! No I'm not, here I will prove it:



Dan.

Lethal Finger Productions
1232 Avon Manor
Rochester Hills, MI
48307



Joe.

AN INTERVIEW WITH FLETCHER, GUITARIST FOR

PENNYWISE

BY: DAN AUGUSTINE



This interview with Fletcher was done on the Pennywise tour bus. It was cool talking to him about punk rock, and he even gave me a video tape of "Pennywise - Home Movies", a collection on interviews, live performances, and just plain ol' goofing around.

DAN: Pennywise did a couple covers tonight. Do you do the same covers every night, or do you try to change them occasionally?

FLETCHER: They're almost like "our" songs now. As far as **Minor Threat** and "Stand By Me".

DAN: What about the Nirvana song, do you do that one a lot?

FLETCHER: We do it every once and awhile. A lot of people don't like us doing **Nirvana**. I think **Nirvana** is a perfect example of a band that was just a bunch of normal guys that got to a level they hated. I don't think Kurt was happy with the level he was at. He just wanted to be a normal guy that played music, he didn't want to be a rock star, and it really fucked him up. I think he wrote some great songs, and we're just into playing a **Nirvana** song. It's just kind of like a tribute to him. He was pretty rad, I mean people think he was a sell-out. I don't think he intended all that shit to happen.

DAN: Okay, why the **Minor Threat** cover?

FLETCHER: **Minor Threat** was like a turning point in my life. It was my biggest influence.

DAN: You guys toured earlier this year with **DFL**, but you didn't make it to Detroit. I was hoping that on this tour, you'd be with them, since you came here to Detroit this time around. Why didn't you tour with them this time around?

FLETCHER: Last time, it was the first time they went on tour, and I think it was pretty hard for them. It was kind of grueling. They didn't want to come on this tour; we asked them.

DAN: Has Pennywise always been on Epitaph?

FLETCHER: We originally started out on Theologian Records. We put out a single, we kind of financed it ourselves, then one of

our friends put together this label, and we originally started out there with a five-song single. Since then, they've released a CD of some of our old stuff.

DAN: Could you tell me a little bit about the videos you've made?

FLETCHER: My personal take is it's just another form of entertainment. Our first video we put out, it was for "Homesick", and it was based on statistics, like handguns. You know, how many deaths there are in all the countries around the world. It flashes the number on the screen, like, "Eleven people died in Australia," or whatever. And then the video is a kid standing there with the choice of getting into a gang. He gets sucked into the gang and winds up doing a drive-by shooting, and shooting somebody and killing 'em. When he goes and rolls over the body, it's himself that he shot, and it goes back, and he's not in the gang. He had just thought about what could have happened. So we try to put a little bit of a message in the video. Last time we did a video for "Same Old Story", it's been on 120 Minutes a couple times, but we basically design our videos for a lot of underground cable shows. "Same Old Story" was filmed in our home town; we directed it. It's just another form of entertainment for the band. If a band has a cool video that's from the heart, then it's cool. If they do it like a full fuckin' glam-rock sell-out video, and they try to get big because of it, then I think it's wrong.

DAN: I noticed tonight, the bouncers were letting people get on stage. Now normally they won't let people do that, unless it's in the band's rider. Did you say it was okay for people to get on stage?

FLETCHER: We pay insurance every night, and the club pays insurance, and if someone gets hurt, it's a bad scene. If a kid gets hurt, and sues, it's really bad. Kids don't understand what they're doing. They go home and tell their parents, "Oh, I broke my leg at the Pennywise show." And the parents go, "Oh, son of a bitch, we're suing them! We're suing Pennywise! We're suing the club!" It really ruins the scene. I mean if you're gonna come here, and be part

of the punk rock thing, you better be prepared to go home with a couple bruises. If you're gonna do stage dives, you better be prepared to go home with a broken arm. If you're not into that, step back and relax. We always have security meetings. We say, "Okay, here's how it's gonna go..." And a lot of times they say, "No way. It's not gonna go like that." I say at our shows it's gonna happen anyway, no matter how tough the security is, the kids always get by. If we see security guards choking kids or punching 'em, in any kind of way that's excessive, we'll stop the show, and we'll get the security guard dismissed from the barricade area, and bring in someone else. It's been working really good on this tour. It's cool for the kids to have a good time. I mean, a kid pays ten bucks and comes here, it's his show. It's not our show, it's his show. We're just up there to perform for him. What they do is their business, if they want to stage dive, they should be able to do it. If they want to stay in the back and drink beer, that's fine.

DAN: Could you explain why so many people join you on stage at the end of your shows for the last song?

FLETCHER: That song is about brotherhood. It's about friends. The song needs people up there. It needs people hugging each other, and huddling around the mic, it's just how the song ends.

And this is how the interview ends.

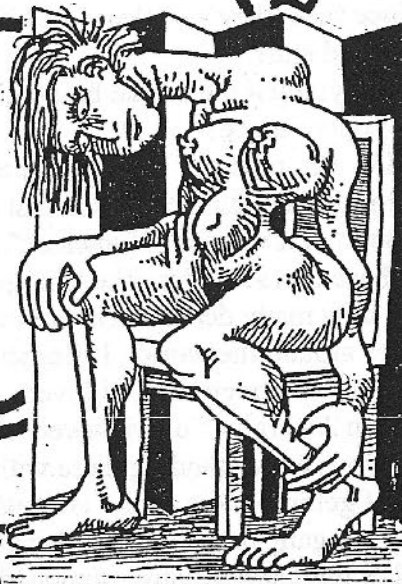
POETRY AND ARTWORK!

Poems by: Paul Weinman

Drawings by: Marcel Ruyters

LOVE STUFF?

Those rude sounds of spring birds
seem to correspond with my stiff pants.
My own tongue-stumbling pleas to women
I suppose, are similar. In frustration
I asked one particularly discomforting
woman to sit, to study herself
to understand the allure about her;
that hard to control urgency she ignites
here between my muscle-tense thighs.
So ... she sighs. Sits and checks
it out. Looks up and says - Let's talk.



AMPHIBIAN WEEDS

Mouth pressing salamander's hips
I make long pulls through nose
unseen smoke rasping internal tunnels
subways of timeless travels prodding
my frog with quick, aggressive sips.
This head, holding swamp-thoughts
is easier now. Feet struggling
sinking in hidden green-muck
accept that slippery deception
of firmness, finality. Polywogs
are in my blood again ... wiggling
puckering those little lips, sucking
anxieties from the walls of my veins.



CROWLEY'S



CORNER



Mr. Crowley:

Ever since I was a young boy, I played the silver ball... Er, I mean... Okay, my problem is this: I was the lead singer of one of the biggest bands to ever come out of England. My name is Roger Daltrey and I use to sing for The Who. All though I was the singer of this group, I was not the "talented" one. It was Pete. Pete not only played lead guitar, but he wrote the majority of the songs, and he would even sing sometimes! Leaving me to stand off to the side of the stage, wearing a leather fringe jacket, and beating a tambourine against my side. Then last year, I went on a solo tour. But once again I had to rely on Pete's talent, for this tour was referred to as, "Roger Daltrey Pays Tribute to Pete Townshend". And just look at this letter! I had to start it out with a quote from "Pinball Wizard"! Another song of Pete's! Why do I keep doing this? Why do I keep relying on Pete for success? What should I do?

-No one knows what it's like, to be the bad man!

Roger Daltrey

Tommy:

Do What Thou Tilt.

Alister Crowley -A.C.

Get HOOFSIP delivered to your home. Just send \$1.50 or trade to: Dan Augustine
2398 Lee
Utica, MI. 48317

THE THINGS I HAVE ZINE

'ZINES REVIEWED BY: DAN AUGUSTINE



TERMINAL BRAIN ROT - #6, \$1.00, 32 pages: A 'zine done by a guy who likes '50s, '60s, and '70s sub-culture. This features reviews of old movies, old records (all though a couple are new), and fanzines similar to T.B.R. Also included are comics, crazy ads of the past, and an article all about hating the **Grateful Dead**. It's cool that the editor of this 'zine is into sub-cultures of the past, and *not* into these money making hippies! (Terminal Brain Rot, 7312 Reynard Ln., Charlotte, NC. 28215)

MARCIA - #4, \$1.00, 24 pages: I love getting this 'zine in the mail! It's funny! I think HOOFSIP has got some competition! This one features high school graduation photos from the class of '89 (Hey! That's when I got out of high school!), reviews, interviews with **Buglite** and **Smedley and the Space Cadets**, a guide to hard-core dancing with pictures and all, a funny story about being mean to kids - er I mean working at a summer camp, and many other things. What kind of things? Uh, you know... Things. (Marcia Fanzine, c/o The Mikes, L.P.O. 16166, P.O. Box 5064, New Brunswick, NJ. 08903-5064)

An interview with Frank, Eddie and Jorge of



Photo by: Jimmy Hole

WOODOO GLOW SKULLS

By: Dan Augustine

DAN: You've probably all ready answered a thousand questions about Epitaph Records, so let's just get that one out of the way. What does Epitaph mean to you?

