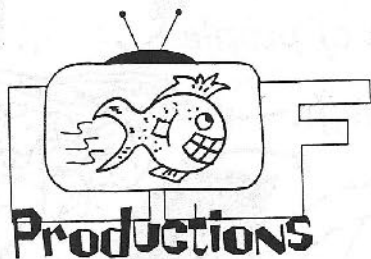


Lethal Finger Productions Presents

# HOPEZ

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# FROM THE FINGER



This is the From The Finger column, folks, and if you're new to Hoofsip you might wonder what the hell it's for. If you're old to Hoofsip, then it's time for a refresher course.

Okay, I am Jerry Wayne White Jr., you are the reader. I write a column about Lethal Finger Production activities as well as personal feelings and experiences, and you read them. Now why do you care about what I think and what this group of people are doing? Why does Lethal Finger Productions take up space in your gray matter? Well, why do you watch lousy TV and shitty, cliché movies? Why give cash to old white men, when you can give it to young white men? Where am I going with this line of questioning? Let me just say this, Lethal Finger Productions endeavors to be honest and forthright in our quest to make good art, music, writings, videos, and all that good stuff. This column attempts to log our progress by sighting our successes and our defeats. Usually the column is written as seen through my eyes, but sometimes I give voice to some of my fellow LF Productioners or friends, so they can talk about what they see, feel, and think (hear, touch, etc.)

Trying to raise yourself above the tedium of mediocrity isn't the easiest thing. For over a year now, our creative energies have been held at bay, for a large part, so we could work at our McJobs to save some money to rent a house and purchase a video editing suite. If you've been reading Hoofsip for a while then you know how long it's been, you've been there with us. Well, I'm typing this on Danton's computer, in our new house, one floor above the editing suite. We've got the necessary video equipment, but haven't got it insured quite yet. Never the less, within a weeks' time I will be downstairs editing movies. We will be doing live shows this fall and winter- next spring, summer... The first big step has been stepped. And as soon as we get this house clean, Joe quits one of his jobs, and I go to Florida to get my new car, we will start to kick the world's ass!

As a Hoofsip reader, you will start noticing some obvious changes around here, like the new address. A lot of changes have already begun with this issue, for example... Unofficially called the "LF Character Spectacular" issue, Hoofsip #25 comes with a LF Character Trading Card, you'll get one of number's 5-8. This issue also continues the black binding and over all sharper look started by issue #24. And if you're lucky you'll be one of fifty people, or so, to have the FULL COLOR back cover- an LF Production first, with the return of the original format LF Characters, by Joe Hornacek.

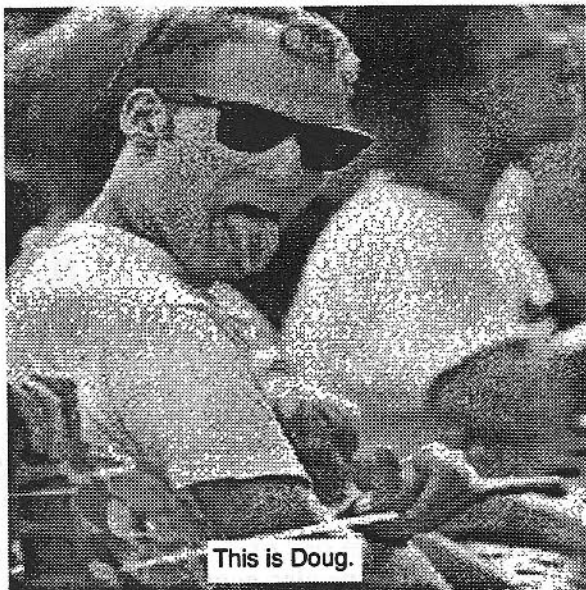
Now if you find yourself with a plain back cover, with just the Hoofsip ad, you must be wondering, "What the fuck is going on here, SHIT!!!" Well, unless you buy Hoofsip in one of our supporting record stores, or you have a subscription, you just don't get it. "Wait!" you say, "Tell me more about this subscription business!" Okay, this is really cool. If you get either a six month or one year subscription to Hoofsip, not only will you save good money off the cover price, but you'll get all of our special goodies put out during that time span, including: color front and back covers, the entire set of LF Character Trading cards (there's 4 different each issue!), color and black and white flyers for LF Production gigs, shows, ads, etc.- and just a ton of stuff people, a TON! To get a subscription just take a gander at the table of contents page, it'll hook you up nicely.

Ladies and Gentlemen, things are starting to get exiting. October marks the 6th year of LF Productions, and issue 26 will commemorate it in good fashion. By the time the next From The Finger is written, who knows what'll have happened. I won't be married, Danton won't be Russian, and Joe won't be Alex P. Keaton- yes, we take these as given, but then again who knows. At any rate, some things will change, and I'll tell you all about them next month.

-Signing off with a smile and a spring in his step and styling frantecost to boot... Mr. Jerry Wayne White Jr.

# FROM THE FINGER PART II

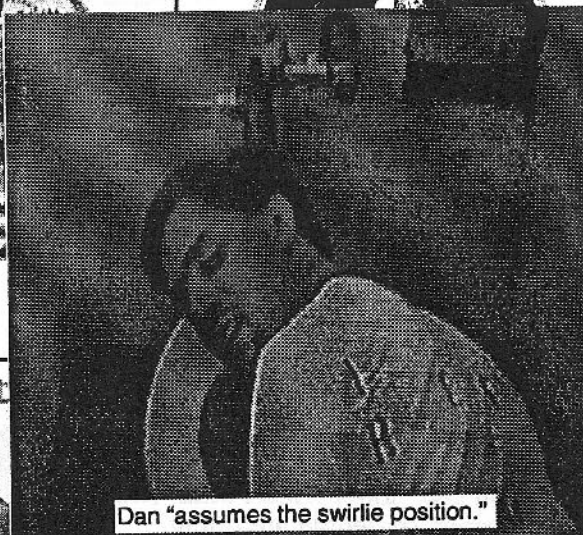
by: Doug Levy



This is Doug.



1-162B



Dan "assumes the swirlie position."

Okay, we know what you're thinking, "Oh no, not another introductory column!" Well, fear not! For this column was written by friend and inspiration, Doug Levy, who has done many things to bring smiles to our faces. So just read on to find out what Doug has to say about Lethal Finger Productions and it's crew!



ANDY GIL

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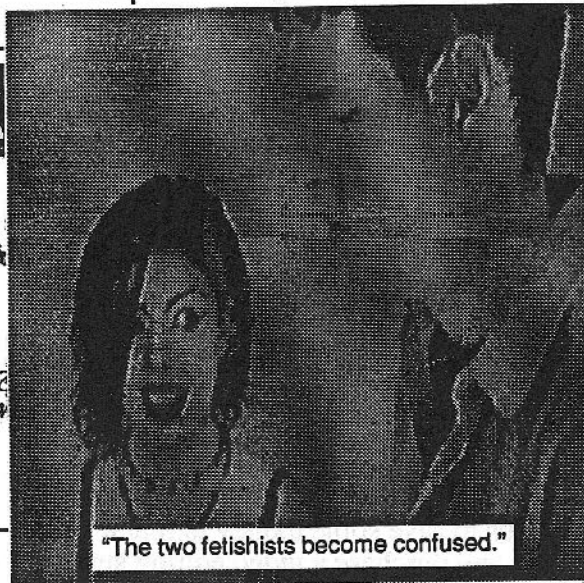
Then he assumes the swirlie position, and as he demands the couple to do him the honors ("Give it to me now! I want it! I WANT IT!!!"), the two fetishists become confused, and quietly leave.

Ah, late 1993. I remember it fondly. I was sitting in my parents' room watching a copy of *30 Minutes of Madness*, which Jerry White Jr., then a Wayne State University student, lent me. My dad entered the room as the last skit was beginning, and sat down to watch it with me.

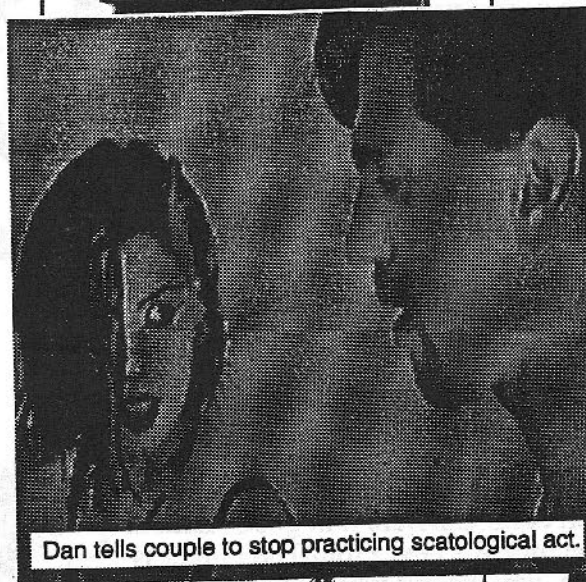
The JER



1-147A



"The two fetishists become confused."



