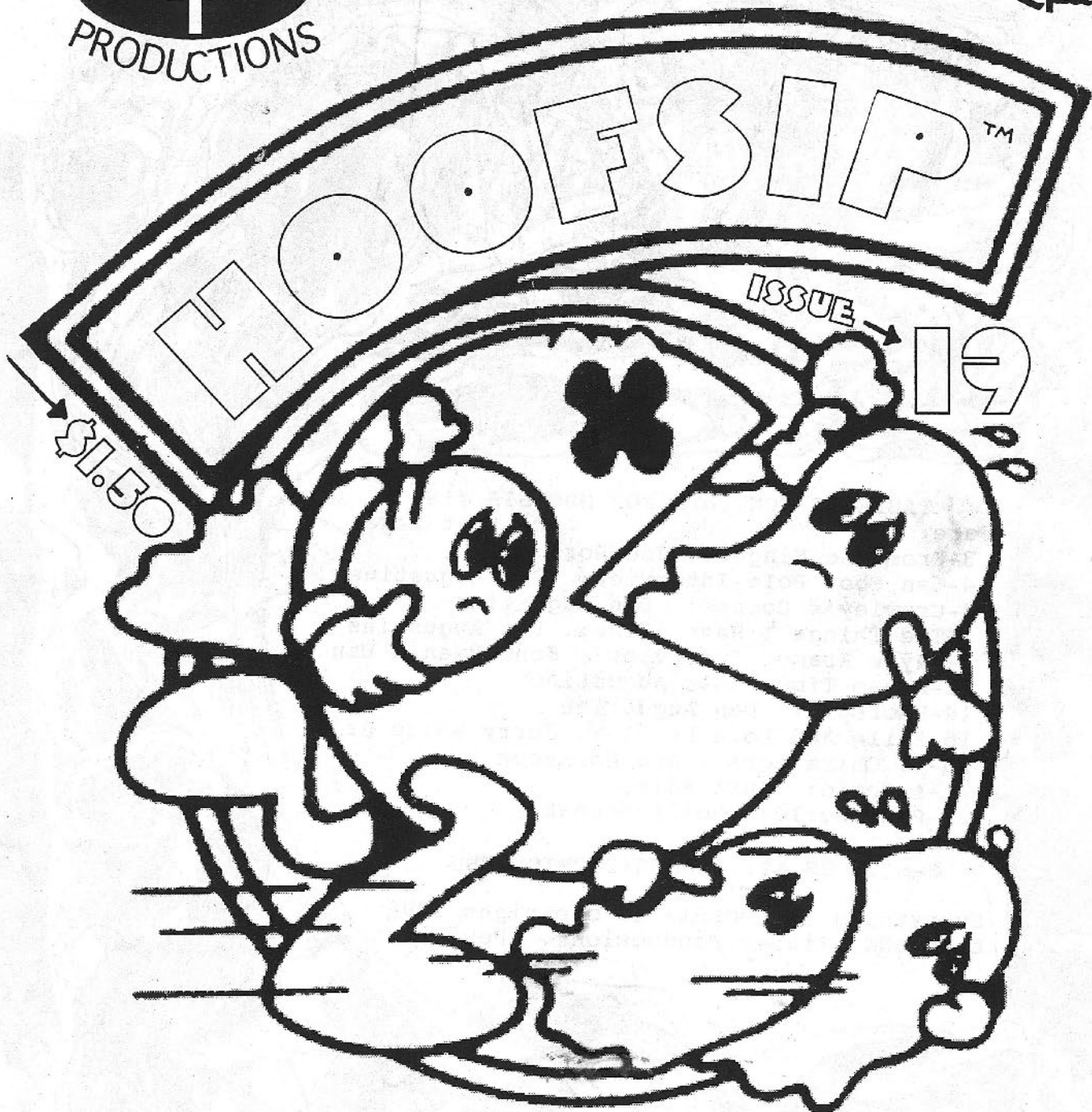
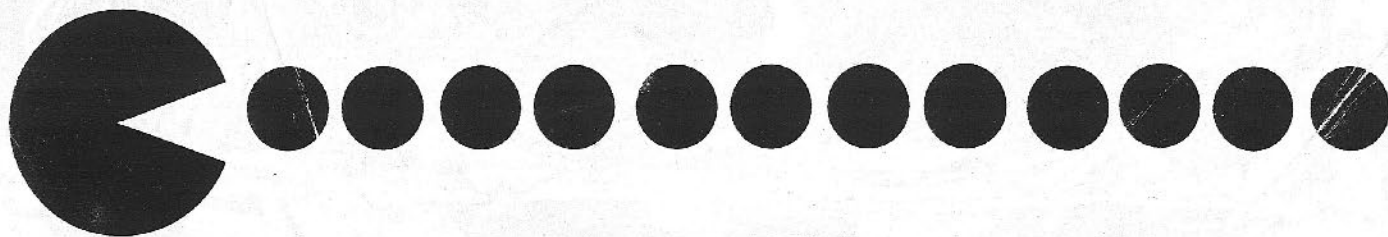


PRESENTS



IN THIS ISSUE: INTERVIEWS WITH EPITAPH ARTISTS - WAYNE KRAMER AND TEN FOOT POLE
ALSO INCLUDES: DREAM TIME, SMILE AND LOVE PEOPLE, LF CHARACTERS, PEZZ WORLD AND MORE!



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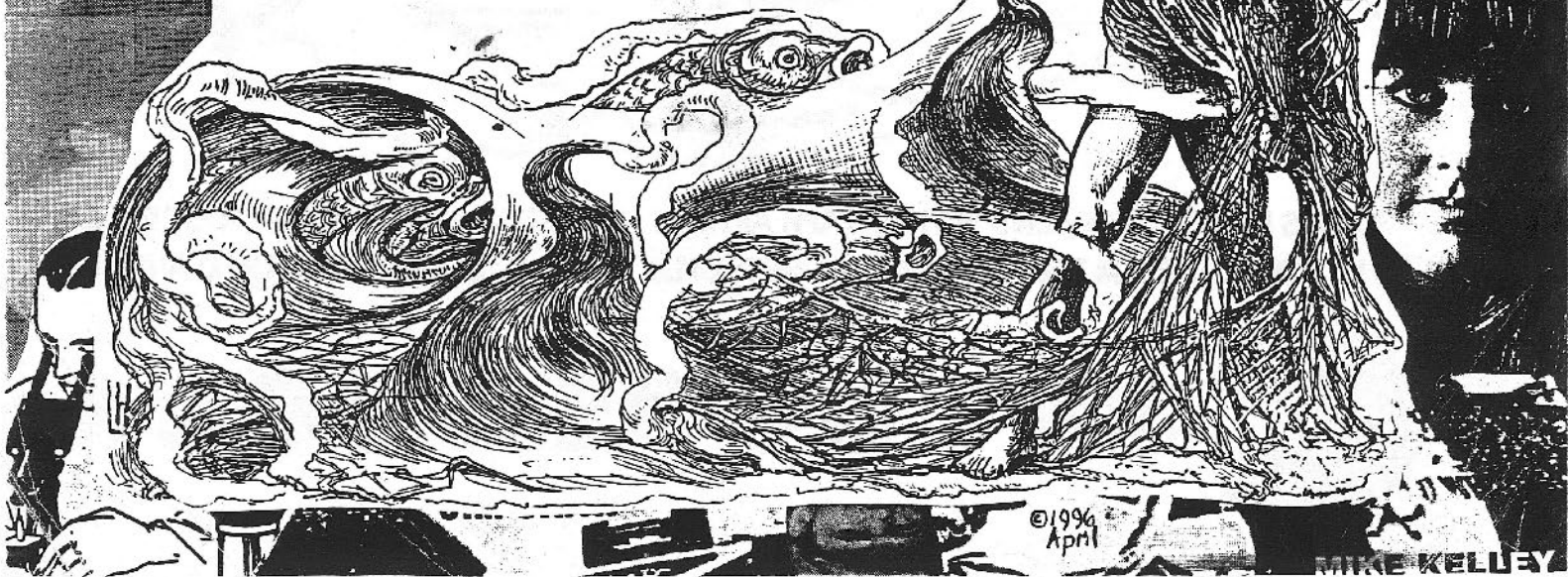


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April

MIKE KELLEY



FROM THE FINGER

BY: Joe Hornacek



Hello. I had this weird vision that quarters started crying. I was depressed or something and I thought that quarters were alive and that they were sad because they felt sorry for me. Quarters are cool. Money in general is cool. Imagine if you were a coin. You would always be traveling from one place to another; meeting new people. I have the most respect for quarters (or at least they're my favorite). You see, quarters are only made in two parts of the United States of America, and they're marked on the quarter from which location they were made. Pull out a quarter, look on the head side. There should either be a "D" or a "P" just right of George Washington's pony tail. I am not sure what the "D" or "P" stands for, but each letter represents the location that the quarter was made. In 1989, the Federal Government released one quarter that did not have a "D" or "P". I guess this was an illegal quarter that was floating around throughout the country, so they set a reward for like a million dollars or something. Since then, whenever I have a couple quarters handy, or if I'm about to give someone a quarter, I always study it (looking over the year, and seeing if it has a missing letter). For the last seven years, I have been giving special attention to quarters. I always pictured myself lying in a hospital, 99 years old, with one week to live, and then reaching in my pocket and finding the quarter. And then when I die, God shows me that I had the quarter 50 different times in my life (but it was the quarters I forgot, or didn't have time to look at). So, basically I have a special relationship with quarters. They are the master coin. They have got this cool eagle on the back. (Don't forget the Bicentennial quarters put out in 1976, they had a cool drummer on the back - editor's note.) If you're like Danton, you can play an hour of Q*Bert with one quarter. So now, whenever I'm depressed, I

like to say, "My quarters are crying."

In other news, this guy, Ethan Minsker who makes movies sent us this awesome movie that he made about punk rock chicks. I have to say that it's the best movie he has ever sent us. The movie has interviews with all of these girl bands, and it shows their lifestyles and their views on life and music. I would have to say that it's the most punkest movie I have ever seen (as far as realism). It's a masterpiece. I really like how it's edited; an enjoyable composition. It has about five or six different bands, one girl that does a 'zine, one girl who makes stickers, and one girl who is a tattoo artist. Throughout the movie, it cuts back and forth between all the girls and people talking about a certain subject, such as rape, women's rights, hanging out, and whatever else. (For more information on this and other films, write to: Ethan Minsker, 45 Ave. B#2, New York, NY. 10009.)

Danton has been working on this new web page that will have the Lethal Finger Characters. That will be something cool to look into in a couple months. The LF Characters consist of characters and funny names that our group of friends came up with such as Snapple Face and Chuck Norris Mouth. We all ready had a bunch of characters such as Lethal Finger and the Twirling Twop, but we started going farther, drawing a small figure with antlers and figuring out it looks like Pezz. We were all into saying, "Why you be so ill?", and figured that Pezz looked like the type of thing that would say that. Therefore, always speaking in broken sentences.

Anyway, just thought that I would write some things that I thought would be somewhat interesting to read, about what is going on around here. So... There you go. Sorry if it has weird sentence structure, but oh well, fuck it. I don't know how to make it better. Peace out!



An Interview With Dennis of TEN FOOT POLE

by: Dan Augustine

Ten Foot Pole is a band on Epitaph Records that have been around since 1983. Originally they were called Scared Straight, but changed their name. "Why?", you ask. Read this interview to find out. Anyway, the guy I talked with from this band is named Dennis, and he plays guitar and sings. He does some other things for the band too. "What other things does he do?", you ask. Read this interview to find out. Originally he just played guitar. "Why did he start singing?", you ask. For the last time, read this fuckin' interview! And now, the interview:

DAN: What's your name, and what do you do in the band?

DENNIS: My name's Dennis. I make sure everyone has water on stage before we play, make sure the set list is up, make sure everyone has a towel so if they get snotty noses in the middle of the set they can wipe it quickly and efficiently, or if there are spills on the stage; they can wipe it up. I drive sometimes, I sing, play guitar, write some songs, call the booking agents, arrange all the stuff, have a say in the art work, try to keep the art not too bad for shirts and stuff like that, settle with promoters at the end of the night, do interviews, do the sound check, check monitors, make sure everything's cool, equalize the system, make sure we're not blowing up amplifiers, and make sure the fans are clean before the show.

DAN: So, if you quit, the band's pretty much in trouble.

DENNIS: No, they just have to hire about five guys to do those jobs.

DAN: You can do the work of five men!

DENNIS: Probably. It's not five men working all at once. Which is typical, because before I quit all my jobs, and joined the band, I was in five different jobs.

DAN: What other jobs did you have?

DENNIS: I was running a sound company, that my father owned. It was kind of a hobby, and for the last ten or 15 years, I've been building it up into a real business. I was the manager of that. Also, I was an independent sound engineer. I was an employee of the city of Glendale, working at theaters as a sound engineer and stage hand. Also as a partner in two different coffeehouses/punk rock clubs. We had a little stage and punk rock bands playing two or three nights a week. I was working on a TV show called "Punk Uprisings", which I invested a lot of money and a lot of time in for awhile last summer, working real hard, trying to create an alternative to MTV.

DAN: Tell me more about the TV show.

DENNIS: It's a half-hour show, it was on the E! channel, and now it's gonna be on Sci-Fi, I think in April. We pay for our time, it's like an infomercial, we just go to the station and pay them for time, and put it on.

DAN: So if it's like an infomercial, it's gonna be on late Sunday nights. Like Sci-Fi and Nickelodeon on Sunday nights go to all paid programming. If you put Nickelodeon on late Sunday night, you're not gonna see "I Love Lucy", you're gonna see some guy with some thing on his stomach.

DENNIS: Exactomundo! But now you're gonna see some guy with a guitar and a mohawk jumping up and down and screaming. Bands like **Ten Foot Pole**, we

thought it was fun to make a video, because we always wanted to make a movie, and it

HELP.

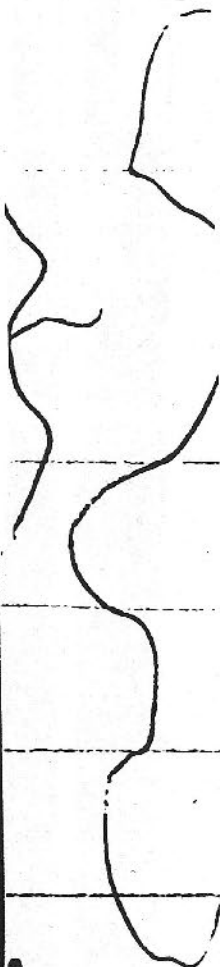
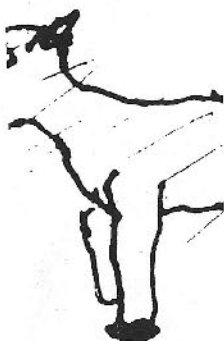
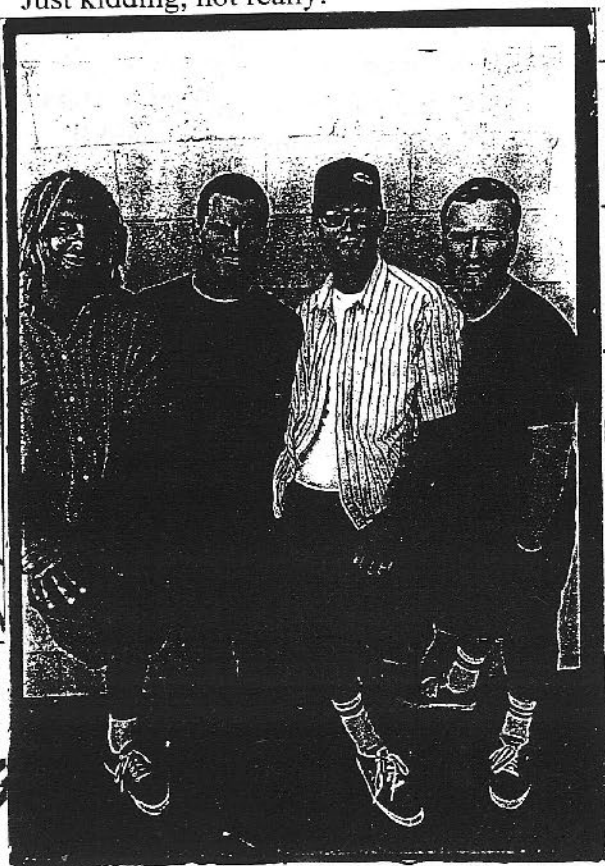
was like a short little movie. Plus we live right by Hollywood, so everyone's making films, and I love films myself. The prospect of making a three minute film is like, "Yeah, cool." Have you seen our video? We're driving around in these little go-carts in the suburbs, throwing Molotov cocktails at each other. It was really fun. So we made a video, but MTV's a little too commercial to play punk rock stuff. So, I was trying to make a show, so bands like us could have a place to play their videos. Also, so people could see new bands, mostly up and coming bands that no one's really heard of. Just have an international form for bands to be seen.

DAN: Yeah, my friends and I do a TV show too.

DENNIS: Oh really? (*joking*) My show's better, so I don't really want to hear about this other show.

DAN: Jerry White Jr. is the editor, write him, send him a blank video tape, and he'll send you four copies of the show, that's two hours. It's funny.

DENNIS: We'll cut that up, and put it on our own show, and sell it as if it was ours. Just kidding, not really.



DAN: **Ten Foot Pole** use to be called **Scared Straight**, are any of the band members straight-edge?

DENNIS: No, no one is an orthodox, technically straight-edge. That's basically the bottom line. We use to be called **Scared Straight**, and we use to be fairly straight-edge, some of the guys in the band. I had my first coffee when I was 20 years old; my first cigarette, my first drink, my first beer, when I was 20. But I wasn't a straight-edge kid going around with hard-core, big Xs on my hand. That was one reason we changed the band's name. Our old record company, Mystic Records, marketed us as straight-edge, more than we were. We went in and recorded these songs one time, and three years later an album came out which was called, "You Drink, You Drive, You Die", and we never said for that to be the title of our album. None of the songs were about being straight-edge. I mean we were straight-edge kids; clean cut kids, but the band never got together and said, "Let's create a band that's a force for straight-edge living." I might go a few months without drinking. As a matter of fact I went out last night and had a few Kahula and creams, and I don't feel one bit guilty about it! (*laughs*) I mean it's my life, and sooner or later I'm gonna die, and there's gonna be a lot of different things that happen, and I take responsibility for my actions, whether or not I'm under the influence of alcohol. Are you straight-edge? Usually people are straight-edge if they're asking.

DAN: Kind of. I don't walk around with Xs on my hand either.

DENNIS: Basically I'm all for responsible living and I rarely do something I regret; usually it has nothing to do with alcohol. If I do something I regret, it's a judgment decision. I can't think of the last time I did something stupid because I was drunk. For me it's like playing video games. Once and awhile I'll break down and waste some time playing video games. Once and awhile I'll break down and have a few drinks.

DAN: It's funny that you mention video



games, because my next question was, "What's your favorite video game?"

DENNIS: You're a video game junkie, I should have known! Everyone has their vices, even the straight-edge. It's funny, you'll see recovering alcoholics and they're

smoking, you see straight-edge kids and they're playing video games.

DAN: I've always played video games.

DENNIS: Exactly. See, that was your vice all along, so you didn't even need alcohol.

DAN: I played Colecovision all last night.

DENNIS: I'm not a real big video game fan, but when we did the video, part of the video we're playing this video game, and so we were able to con the people at 3-D-O into giving us some free 3-D-O units, because we were using their game on the video. I don't know why they bought that. I mean we really did use their thing, but still, it's just a punk rock video, like anybody's ever gonna see it. So the band has Samurai Showdown and Road Rash.

DAN: Have you guys ever done any cover songs?

DENNIS: Yeah. Funny thing is, we won a contest in Berkeley with a cover of "Born To Be Wild" in 1986. They played it on the local radio station, on K-rock in LA. Cal-X in Berkeley, the college radio station, played ten different "Born To Be Wild"s, and we won. Kids called in and voted. That was **Scared Straight**, as **Ten Foot Pole** we did a cover of "Joy To the World".

DAN: Do you guys keep in touch with the old lead singer, Scott?

DENNIS: Yeah. He just got traded to the LA Dodgers. He use to be on the White Sox.

DAN: Does he have a baseball card out?

DENNIS: Yeah, at least a few.

DAN: I'm gonna have to get some. I don't collect baseball cards, but I think it's cool that sports and punk combined.

DENNIS: Yeah. It was really an experience. We played for years and years, basically right out of high school, in '86-'87. I went to college and he went to baseball. He's been playing baseball for ten years. It's been interesting, because we'd always get

together at Christmas and play a few shows. It was always low investment. I'd pull out the record and practice along, then go and play with the **Circle Jerks** or something, these huge shows, it was really fun. Then just recently it got more serious, we started practicing a lot more, and I moved back to LA, so I was with the band, and we started doing it year round, and then it got depressing, because we were just waiting for our singer to come home. When somebody misses practice ten months in a row, it starts getting to be a bummer. Also, he's married, so when he comes home, he really wanted to spend time with his wife. We wanted to tour, but he was just burned out from traveling and playing baseball.

DAN: Since you know somebody that plays professional baseball, do you think he can get **Ten Foot Pole** a gig playing the national anthem before a World Series game?

DENNIS: *(laughs)* No. I don't think people who run baseball really give a shit what the players think.

DAN: So he probably couldn't get you into games for free either.

DENNIS: No. He has to pay for them.

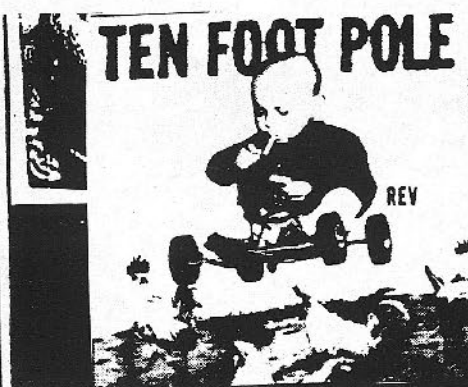
DAN: Are you guys touring behind a new CD?

DENNIS: No, we have an old CD on Epitaph called "Rev". We have a split CD with a band called the **Satanic Surfers**.

DAN: Are you gonna have a new CD coming out?

DENNIS: We're gonna have one out in about late September.

Write to **Ten Foot Pole** at:
P.O. Box 3237
Simi Valley, CA. 93093



CROWLEY'S



CORNER



Mr. Crowley:

I am the Eggman. No! Wait!
I am the Walrus! No! I mean I
am the Eggman! No! The Walrus.
Well, actually I'm dead. Well,
not really dead, I'm just... Oh
never mind, I'm, well... I don't
know what I am.

-Maybe I'm Confused.

Paul McCartney

Paul:

Googookachoo what thou wilt.

-A.C.

TAKE THEM

HAVE ZINE

ZINES REVIEWED BY: Dan Augustine

A.M. - #5, two 32 cent stamps or \$1.00, 28 pages:

This is a 'zine and a catalog. The 'zine section has letters, interviews with **Real Cool Rain** and **Siren**, music and 'zine reviews, and some articles. The catalog part allows you to order records. There's also lots of pictures of Vespas in here. Something the mod in us can appreciate. (Alternative Music, P.O. Box 10338, San Bernardino, CA. 92423-0338)

A PLACID PLATEAU - chap book, \$?.??, 24 pages: A collection of poetry by a guy named John Binns that rhymes. (The Plowman, Box 414, Whitby Ontario Canada, L1N 5S4 or John Binns, 14 Silver Royd Close, Wortley, Leeds L S12 4QZ, Yorkshire, England)

PSYCHOHOLICS UNANIMOUS - #30, \$1.00, 24 pages: This issue starts out with February occasions to remember. (Why do I always seem to review these issues a few months late?) It then goes on to a letter department, movie reviews, fanzine reviews, drive-in updates, readers' favorite movie lists, classic ads, and other stuff. (Joni Lee, 309 Quimby NE, Grand Rapids, MI. 49505)

ARTZINE - #3, \$1.00 or trade, 32 pages: Comics, comics, comics. Fanzine reviews, suicide trivia quiz, collages, and other stuff. There's a letter department in this 'zine, and the guy published one of my letters. I don't know why though, it was just one of those "you review my 'zine, I'll review yours" letters. (Artzine, P.O. Box 8601, Long Beach, CA. 90808)

ANARCHIE - #1, \$1.00, 21 pages: Funny comic book that satires the Archie comics. In this first issue, Anarchie and his friends start a riot at a head banger concert, girls perform nude, Little Anarchie shits his diaper, and Harry Sweatbelly dreams. Also includes a puzzle page, a "Punknuts" comic ("Peanuts" satire), and a new twist to the "Quit kicking sand in our face" advertisement. I hope to see another issue of this. (The Distribution Company #76, 2620 E. Carson St., Lakewood, CA. 90712)

VAGINAL INFECTION - #2, \$1.00, 16 pages: A cut-n-paste 'zine that appears to be "cutesy-girlsy" at first glance, but once you read the contents of the 'zine, you realize it's just candy coated depression. Page after page of how shitty the editors lives are. Also includes a two page spread of likes and dislikes. (Juniper, 22914 Banyon Pl. #200, Saugus, CA. 91350)



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OR A TRADE LIST TO:
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2398 LEE
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TAG TEAM

INTERVIEW

WITH

WAYNE KRAMER

BY:

JOHN

RYAN

AND

DAN

AUGUSTINE

Who is Wayne Kramer? You should know who Wayne Kramer is! He use to be in the MC5. Who is the MC5? You should know who the MC5 are! If you don't know who Wayne Kramer is or who the MC5 are, then put down this 'zine, and go choke yourself!

DAN: On your first solo album for Epitaph, you had a lot of help from punk rockers, **Rancid**, **Circle Jerks**, all that. On the new one, you're not really playing with any of those people are you?

WAYNE: No. I didn't have a band together then, I worked with so many different players, that I didn't get a chance to pay attention to a lot of things I would have liked to. Like the bass sounds for example. So this time, I took more time to get them really the way I wanted, making it sound good.

Where on "The Hard Stuff", I always had a different group in, so I would go for the vibe on that day, get the best thing I could get.

DAN: So it took you longer to record the first album probably.

WAYNE: No, both about the same. It was a question about my focus. What I could work on. Most bass parts I did on "Dangerous Madness", I did them by myself, just out of necessity, because I didn't know a bass player available in Los Angeles, that could play the stuff the way I wanted it played. So I did it myself. I did have **Scott Tunus** play on some of the songs; ex-**Frank Zappa** bass player.

DAN: On this tour, how many band members did you have with you?

WAYNE: Two. Same as I've always toured with. Just a trio, bass player and drummer.

Rock Avery the drummer that played on "Dangerous Madness", and the bassist is

Paul III. Great LA bass player. They're both formally educated, they both play jazz, they both read music, they're really beautiful, creative cats. We're having a ball with the music.

DAN: In some states do you have guest musicians? Like someone who really looks up to you, joining you on stage?

WAYNE: Sometimes with horn players and things like that. In fact, I'm hoping that

David MacMurray from **Was (Not Was)** will come down tonight. (*Unfortunately, he didn't.*)

DAN: How did the whole thing of hooking up with Epitaph occur?

WAYNE: Other musicians that I know turned me on to Brett (*Gurewitz*). **Donita Sparks** from **L7**, I asked her, who does she know that has a record label, that's known to be honest and smart; that's fair with their people? Everybody said, you oughta go talk to Brett. So I just called him on the phone, and he said, "Is it punk rock?" And I said, "What else could it be?" He said, "If it's punk, I'll put it out. Can I hear it?" So, I went over and played him the songs, he said the songs are great. He said, "We can make this record. There's a lot of musicians out here that would be happy to work with you on this record. You can record it in any studio you want, and I'll pay for it. If at the end of the day, you don't like the record, we can forget the whole thing." And I thought, that's punk. This is punk. This guy's very cool, putting his money where his mouth is, and I think Epitaph is the coolest record company that there is. As long as I make records, I'll make records with Epitaph. I'm not interested in going to a major label.

DAN: Never again Electra.

WAYNE: (*laughs*) No! I have bad experiences with major labels. They don't care about you, they don't care about me, they don't care about the music, they don't care about your career, they don't care about your family, they don't care about your health. All they care about is how many records did you sell for them this week. That's all they care about. Epitaph does things because they love this music.

JOHN: That's kind of fucked up, because when I first wanted to get into the **MC5**, all I could find is this live album. Dan showed me a tape that had some studio stuff on it, but I couldn't find anything that had any studio stuff on it.

DAN: Well, there's a lot of **MC5** bootlegs out there.

WAYNE: There's a few getting out now.

DAN: How do you feel about not getting any money from bootlegs?

WAYNE: I made sure if any money came in off of those, it went to **John Sinclair**.

John Sinclair never made a dime off the **MC5**. The **MC5** gets paid on it's records, we don't get paid shit, but we get paid. The royalty rate is embarrassing low. It's 6%, it's really offensive how little they pay the **MC5**. They're scum bag, thieving bastards. I don't have anything they want. They've been making money on these records for 20 years.

DAN: I saw you performing with the other guys from the **MC5** at the Rob Tyner Tribute Concert at the State Theater. From the way you played that night, it sounded like you put a lot of emotion into your music.

WAYNE: Well yeah, it was a pretty emotionally charged event. It was tragic that it took the death of **Rob Tyner** to bring us all back together. For me it was a way to reclaim my lost brothers. The worst thing that happened at the end of the **MC5** was that we all denied each other. We walked away, and tried to act like we never went

through all that together, and it never happened. And it really left a big hole, it really hurt a lot.

JOHN: What year was that, that the **MC5** broke up?

WAYNE: Seventy-two. Very last show was at the Grande Ballroom. (*laughs*) New Year's Eve, 1972.

JOHN: That's kind of crazy, because you guys were completely ahead of your time. If you guys would have been playing in '77, when people just started to get into punk, you'd still be ahead of your time.

WAYNE: If Atlantic Records had supported the **MC5**, we all would have went on to make a million dollars. But, that's where they made their mistake, when they told me, "Wayne, we're not gonna send good money after bad, with the **MC5** anymore." That's the difference between Atlantic Records and Epitaph. That's where **Brett Gurewitz** has vision and understands that he needs to support his artists, it ain't always about selling a lot of records. One of the main reasons bands break-up, they don't

feel like anybody's supporting them.

JOHN: **KISS** seems influenced by the **MC5**.

WAYNE: Yup. There's a line you could draw, you could connect the dots from the **MC5** and **The Stooges** to the **New York Dolls** to the **Ramones** to the **Sex Pistols** to **The Clash** to **Black Flag** to **Bad Religion** to **Rancid**. All of us that love this kind of music, loud guitar, kind of political stuff.

JOHN: What year did the **MC5** start?

WAYNE: Around '65. We were just kids, me and **Fred Smith** were school boys. We played in bands around Lincoln Park.

JOHN: Was it called **MC5** back then?

WAYNE: No, in the beginning we were all in different bands. **The Bounty Hunters**, **The Vibratones**. Fred's sister was the singer once. We called it **Cathy and the Majestics**. (laughs)

JOHN: What year do you think you got together where you were like, this is the **MC5**, and it's gonna be loud?

WAYNE: Around '66-'67 we really started to get our ideas together, and the influence of free jazz movement, **John Coltrane** and **Sun Ra**, combined with that original inspiration from **Chuck Berry** and **James Brown**. It all started to come together then, we started to develop a sound. Feedback and distortion on the guitar. Then came the war that politicized everyone. You had to take a stand, the counter culture was a very real thing, we stood up and said we're not gonna go along with this. We don't believe in it, it's not right. Which is one thing that makes it scary nowadays, there is no counter culture that stands up against these Republicans, and says you guys are lunatics. Because they are, these guys are scary.

DAN: I don't think it matters if you're Republican or Democratic, I think *all* politicians are scary.

WAYNE: The thing is, there's no new ideas, they're all running the same old bullshit, and it's not working. There's no jobs, no AIDS research, the gun thing is out of control. This country is going to Hell in a hand basket. It is fucked up out there. It's not all working out the way they said it's gonna work out. The whole thing went

sideways.

JOHN: What was your first gig in Detroit?

WAYNE: It's hard to say, because we had been playing all along in different bands. I don't remember the exact point where we started to call the band the **MC5**. We use to play a lot of what they called record hops. The disc jockeys would go to a church hall, and they'd have three bands, and maybe three or four Motown artists would come

through, and they'd lip sync whatever their release was that week. And each band would get ten dollars. And you'd get your name on the radio all week.

JOHN: The **MC5** had some strong beats, as opposed to just rock and roll back then, did people think you were freaks back then?

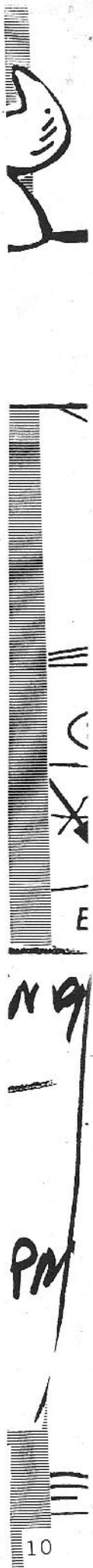
WAYNE: Later they did. When we became the house band at the Grande Ballroom, we started to get real strange, and the audiences came with us. They understood what we were trying to do. Every week we would have something new, and we would try something more experimental, and they would go with us every week, to the point where we brought **Sun Ra** into Detroit to play at the Grande Ballroom with the **MC5**. And it was touch and go for a minute, because kids had seen us get weird, but we were white rock and roll guys, and here comes **Sun Ra** with all these African-Americans from Venus. But then they started to listen, and they started to hear what he was doing, and after that, **Sun Ra** came a lot.

DAN: You said that at first people thought you were freaks, until you started to play the Grande a lot, and then you started to pick up a fan base of people who dug your music a lot, and didn't find you to be freaks. But then when you guys went off to a different state to play, did you find out you weren't accepted there as much as you were in Detroit?

WAYNE: In the mid-west we were. In Chicago we were. But when we went to California, they didn't accept the **MC5** at all.

JOHN: Probably because it's a peace and love type thing.

WAYNE: Well yeah, it was all the hippy-



dippy bands. I don't think they could play. It was all kind of low energy. Peace and love, and all this kind of plunk-folk music on electric guitars. Then here comes the **MC5** from Detroit with sequenced pants, moving like **James Brown** and screaming about "Kick out the jams, mother fuckers." And they didn't like us on the east coast either, because we weren't part of the east coast intellectual thing.

The whole time this interview was being conducted, Hiawatha, a cat that's been on the Detroit scene for decades sat observing us. None of us were really looking at him, but I kept catching him out of the corner of my eye. Then finally I looked over at him, and he just burst out with the following sentiments:

HIAWATHA: **Led Zeppelin** refused to play their first gig in the U.S. because they were afraid of the **MC5**. They canceled their first gig in Buffalo, New York. They were afraid to play because they thought the **MC5** would kick their ass. I'm sorry W.K., but I was there. Yeah, **Led Zeppelin**. Ferry cross the Mersey my ass! They were afraid of the **MC5**. They would not play their first U.S. appearance, because they thought these guys would shoot 'em. Heavy metal - bullshit. Acid rock - bullshit. The **MC5** - thank you very much. **Led Zeppelin** took their little asses back over to England. W.K., I'm sorry.

WAYNE: That's okay Hi. Express yourself man! That was Hiawatha Bailey.

JOHN: Did that guy use to hang out with the **MC5**?

WAYNE: Hi did, yeah.

JOHN: Did he hang out with Iggy too?

WAYNE: Yeah.

JOHN: What year did you meet Iggy?

WAYNE: Must have been around '66. He was a drummer in the **Prime Movers**.

JOHN: So, you just met Iggy on the scene?

WAYNE: Yeah. **Fred Smith** met **Ron Asheton**'s sister, and we went up there to

Ann Arbor on a double date, and Cathy Asheton hooked me up with a girlfriend of hers. Her brother was in a band, and we were looking for a drummer at the time, and he knew this guy, Jim, (*a.k.a. Iggy*) that was a really good drummer in the **Prime Movers**, and so we went out to see him play, and that's when we met him.

DAN: The **MC5** were a very political band. I know about their stances on some things, how they would speak their minds about politics. The songs had political overtones in them, but I think most the songs were just good rock and roll, punk rock and stuff. But it seems like your solo stuff is more political than the **MC5**.

WAYNE: Well, I'm unabashedly political. I come from a political time, I have a political consciousness, I see the world in political terms. I think politics is where the power is; where change is made. If I didn't care, I wouldn't say anything. I feel like

somebody's gotta say something about what the hell's going on. This shit is outrageous.

DAN: After the **MC5** broke up, you guys all just sort of faded away from the whole music scene. You guys weren't really doing anything.

WAYNE: I turned to crime and drugs.

DAN: Do you think the break-up of the **MC5** spawned that?

WAYNE: Oh sure, absolutely. I lost my way. I was in tremendous denial about the loss of my brothers from the band. I was alone. I fell in with some low riders, some bad guys. It was a great distraction for me. In a way it saved me.

JOHN: What year did you get back into music?

WAYNE: Seventy-nine. I got out (*of jail*) in '78. So by '79 I started a new band with **Johnny Thunders**. That didn't last very long, but it was something to do to get back to work.

I'm glad Wayne Kramer straightened himself out, and started making music again, because he is a brother who can really "kick out the jams". (How's that for a cliché ending?)

Dream Time

(with added bonus: 4 Mad Lib!)
by: Dan Augustine

Back in issue #8, HOOFSIP presented "Dream Time". What a great idea! Every issue could have a dream by an LF brotha, written out and elaborately illustrated! Well, the idea fell through. But we are determined to carry on! This is the second attempt at "Dream Time."

I was going door-to-door in the neighborhood in my college town, trying to sell HOOFSIPs, something I would never do in real life, but is possible in Dream Time.



The first door was answered by a guy in his early to mid-30s, who was trying desperately to cling on to his teenage years. He had the beer gut which pushed his Pearl Jam T-shirt in my direction, and his Billy Ray Cyrus haircut said, "I'm hip!" I told him that I published a 'zine called HOOFSIP, and that it was all about "music and humor and comics and feeling good about yourself." He gave a chuckle, reached his hand into his pocket, and pulled out two dollars. I was getting ready to hand him two quarters back when he held up his hand, as if to say, "keep it!"



Cool. I went to the next door and knocked. A crusty old lady answered the door. I knew she'd never buy a HOOFSIP, not with her social security check money.

Oh no, that money was reserved for crossword puzzle books and Brach's candy. So I looked at her and said, "...Uh wrong house."

I went on to the next door and experienced the same thing, except this time it was a crusty old man, and not a crusty old lady. Oh well, he'd probably be better off buying his prune juice than he would a HOOPSIP.

"Boy," I began to think, "maybe this isn't such a good idea. Well, I'll try one more door."

This one was answered by a tart, and I don't mean an English prostitute either! He drooled and slobbered his words.

"Trade?", he asked me as he pointed at my 'zine, and at the Sunday funnies he held in his retarded little hands. Feeling sorry for the brain damaged dreg, I said, "How about you give me the comics, plus fifty cents, and then I'll give you this 'zine." His retarded little hands worked at the speed of light, and he grabbed my 'zine. "Hey!", I cried out. "Give me my fifty cents now!" I then burst into the room.

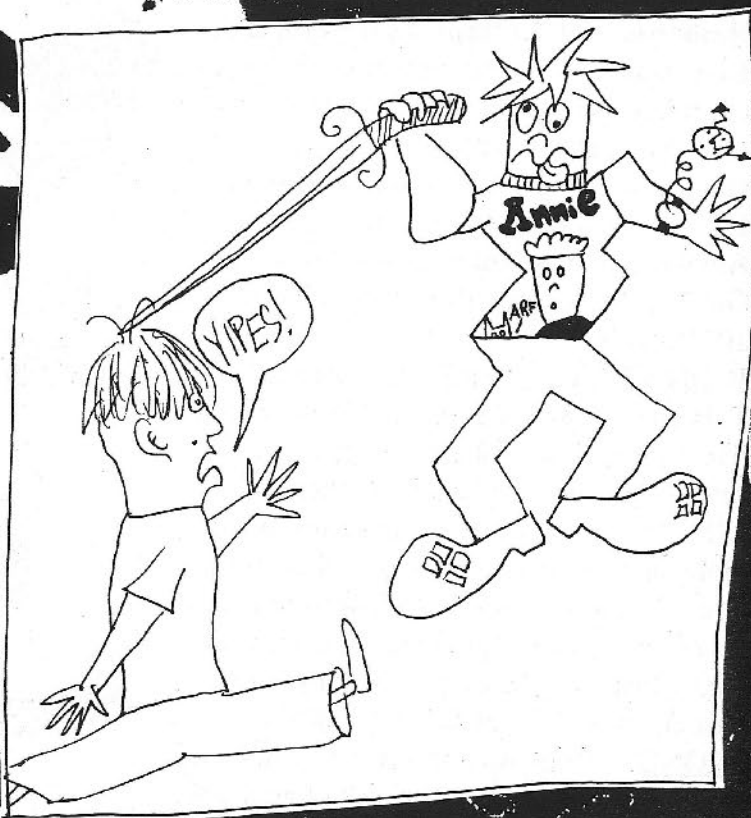
I then noticed I was surrounded by a roomful of retarts! There was a care-taker there, who looked at me and sarcastically said, "Why don't you hit him?" "Ha ha.", was my equally sarcastic answer.

I then grabbed the 'zine out of Retardo's hands, just as quickly as he took it from mine. I started heading for the door. Suddenly, I felt his hand hit my back with a grunt. I turned around and he was standing with a pair of scissors, threatening to stab me. "Pshaw!", I thought, and grabbed the scissors from his hand, and threw them in the corner of the room. Now where was I? Oh yeah! I was getting ready to leave this pitiful excuse for a building.

Then like an animated Globetrotter pulls a ladder from his 'fro, this retart pulls a sword from his pocket. Yipes! I'm not gonna try to grab that! So I darted out the door.

The retart pursues me, and as he's hobbling and I'm running, I gained so much confidence, I thought I'd explode. Perhaps

this is why I didn't see the beehive on the ground.



After tripping over it, and falling, all the bees in the hive covered my body. "Lie still," I thought, "and the bees will go away." I then heard the hobbling of the approaching retart. "Shit! It's either move and get stung, or don't move and get stung and stabbed! Shit!"

Well, you know how they say if you die in a dream, you do in real life? Well, I woke up, so I guess I still don't know if this is true.

Sorry for such a crappy ending, so here's where you get to have fun! Fill in the following Mad Lib, and mail it to me. If you do this, I'll send you a free surprise in the mail!

The bees saw the retart coming along running like a _____, and swinging the _____

_____ sword, which then turned into a _____

_____ " _____! ", I screamed as the bees _____

_____ the retart, and he _____.

COYOTE SHIVERS - "Coyote Shivers": As I sat listening to this demented, rock-a-billyish, smart-ass, sneering, dark humored music, I immediately started thinking of the **Ramones, The Cramps, Lou Reed, and Elvis Costello**. I then read through the press clippings that came with this and saw other rock critics made some of the same comparisons. Does this mean I'm becoming like all of them? God, I hope not! Anyway, my favorite track was "Bisexual Girl". (Mutiny, P.O. Box B, New York, Ny. 10159-000B)

JOHNNY THUNDERS - "Have Faith": This one captures the ex-New York Doll in a live setting; doing all kinds of classics (including a cover of **Nanker Phelge's** "Play With Fire"), the music seems much more sincere, and less raw than they did with The Dolls. I think it's a heart touching way to remember a punk who we unfortunately lost five years ago. (Mutiny, P.O. Box B, New York, NY. 10159-0008)

PRONG - "Rude Awakening": Commercial hard-core music with a little bit of an industrial sound on the first song ("Controller"). This sounded very **NINish** and turned me off a bit. I then read that **Chris Clouser** of **Nine Inch Nails** plays the keyboards and programming on this song. I think he might have done it on some of the other songs, but it's not as prominent as it was on this song. So, I liked this album, kind of, but hated the industrial, **NIN** sounding stuff. Why do people want to imitate **Trent Reznor** so much these days? I better get on to the next review before I start to go off on that! (Epic)

BATTERSHELL - "An Evening At Franco's Pizza": Cute indie rock with spurts of punk here and there. Includes a cover of **Blondie's** "One Way Or Another", with some neat changes in the lyrics. (Lick My Lollipop)

DOWN BY LAW - "All Scratched Up!": Mostly **Ramones**-esque rock with small doses of hard-core here and there, a dash of **Boredoms** on "Far And Away", and a sprinkle of Elvis on "Punks And Drunks". (Epitaph)

GARGANTA - "Souped Up": I listened to this, but there wasn't really anything that grabbed me, at the same time, it didn't really suck. I guess this is just music to listen to.



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Perhaps background noise as you clean your house or something... (Satellite, 920 East Colorado #151, Pasadena, CA. 91106)
SCOT'S PIRATES - "Revolutionary Means": Members of legendary Detroit bands (**The Stooges, The Rationals, Sonic's Rendezvous Band...**) come together to form this bluesy band. On some songs there's a little bit of country twang, and on others you're shaking your head up and down and saying, "Yep, I can *hear* Detroit in this song." (Schoolkids, 523 E. Liberty, Ann Arbor, MI. 48104)

VOODOO GLOW SKULLS - "Firme" (Version En Espanol): If I knew how to write in Spanish, I'd write the same review here that I did for the English version back in **HOOFSIP** #14, but I'd write it in Spanish. Since, I don't know how to write in Spanish, I'll just say it's interesting hearing these songs in Spanish, all though **Dennis** of **Ten Foot Pole** told me it's not really Spanish, but *Spanish slang*. (Epitaph)

GAS HUFFER - "The Inhuman Ordeal Of Special Agent": Guitar and vocals reminds me of the **Ramones** (isn't this about the third review I've mentioned the **Ramones** in?) Sometimes I'm reminded of **No Means No**. Ah! A new comparison! Doesn't matter what it reminds me of, I liked it! (Epitaph)

SPACETIME CONTINUUM "Emit Ecaps": I often wondered what rain sounded like when it fell on other planets, now I know. This CD also had a strong effect on my breathing patterns. (Astralwerks)

IDAHO - "Three Sheets To The Wind": Sometimes the plug falls out of the back of my boom box. When this happens the batteries take over, and everything slows down because the batteries have been in there *forever*. Well, when this CD started, I thought that was the case, since the songs were *so slow* on this CD. So I checked the cord, and it was plugged in. These songs are just slow, well, not all of them, just some of them. Some of the others remind me of **Peter Gabriel**. (Caroline)

THE FREEWHEELERS - "Waitin' For George": The name of this group immediately made me think of classic rock. (Perhaps I associate it with "The Freewheelin'"

Bob Dylan? Well, the lead singer has a raspy voice, not like **Bob Dylan**, but like another "classic rocker", **Joe Cocker**. I bet every critic that reviews this thinks, "Hmmm... **Joe Cocker**." I mean the similarity is *that* much. Even the instrument playing sounds like **Joe Cocker's** band (though at times it sounded **Gary Newmanish**). (American)

GLAZED BABY - "Atomic Communists": Heavy sounding guys who experiment with noise. Kind of a concept album too. (Red Decibel, P.O. Box 577639, Chicago, IL. 60657)

SKINNY PUPPY - "The Process": This is the last album **Skinny Puppy** will ever release. I'm surprised it even came out; the two-three years it took to record this, the band members were hating each other, and one of them (D.R. Goettel) died. (This album is dedicated to him.) Anyway, hearing industrial/goth music these days is something I hate (since it's all I *ever* hear around here at college), but hearing **Skinny Puppy's** industrial/goth music doesn't bother me, since I *know* they're not jumping on *any* bandwagon. (American)

THE CHEMICAL BROTHERS - "Loops Of Fury": Electronic music featuring vocals. (Something that most electronic songs don't have, unless it's industrial bullshit, and this *isn't*.) The music is heavy bassed and in your face. (Astralwerks)

GLOBAL COMMUNICATION - "Remotion": This is a remix album done by **Global Communication**, who brought us the awesome "76:14" album in 1994. If these guys can make great music of their own, imagine what they can do with others'. What they do to such artists' compositions as **Chapterhouse** and **John Anderson** of **Yes** go beyond the original and create an euphoric listening experience. This one's a good one. (Hitit!, 232 East Ohio, Suite 300, Chicago, IL. 60611)

VARIOUS ARTISTS - "Punk Uprisings": There's a PATV show in California called "Punk Uprisings"; this disc features 25 groups (in alphabetical order!) that have had videos on that show, and what a fine collection of punk rock it is! **Zoinks!**, **The Mr. T Experience**, **The Humpers**, **Ten Foot Pole**, **Wizo**, and 20 others. All I can think of to



3-718A



3-351A



3-463



3-885

say about this is "punk!" Punk! Punk! These are punk fuckin' rock tunes! I love it! I wish "Punk Uprisings" was on PATV out here, perhaps it could come on after "30 Minutes Of Madness"! (Lookout, P.O. Box 11374, Berkley, CA. 94712)

OVAL-TEEN - "Show Me Around" and "Mr. Blake" b/w "If there's a god he doesn't like me" and "Instant Caramel": "Let's just get a band together and play these instruments", that's how these guys come across to me.

They sound almost bored playing these songs, but the irony that this creates make the songs drip with a funny kind of sarcasm. My favorite track on this record is "Instant Caramel", with the line "On and on and on again..." In other words, "blah, blah, blah". (Debris, P.O. Box 392, Yorkville, IL. 60560)

CHRIS KNOX - "Songs From 1990": The sticker on this reads, "This is not a new Chris Knox recording". Well, I got it in the mail last month, so I reviewed it anyway. This **Chris Knox** guy plugged his guitar into his stereo receiver, and recorded himself. Kind of interesting, reminded me of being in high school. (Caroline)

THE PHOIDS - "Anymore" b/w "No Matter What": "Anymore" reminded me of **Nirvana**, "No Matter What" reminded me of **Bad Finger**, because it *is* a cover of a **Bad Finger** song. "Anymore" was the more punk of the two. Also, the cover would make Mike Pimper's Stickmen smile. (Ng, 662 Broadway #3A, New York, NY. 10012)

GREN - "Camp Grenada": Sometimes I think I'm guilty of calling too many recordings "pop-punk" in these pages, but I'm gonna call this one "pop-punk" anyway - but not at the same time. Some songs are pop, some are punk, but I think most are pop, even the punk ones are kind of pop... I think I used the term "pop-punk" in two different ways. Oh yeah, the cover has a drawing of a kid with french fries up his nose and in his ears. The kid kind of looks like Alfred E. Neuman. (I.R.S.)

STOMPING GROUND - "Stop Johnny": Punk rock band out of Flint, Michigan. Raw and snarling. Um... Other adjectives that describe punk too. Support these guys, send for this one! It's only \$3.00! (Scott Paul, 1806 Webster Road, Lot #19, Flint, MI. 48505)

Fuck. I want to write something positive and uplifting right now. A nice story, or a cool article about pop culture. I have a bunch of happy, funny, good time pictures that I planned on using to illustrate this article, but I can't escape this nagging depression. I don't know, lately... things have been going wrong with people I know. A lot of my friends are at odds with each other, or me, and it's upsetting. It has to be something cosmic, because this negativity seems to be weighing on so many people... Ugh... I must force myself not to pass this illness onto the reader though. So, the following is an improvisational story that will utilize the previously mentioned pictures in a happy-go-lucky way. Okay, here goes.

Smile and love people! by Jerry white Jr.

Hello. I am happy, but I have no face.



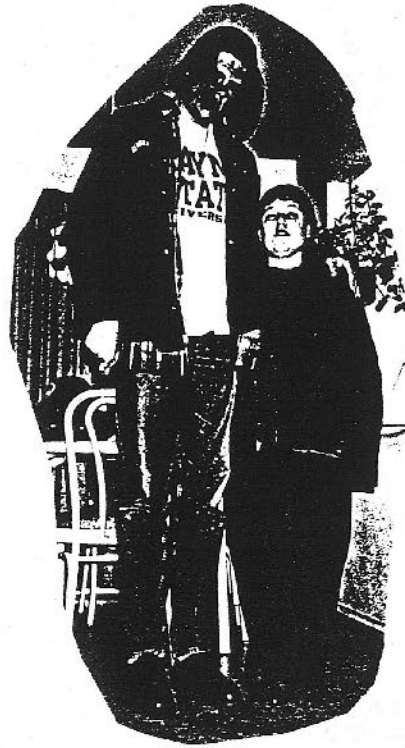
Having no face could make some people sad. But it would make my friend Dan laugh.

I have lots of friends. The other day, my friend Joe called my friend Jerry.





Joe asked Jerry about the future.
Jerry said the future was good.



Jerry also said, that in the future, he
planned to stand by short people
often.



Joe told Jerry that he hoped to spend
next Christmas with him and Dan,
holding presents and an occasional
photograph in their hands.

This made me smile.



Yeah, I'm a pretty happy guy, but sometimes I do get a bit down in the dumps. Here is an artists conception of what that would look like.



My mom does my wash.



I have a friend named Mike. His legs and left arm stop.

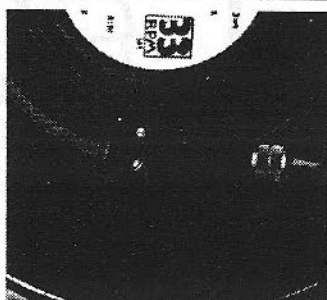
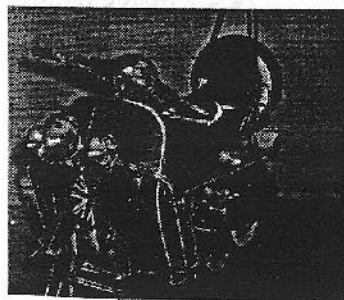
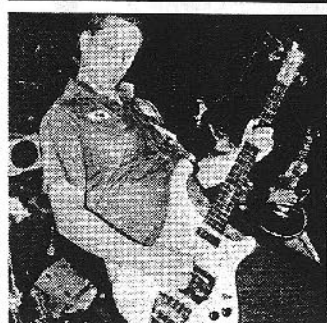
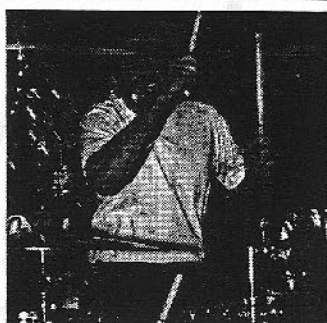
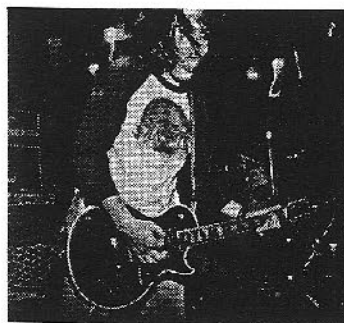
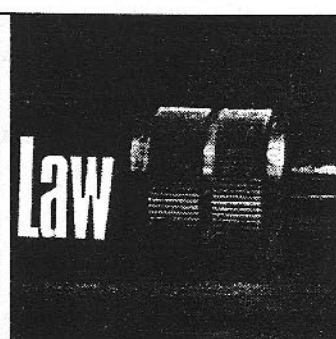
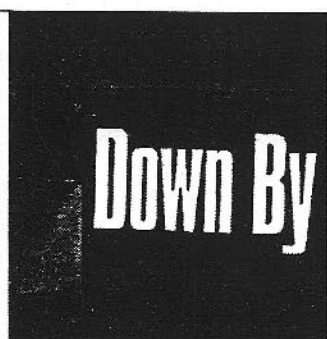
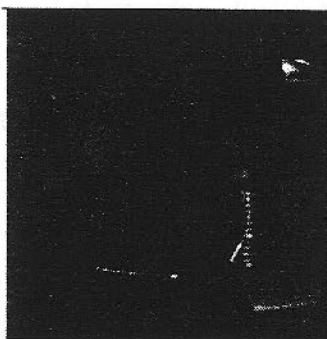
Having legs and a left arm that stops could make some people sad. But it would make my friend John laugh, look up, and play guitar by a fake plant.



I hope my story makes you smile and love people.

THE END

**All
scratched
up!**

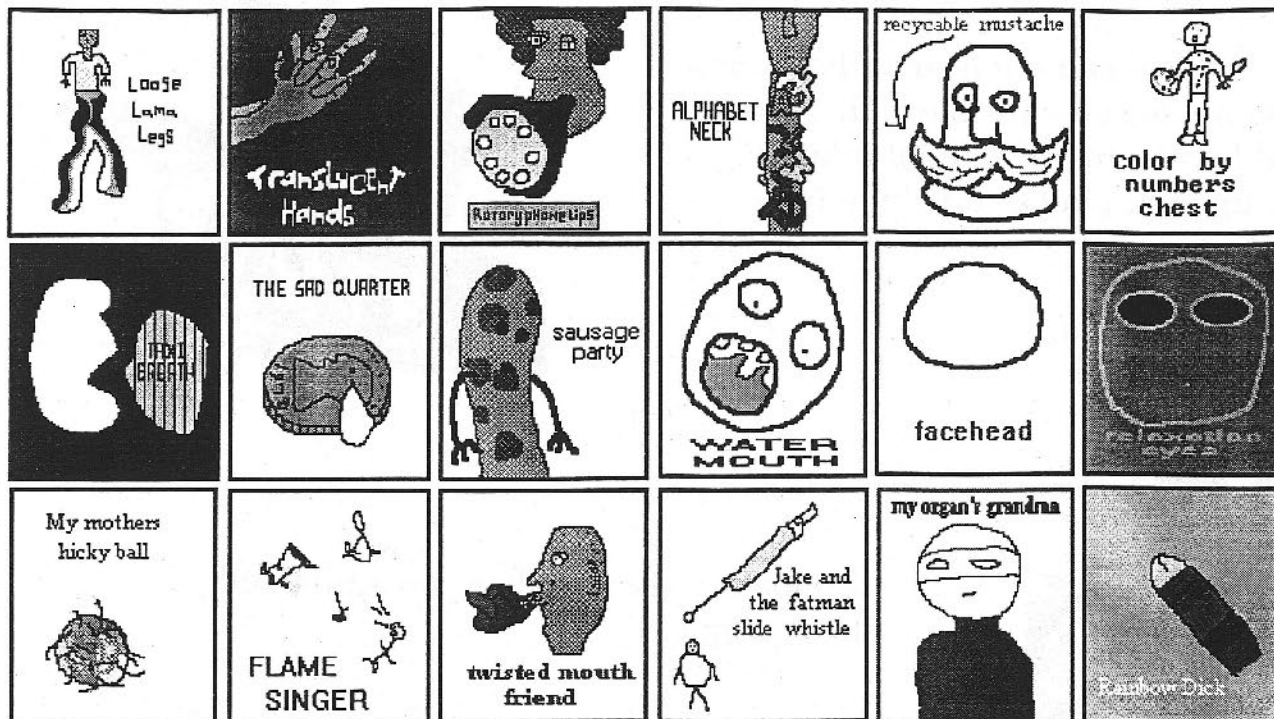


The new record.
Dbl. gatefold vinyl with
extra trax for the punks.

cd/dbl. lp/cs



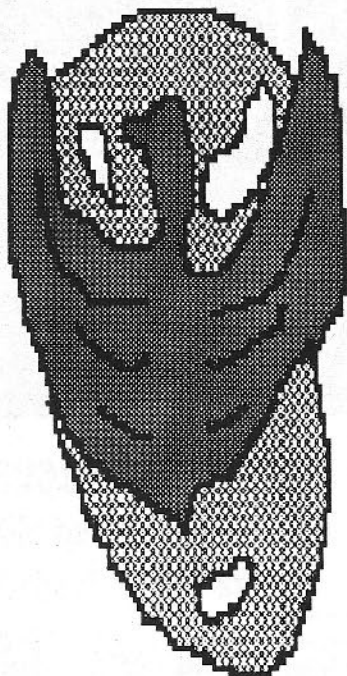
The LF Characters were drawn by Joe Hornacek, the introduction was written by Danton



LF CHARACTERS

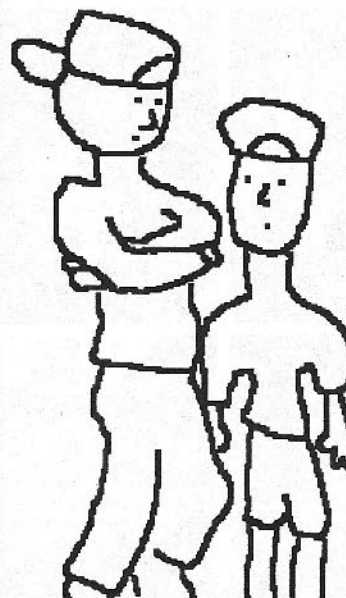
LF Characters is back like Jack Kerouac on crack on a chimney stack! Feeling strong and singing songs all night long. It's like Power 96 on the tip watching porno flicks! Have any green men visited you lately? We thought so. Dig on Over The Top Friends and Trans Am Face! Peace out on the high tip, the low tip, on the tip tip tip!

Trans Am Face



- Owns 5 million Firebirds
- Eats poop
- Listens to The Eagles'
- Reads HOOFSIP
- The bird on his face can give CPR

The Over The Top Friends

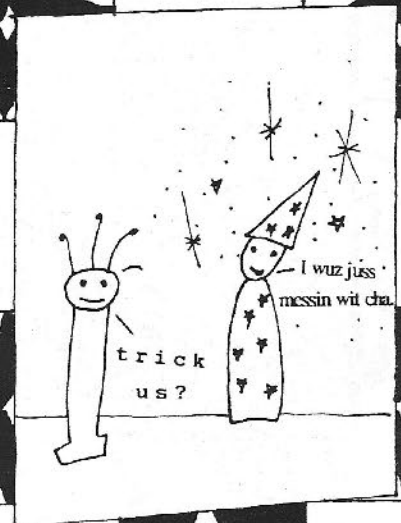
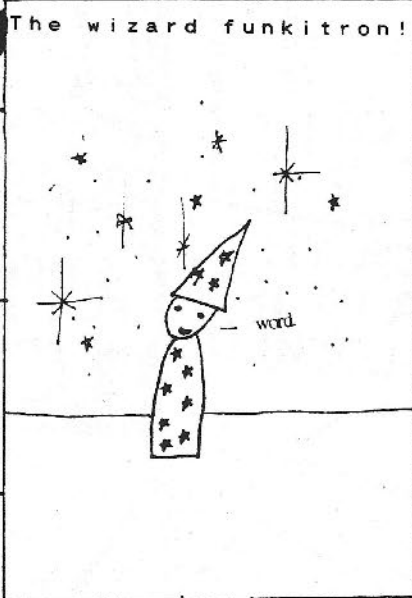
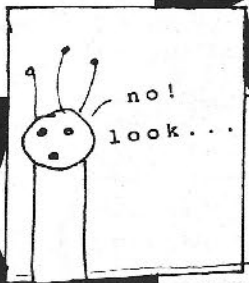
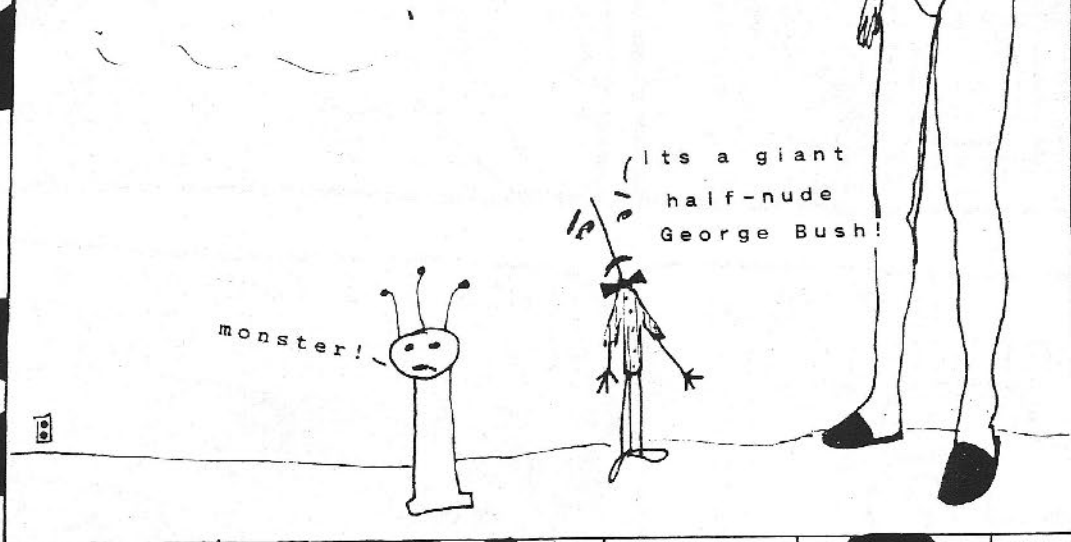
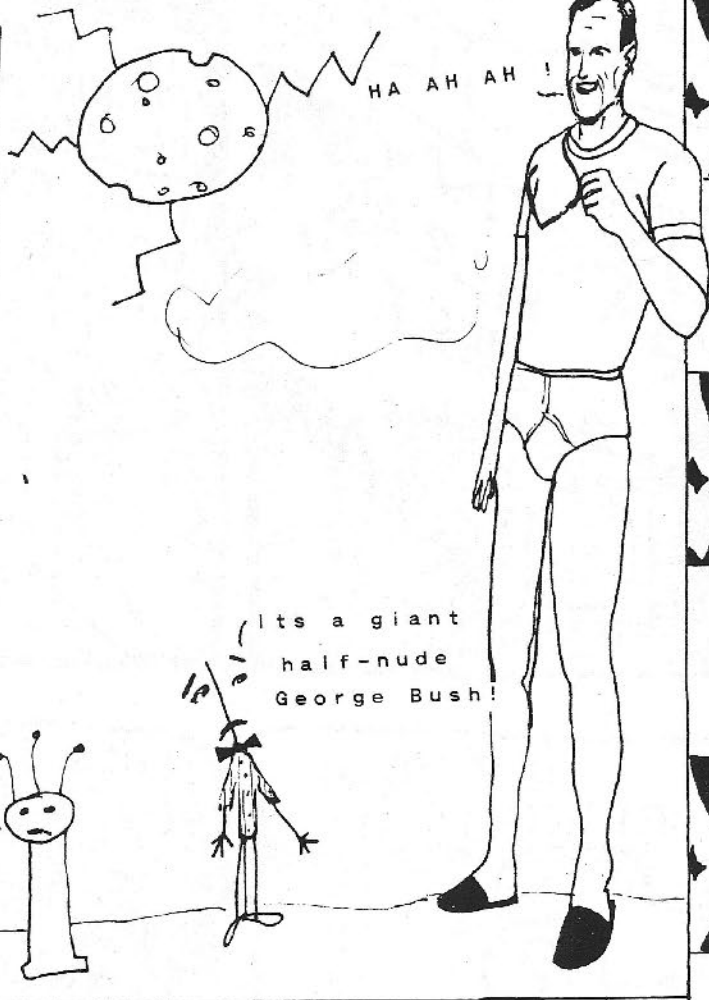
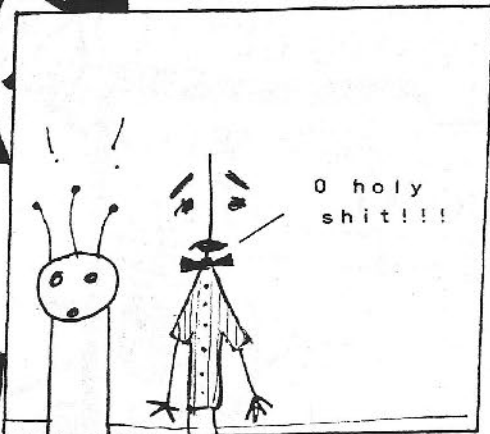


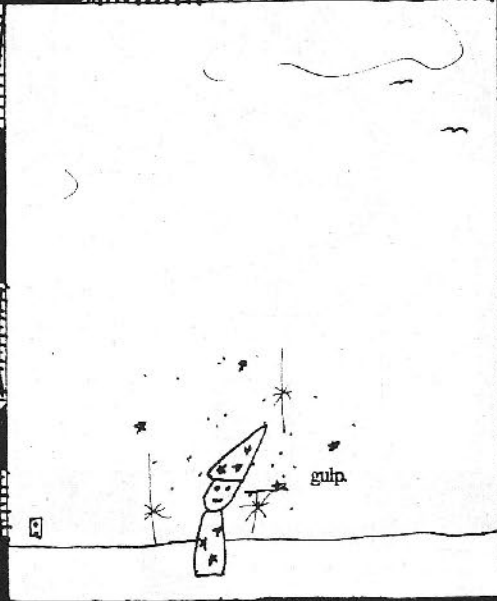
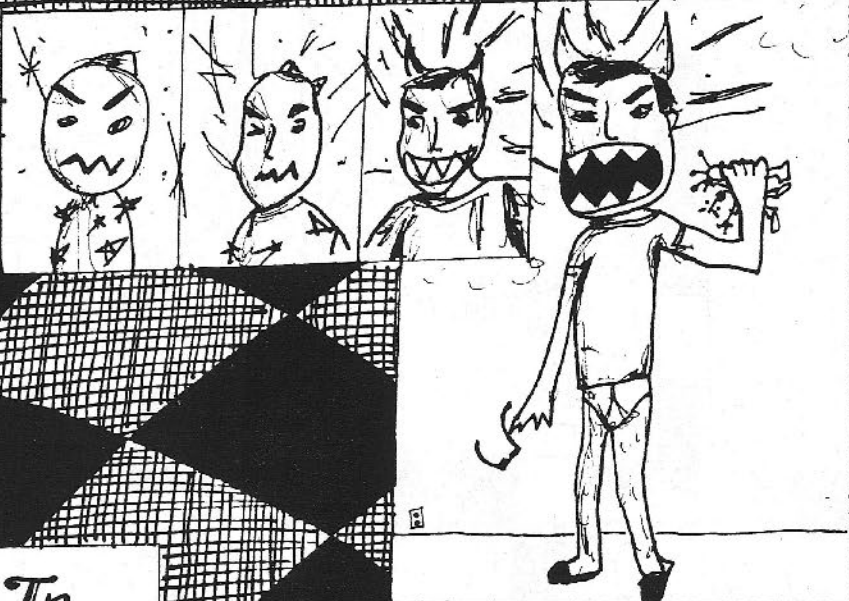
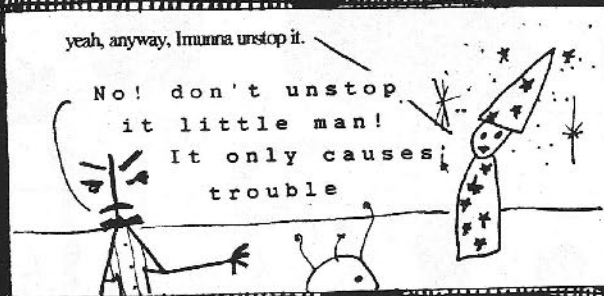
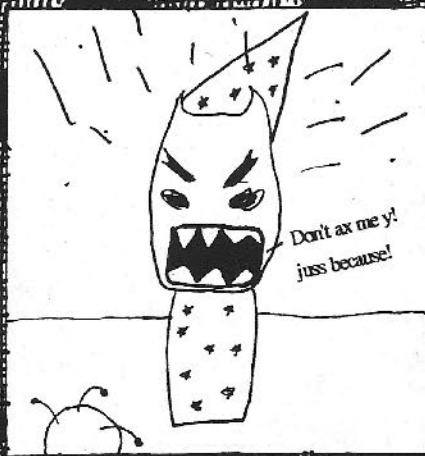
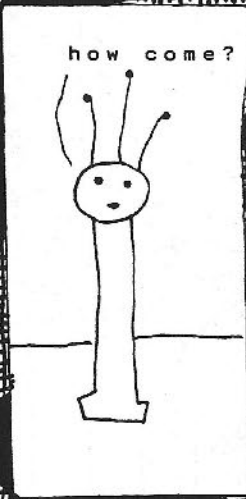
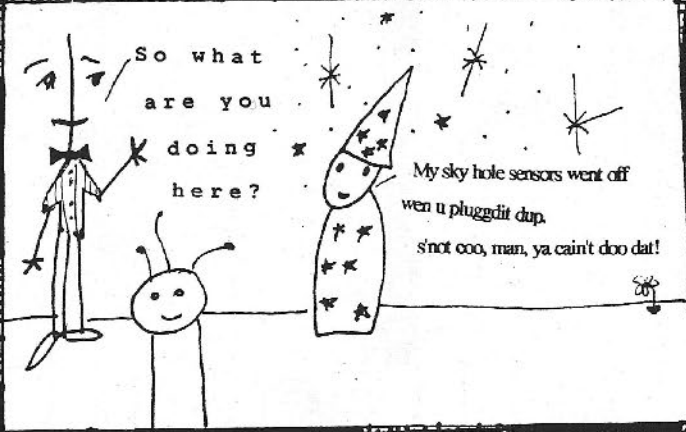
- Always have their hats backwards
- They hate Mr. T
- They think their dad is a truck driver
- Always having arm wrestling parties
- They always write Sylvester Stallone postcards



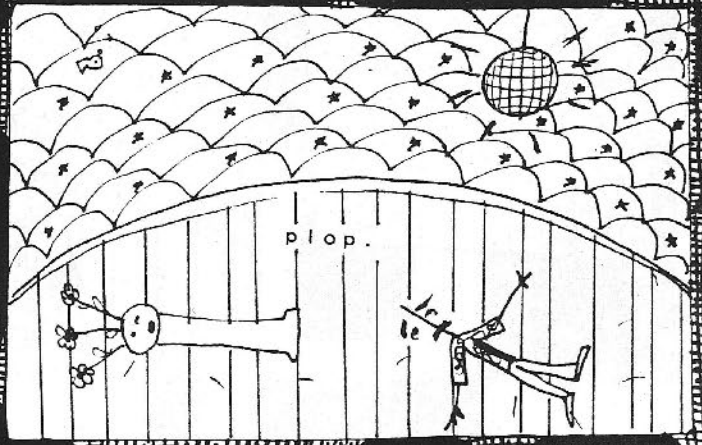
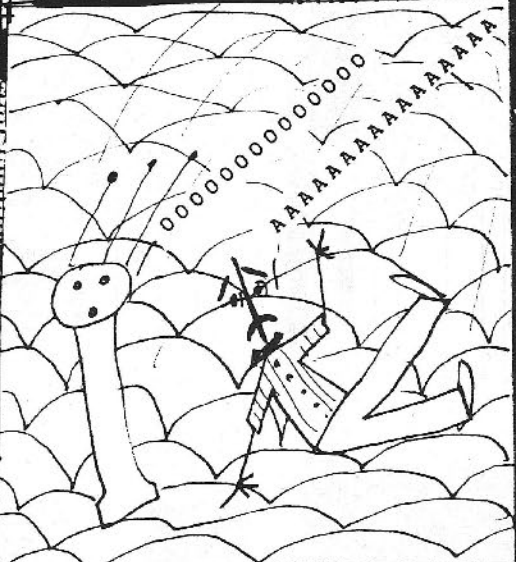
PEZZ WURLD

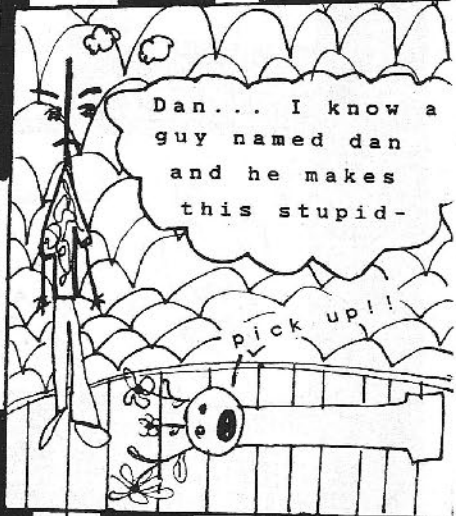
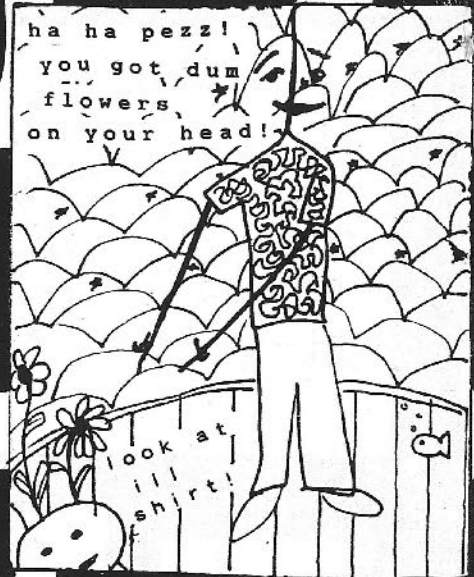
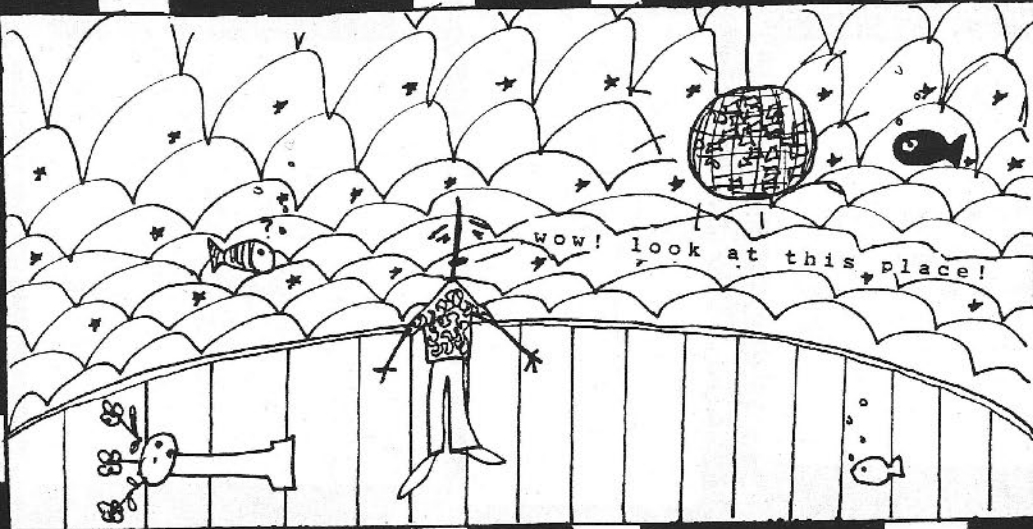
by molly brodak
created by joe horrocks and jerry white jr.





In THE WIZARD'S STOM-ACH...

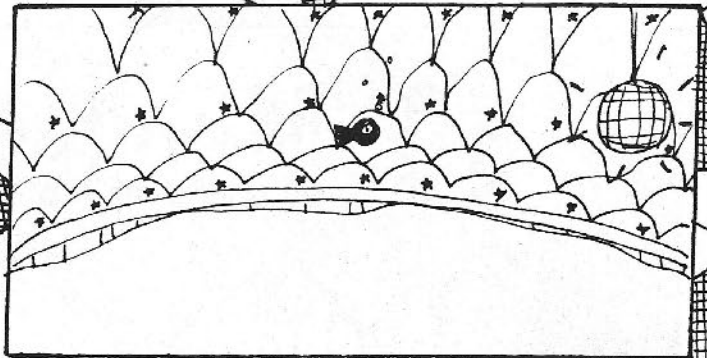
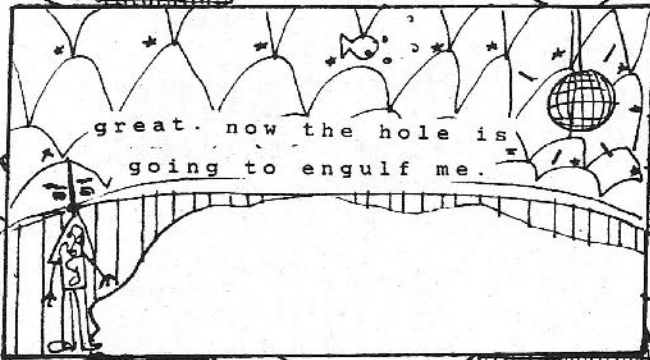




Pezz! your tears are making holes in the floor!



great. now the hole is going to engulf me.



pezz?

bill!!

pezz!!

bill!!!!

pezz!!!!

bill!!!!!!

bezz!!!!!!

pill!!!!!!

ha ha ha
ha ha ha

you called me pill!

you say bezz!

Where are we bezz?

me no know.

bill?

yes pezz?

where I buy "fucking legs?"

O, don't worry about it pezz, I didn't mean it.

okay.

click



Look for the next issue of Hoopsip to find out what happens!



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