FRANK: What Epitaph means to me: For us it's kind of like a goal to be on that label. Being a band from L.A., and Epitaph is like the biggest independent label, it's cool to be from that area, and on that label. It's really our down-to-roots record label. I mean sure, **The Offspring** made it huge and they have lots of money, but if you walk through their doors and see how they do everything, it's still very punk. All the resources that they use are punk resources. It's not like they're dealing with major labels, they just know how to use their resources really well.

DAN: Have you guys been doing that **Beatles** cover throughout the entire tour? (referring to the cover of "Here Comes The Sun", that they performed that night.)

FRANK: Yeah. We've been doing the **Beatles** cover for like three or four tours now.

EDDIE: It's part of our set now.

DAN: Do they know you're doing it? Or should I say, does **Michael Jackson** know you're doing it? Since he owns all the **Beatles** songs.

FRANK: He does, that's right.

EDDIE: We haven't heard anything yet.

FRANK: No, I don't think they know.

JORGE: (in a **Michael Jackson** voice) You mother fucker! Where's my money?

DAN: Do any of you guys know how to do the moonwalk?

FRANK: Jorge can. He use to be a breakdancer.

DAN: You ever see the movie, "Breakin' 2 - Electric Boogaloo"?

EDDIE: Yeah. I was in it.

JORGE: (in a **Michael Jackson** voice - again!) That was all me buddy.

DAN: What's your favorite cereal?

FRANK: I don't eat cereal.

EDDIE: I eat Cap'n Crunch Crunchberries.

JORGE: Poop Loops

DAN: Speaking of poop, the guy you sing about in the song "Fat Randy" who shit on the couch, did you actually catch him in the act, or did you discover it the next morning?

EDDIE: My girlfriend found it when I was out snowboarding.

DAN: Besides "SKalloween", what are some of the worst ska puns you've heard?

FRANK: SKAlapalooza, Skanksgiving, SKAlentine's Day... We just think it's kind of cheesy right now, the ska thing.

Everyone is trying really, really hard to break ska through to the mainstream. It's not gonna happen the way people are doing it. It's kind of cheeseball right now. Everywhere you go you see these fliers everywhere, posted up, "SKAlloween! Fuckin' ska! Ska! Ska! (*says "ska" another 1000 times*).

JORGE: It's too labeled.

FRANK: No one knows what the fuck ska is, except for the people who are into ska. That's a fact. It's really weird when they try to throw it in everybody's face. In my opinion, there aren't really that many good ska bands out there. There's only a couple of ska bands out there that are actually doing good, traditional-style ska. Everybody else is just doing this cheeseball thing, like wanna-be **Skankin' Pickle**, wanna be **Bosstones** thing. That's what I mean by cheeseball. It just seems like everyone's on

the ska bandwagon right now. It's not a bad thing, but it's kind of over done. There's nothing really original out there right now.

DAN: That song, "Charlie Brown" was released on Dr. Strange first, then on Epitaph. How'd you work that out?

FRANK: Well, that was suppose to be a split-7" with **Rancid**, and then they backed out at the last minute, so we ended up doing

the 7" on our own.

DAN: So was it suppose to be a Dr. Strange/Epitaph collaboration?

FRANK: No, it was gonna be Dr. Strange and Selfless Records.

DAN: So does **Brett Gurewitz** (*founder of Epitaph Records and guitarist for Bad Religion*) know Dr. Strange?

FRANK: No, he doesn't really know him that much, it's just that he didn't really want to take us away from another label. That's not what Epitaph is all about. He wanted to sign us, but he wouldn't sign us unless it was cool with Dr. Strange. So basically what we did is we just talked with Dr. Strange and said we wanted to go to Epitaph. It was just a cool thing.

DAN: Before I go, would you like to give your record store a plug?

FRANK: Yeah! If you're ever in California, Riverside that is, you can just come to Cheap Guy Music. You can write or go there. The address is: 10265 Arlington Ave., Riverside, CA. 92503. And you can even call. It's: (909) 688-3050, and we're always there - when we're not on the road. It's open 12 to 8 everyday.

DAN: Is it all independent releases?

FRANK: It's just like the punk rock section of a big record store.



MARCIA FANZINE

Whoopin' yo ass bounty hunter style !!!

Issue 5-Interviews with Sicko, Mass Giorgini(Screaching Weasel, Queers, Squirtgun), Fastbreak, funny stories and reviews. 1 dollar p.p.(Stamps are always welcome too!!!)

Marcia Fanzine c/o Mike D

LPO 16166

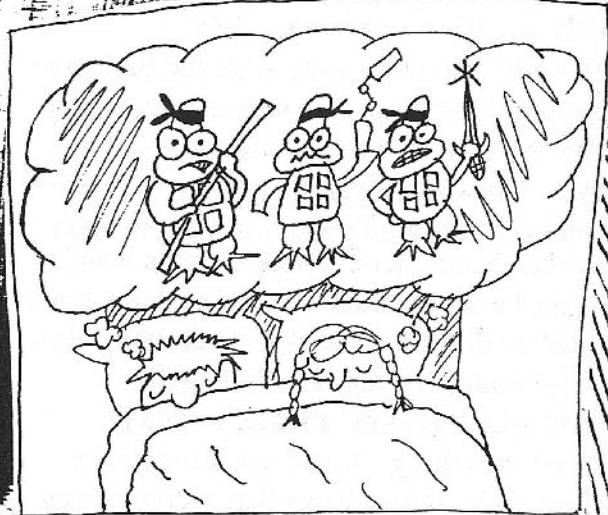
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New Brunswick, N.J. 08903-5064

The War Before Christmas

A SATIRE OF "THE NIGHT BEFORE CHRISTMAS"

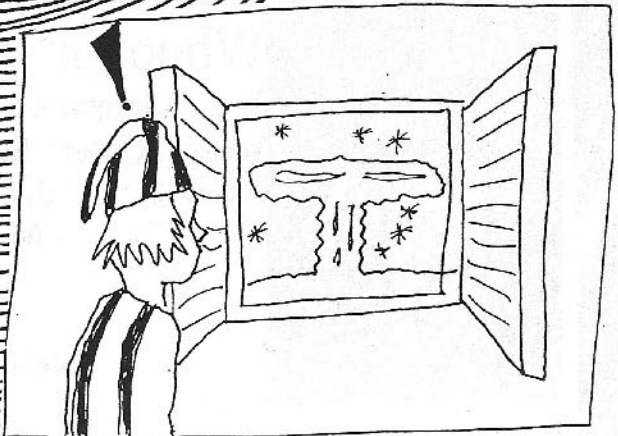
By: Dan Augustine
(artwork by Dan Augustine too!)



This satire of the children's Christmas poem, "The Night Before Christmas", was written by Dan Augustine about four years ago. HOOFSIP did not exist four years ago, but now it does, and Dan has decided to publish this satire along with some pictures he drew for it just recently. We hope you enjoy it!

It was the war before Christmas
And all over the earth,
Not a creature was stirring,
For they were injured and hurt.
The guilty were hung
By their necks with a noose,
You'd think they'd set an example
Yet criminals are still on the loose.
How can the children be sleeping?
All snug in their beds?
With visions of Teenage Mutant Ninja Turtles
Running through their heads?
Ma is just terrified
And I feel trapped,
When I look at a world
And see it full of crap.
Then out on the lawn,
There arose such a boom
I jumped out of bed
And ran across the room.

Away to the window
Where the sound grew so loud,
Tore open the shutters,
To see a mushroom cloud.
The dead bodies sunk
Into the new fallen snow,
It was a grisly scene,
Since they were people I know.
When what to my wondering
Eyes did appear?
But a man in a cloak,
Filling me with fear.
Holding a sickle
And looking much like "The Sleeper",
I knew right away,
It must be The Grim Reaper.



Like a bat out of Hell,
His demons they came
And he whistled, and shouted,
And called them by name:
"Now Basher! Now Cancer!
Now Problem Child and Devil!

On Commie! On Stupid!
On Dahmer and Rebel!"



He dropped a bomb on my porch
And punched a hole in my wall!
Screaming, "Smash away, smash away,
Smash away, all!"
So up to the house-top,
The debris flew,
Killing my neighbor,
After the bomb blew.
And after all that,
After destroying my porch,
He cut a hole in my roof,
With a blow torch.
So I ducked in my head
And as I turned around,
In through the hole
The Grim Reaper came with a bound.
Since he was dressed in black,
From his head to his foot,
It really didn't matter
That he was covered in soot.
He gripped upon his sickle
With a very tight hold,
He went after my family
And their lives he stole.
His eyes were so empty!
His face - how scary!

He tried to get me,
But I got away - barely!
His evil grin
Was drawn up like a bow
And his pale complexion
Was as white as the snow.
The handle of his sickle
He held tight in his fist
And now I can see where they got the term
Dead man's grip.
He opened his chapped lips
And let out a moan,
It really scared me,
And shook up my bones.
I tried to stay hidden,
Because it was me he wanted to get,
But when I stubbed my toe,
He heard me scream, "Shit!"
When he looked in my eyes,
After he turned his head,
Soon gave me to know,
That I would be dead.
He spoke not a word,
But I begged and I plead,
He swung his sickle
And I began to bleed.

He flew around the room
And out through the loft,
It really puzzled me,
Why he didn't finish me off.
He landed on the roof,
Looked at his team and began screaming
And away they all flew,
The Grim Reaper and his eight demons.
Then I heard him say something
Which filled me with fear,
"I didn't finish you off this time,
But I will do it next year!"





HOOFSTIN

Recordings reviewed by: Dan Augustine.

(except for the first three, those were reviewed by: Joe Hornacek)

FREAKY CHAKRA - "Budded On Earth To Bloom In Heaven": We listened to the first couple tracks. It's electronic bornette type shit with a little hip hop. The only thing that makes this music turn into cheese are the vocals, it's R&B **Janet Jackson**-type stuff, it's kinda ambient though.

(Astralwerks, 114 W. 26th St., New York, NY. 10001)

WIVES - "Ask Me How": Kind of a mix between punk and indie rock. I know, I can't say that. The guitar is all twang and fuzz indie sounding. The vocals are like Susie Homemaker. (Go-Kart, P.O. Box 20, Prince Street Station, New York, NY. 10012)

DEADGUY - "Fixation On A Coworker": This is another sXe band with hard-core type vocals and metallic guitars. It's cool. If you're into this type of music, then this album is for you. It seems as though all the straight edge music nowadays are all death rock or something. What if there was hip hop straight edge? (Victory, P.O. Box 146546, Chicago, IL. 60614)

V-3 - "Photograph Burns": After listening to three CDs that weren't really that hot, Joe and I popped this one in and agreed it was the first good one. We sat naming all the groups that came to mind as we listened to this. "**Beck**", I'd say. "**Nirvana**", Joe would say. "**Pearl Jam, Sonic Youth...**", we'd name them off. Then suddenly Joe said, "college rock." Yeah! College rock! That's it! Why name all those groups when two words say it all - "college rock"?! (American/Onion)

FUELNINE - "Revolution Blues" b/w "Everywhere": "Revolution Blues" is kind of a blues song. (It is called "Revolution Blues" after all.) "Everywhere" is the type of song that VH-1 would have a video for, in

which a pretty girl with a pierced nose shakes her finger at the camera in a "I told you so" manner. (Vynilla, 251 West 30th St., New York, NY. 10001)

SKELETON KEY - "In My Mind" b/w "Human Pincushion" & "Watch The Fat Man Swing": Side one was all scratched up when I got this in the mail, but side two wasn't, but I wish it was. These guys make noise with junk. (Dedicated, 1540 Broadway, New York, NY. 10036)

BLOODLET - "Eclectic": This is a collection of **Bloodlet's** early singles and studio tracks. A full length of new material is in the works. I bet that one will sound just like this one. Why? Because all the songs on this one sound alike. All are hard-core sounding. Does that sound a little vague? Well, maybe it's not, after all, I'm beginning to think all hard-core groups are just one group which uses different names for different recordings. (Victory, P.O. Box 146546, Chicago, IL. 60614)

THE OFFSPRING - "The Offspring": *Not a new recording by Offspring*, but one from 1989, which has been re-released on Nitro Records and distributed by Epitaph. Some say that when **Offspring** became MTV friendly, they changed their sound. If that's so, why does this sound no different than their new stuff? These guys haven't changed their sound. They sounded as bad and irritating back in '89 as they do today. (Nitro, 7151 Warner Avenue, Suite E-736, Huntington Beach, CA. 92647)

GUILT - "Bardstown Ugly Box": All though on the hard-core label, Victory, this one isn't as hard-core as they can get. It does have some elements of hard-core, but seems to be more melodic and poetic in it's approach. (Victory, P.O. Box 146546, Chicago, IL. 60614)

CAUSE FOR ALARM/WARZONE -

"Cause For Alarm/Warzone": It's a split CD, and it's a great pairing! Punk! Oi! Hard-core! It's all here! Order yours today! (Victory, P.O. Box 146546, Chicago, IL. 60614)

FOR SQUIRRELS - "Example": The songs on this CD are all very personal. They are songs about growing up, friends, living in college towns, romance... But we can all relate to this stuff too, making this a pop rock album that's easy to get into. Sadly, two members of this band died on the eve of

the release of this CD in a car accident.

(Sony 550/Epic)

LINT - "Fifth Floor": *Lint* is indie rock.

That's all that needs to be said about this one, music-wise. *Lint* is indie rock. Package-wise, it's got a neat concept. It comes with four Crayola Crayons to color the cover with, B-side has etchings on it; instead of music, a sticker is included, and I got #229 of 1000. Which number will you get? Order yours today and find out; before it's too late! (Plumb, 1085 Commonwealth Ave. #215, Boston, MA. 02215)

VITAPUP - "An Hour With Vitapup": Last issue I reviewed this band's 7". I didn't make any comparisons in that review, because I didn't really notice any. This full-length however keeps bringing the band **Fugazi** to mind. But it's not all **Fugazi** sounding. There's also some spoken word stuff ("City Soul" and "Come Through"), rap ("Blast Off With A Verse"), and sing-song stuff ("Build Your Own Home"). Then at the end, it all comes crashing together with the song "Come Through (In A Circle)". (Plump)

COMBINE - "The History Of American Rock And Roll": Not much to say about this one, except this: This is good! Some great rock music! (Caroline)

REPLICANTS - "Replicants": Members of **Tool** and **Failure** in one band. This collaboration immediately conjures up images of bleakness and darkness, the songs however are *all* covers of some of the most pop music ever recorded. Such artists as **The Cars**, **Paul McCartney**, **T. Rex**, and eight others have their songs reworked here. All except for one of them are handled in a

rather cool way. The one I didn't care for was their version of **Paul McCartney's** "Silly Love Songs", because on this one the best side(?) of their day-bands get a hold of them, and darkness invades the song. Don't they know this song is suppose to be uplifting? (Zoo Entertainment)

μ-ZIQ - "In Pine Effect": Electronic music that seems like it's more for listening than for dancing. All though that wouldn't be such a bad idea either. Mine came with an air freshener. (Astralwerks/Rise/Planet μ-Ziq, c/o Astralwerks, 114 W. 26th St., 11th Floor, New York, NY. 10001)

CYGNUS X - "Hypermetrical": Pulsating rhythms and driving beats will send you out on the dance floor and voices from other dimensions keep you going. Cool surrealistic-looking art work on the CD cover too! (Eye Q, P.O. Box 46265, Los Angeles, CA. 90046)

VARIOUS ARTISTS - "Dark Hearts 2 - A Harthouse Compilation": More of the same of the above, except sans the voices and art work. When you have a bunch of techno artists collaborating, how come it all sounds the same? (Harthouse/Eye Q, P.O. Box 46265, Los Angeles, CA. 90046)

VARIOUS ARTISTS - "Excursions In Ambience - The Fourth Frontier": Another various artists disc of electronic music. This one stands apart from the others, because of the talent on it. From **Ben Neill** and his **Mutantrumpet** to **Far-Out Son Of Lung** (psst - it's really **FSOL**) to the uplifting dream-like music of **777**, I found this great music to play video games to. (Astralwerks, 114 W. 26th St., 11th Fl., New York, NY. 10001)

VARIOUS ARTISTS - "Harthouse Compilation Chapter 7 - Scorch The Sky (1,327 Days)": ...And yet one more various artists review, and guess what kids? It's also electronic music. This one also features great talent - **Astral Pilot** (a.k.a. **Sven Våth** and **Stevie B-Zet**), **Der Dritte Raum**, **Jiri.cceiver**, **Koxbox** and others. The coolest of all the techno discs reviewed here. Mine came with a book of matches.

(Harthouse/Eye Q, P.O. Box 46265, Los Angeles, CA. 90046)

BABY GOPAL - "Boys Against Girls+2": These songs sound like they have a 6-year

old for a lead singer. It's really noticeable on the song "Boys Against Girls", but is less noticeable on the songs "Lost Generation" and "Port", because the music picks up on these two songs. Buy this one if you like little gurlz. (Get-Go, P.O. Box 7244, New York, NY. 10116-7244)

FEAST OF SAINTS - "Partialburg E.P.":

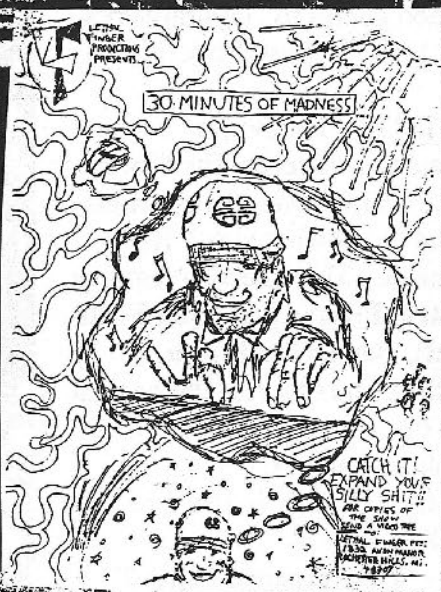
The cutting edge sound of this music is accented nicely by the soothing voice of **Ashen Keilyn**. The three songs are arranged in such an order that you get soothed-rocked-soothed. An appetizing sandwich of a record! Yummy-yum-yum! (Get-Go, P.O. Box 7244, New York, NY. 10116-7244)

DURANGO 95 - "Lives Ruined By Music: Vol. 1": This 7", which comes in a manila envelope, features two different versions of the song "Smoking Panocha". One is the "normal" version featuring screams by Seth of **Anal Cunt**, the other is the "Drive-By Slurpee Mix". Both are humorous, yelling, in-yo'-face music. The difference between the two, is the "Drive-By Slurpee Mix" has more distortion on the vocals, and doesn't feature as much screaming as the "normal" version. This 7" comes with a band profile that'll crack you up! Also, look for their "1978 World Tour" T-shirts. What a hoot! (Davies Productions, 206 East Farnum, Royal Oak, MI. 48067)

THE MISFITS - "Collection II": I know the **Misfits** could be considered a classic rock

band by now, yet I've never listened to them - until now. Back when they were still around, I was listening to **The Stray Cats** and **Madness**, but I *never listened to them!* Well, then **Glenn Danzig** went solo, and I couldn't keep from listening to him, not because I wanted to, but because his damn music was all over the radio. No matter what station I put on, there was **Glenn Danzig** belting out his cheesy lounge "I am evil" music, and later his sad attempt at industrial sounding music ("Can't sing..."). So, when I got this **Misfits** disc in the mail, I wasn't the most willing person to listen to it, but I put it on anyway. This is when I realized that **Glenn Danzig** is like **Ozzy Osbourne** or **Alice Cooper**. What I mean by this is he is a rock star that use to put out great rock music that combined elements of '60s garage rock, rockabilly, and '70s punk, but in his fat Elvis years, became a cheeseball rocker. This one features rare tracks ("We Are 138", "Last Caress"...), never-before-released tracks ("Return of the Fly" and "Mephisto Waltz"), and alternate versions ("Cough/Cool", "Nike-A-Go-Go"...). (Caroline)

HARDFLOOR - "Da Damn Phreak Noize Phunk?": This group has mellowed out a bit, and are now relying on a more sensual and heavy bass sound, but don't worry, you can still get crazy to it. (Harthouse/Eye Q, P.O. Box 46265, Los Angeles, CA. 90046)



**HELP
SPREAD THE WORD**

Say NO to deceptive alien entities.
For FREE stickers send self-addressed stamped envelope to:
V2, Box 911, Stanwood, WA 98292.
Fear not.
Spread the Word.

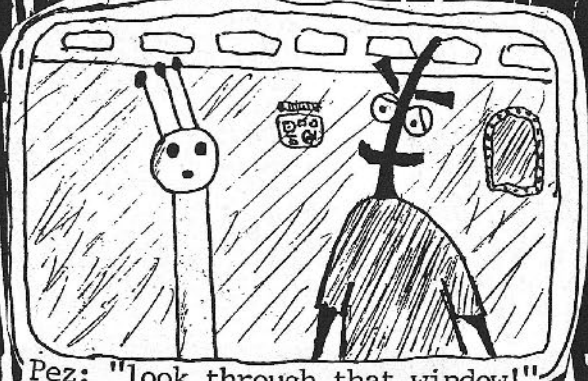




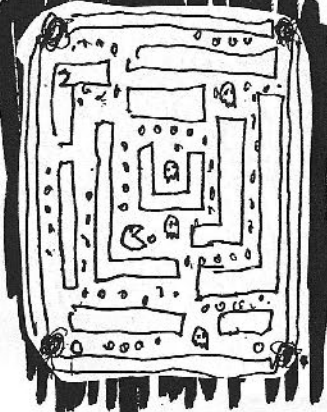
PEZZ WORLD!

BY
 Π
 JESSEY
 RIVERA

In the Millenium Falcon.



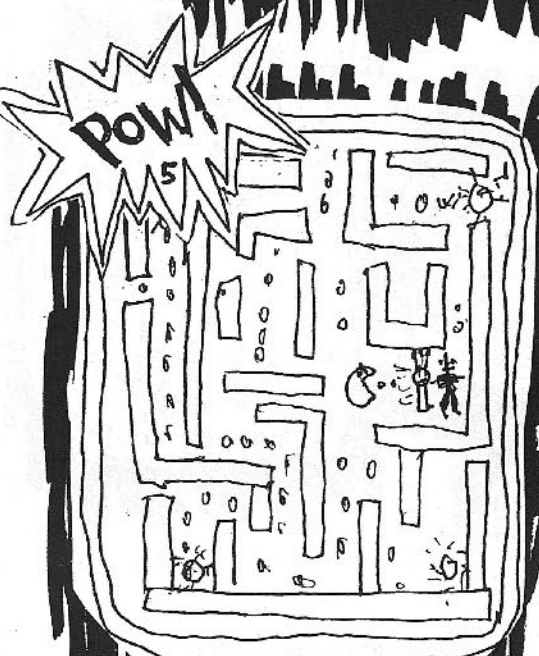
Pez: "look through that window!"



let's go through it!

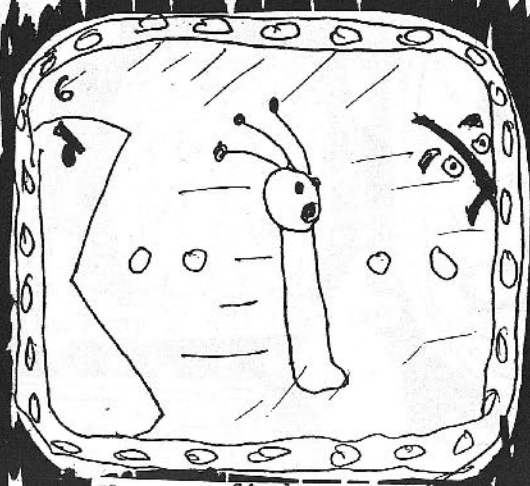


mmm...okay.

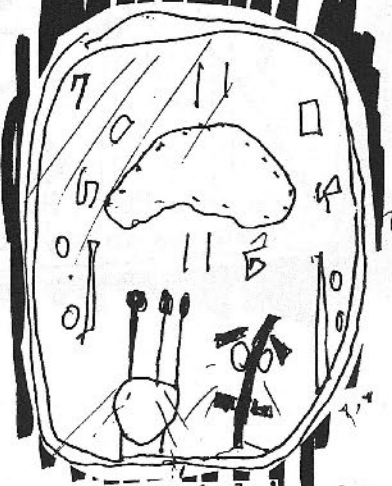


POW!

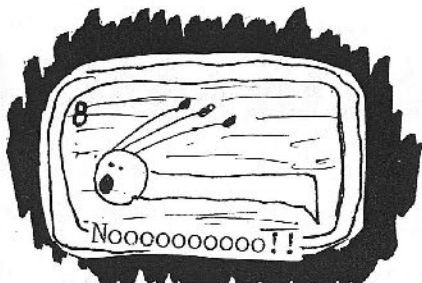
Oh no, we in Pac-Man!



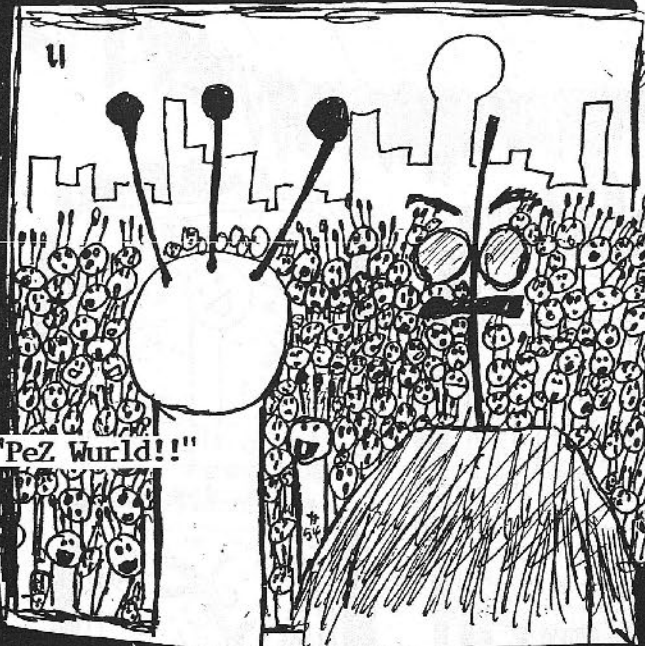
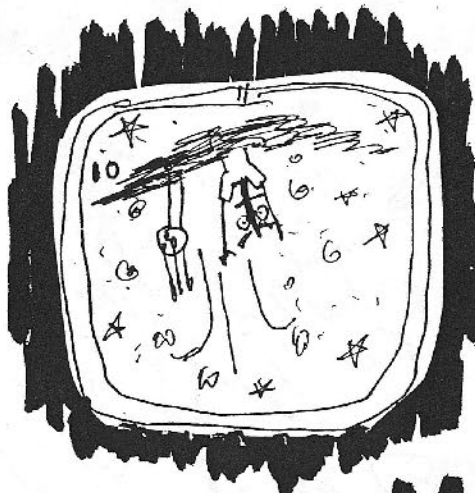
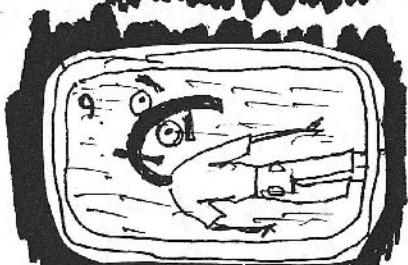
We must find way out!



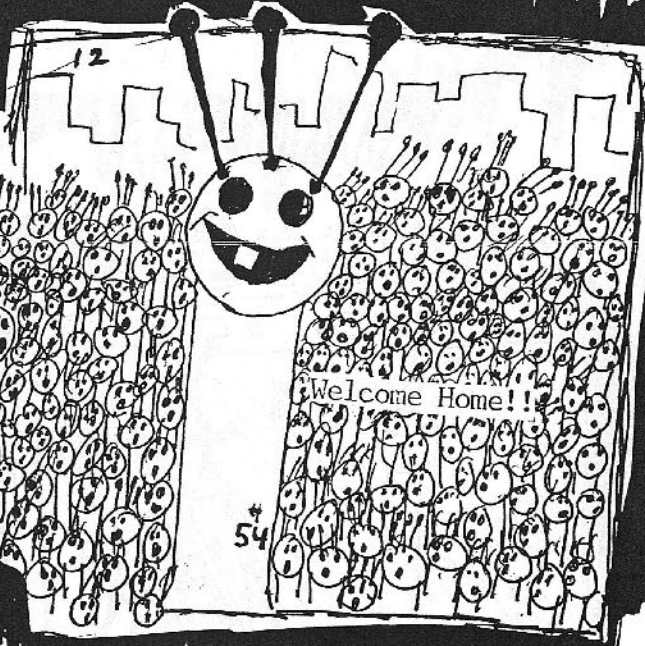
look, Skyhole!



Noooooooooooo!!

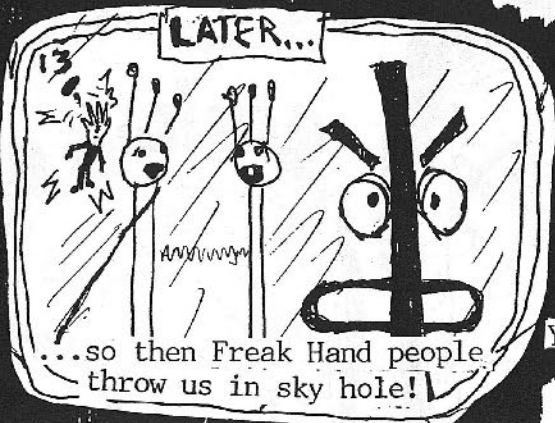


"PeZ World!!"



Welcome Home!!

54

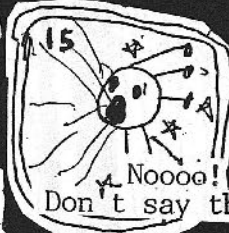


LATER...

...so then Freak Hand people throw us in sky hole!



You mean The Poopy Two!



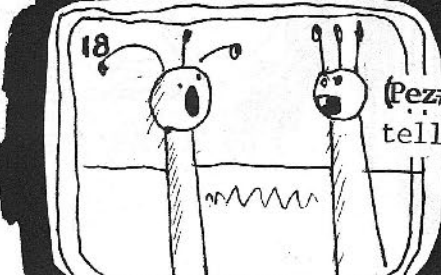
Noooo! Don't say that!



Sorry!



It's okay, i luv you now!



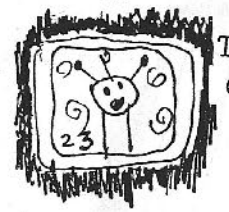
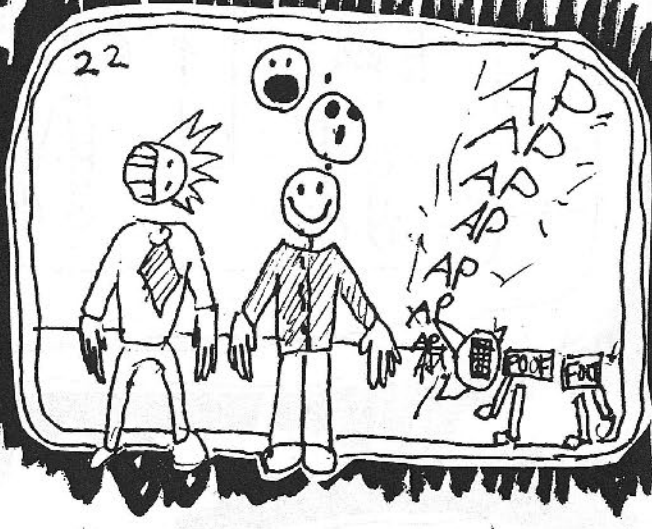
(Pez #54:) 'i know person who can tell you about The Poo..I mean Freak Hand People!'



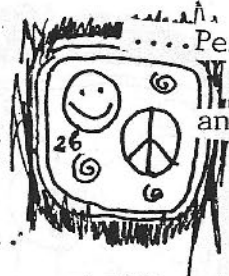
FORT KORP!!



Wait! i should take off 3-d glasses!



Tell me now, Good Please!



Once upon a time... 25

...Pez World was all Happy and Peaceful



...Until one evil day



Okay, It' starts like this....



...The Freak Hand People came

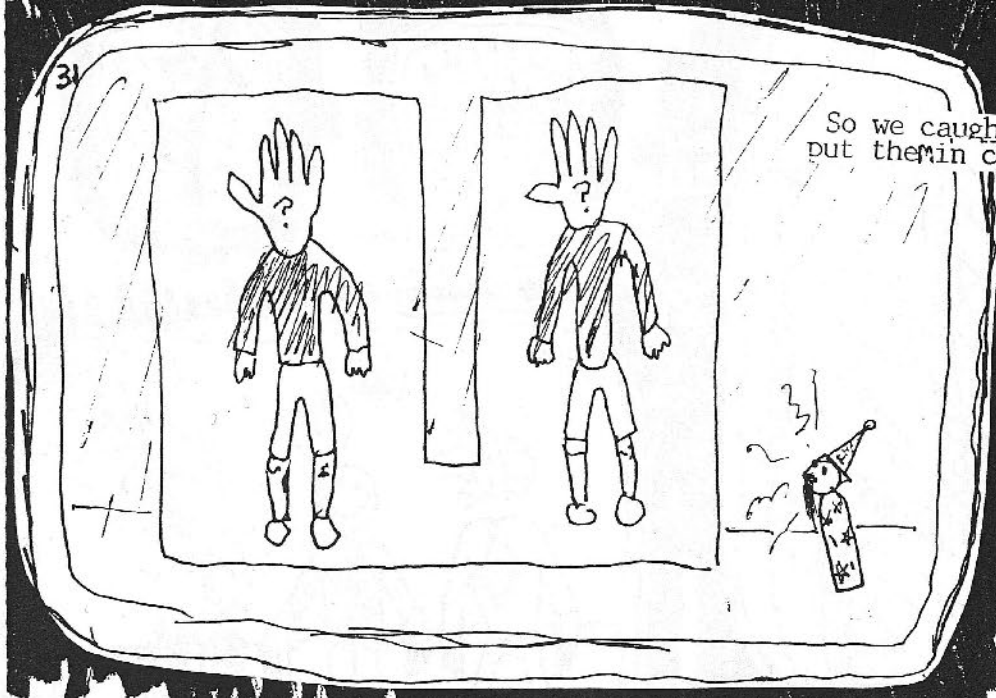


...Through a sky hole!

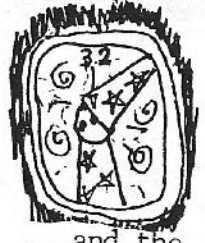
....Aftr that dreaded day, they started to destroy our little World,



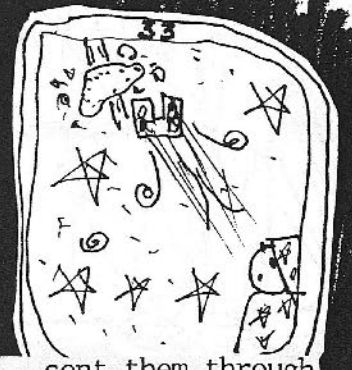
so SOMEONE had to put a stop to it!



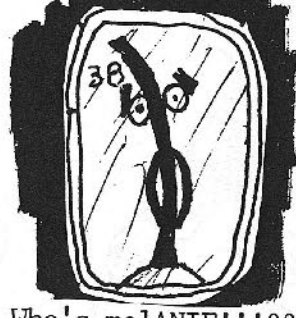
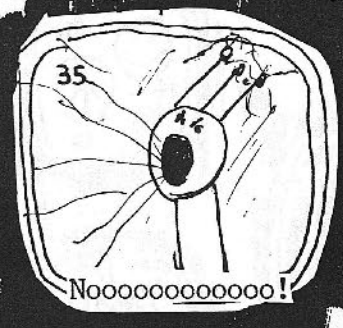
So we caught them and put them in captivity

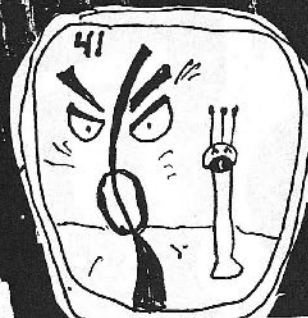
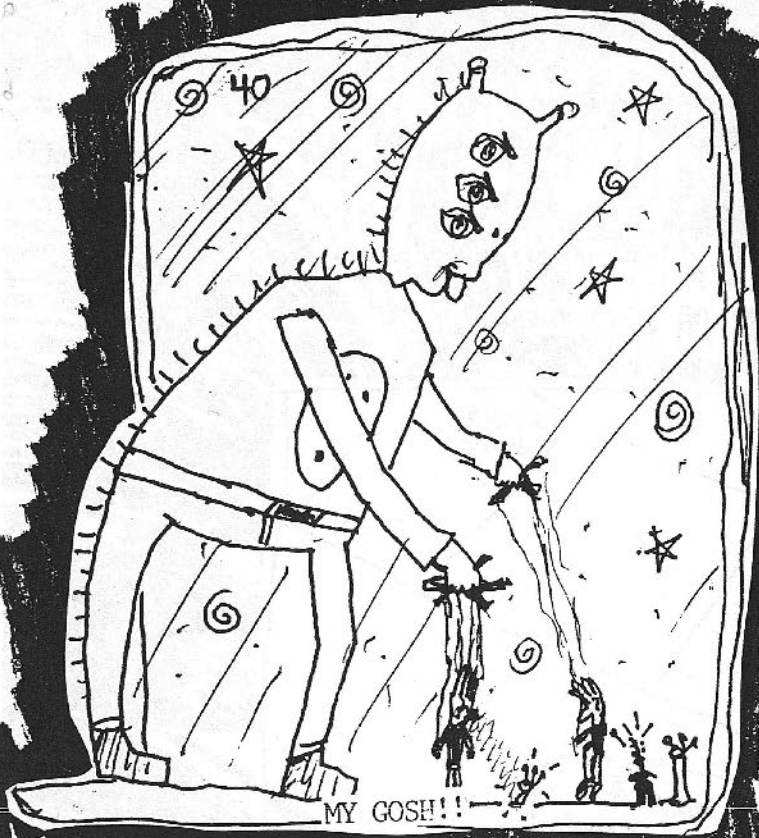


...and the Wizard Funkitron

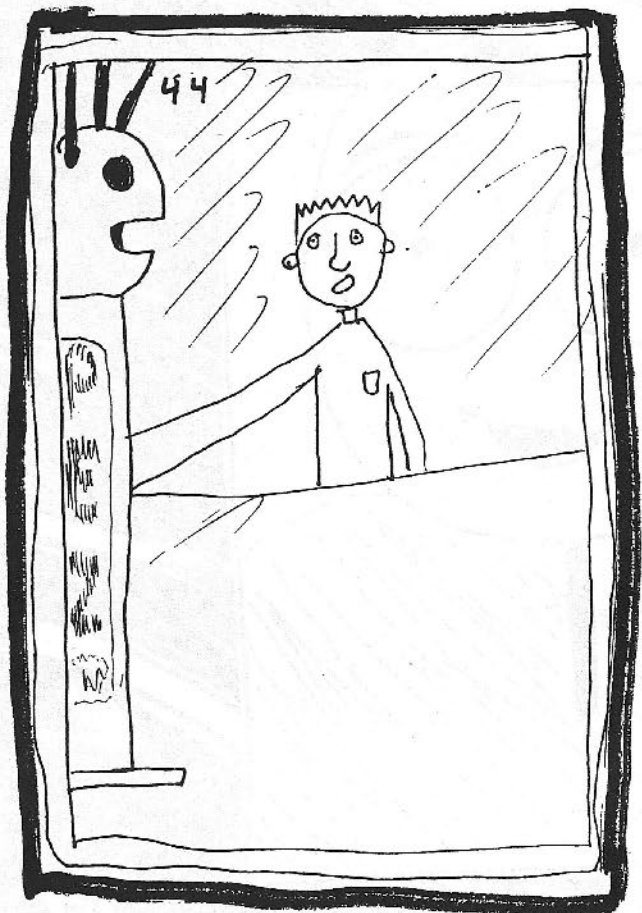
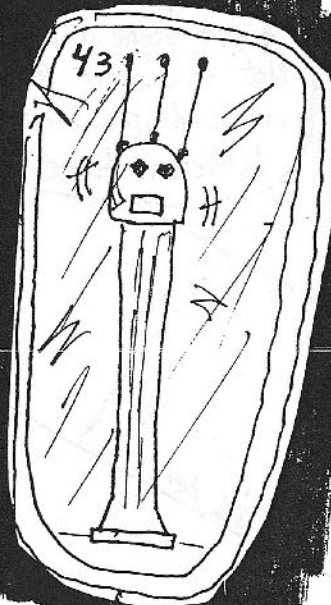


...sent them through sky hole, then...





Freak Hands is a Hoax!



WILL PEZZ EVER RETURN FROM BEING PLASTIC DISPENSER PEZZ TO REAL PEZZ?



WHO REALLY IS THE FATHER?
THE CREATOR?
THE PUPPETEER OF THE FREAK HAND PEOPLE?

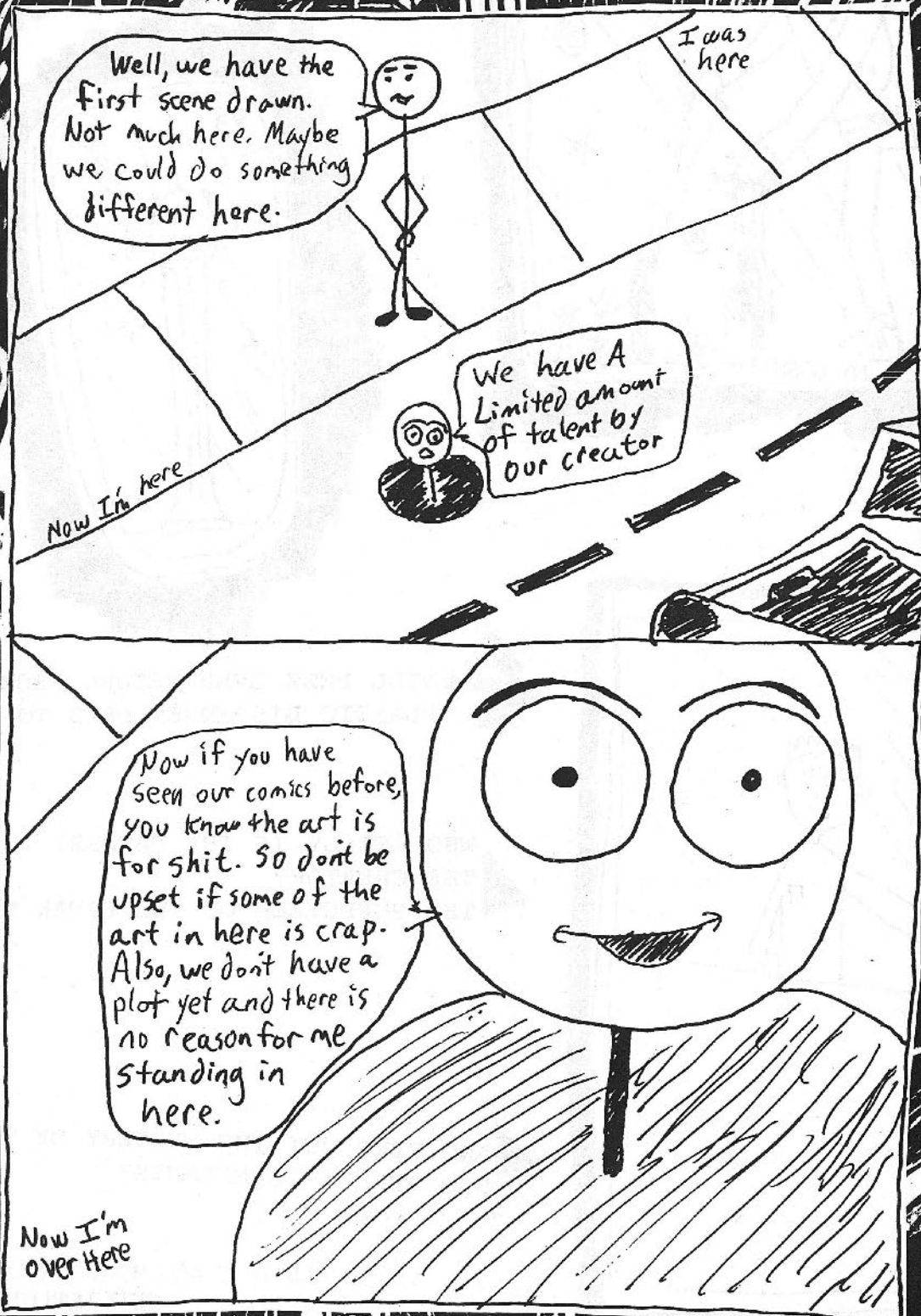


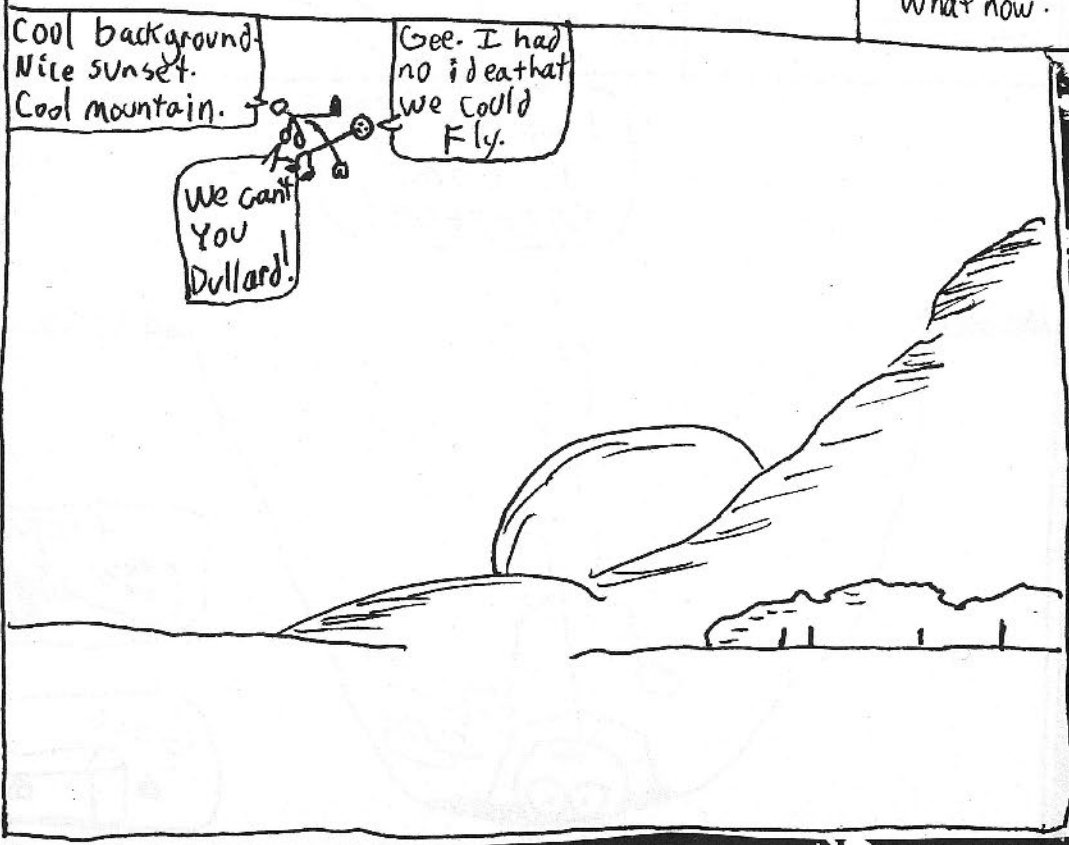
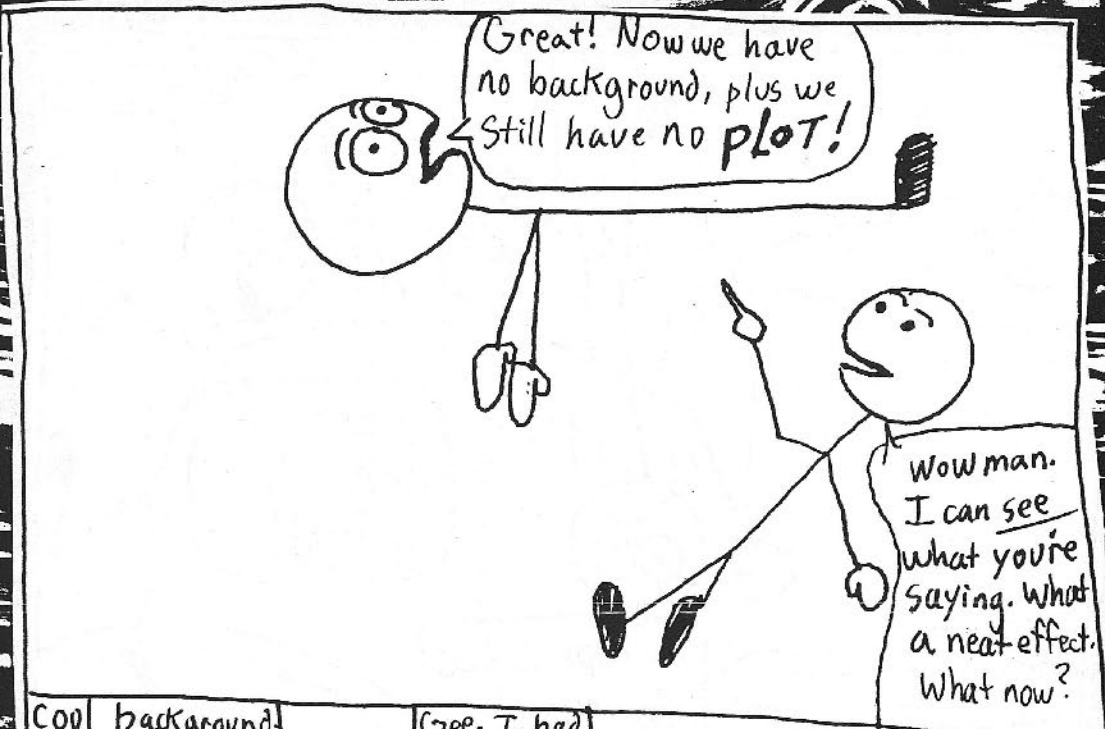
AND FIND OUT THE MYSTERY OF THE CENTURY,
WHO REALLY IS MELANIE?

ALL THAT AND MORE..IN THE NEXT.....
PEZZ WORLD!!!

STICK MEN

By: Mike Pippet







I hope I land on you!

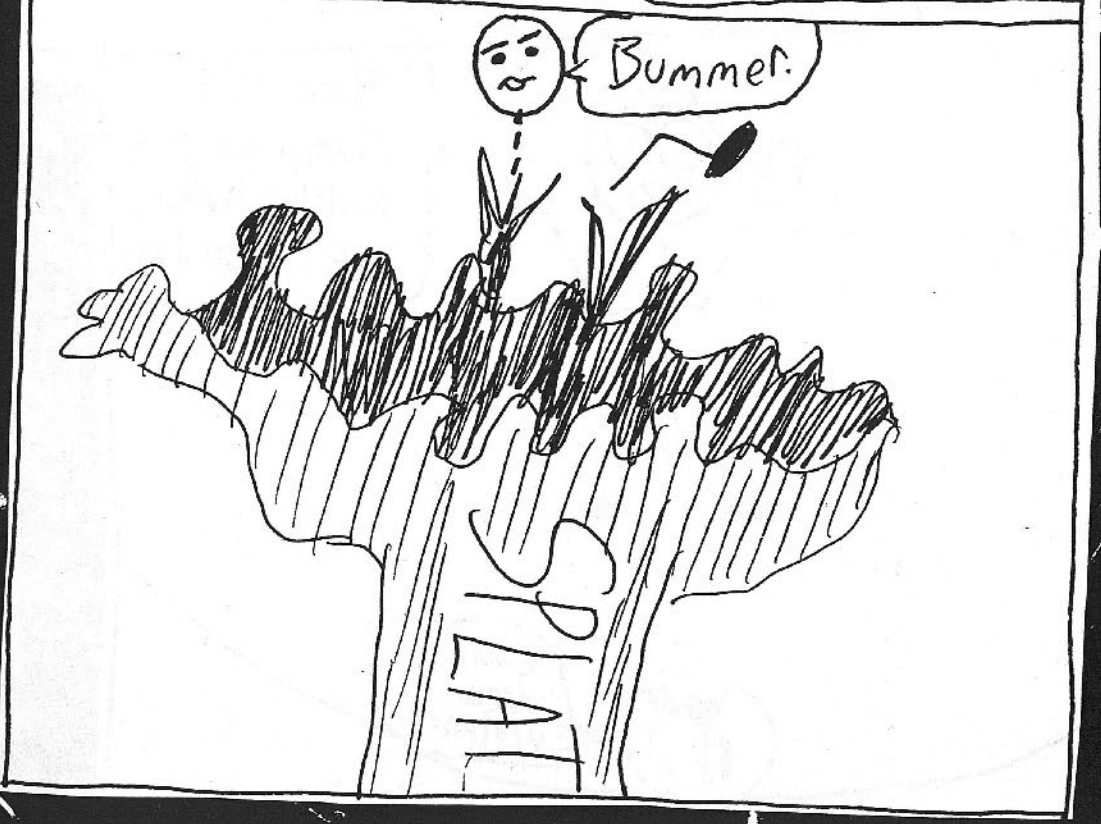
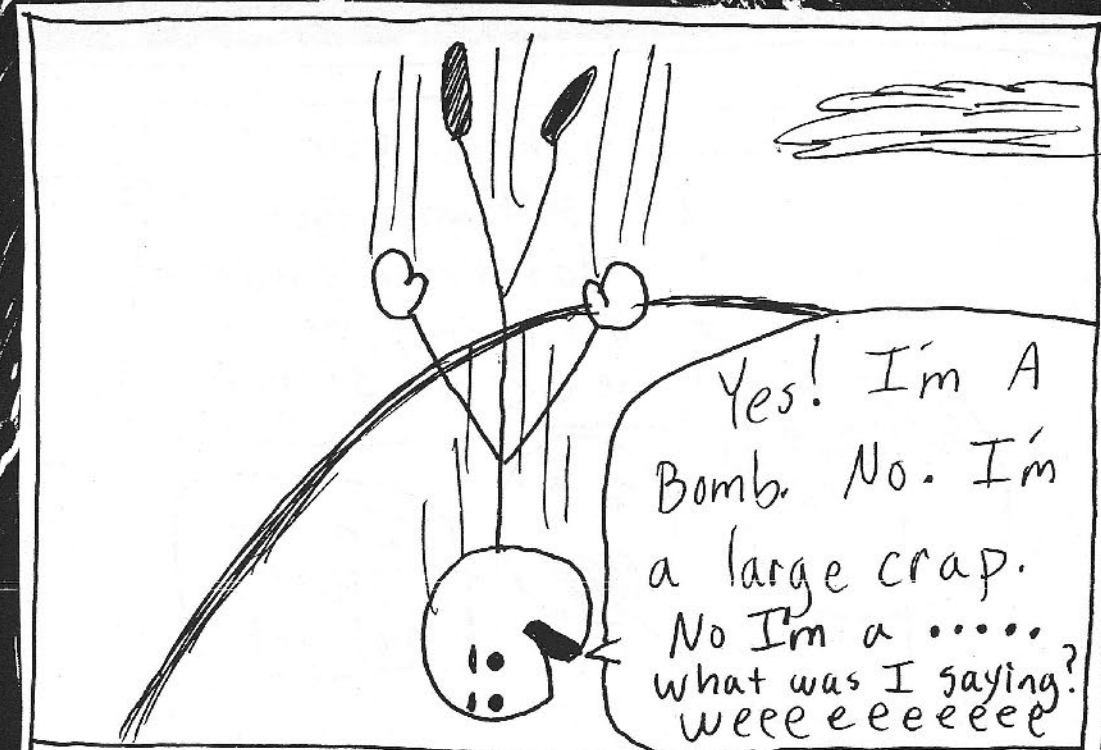
Look at me. I'm a bird!

Look out. Here I come! Weeeeeee!

OOH!

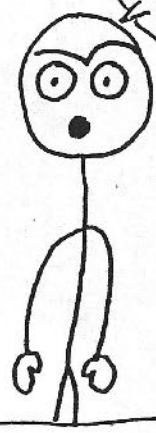
HOFFA

GOLD

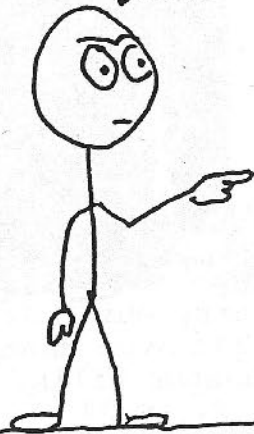




O- sure. Now
the background goes
away again. So
what am I suppose
to do now?



What
the hell is
that?



VRRRR
owooga

Poopy
Loopy

kank
kank

THE END

REAL
FUNNY!

30 Minutes Of Madness

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SOON



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48307

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I like to fuck
myself nicely
while watching
the show!!!



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