Dan tells couple to stop practicing scatological act.



1-117

3

The scene is a public rest room, where a dominatrix is about to administer a swirlie to some guy (a lucky guy, maybe, depending on your point of view). All of a sudden, another guy walks in and tells the couple to stop practicing such a scatological act. He cites that giving a swirlie is immoral and wrong, then, after a pause, says, "And furthermore, you should be giving it to ME!"

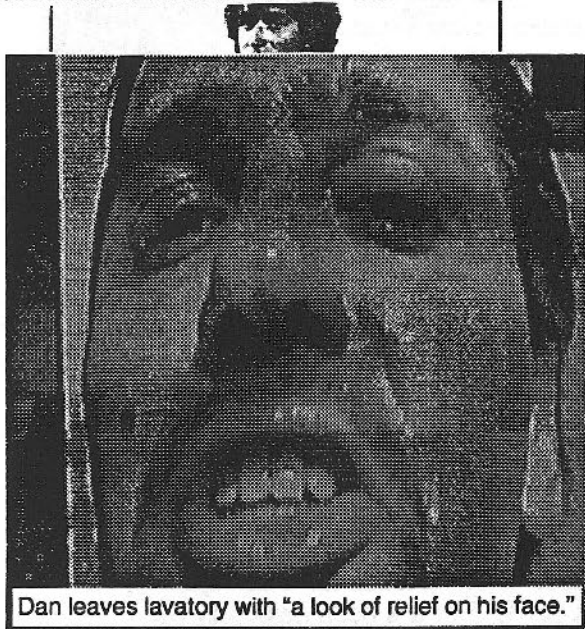
"What? Where'd they go?", says the new toilet kisser. "Oh well, guess I'll just have to give it to myself." And, shortly after, the guy leaves the lavatory, hair wet, and a look of relief on his face.

I was all smiles as I said, "Hey, that's Augustus Disgustus! That was Augustus Disgustus! No way!"

My dad just rolled his eyes, and said, "Do these people have jobs!?"

The star of that skit is none other than Dan Augustine (whom I frequently refer to as Augustus Disgustus), head honcho of this magazine. And prior to seeing that video, I

had no idea he and Jerry had collaborated on anything — little had I known that I was a mutual friend, who somehow made the connection once the swirlie skit took off.



Dan leaves lavatory with "a look of relief on his face."

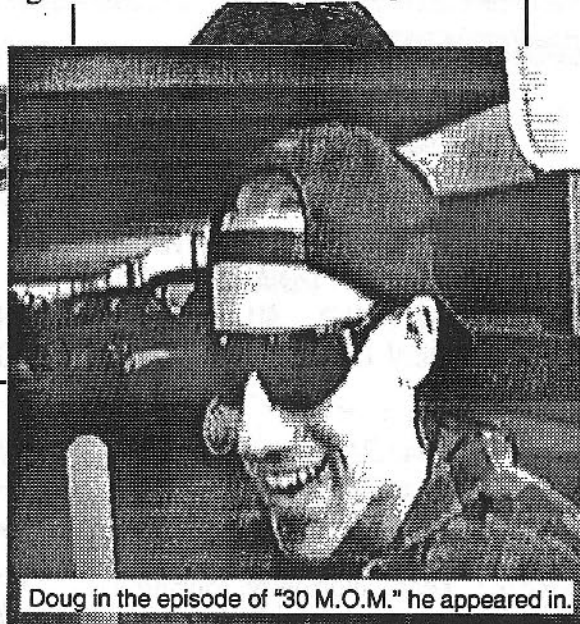
So why do I bring this anecdote to light? Because I'm lucky to know both gentlemen — Jerry, the video god, and Dan, the wild one. They have a great deal of creativity between the both of them, and through the years (not many of them, mind you, but it's the quality of the time I've known them that's important) I've seen them progress from cheap sophomoric sketch comedy to high-tech sophomoric sketch comedy. The swirlie skit, if you ask me, is a turning point in the life of Lethal Finger Productions, and the hits just keep on coming.

Well, as long as I'm giving props out, let me say that Joe Hornacek is also cool for . . . well, just being Joe. When he came out here to Chicago (that's right, I don't live in Detroit — I moved here last year), we spent two quality hours together riding the Ravenswood loop and other stuff. He may be "the quiet one" of the ensemble, but make no mistake — within the hooded sweatshirt is one cool guy. Did I mention he's got a great band called Vent?

By the way, who am I? I'm Douglas Levy, head honcho of Hideous Productions, Ltd. I made the magazine Anthropomorphic from 1993 to 1995, and — not to give myself too much credit — was one of Dan's inspirations for Hoopsip. That's right, if it weren't for me telling Dan in 1993 that he should start his own magazine and leave me the hell alone before I swung a baseball bat across his face, Hoopsip would never be. (And if any of you have watched 30 Minutes of Madness, you may remember me as the man who watches three people running in a

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parking structure, and can't figure out why, until . . .) If you haven't ever seen Anthropomorphic, check out my home page (<http://home.earthlink.net/~hidprod>) for a digital edition of the infamous publication.

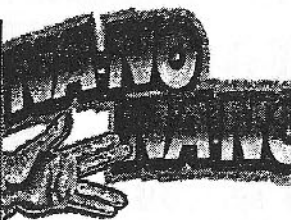


Doug in the episode of "30 M.O.M." he appeared in.

Now that Hoopsip enters its second year of production, I raise my glass (of Kaopectate) in honor of Sir Augustine and the Lethal Finger crew, and hope the tradition of making a 'zine that's "good to poop to" continues to inspire others as well. Let's keep the tradition alive, folks — and remember, if it's in print, it *has* to be true, so if you make a 'zine, you'll never be lying to *anyone!!!*

*If you'd like to swap phony call, concert bootleg and/or GG Allin tapes, send e-mail at [hidprod@earthlink.net](mailto:hidprod@earthlink.net), or write to: Douglas*

*Levy, Hideous Productions, Ltd., P.O. Box 6354, Aurora, IL, 60598-0354.*



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University of Pittsburgh



University of Pittsburgh

Enter 50 School Name!  
on inside back c



We suggest you get HOOPSIP delivered to your home. For subscription information, write to: LF Productions, 3505 Lakewood Drive, Waterford, MI 48329

# HIS NAME IS ALIVE

## PRESS CONFERENCE



THIS INTERVIEW WITH WARREN DEFEVER OF HIS NAME IS ALIVE WAS DONE AS A MOCK "PRESS CONFERENCE". IT FEATURED JOE HORNACEK AND DAN AUGUSTINE OF "HOOSIP FANZINE", JIM RENAUD OF "STAR VEIN WEB-ZINE" AND HEATHER PHARES OF THE "MICHIGAN DAILY". ALL OF US SAT WITH WARREN IN THE BACK ROOM OF ALVIN'S, AND THREW QUESTIONS AT HIM LIKE GOOD LITTLE REPORTERS DO.

Pictures of His Name Is Alive performing at Alvin's by: Dan Augustine and Joe Hornacek.

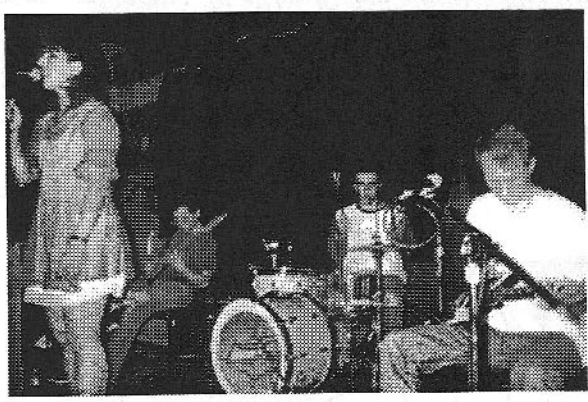
HEATHER: Do you like being on tour?  
WARREN: Yeah. Normally, touring's pretty bad, but we've been playing basically "friendly type places", playing with bands that we're friends with, or that we know, or that we really like, so it just ends up being a good time. We haven't been staying at hotels, we just stay at friends' places, so it's been kind of fun.

DAN: You have other bands besides His Name Is Alive, but which one is your "baby"; your main band?

WARREN: Probably His Name Is Alive. That's the main thing. That's more like what I do.

informal. Some friends have always helped out on stuff. But it's been basically the same singer for quite awhile.  
DAN: You're like the founder of the band.  
WARREN: Yeah. I mean, I write the songs we do, most of them. I pick the names.  
JIM: Is that your voice on "Universal Frequencies"?  
WARREN: No. That's Matt Smith who plays with Outrageous Cherry.  
JIM: You play organ with the guys a lot?

WARREN: Yeah. I sing a little bit on the last song. It's the voice that's kind of out of tune in the background, that's me.



DAN: Does His Name Is Alive have a solid line up?

WARREN: Yeah. On this record ("Stars On E.S.P."), Karen sings every song, and Trey plays drums. Karen's been singing with His Name Is Alive for six or seven years, and Trey's been playing drums for awhile. So it's been pretty steady. Since we record at my house, it's been more or less

DAN: The other bands you're in (E.S.P. Family, E.S.P. Beetles), what's with the obsession with E.S.P.?

WARREN: For awhile, there was a whole summer where every song title was, you know... "On The Wings Of E.S.P.", "In The Garden Of E.S.P.", "E.S.P. Ladyland", stuff like that. Then we'd record ten songs, it be kind of like an album, so it would be E.S.P. Family.

DAN: Were you more obsessed with E.S.P. as a phenomenon, or with just the word, the way it sounded?

WARREN: It all got mixed in there. There was a label from the '60s called E.S.P., that was really good. I just got a couple books about reading minds, especially reading your pet's mind. I thought that was great, and for awhile there I also got really interested in acronyms. E.S.P., F.B.I., U.F.O....

DAN: I don't know how to give it, but I really like the word "C.P.R."

WARREN: Right. C.P.R.'s good. And I just really got stuck on that, I couldn't tell you why.

DAN: I can kind of understand why, because I got obsessed with the word C.P.R. for awhile, so I can kind of relate to that.

WARREN: That's good, you need that.

JOE: You ever do a puppet show?

WARREN: Sometimes around here. Not normally on tour, we don't bring puppets and stuff with us. But we do different stuff around here that's sort of funny. Like we've done an all wrestling show.

DAN: You guys are playing tonight with some of the guys in **Princess Dragon Mom**?

WARREN: I play in **Princess Dragon Mom** as well.

DAN: Lots of theatrics in that band too.

WARREN: Yeah. Lot of funny things.

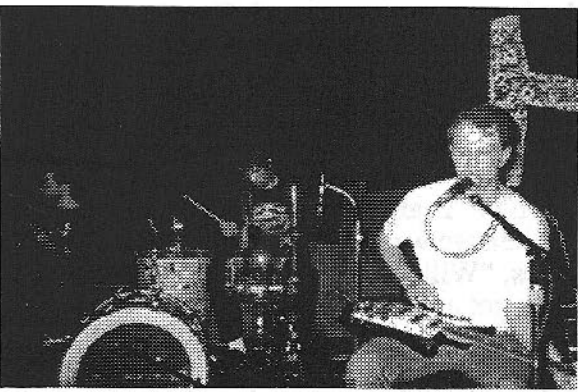
DAN: Were you playing with them when they opened for **Crash Worship**?

WARREN: Yeah. I was playing drums.

DAN: I was at that show. I liked the robot.

WARREN: That was called "Broke Robot Rick". We had a giant robot suit, it came out on stage, and we busted it up.

JIM: What other bands do you listen to?



WARREN: There's a group called **Holly Go Lightly** that's really good. There's a band called **MOG**. **Low** are good. There's good calypso bands.

HEATHER: With all the different bands you're in, how has it affected your creativity? Do you keep them all sort of separate

WARREN: I think they're pretty separate. But it gets mixed up every now and then. Like the **His Name Is Alive** album, "Stars On E.S.P." has a song on it of a gospel choir singing over a 45" by **E.S.P. Family**, and there's a little piece, I'm not sure where it's in there of **E.S.P. