

LETHAL FINGER PRODUCTIONS

HOZSP
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PRODUCTIONS
ISSUE
17

DESTROY ALL MONSTERS

BEHIND THE SCENES STUFF

PCP ROBOT

30 MINUTES OF MADNESS SPECTACULAR ISSUE!

30 MINUTES OF MADNESS INFORMATION:
JERRY WHITE JR.
1232 AVON MANOR
ROCHESTER HILLS, MI. 48307

HOOFSPIN INFORMATION:
DAN AUGUSTINE
2398 LEE
UTICA, MI. 48317

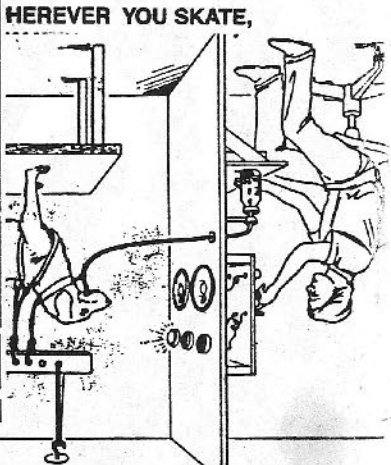
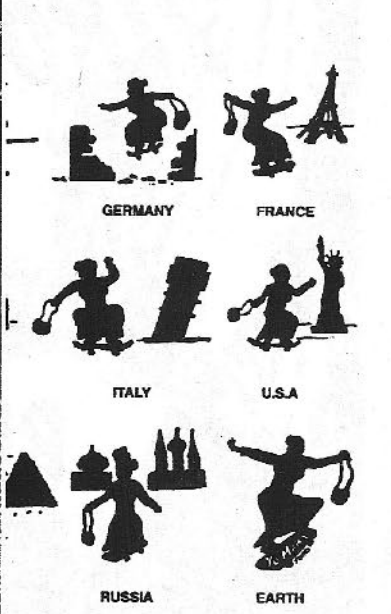
"WHEN SHE SAYS, 'FEED YOUR HEAD!' IS SHE REALLY ENCOURAGING THE YOUTH OF AMERICA TO TURN ON? YES, IN EVERY SENSE."

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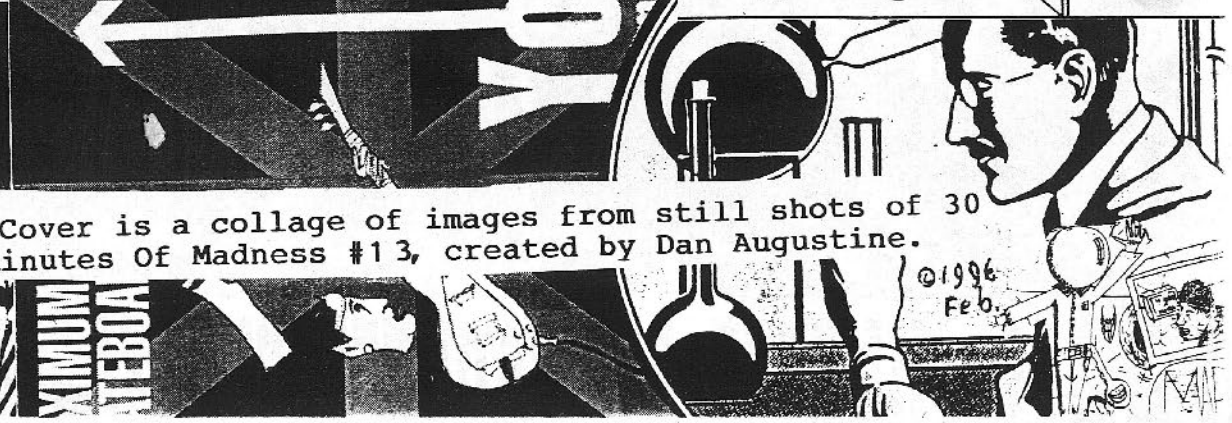


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Cover is a collage of images from still shots of 30 Minutes Of Madness #13, created by Dan Augustine.

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to yo, Mama.



FROM THE FINGER

by: Jerry White Jr.

Fun = time/x-|87 + 24%| Hi. I am here to tell the truth, in other words: agrelay mokta foid loop. I am sure that you are wondering what this means. So sure, in fact, that I have taken out over 13,000 life insurance policies based on my assumption/assurity. Actually, I am Jerry White, and I have been standing here all my life, right Mr. Tearaway? If you are still reading it is because you are a hard-core LFP supporter, in LFP, or you have a sense of humor like Totally Toadman, right Mr. Hornacek?

This is an important moment for me, perhaps that would explain all the debuggery. I am sitting in front of a computer at Kinko's, my work, my job - for nearly a year, and in two hours I will no longer be employed here. You see, I quit. Quit like a bitch perhaps, but quit nonetheless. I have been feeling stagnant, lifeless...well, no, not completely - I just want a change of pace. Anyway, it will probably be awhile before I get paid \$8.50 an hour to write the From The Finger column.

I am going on a road trip in a couple of days for a couple of weeks. I think I have extorted enough cash from Hoopsip sales that I can safely wine and dine with the snobbery elite. I am taking 30 Minutes Of Madness with me, in hopes to spread the hype,

because the time is ripe. I am not yet sure where I am going. Perhaps to New York, to meet Ethan Minsker, or to New Orleans, to meet dirty people. Wherever this journey takes me I know... nothing. I am just going to do it, and think about it later.

Within a month, Lethal Finger Productions will be laying the final tracks for our first album. It will be a seven inch with John Ryan's "I want to bite into you", and "I want to fuck you in the sunshine. More on that potater.

Christian Slater says, "No! I refuse to eat that fucking shit, you cunt-faced hooker/whore! Isn't late night television not that okay? Irreversible, irrelevant, irrigation, Ira Poundstone!"

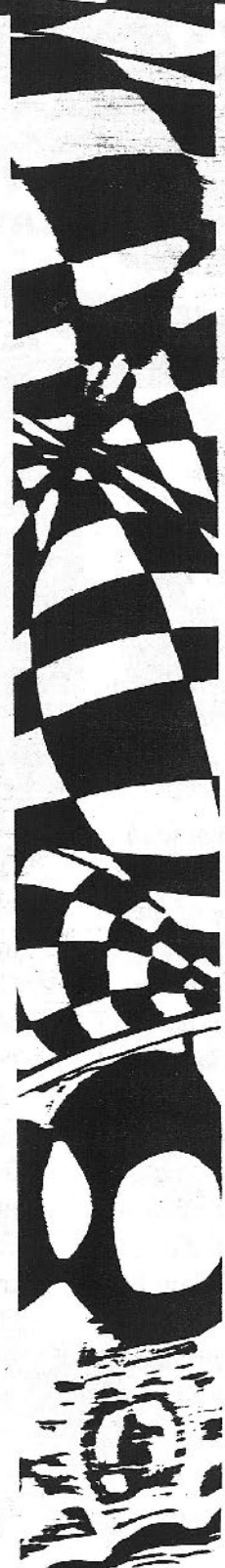
"This was written while sittin'. To confuse and confurl. To coincide with oxidide, leaving no traces, only empty spaces." says British bath oil salesman, Mark.

"I hope everyone is angry. That would be too funny."

- Jonathon Silverman (Tales from the Crypt, Daisy Duke, Weekend At Bernie's 3, Thunderbird Row)

"Peace everlasting? Pah! Dost thou conclude the epiphany of soundless minstrels gathering in a forest to have? Run Danton!"

- Jerry White Jr.



DESTROY ALL MONSTERS

AN INTERVIEW WITH GARY LOREN OF DESTROY ALL MONSTERS

BY: DAN AUGUSTINE



JIM SHAW

GARY LOREN

MIKE KELLEY

When it comes down to naming bands and musicians of the past that have influenced today's alternative scene, *The Velvet Underground*, *Kraftwerk*, *Iggy Pop*, *David Bowie*, and others are often cited. One band that is seldom or never mentioned is *Destroy All Monsters*. *Destroy All Monsters* was a band formed in the mid-70s in Ann Arbor, MI. by Cary Loren (who now runs the *Book Beat* in Oak Park, MI.), Niagara (who is now in *Dark Carnival* with ex-*Stooge* Ron Asheton, who was also in *Destroy All Monsters*, but wasn't one of the founding members), and Jim Shaw and Mike Kelley (both who are now acclaimed artists in L.A., Kelley being the one to have his art work appear on the cover of *Sonic Youth's "Dirty" LP*).

It looks like over 20 years later, they're getting their due respect. Not only has *Thurston Moore* named them as a big influence, he has also recently released a three CD box set entitled "1974-1976" on his *Ecstatic Peace!* label.

Other *Destroy All Monsters* products that have recently found their way on to store shelves include "*Geisha This*", a book of art work done by members of *Destroy All Monsters*; and "*Grow Live Monsters*", a

video tape of Loren's early '70s films.

Other bands that have named *Destroy All Monsters* as an influence include *Half Japanese* and *Boredoms*.

So... Next time someone asks you who the first noise band was, say, "*Destroy All Monsters!*"

Now, an interview with *Destroy All Monsters* member, Cary Loren, which was conducted last month at his store *Book Beat*.

DAN: After the break-up of *Destroy All Monsters* did you try to stay active as a musician?

CARY: I'll tell you what I did. I released other *Destroy All Monsters* music for the next couple years, I started a label called "Black Hole Records" out of Detroit. I issued singles and EPs, and I continued doing the *Destroy All Monsters* magazine until 1979. Then I stopped the record company around 1979. I mainly concentrated on photography. I was going to school at Wayne State at the time. I started a band called *Nightcrawlers* with one other guy who was a musician and photographer, and we did basement tapes for almost eight years in the '80s.

DAN: While in *Destroy All Monsters*,

which instrument did you usually play?

CARY: Primarily guitar and vocals.

DAN: Did **Destroy All Monsters** make crazy instruments?

CARY: Yeah. At the very beginning we were kind of a noise band that just invented our own instruments. We played toys. We took toys and toy instruments and rewired them.

DAN: When I was here a couple days ago, you were showing me a bunch of computer disks that Mike Kelley had mailed to you with samples on them, could you tell me a little bit more about them?

CARY: It's been sort of a 20 year break in our playing together, and the past year that we've been playing together, we've picked up sort of where technology left off. We've been using samplers, and toys that you can find in K-Mart. I mean, they must sell tons of those to musicians. You know, all the crazy samplers and rap pads. I've got bags full of that stuff that I've been buying and collecting. I have friends from Japan that are buying them too. They have real unusual ones there too. So, we're using a lot of that in our new music.

DAN: So, you're able to create more sounds now, then you were back then.

CARY: It's more diverse, and it extends your range.

DAN: What was it that prompted **Destroy All Monsters** to get back together?

CARY: Well, a couple things. One was when we decided to do the three CD set with Thurston (Moore). That was important. I knew Mike (Kelley) was coming here to talk at the DIA in April, so I figured I might as well make an event out of it, and I knew I could get **Niagara** to participate, she's kind of local, and it was just a matter of convincing Jim (Shaw) to come up and do it. Once Mike committed to it, I knew it would happen. Then we had the show, and the gallery here of all of our art work together, from the early magazine.

DAN: Right here in the book store?

CARY: Yeah, we had a big show. It was floor to ceiling, all of our student artwork. We all did collages.

DAN: My next question was, "Is Mike Kelley the only graphic artist from the

group?" but you just kind of answered that. Would you like to touch more on it though?

CARY: We all considered ourselves visual artists. I was doing photography and film. Mike and Jim and **Niagara** were doing paintings. All of us were doing unique things, but I think we were at a level that most students never even approach. I think we were so beyond anything done then, or even done today. We were like 20-30 years ahead of anybody.

DAN: Not only your art, but your music was 20-30 years ahead of it's time too.

CARY: What pisses me off are these industrial bands, these light weights like **Throbbing Gristel** and **Nine Inch Nails**, and all these pansies that think they're fuckin' industrial bands. They're nothing. They're a bunch of wimps. You know? They fuckin' didn't know what was happening when we were doing this stuff, they were in diapers.

DAN: How have Japanese monster flicks influenced you?

CARY: The thing about Japan was sort of a joke. Jim named our band **Destroy All Monsters**, he's sort of our spiritual father in a sense. He's a really, really way-out artist. He's miles ahead of anybody, even now. We were all into Japanese monster flicks. We were into all those **Ed Wood** movies, years before they became cool to watch.

DAN: So you weren't too popular then?

CARY: We were just total loners. We liked each other, and we had our little group. We never played for more than 30 or 40 people.

DAN: Do you think that since what you were into back then, is now the "in" thing, that more people will come to your shows if you decide to tour?

CARY: We've had offers to tour, and we've had some interest, and we may go to Japan to play. Thurston's been real supportive of us, and he was the first to tell us the debt **Sonic Youth** owes our band. They wouldn't have been **Sonic Youth** without all this earlier shit. It was really sort of the beginnings of what's alternative music. It was a total rejection of music.

DAN: You mentioned earlier your dislike for **Nine Inch Nails**, are there any bands today you do like?

CARY: To be honest with you, when I stopped playing in the '70s, I didn't listen to music anymore for about ten years. So it was like '79 to 1990-1992 that I had not heard fuckin' shit. I didn't know what was going on. So, I missed the whole era of **Sonic Youth**, and the whole era of alternative music. I just came in at the tail end of it. I started to listen to them about '91 or so, and **Nirvana**, and those bands. I really like **Sonic Youth**, and I like **Nirvana**. The bands I related to on a more personal level were like the **Boredoms**. They came to our concert in L.A., and they just sat in the front row, and they were just bowing down to us. It was amazing. They got their pictures taken with us. I guess our band is better known in Japan.

DAN: Could you tell me about the new album? What's it gonna be called?

CARY: We're working on a few projects. One is a project of the live stuff that we played the last year. We played in Detroit, and L.A., and San Diego. That's gonna be on **Sympathy For The Record Industry**. The second album is a collaboration with **Naka Hara**. The third thing is all new stuff. The **Naka Hara** thing is all new stuff too. We've recorded a bunch of things at rehearsals and practices in L.A., and a little bit in Detroit. So we're gonna work at getting that out.

DAN: Are there any bands you'd like to tour with?

CARY: We were thinking of touring with **Free Kitten** in Japan. That's **Kim Gordon's** project.

DAN: Before **Destroy All Monsters**, did you play in any bands?

CARY: Not really. Prior to that, **Niagara** and I had been living in Washington, D.C. for about a year, before we moved to Ann Arbor. We were really young. I played (instruments) with people in high school and shit, and knocked around, but it was never a formal band situation. I actually was playing classical music; classic guitar.

DAN: In the **Destroy All Monsters** box-set is an interview with **Destroy All Monsters** by **Destroy All Monsters**. Did that appear originally in the **Destroy All Monsters** magazine?

CARY: No, that was never included in it. That was taken off a tape I made in the '70s. A lot of the stuff in the box-set, almost 90% of it, was from the magazine. The look of it, the whole thing. The whole CD set was based on the magazine.

DAN: Did you put the whole magazine together yourself?

CARY: I put together all of the magazine. I even printed the magazine myself. I learned how to operate an offset printing press.

DAN: It was a color magazine?

CARY: It was *colors*. It wasn't four-color, it was tons of colors. It was like rainbows and shit. It was any kind of weird colors that I'd want to put together. It had a very psychedelic feel. It was the first 'zine of it's kind. There were no other 'zines that I knew about in 1975.

DAN: Was the **Destroy All Monsters** 'zine all art?

CARY: It was all art and some writing. We'd write our little manifestos; our little rants. Like Mike Kelley would do a little rant. One of them is in the CD set. "Why I'm in **Destroy All Monsters**", that was taken out of there.

DAN: Did the 'zine do any music reviews?

CARY: No. It wasn't about reviews, it was more about art, and getting our own art out. It was really trying to show photographs and art work about the band, our band, and an occasional reference to **Pere Uhu** or something. But it was meant to really hype our band. But people knew about us, from the 'zine. You know, we got that 'zine out all over the fuckin' country.

DAN: In the "**Destroy All Monsters** Interviews Itself", you say, "Magazines are the greatest art form of today." Do you still stand by this?

CARY: I don't know. I said so many ridiculous things in that interview, and in the past.

DAN: Do you think now is a good time to end this interview, or is there something you'd like to add. Something that you want the readers of **HOOPSIP** to know?

CARY: (laughs) No. I think that's fine. I enjoyed doing it.



CROWLEY'S



CORNER

Mr. Crowley:

Decades ago, I took a big chance. That chance was I decided to become the very first prime time cartoon character. At first I thought it was a mistake, then as the show went on, it became a huge success! It made me so proud to be the first prime time cartoon character, and it made me even more proud that the show was such a success! Now here I am decades later, and I am just now beginning to realize why the show was so successful. It was successful because it ripped off "The Honeymooners", a very popular show back then. People weren't watching the show because it was good, people were watching the show because it reminded them of "The Honeymooners". It really sucks that the show was so unoriginal. I want to try to start a new show, but am afraid that no matter what I do, people will always associate me with Jackie Gleason. What should I do?

-written in stone.
Fred Flintstone

Fred:

Yabba Dabba Doo What Thou Wilt.
-A.C.

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Hoofsip

Recordings reviewed by: Dan Augustine
Special Edition - All Michigan Rockers!

THE MUTLEYS - "For Your Dancing Pleasure": This band sounds like NOFX being played at 78 rpm, with members of The Clash and The Ramones doing back-up. I know most bands don't like comparisons, but I know if I was in a band, I wouldn't mind being compared to these bands. (Room 13, 3505 Kipling, Berkley, MI. 48072 or The Mutleys, 2216 Elmhurst Ave., Royal Oak, MI. 48073)

WAYNE KRAMER - "Dangerous Madness": He did it again! He put out another great CD! The songs on this one aren't as punk as the ones on "The Hard Stuff", they actually lean more towards traditional rock stuff, but then again, he isn't getting the same help on this one as he did on "The Hard Stuff" from a bunch of punk rockers. Parts of this that are like "The Hard Stuff" are his spoken word tracks and the way he sings about beautiful Detroit. (Epitaph)

DESTROY ALL MONSTERS - "Geisha This Flexi-Record": Contains three songs. The first one is called "My Cowboy Hero", and is a rather folksy song for Destroy All Monsters, but since it features Niagara on vocals, it still maintains that Destroy All Monsters insanity. The next ones are "Calling All Girls" and "I'm Bored". Both have muttered vocals being drowned in pre-industrial noise. On "Calling All Girls", a bird-song can be heard. This one sounds like out takes from "1974-1976". (Book Beat, 2610 Greenfield, Oak Park, MI. 48237)

DESTROY ALL MONSTERS - "Killing Me Softly" b/w "Detroit: Rock City": This one was recorded live last year at the Magic Bag in Ferndale, MI. It features a drawing of a demon on the cover by "Kevin: age 8". As for the music, "Killing Me Softly" seems to be mocking a lounge singer, with very tight instrumentation. (Tightest I've heard yet from this band.) "Detroit: Rock City" features lots of rock-n-roll guitars, screaming, samples (including some from "Mom's And Dad's Pussy", and is a great tribute to Detroit. (At least I thought so.) (Ecstatic Peace)

THE THINGS I HAVE ZINE

FEATURING ALL REVIEWS OF PAST ISSUES OF HOOFSIP

BY: DAN AUGUSTINE

HOOFSIP #1 - The issue that started it all! The whole thing was done with a dot-matrix printer, but it's still a great collector's item. Includes interviews with **Inside Out** and **Barkmarket**, comics, poems, reviews, and Mad Libs. "Oh, By The Way... Popular Culture Sucks."

HOOFSIP #2 - Still being done with a dot-matrix printer, but improving in content. Still doing the band interviews (**Frank Allison & The Odd Sox** and **The Dopes**) and reviews, but this issue leans more toward humor. Features "The Cabin Trip", "Excerpts From The **G.G. Allin** Cookbook", and "Waterboy" (which would later become an animated short on episode #12 of "30 Minutes Of Madness").

HOOFSIP #3 - This one is a weird collision of dot-matrix and laser printer. (Mainly because during the time this one was being put together, I gained access to a laser printer, but all ready had some of the stuff printed up from a dot-matrix printer.) Anyway, this one includes interviews with **Unsane** and **Cop Shoot Cop**, an article about "Shut Up Little Man!", a tribute to **Fred "Sonic" Smith**, reviews, poems, and more!

HOOFSIP #4 - The very first issue to feature all laser printed pages. Also, the first issue to feature interviews with bands I actually got on a guest list for. (Interviews in past issues were done with bands we saw in concert, and then had to track down for an interview.) Anyway, those interviews would be with **Echobelly** and **Scarce**. Issue also includes a story about "The Demon Car" (My old car, which would be destroyed a month later in an accident.), comics, poems, reviews, and more.

HOOFSIP #5 - Interviews with **7000 Dying Rats** and **Dennis Thompson** of the legendary **MC5**, an article by "David Lee Roth", a short story called "The Best Ever", and the very first installment of what would become a tradition here at HOOFSIP fanzine - "Fun Games That Cost No Money".

HOOFSIP #6 - The very first issue in which someone other than Jerry White Jr. wrote the "From The Finger" column. This issue features **Joe Hornacek** as the "From The Fingerer". Also includes interviews with **Eddie Lee Sausage** and **Priscilla Ederle**, "Video Secrets", reviews, comics, and more.

HOOFSIP #7 - Jerry White Jr. was still absent from his "From The Finger" duty, so I, Dan Augustine, wrote the column for this issue. I also interviewed **Rancid** and **Billy Goat** for this issue, reviewed a lot of recordings, and put together the "LF Productions Family Profile". Order this issue while you can, before the folks at "Jam Rag" send for all our back issues, because we know they *loved* this issue. (Cough.)

HOOFSIP #8 - Jerry White Jr. returns to his "From The Finger" duty. In this issue, Doug Levy of Hideous Productions helps me interview Dr. Strange recording groups **The Bollweevils** and **Sinkhole**. Also included, another installment of "Fun Games That Cost No Money", a couple short stories, and a failed column called "Dream Time". But who knows, this column may return yet...

HOOFSIP #9 - Another break-through in computer technology for LF Productions! This issue was done with Microsoft Word, as opposed to Word Perfect, which the first eight issues used. Interviews are with **The Voluptuous Horror Of Karen Black** and **Wig**. Other features include "Fun Games

That Cost No Money (Part III)", "Stuff By Dan", "Excerpts From The **Jeffery Dahmer** Cookbook", reviews of stuff, comics, and other things...

HOOFSIP #10 - First issue to feature a free gift. This one comes with a free "No Poop" sticker. As a matter of fact, that word (poop) appears *nowhere* in this issue. A triumph here at LF Productions! The things that *do* appear in this issue are interviews with **Senser** and **Moby**, lots of art work, "Fun Games That Cost No Money", reviews, and the premiere of "Pezz World".

HOOFSIP #11 - After putting out an issue of "No Poop", you knew it would be inevitable that we'd put out an issue of "All Poop". Features interviews with **Lunachicks** and **Guttermouth**, true stories about poop, comics about poop, "Fun Games That Cost No Money" featuring poop, and lots of other shit!

HOOFSIP #12 - This issue celebrates one year of existence. Features interviews with **Space Streakings** and **The Stickmen** (that's right, the comic characters!), HOOFSIP write-ups and quiz, comics, reviews, and more. If you order this one, you may be one of the lucky ones to get one of the limited edition color-cover issues!

HOOFSIP #13 - The bad luck issue. Fea-

tures interviews with **Seaweed** and **Quicksand**, "13 Leprechaun Stories", reviews, comics, and more.

HOOFSIP #14 - Interviews with **Phunhogg** and **Jennifer Finch** of **L7**, reviews, Stickmen comic, and something that I'm still receiving letters about: my responses to classified ads placed in "Maximum Rock -n- Roll".

HOOFSIP #15 - The Epitaph issue, featuring interviews with **Pennywise** and **Voodoo Glow Skulls**. Other Epitaph stuff, well... Er... I guess those interviews are the only Epitaph related things in this issue. O well, the non-Epitaph stuff is a "From The Finger" column with a "whole new look" (That's right, more computer break-throughs here at LF Productions.), poetry and art work, reviews, comics, and a cute lil' thing called "The War Before Christmas".

HOOFSIP #16 - The first issue to start offering an order form. ('Course if you send for any of the other issues, we'll stick one in those too.) Includes **Mercury Rev** and **Air Liquide** interviews, poems, predictions for '96, "Fun Games That Cost No Money", reviews, "Yo' Mama", comics, and more.

All issues have 26 pages and are \$2.00 a piece.



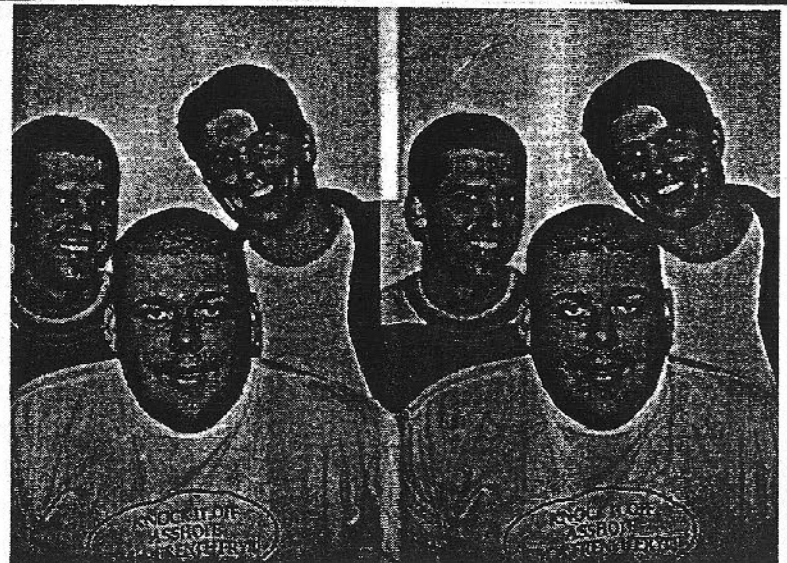
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Dan Augustine and Joe Hornacek of Lethal Finger Productions, with a "big" fan. You too can be our fan! Just write to 2398 Lee, Utica, MI. 48317, for more information on HOOFSIP, or 1232 Avon Manor, Rochester Hills, MI. 48307, for information on 30 MINUTES OF MADNESS. Aw Yeah!!!

AN INTERVIEW WITH **VENT** BY: JERRY WHITE JR.



Photo by: Jerry White Jr.

VENT is a punk rock band that puts a lot of heart and soul into their music. Jerry White Jr. chose to interview them for this issue, not only because we enjoy their music, but because this is the "30 Minutes Of Madness Spectacular Issue", and Vent has had connections with 30 Minutes Of Madness. From providing sound tracks to some of the skits, to members appearing in skits, to... heck, Joe is a founding member of LF Productions! Anyway, last month Jerry White Jr. interviewed all three members (Ross Martin, Kelly Mynes, and Joe Hornacek) at The Nugget Restaurant in Lake Orion, MI., and this is what happened:

JERRY: I'd first like to ask the most powerful member of the group to step forward. The first person who says the first word is the most powerful.

This comment is followed by eight and a half seconds of silence. And then...

ROSS: Fudge.

JERRY: "Fudge", says Ross Martin, who's the lead singer kind of visionary, and by far the oldest member of Vent. So, how long have you and Vent been together?

ROSS: Two years.

JERRY: Now you guys just got out of the studio today, right?

ROSS: Yes we did, that is correct.

JERRY: Did you make any friends at the studio today?

KELLY: *(happy)* Yeah! *(kind of sad)* Not any new ones.

JERRY: How many songs did you guys record?

ROSS: Twenty-four this time, 12 before.

JERRY: So you kind of doubled your productivity.

JOE: Well, we didn't really double our productivity, because we kept at a certain pace and then we had some songs that we didn't record from last time, so peace out!

JERRY: Kelly, you are the one that usually stays away from me, and I want to know why.

KELLY: *(laughs)* I don't know, okay?

JERRY: I have an idea. I'm gonna have Vent tell me the questions they would most liked to be asked.

JOE: Okay, what do you think of Michigan?

KELLY: It's all right, but I don't like the scene really, I'd rather be in Chicago or something. Go ahead Joe.

JOE: *(laughing at Kelly)* Chicago?! There is no scene because it's gone, and people in Michigan just want to make money and it's hard to be the type of people we are.

KELLY: And every club has a shitty P.A., so none of the bands sound good. Some of them can play good, they just don't sound

good, they're shitty. (laughs)

JERRY: That's pretty heavy. Here's Ross.

ROSS: All right, Ross takes the stand.

Stand up for your rights, and the shit, because you know... (laughs) No! Wait!

Don't print that like that. Rewind. (makes sound like an audio tape rewinding) There's a whole lot of bands around here and it's interesting, because does that mean it's competition or does that mean they should be united some how? I don't know how to deal with that. I hope he (Dan) doesn't actually use any of this.

JERRY: He'll be able to put it together in a good fashion. Dan's the master editor. Okay Kelly, why don't you ask a question?

KELLY: Um... I gotta hit "stop" on this thing.

Tape recorder clicks off, and then...

JERRY: All right, we're gonna start the interview over. This is kind of a cliché question, but what are your influences?

ROSS: FIREHOSE and I like No Means No and their style. I think it's different than a lot of other bands, which is sometimes hard to find these days. And I like Hüsker Dü. Yep, there's some of Ross' influences.

KELLY: I've got some influences. There's a band I listen to called Truman's Water, and their really sloppy and crazy and weird. That's the only band I heard like that, and they rock! I try to be like them sometimes.

Or like Minor Threat. If you took their guitar sound, and played Truman's Water kind of music, that would equal Kelly.

JOE: Early punk rock/skate rock stuff. And when I started playing guitar I liked Jimi Hendrix and probably my friends, the way they play guitar.

JERRY: As Joe hands the tape recorder back to me, I can magically morph into a business guy with a business suit and a multi-million dollar contract. (in a business guy with a business suit and a multi-million dollar contract's voice) "Boys, your music is gonna be more important than Nirvana, I'm not kidding, this is totally serious, I know you guys are going somewhere, just sign the dotted line and your soul... Er... You guys

have to put out three quality albums, and that's what you're signed to do for us." How do you guys react to that situation?

ROSS: If there's specifics that we have to talk about; what goes on the album, how much goes on the album, the percentage of the money that we actually see from the sales, and what the distributor sees and store sees, all that would need to be discussed.

JOE: I know Ross would probably work out a billion weird details and stuff like that, but I'd probably do it for the money and then make cooler things from that. But if it was gonna screw-up my life hard-core, then I wouldn't do it. It would depend on the situation.

KELLY: I'd do it because we could do the great rock-n-roll swindle, like make a bunch of money and get out. It would be the shit!

JERRY: If you had millions and millions and millions of dollars, how'd you think you'd handle that? Do you think it would corrupt you? Don't you think there's some kind of angst and suffering that music comes from? Sometimes you need to have a rumbling in your stomach. You know what I mean?

ROSS: I agree with you, I don't know what would happen. I don't know if the music would change or if the drive would decrease.

JERRY: If you found yourself rich, and your drive decreased, do you think you'd be able to somehow throw away money?

ROSS: I think that somehow after that situation occurred, I could throw it away.

JERRY: Will you give it to me?

ROSS: You can have a cut, yeah.

JERRY: Kelly, what is your favorite song that Vent's ever done?

KELLY: Well, my favorite song that Vent's ever done would have to be... I'm not sure the name of it, but Scott Craig wrote it, and it was from old Vent, before I was the drummer. The one where my brother (Vent's old drummer) messes up on the drums and keeps playing when he's suppose to stop.

And it goes (imitates a guitar)

JOE: It's called "Dead Head".

KELLY: Yeah! "Dead Head"!

JERRY: Why is it your favorite? You're not even a part of it.

KELLY: There's so many changes and awesome backing vocals. The whole song's super cool.

JERRY: Ross, what would be your favorite song? If you had to pin point one. You guys have got quite a few songs out now since the original incarnation of Vent. Some 40 songs maybe?

ROSS: Yeah, more then that, counting all the Vent songs, probably like 50.

JERRY: Nail down one.

ROSS: It'd be kind of hard for me to nail down one, because there's several songs I think are real good. Like all of them have different points that are real good with in them. It depends on the situation. It's like, this one's the best punk rock song, and this one here's the best, I don't know. But one song that makes me feel something is the "Monster Song".

JERRY: What does it make you feel?

ROSS: It makes me feel like I was Mike Watt.

JERRY: Now comes Joe's answer to this question.

JOE: "Brothas And Kittens", 'cause it's the most creative and cool composition.

JERRY: Well, two of the songs were from the old incarnation of Vent. Where is your music going towards now?

ROSS: We're taking it to old 963.

KELLY: Well, once I joined the band it seems like there was a bit of a change in the tempo, it kind of sped up. But you can tell through the music that we're all getting older and just working stuff out and the songs are becoming way cooler.

During this comment everyone is laughing.

JERRY: It seems the old Vent to me was poppier and more indie rock. But now it's become more punk rock. Like when you guys played that concert the other night, you guys played songs a lot faster then you usually play them.

ROSS: For that concert, I think the feel of that place, that night, needed faster, more punk type songs.

JOE: The reason why the tempo's change is

because the old drummer couldn't play stuff like that, because he didn't have it inside him. The old drummer was more like a button. You just pushed him and he played - good. Like real perfect. I mean he was a cool guy and a drummer. *(laughs)*

JERRY: Wrap up with thoughts about the band.

JOE: If you're gonna listen to music, take time and think about the people who try to put it together. I don't know why. *(laughs)*

KELLY: We're Vent.

ROSS: Hi, I'm Ross. From here on out, I'm gonna dedicate this song to all the children that make the shows happen, man. *(starts singing "We Are The World")* Yeah, we're gonna put out either a record or a CD in the spring, probably within two to three months.

JERRY: You guys are hard-core and play fast music. Who's the angry member? You're kind of the angriest member, aren't you Kelly?

KELLY: Yeah.

JERRY: Kelly's the angry one. Joe's the quiet one.

JOE: The rainbow one.

JERRY: The rainbow one. What's Ross?

ROSS: The worried one.

JERRY: *(laughs)* Ross is the worried one. Worried, angry, and rainbow.

And there you have it



A flier for a VENT show from Oct. '95.

spaceships, stories, and sets. I don't remember how in the hell I came up with the stories, but I do remember thinking, "All right, the PCP Robot is going to be walking, and then some freaked out robot will start fighting him." John kept the vibe alive with his music, which gave me lots of inspiration.

As the months went by, and as the deadlines expanded, the PCP Robot movie was finished during the last couple weeks of December '95. Jerry reserved eight hour blocks of editing time a day, and we would go about four days a week. Approximately 20 hours of this time was spent on PCP Robot alone.

The music was done by **John Ryan** (one of the most creative people I've ever met). People have described **Aphex Twin** as the "Jimi Hendrix of techno", well **John Ryan** is the "PCP Robot of electronic music".

In the end, John's music and the overall vibe I felt while making the movie, came through strong and in a righteous way. One scene shows the LF Brothas actually interacting in the PCP Robot's world. Another scene shows the PCP spaceship floating around artistically. Other scenes have different forms of art work while "PCP Robot" is said in varying unusual tones.

Hope you will check PCP Robot out. I'm currently working on more scenes to make the movie longer.

Hopefully we will be making John's version of the PCP Robot in the spring.

Peace out... and in case you're wondering, we do not take PCP.

PCP Robot is part of 30 Minutes Of Madness #12, which can be ordered from us here at LF Productions. Just send \$2.00 and one blank VHS tape, or \$5.00 to: LF Productions, 1232 Avon Manor, Rochester Hills, MI, 48307. Hell, we'll even stick three more episodes of 30 Minutes Of Madness on the tape for you!

My friend John suggested that we should do some graffiti one night, so we gathered up some spray paint and painted some shit on the back of this run down supermarket. John ended up painting a robot, with big letters next to it that spelled "PCP Robot". We were all stoked because this was the biggest thing, and nobody else could come up with anything that was as cool. Also, it was a relief to see something cooler than the usual graffiti done by wanna-be, pot smoking, rich kid deadheads that would paint "Dick rules", and "pot".

So, being movie makers, punk rock, energized, and all that, we tried to imagine what the PCP Robot would look like or do. We all had different ideas and our own experiences talking about it. So, PCP Robot kinda became a vibe. We started drawing pictures, doing PCP art, making up words, and talking about building robots. I always thought that it was a fun thing to do.

It's like seeing old sci-fi movies for the first time. You know, the ones from the '60s with really fucked up robots? Man verses machine. But then somehow the robots would get life or some weird ghetto soul from taking PCP.

With all this shit floating around in my head, as well as turning 20 and wanting to get something accomplished, I decided I was going to make my version of a life size PCP Robot. I made the head and that was it. It's kinda cool, it lights up. We took a picture of it and used it for the cover of HOOFSIP #12.

At some point, I decided I was going to make miniature robots,

BY:
JOE
HORNACK



Behind The Scenes At 30 Minutes Of Madness

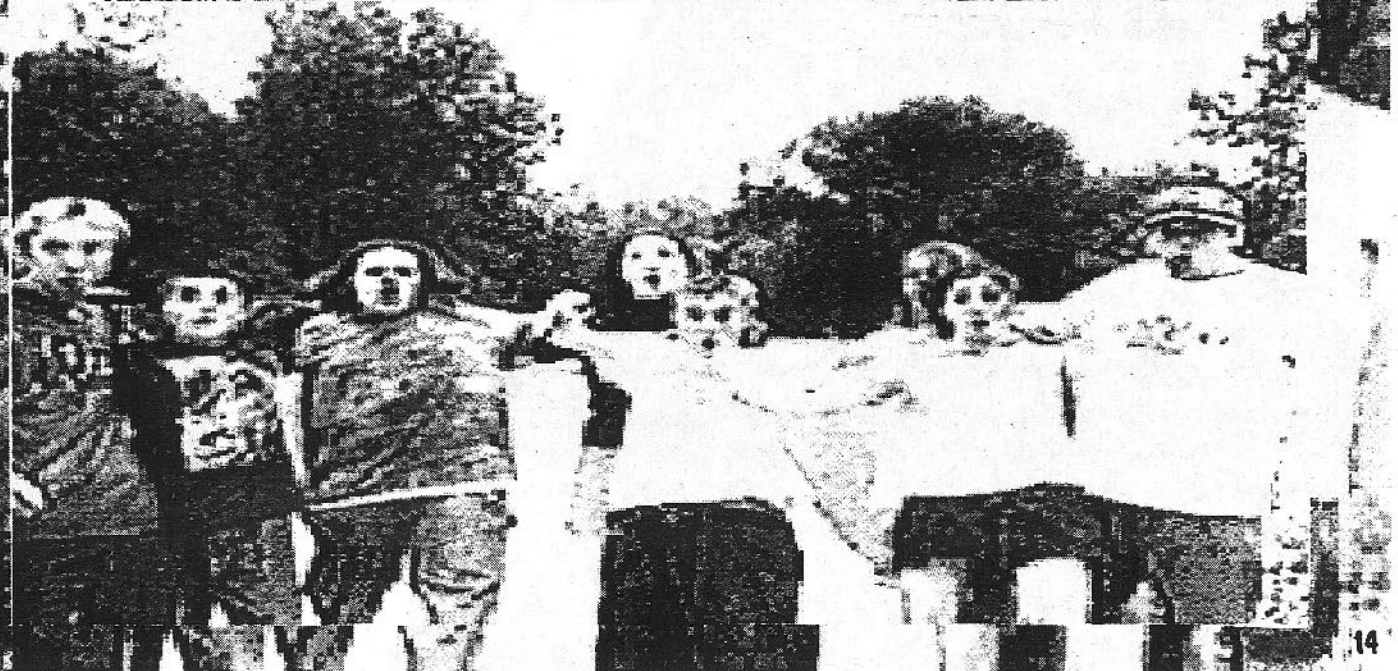
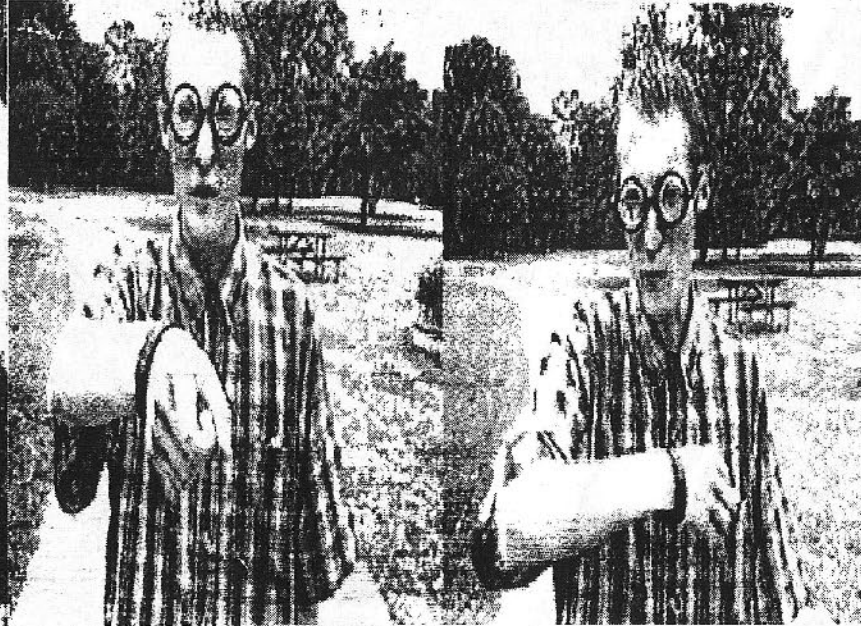
by: Dan Augustine

This is yet another new feature here at HOOFSIP 'zine. It features still shots from an episode of our TV show, 30 Minutes Of Madness, and a brief synopsis of what is happening in these shots. This first installment features scenes from episode #13, which is one of our latest shows: To order copies of the show, send a blank VHS tape and \$2.00 or just send \$5.00 to: Jerry White Jr., 1232 Avon Manor, Rochester Hills, MI. 48307.

In these scenes we see "Bobby", played by Chris Sprague, as he confronts a group of bullies led by the "Punk Rock



Faggot", played by Jessey Rivera. It seems that they were giving him a hard time about not wanting to smoke pot. He then blows them all away as he points his finger at them, and declares, "I don't smoke pot... I smoke crack!" He then reaches into the pocket of his shirt and pulls out a crack pipe, which he lights up and begins puffing away at. The skit ends with a voice over saying, "Don't smoke pot, smoke crack." Of course, this is just a humorous look at a very serious problem, because none of us here at Lethal Finger Productions endorse drug use of *any* kind! As a matter of fact, we're all very straight-edge!



Behind The Scenes At 30 Minutes Of Madness

While in Cincinnati, OH. this past summer, Joe Hornacek, Ross Martin, and Jesse Rivera were filming some scenes at a street fair. During one scene, some guy that they didn't know, came along and butted in! The guy started declaring that he was **David Lee Roth**, and made other false claims! The whole time he was doing this, Joe stayed behind him, making goofy faces at the guy, ala **Chevy Chase** on old episodes of Saturday Night Live, when Jane

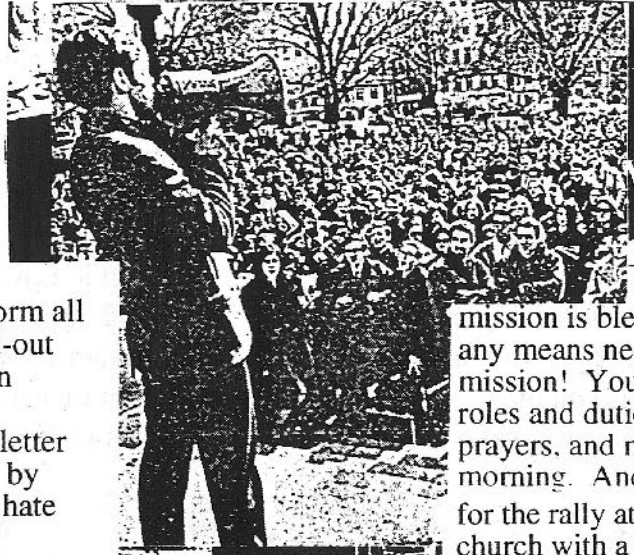
Curtain is giving her editorial on Weekend Update. All though this was never planned, it was too funny to just throw into the Lethal Finger Productions Vault, so we incorporated it into the 13th show. It became part of a skit, in which Dan and Joe hang out in Cincinnati, and talk about things they had done there in the past. Then again, maybe they aren't in Cincinnati... To find out what I mean, order your copy of 30 Minutes Of Madness today!



THE CONSPIRACY TO BAN HOOFSIP

An Inside Look at the Anti-HOOFSIP Campaign

by: Jack



This article was written to inform all HOOFSIP fans of the crazy, whacked-out group known as the Committee to Ban HOOFSIP. In issue #7, a "concerned parent" named Barb McPhee wrote a letter claiming her son was being corrupted by HOOFSIP. The letter was a tirade of hate and illogic against Lethal Finger Productions and Dan Augustine. I decided to infiltrate Barb McPhee's organization and find out what the hell's going on with this bitch and her Anti-HOOFSIP campaign.

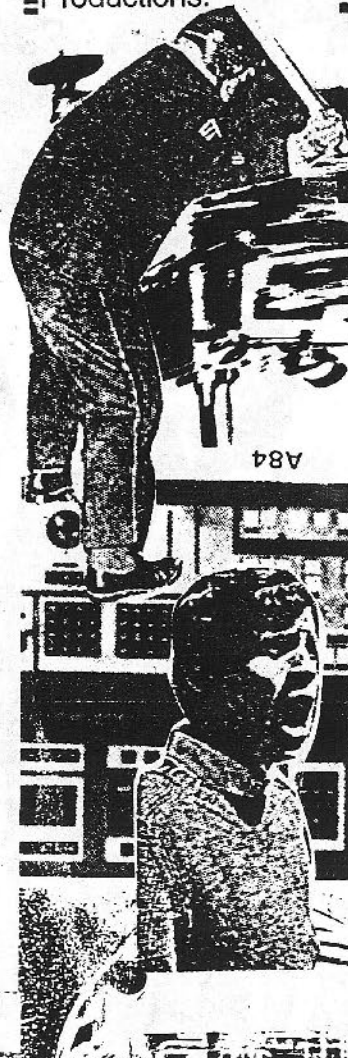
My first encounter with this group took place the day before their march on the state capital. The committee was conducting an organizational meeting in the basement of the St. Thomas Baptist Church in Dexter, MI. Before I could enter the church, I was frisked by the pastor who warned me that "the Satanists" were trying to disrupt their movement. I told the pastor that I was there to learn more about the "evils of Lethal Finger Productions". With a wry smile, he let me enter. The basement was packed with people making posters and handing out info packets on the march. There was a table in the middle of the room with information on Lethal Finger Productions and personal bios on all those connected with HOOFSIP. The lady behind the table told me that Lethal Finger Productions was a Satanic organization formed to promote Satan, his music, his art, and all matters of evil. These people were fuckin' serious! As I continued to browse the table, an old man started yelling, "I have proof that Lethal Finger and Jerry White Jr. were involved in the bombing in Oklahoma City!" The crowd began to murmur loudly; someone began to chant, "God is great, HOOFSIP is bad!" Soon the whole basement was chanting the phrase. Then with a loud scream, Barb McPhee silenced the crowd and she began to speak. "What has brought us together tonight is our holy quest to rid the earth of HOOFSIP. Tomorrow we will storm the state capital and demand that HOOFSIP and Lethal Finger Productions be destroyed. Our

HOOFSIP protester addressing the crowd. He was trying to explain the connection between Cuban Communism and Lethal Finger Productions.

mission is blessed by God and we will use any means necessary to achieve our holy mission! You have been informed of your roles and duties, now go home, say your prayers, and meet back here tomorrow morning. And remember, the buses leave for the rally at 9 a.m. sharp!" I left the church with a funny feeling that Ms. Barb McPhee and her followers were going to cause trouble the next day; and did they ever!

The next morning we all boarded the buses and headed for the state capital. On the way we sang songs like, "We Shall Over Come" and "Swing Low Sweet Chariot". When we reached the capital, we converged with thousands of others who had traveled from across the state to take part. Rumors were circulating that the police were going to crack down on the crowd. Others suggested that the police were paid off by Lethal Finger Productions to break up the rally. Rumors were flying back and forth, which worked the crowd up into a frenzy of paranoia.

Barb McPhee, armed with a bullhorn, directed the crowd, and began marching towards the state capital building. Several blocks from the capital building barricades were erected and several hundred police officers stood guard over the entrance to the capital building. As soon as the crowd saw the police they began to jeer. Barb yelled, "God is greater than your barricades! How do you feel selling out to Satan? You pawns of Beelzebub, and workers of iniquity!" Then the mayhem ensued; a full scale riot broke out. For at least three hours, the police and Barb McPhee's warriors battled. It took several riot battalions and tear gas to regain control. Hundreds were arrested, including Barb McPhee. Luckily, I escaped injury and arrest, but I was able to take many pictures of the mayhem, and some are included with this article. The bad news is that Barb McPhee is out on bond and rumored to be plotting against HOOFSIP. Stay tuned...





Enraged protester screaming at cop. I think he was demonstrating how he was going to rip the cop's balls off with his bare hands.



Dan Augustine being burned in effigy. After this picture was taken, part of the burning dummy fell off and caught a protester's hair on fire.



Protester with head bashed in., after threatening to rip cop's balls off.



Protesters grabbing supposed HOOFSIP infiltrator. He was beat up and made to repeat Bible verses. It was later discovered that he was a private citizen just looking for a public restroom.



Another protester with head bashed in.



Protesters taunting police. For some strange reason they were flashing the peace sign in anger. The cops got the message and soon dispersed the crowd with tear gas.



HOOF SIP protester taunting police. He was yelling, "How does it feel to be a lackey for Satan?!"



Ms. Barb McPhee being taken away by police. As they dragged her away, she was screaming obscenities that are too vulgar to mention. Hey Barb! Calm the hell down, it's just a 'zine, not the Satanic Bible!

DESTROY ALL MONSTERS INDEX

goodies available:

- a) 'Destroy All Monsters 1974-1976' Ecstatic Peace!/Father Yod 3 CD boxed set. Produced by Mike Kelley, Cary Loren, Thurston Moore, & Byron Coley. "the original primal stew" -Rolling Stone. (a totally GAGA mind-blowing package)\$35.
- b) 'Grow Live Monsters', limited edition of 250 boxed, 60 minute cassette tape of live free/music performance 1975, and soundtrack, with Destroy All monster mini-magazine, facsimile 'The End is Here' magazine and monster seeds. art work and music by Kelley, Loren, Shaw. TimeStereo release, engineered by Warn Defever (His Name is Alive). \$12.
- c) 'Destroy All Monsters: Geisha This' a compilation book of all 6 DAM magazines (1975-79) with 3 song flexi-record, band archives, artworks, hundreds of photos, original splatter painting, newsclippings etc...perfect bound, multi-colored sexy inks/papers, 120+pp.,noize-party,chaos, manifestos, deluxe-arty and superfun...\$30.
- d) Destroy All Monsters Poster announcement of reunion performance April 21, at the Magic Bag. design by Niagara, edition of 100 signed copies, silkscreened \$20.
- e) T-shirt of same design as bookcover/poster(silver sparkle on black)100% cotton \$18. large or XL
- f) Grow Live Monsters. (The Invasion Begins) a compilation of early films 1971-1976 by Cary Loren 1 hour VHS video featuring Niagara, and other scenesters, mutants, and monsters, original music by DAM, edited 1995 at Chrome Bumper studios, tastefully boxed. \$20.

(((coming soon...))) Destroy All Monsters, Live in Detroit, 1995. "Killing Me Softly & Detroit: Rock City" 12min., 7" EP, Ecstatic Peace/Father Yod signed limited edition of 250 on clear vinyl. (available in late August) items available from: Book Beat, 26010 Greenfield, Oak Park, MI 48237 (810) 968-1190 or fax: 810-968-3102 e-mail:BookBeat@aol.com write DAM c/o Book Beat Wholesale distribution: Forced Exposure/ Ecstatic

Ultraviolet Eye

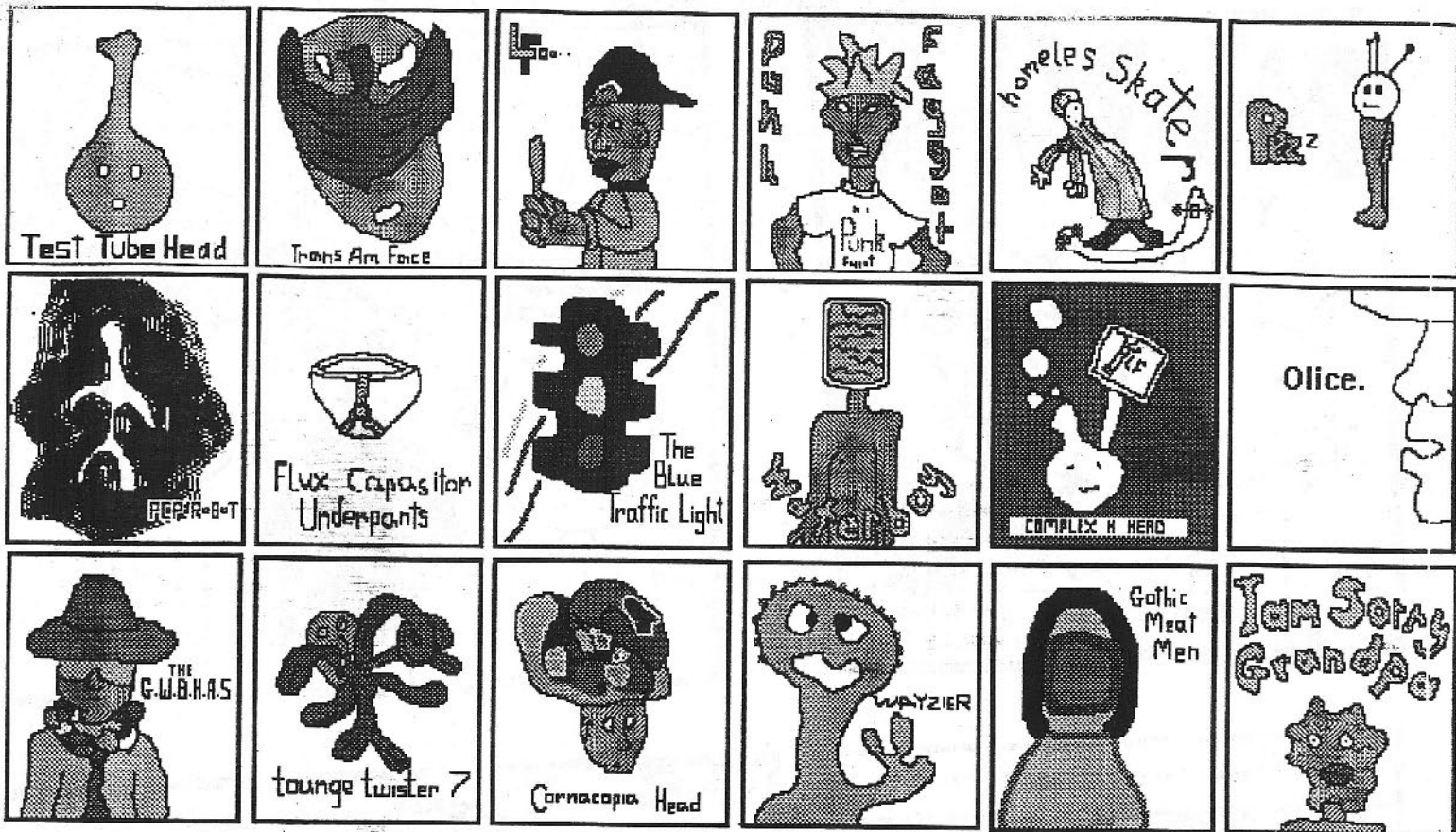


"THE BEST SONG ABOUT DRUGS, JOHN PEEL AND AMERICA - IN THE '90s 'HEROIN GEEK' BY ULTRAVIOLET EYE" - BOSTON PHOENIX (REVIEW OF FLIPSIDE "R.A.F.R." CD COMPILATION)

"THE GROUP HAS DISCOVERED ITS NICHE, MELDING MENACING GUITARS AND FORCEFUL VOCALS INTO A COHESIVE SOUND" - CMJ

"CLASHY PUNK ANTHEMS...." - THE ALTERNATIVE PRESS

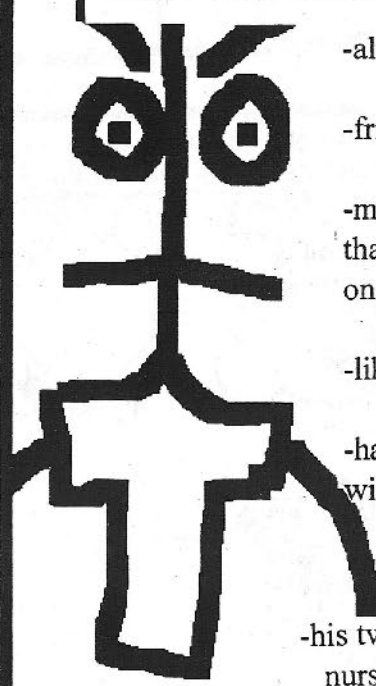
contact: californium 842 folsom st. #101 san francisco, ca 94107 (415) 267-4853



JOE HORNACEK PRESENTS:
LF CHARACTERS

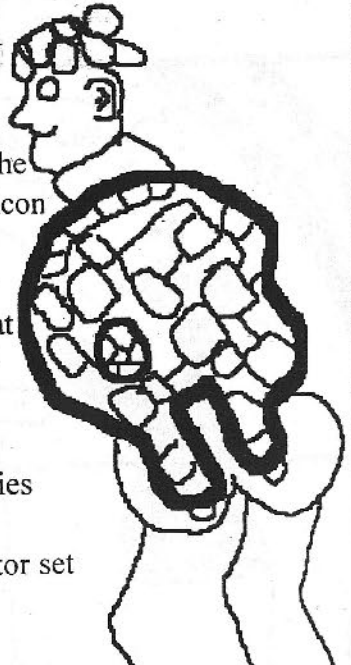
is a brand new funk that exploits the characters and unusual items of Lethal Finger Productions. Every once in a while a green man will come with your issue. Now, presenting to you is Bill Stickhead and Millennium Falcon Butt (along with some stats and other weird stuff about them).

Bill Stickhead

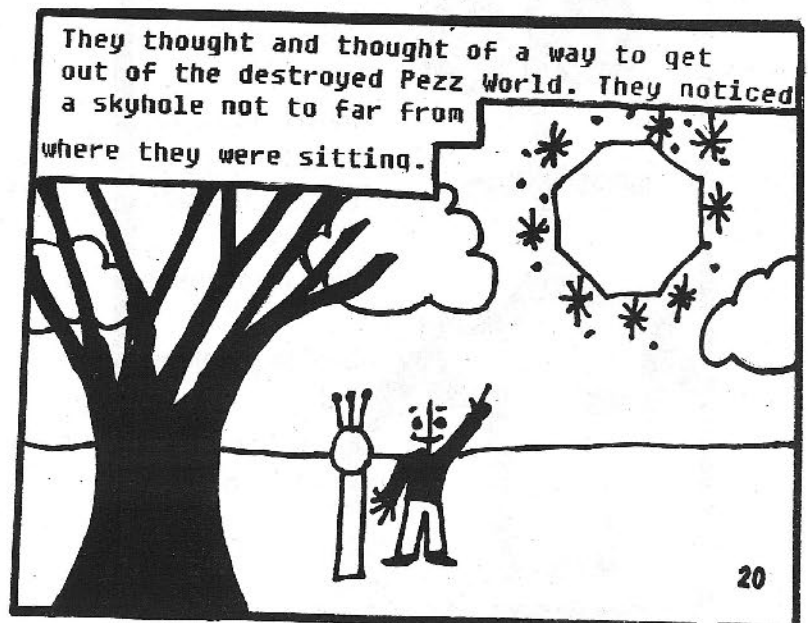
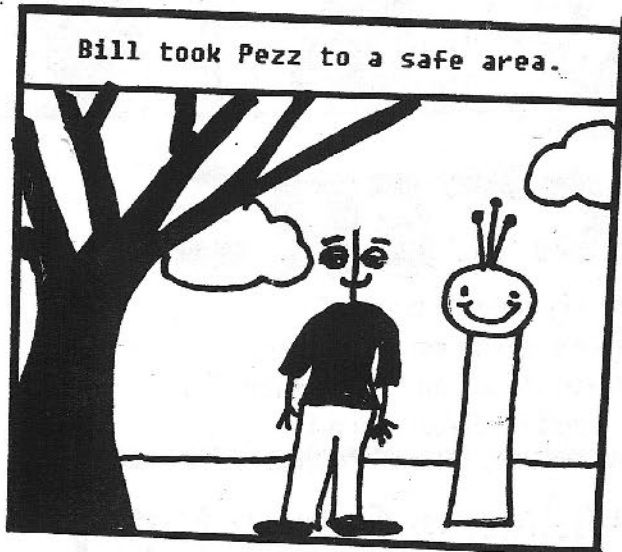
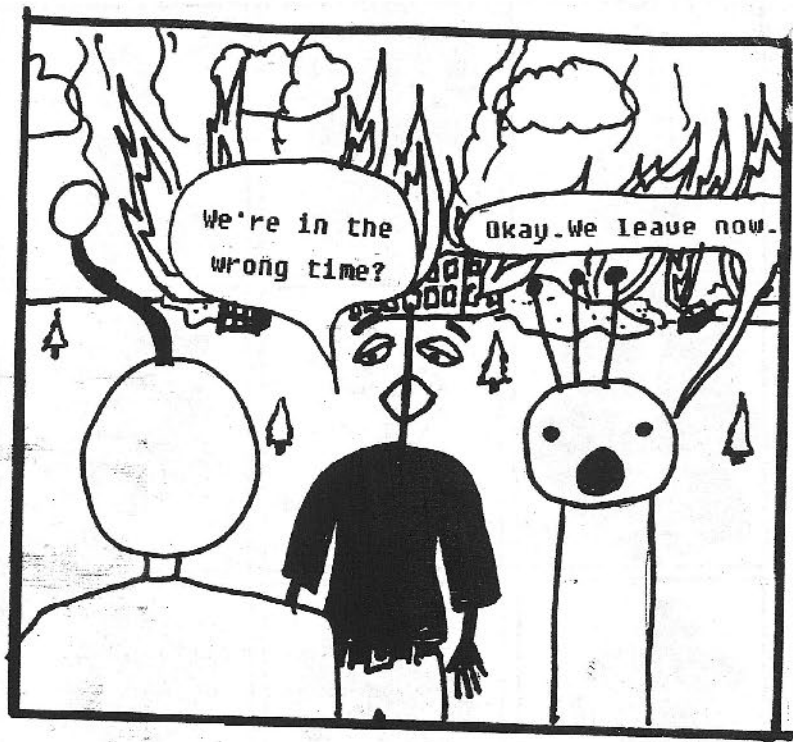
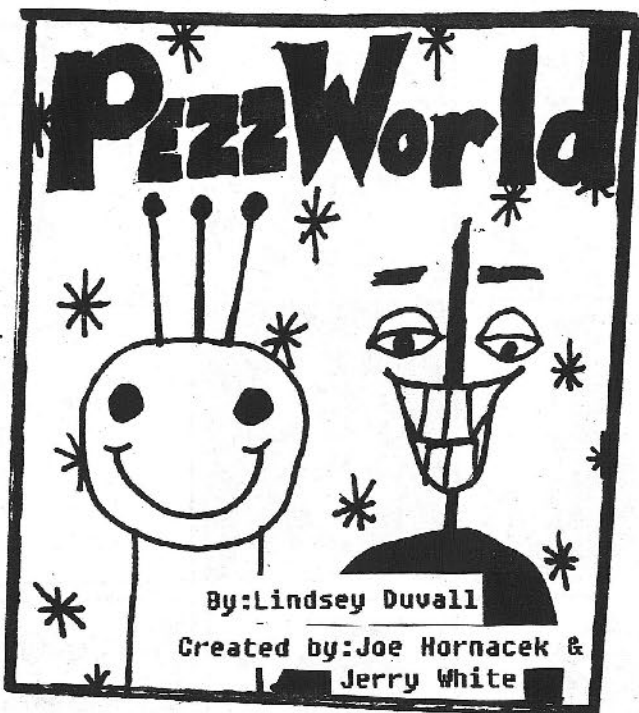


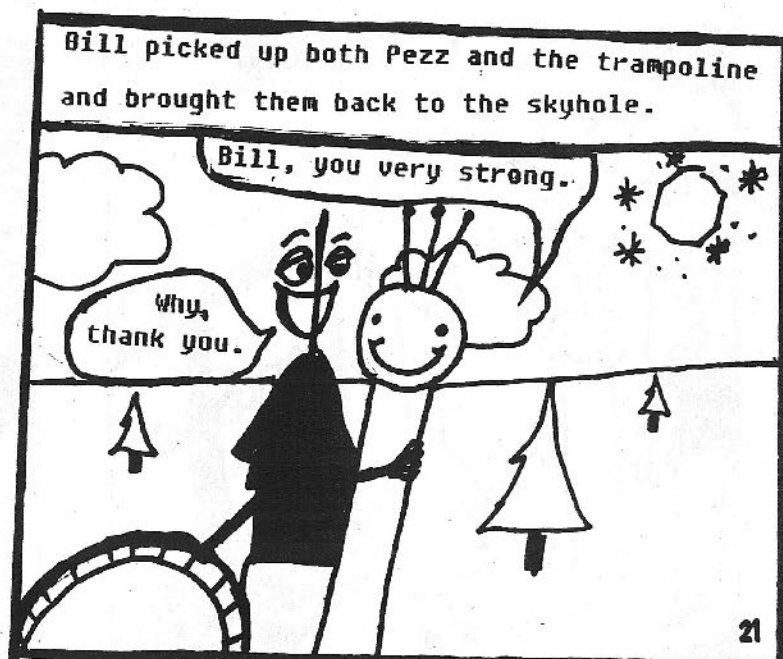
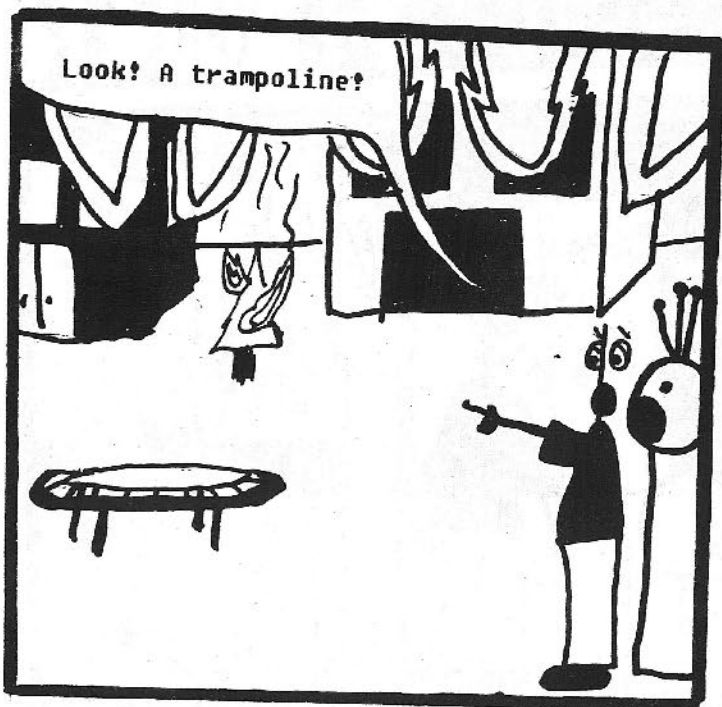
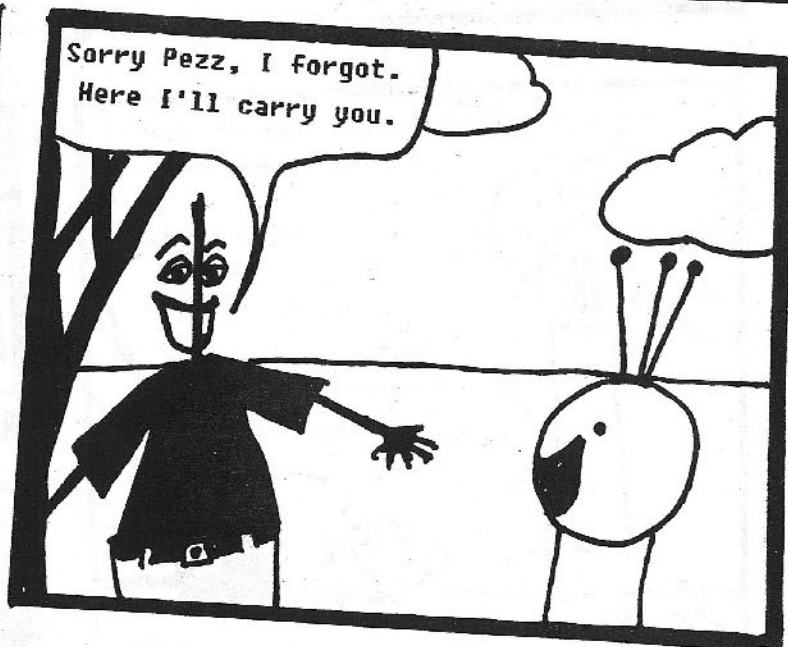
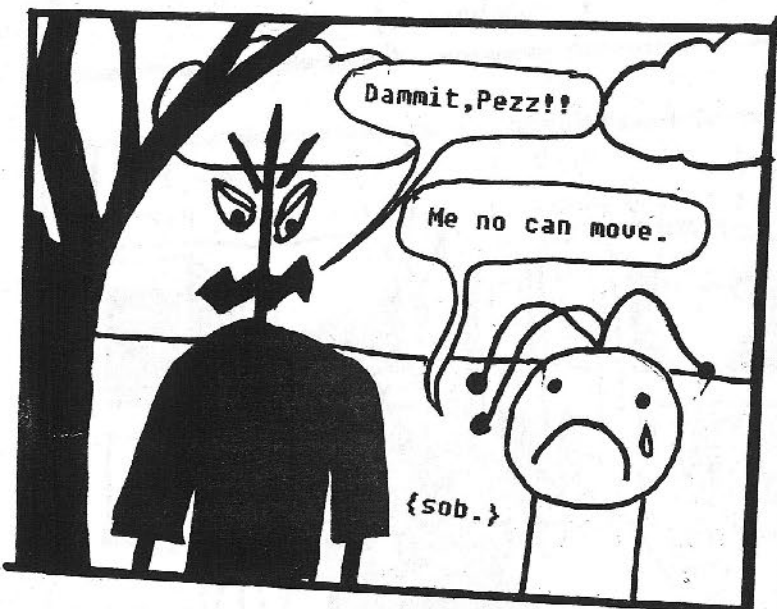
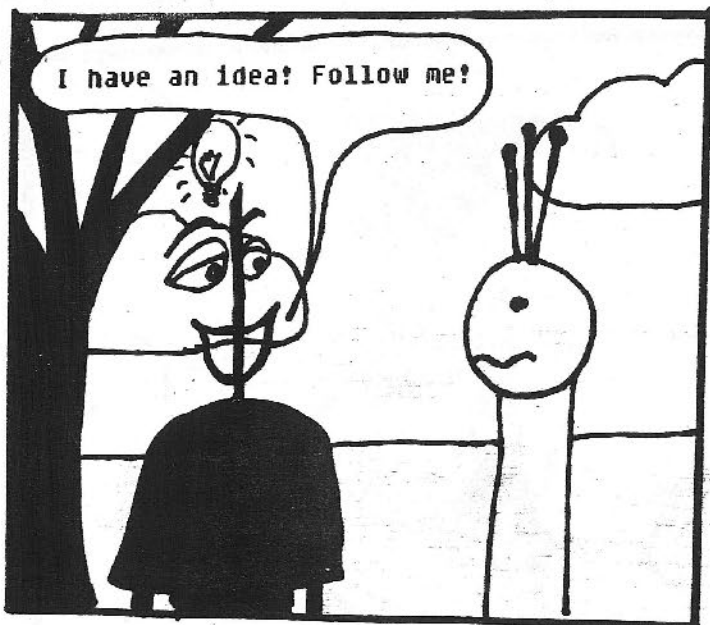
- always pissed
- friends with Pezz
- moved a building that started panic on a major planet
- likes hamburgers
- hard to get along with
- he hates HOFSIP
- his twin sister is a nurse

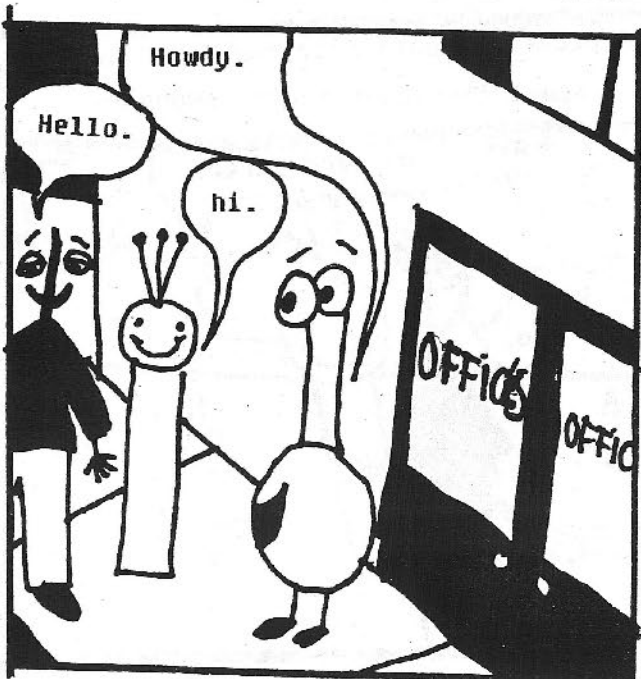
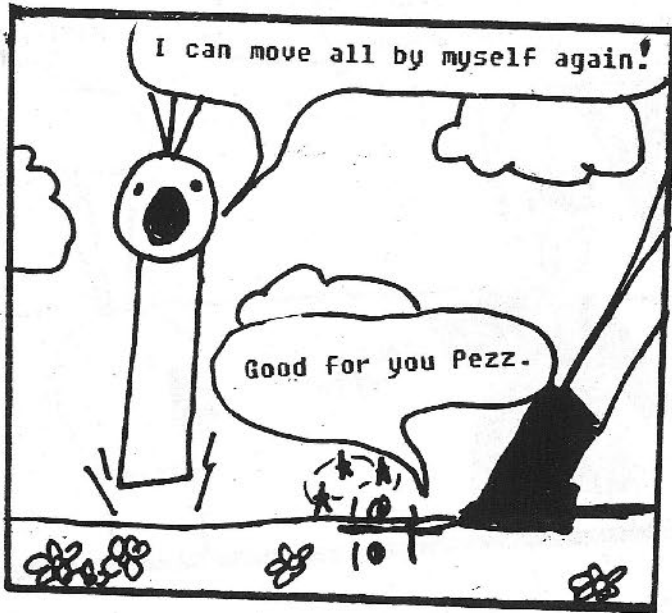
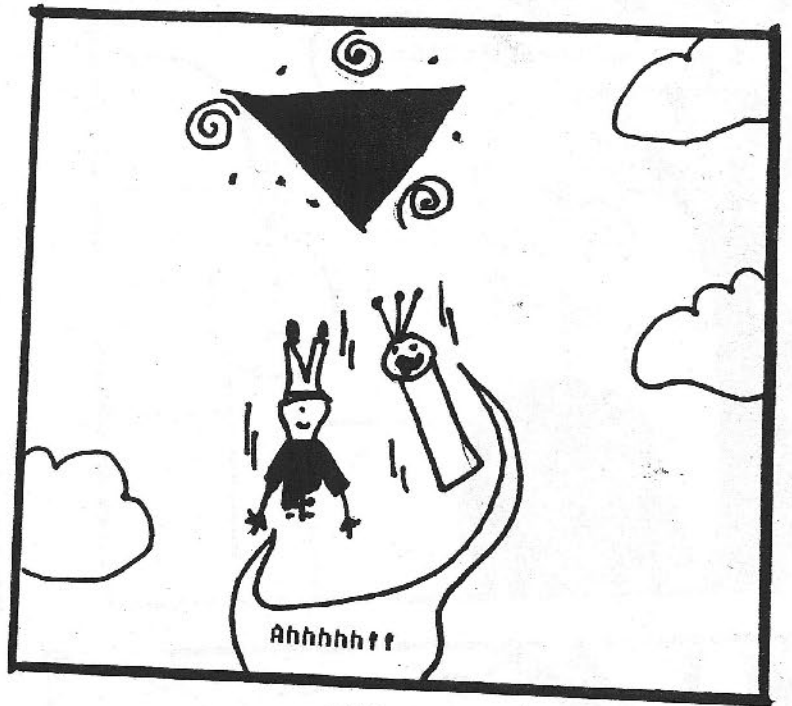
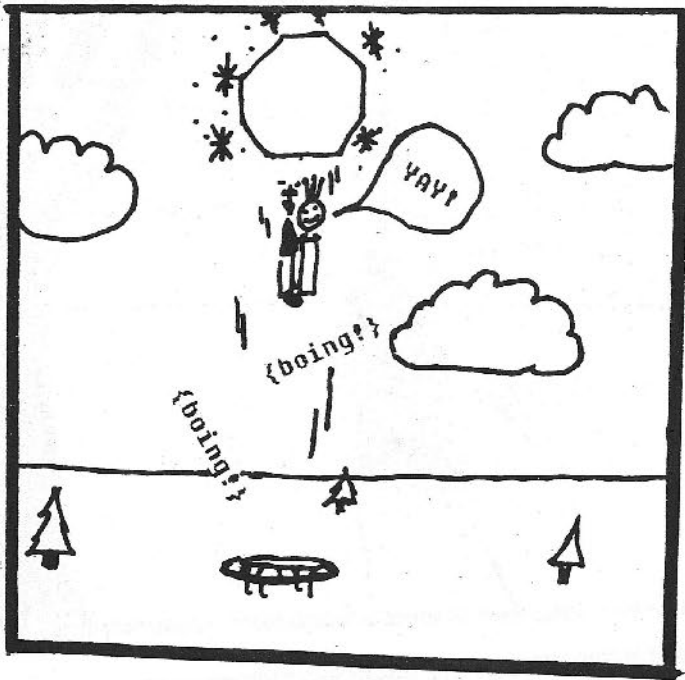
Millinium Falcon Butt



- always plays with his butt
- actually rode the Millennium Falcon
- he's probably gay (just look at him)
- likes Quentin Tarantino movies
- owns an Erector set









Let's stop at this bar and rest.

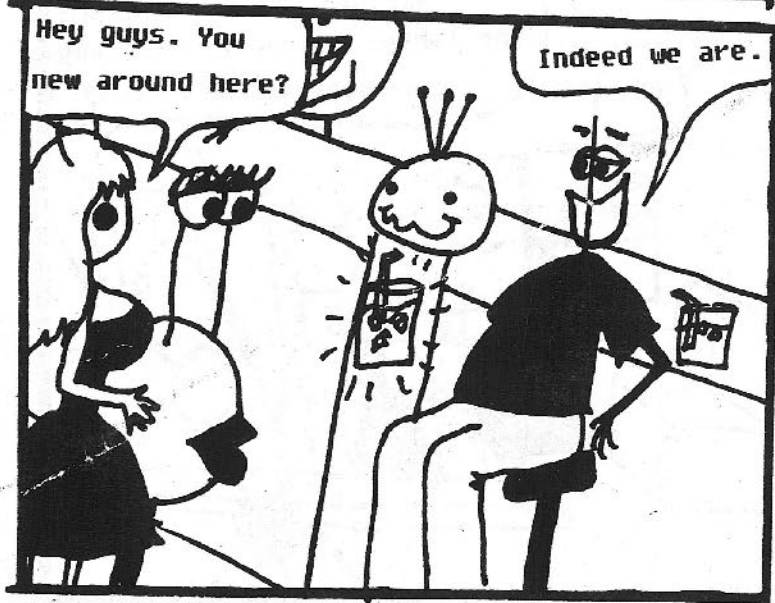
OK.

LE
BAR



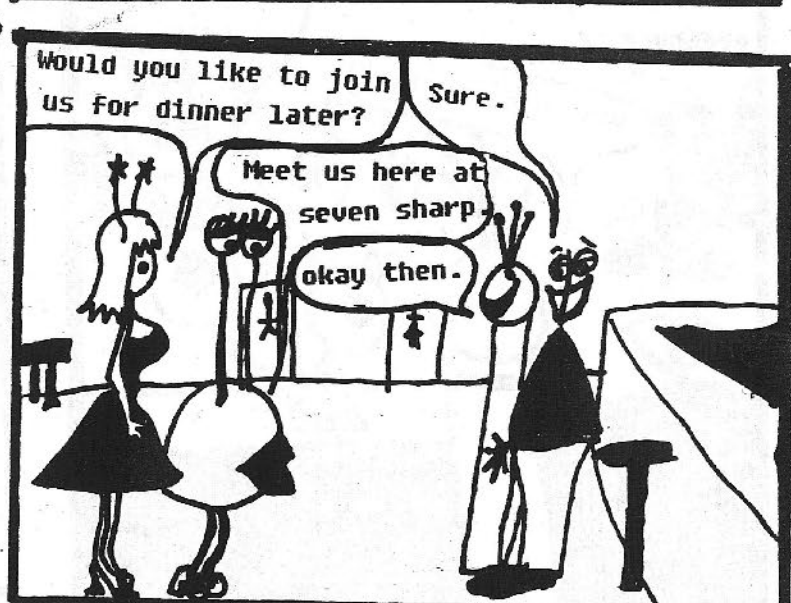
Two sodas, please.

No problem.



Hey guys. You new around here?

Indeed we are.

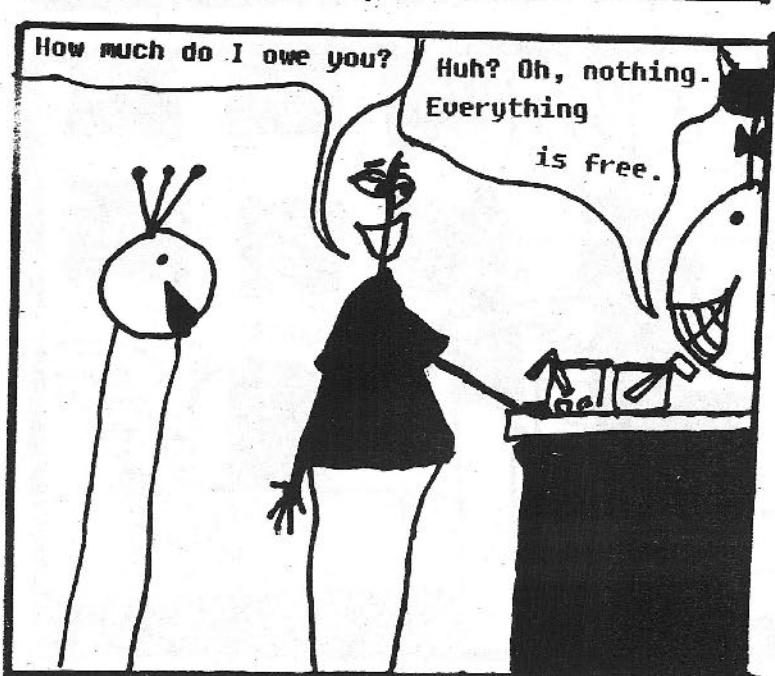


Would you like to join us for dinner later?

Sure.

Meet us here at seven sharp.

okay then.



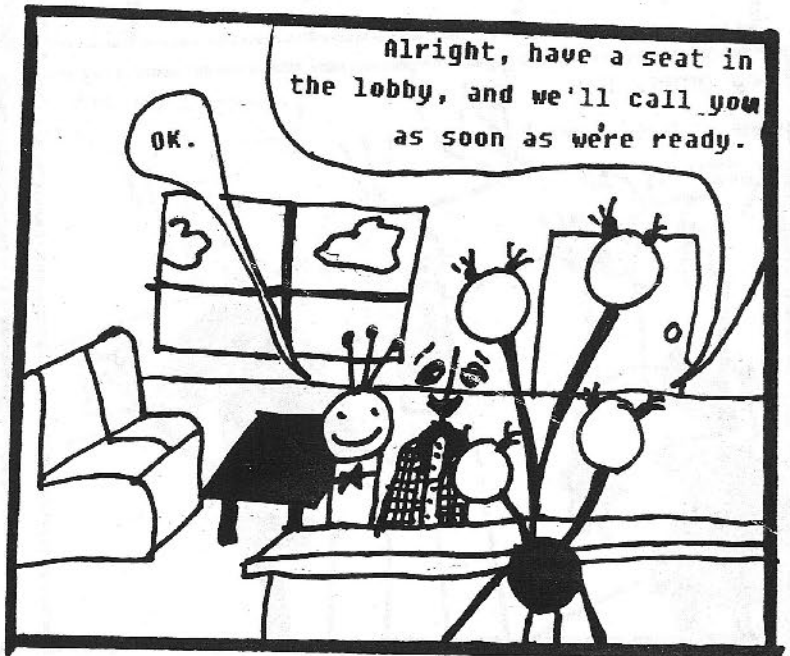
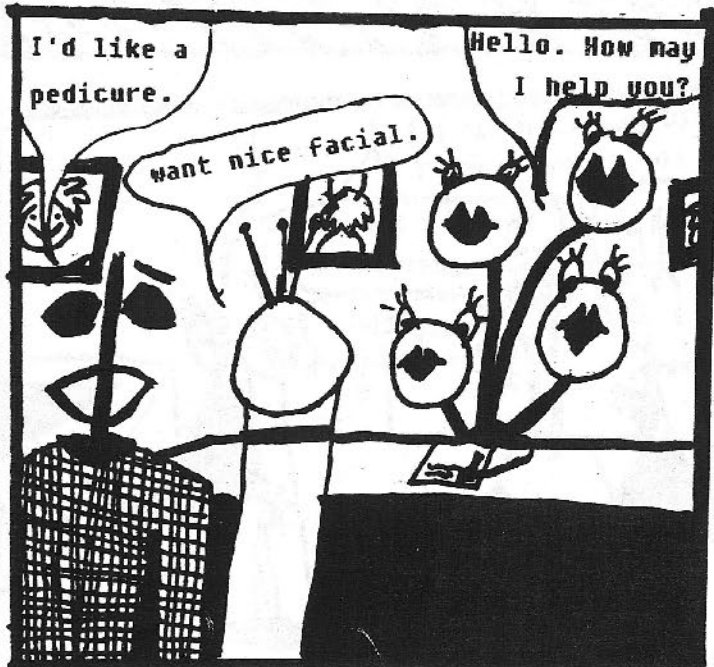
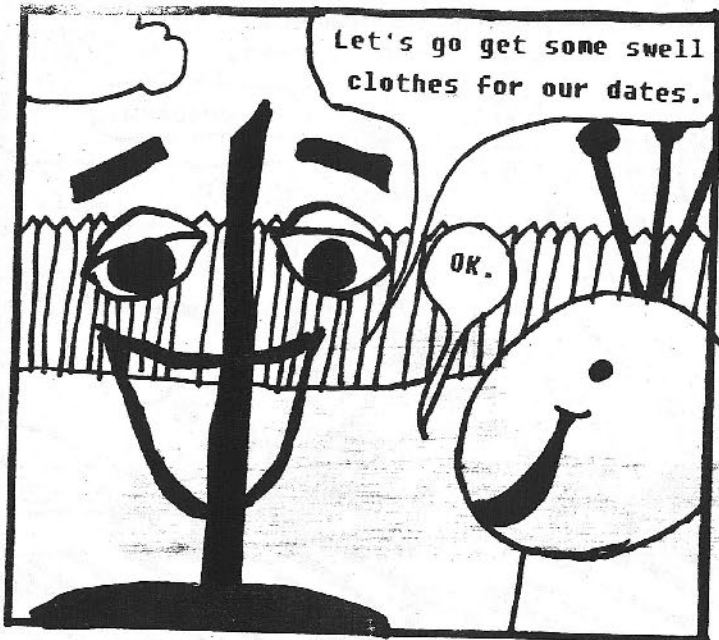
How much do I owe you?

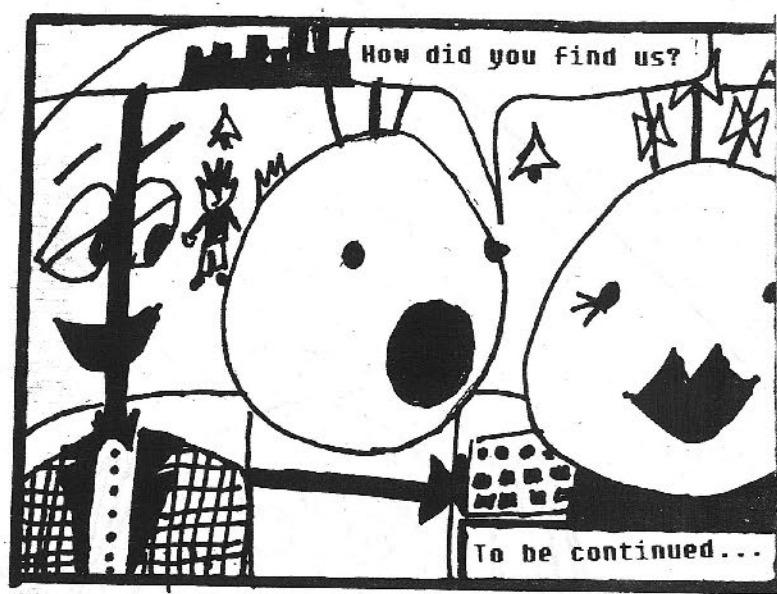
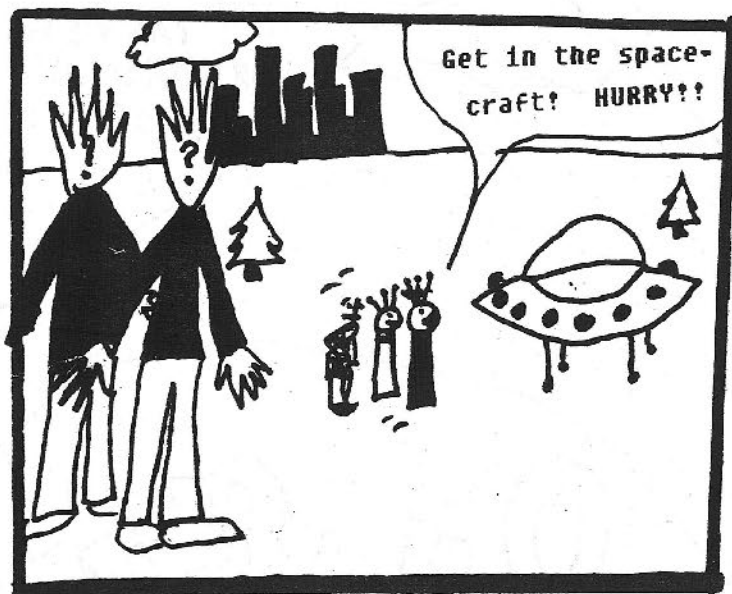
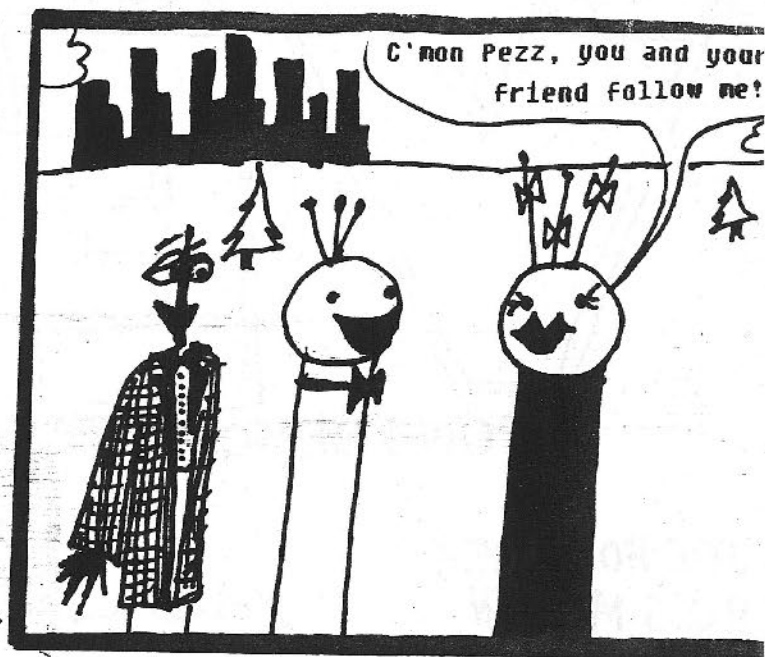
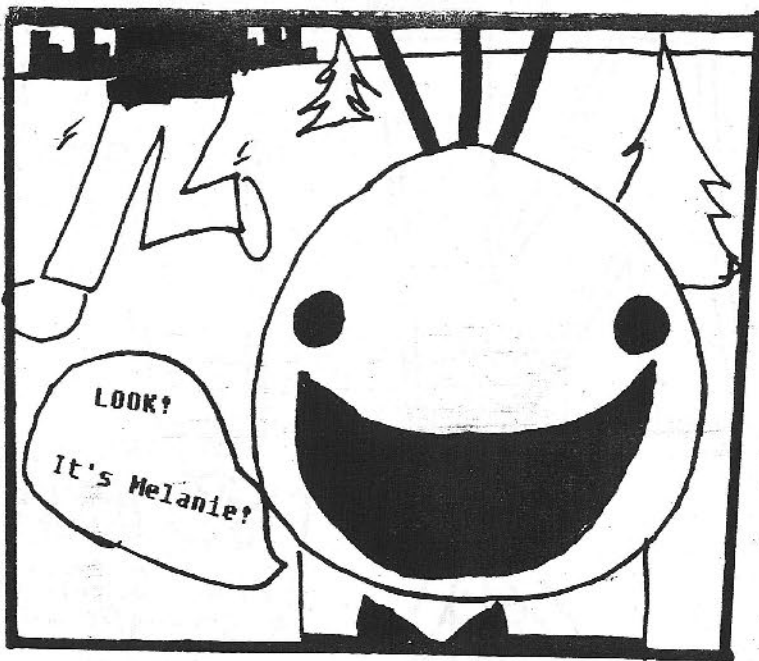
Huh? Oh, nothing. Everything is free.



Wow, this is the greatest place. We met 2 nice girls, everything is free, everyone is friendly, and there is absolutely no sign of the freak hand people.

Yeah, I not want to leave.





The Creators of the background pages:
 pages 2, 7, 8, 9, 14, 15, & 18: Dan Augustine
 pages 3 & 17: Molly Brodak
 pages 4, 5, & 6: Cary Loren
 pages 10, 11, 12: Ross Martin
 pages 13 & 16: Joe Hornacek
 pages 19, 20, 21, 22, 23, 24, & 25: no one

VENT

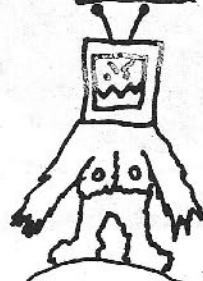
11 SONG DEMO

JOE HORNACEK
ROSS MARTIN
KELLY MYNES

IT'S FREE!

SEND A S.A.S.E. &
3 STAMPS TO:

VENT
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OXFORD, MI.
48371



OH SHIT!
IT'S A MONSTER
EVERYBODY
RUN!!!!

San Agustino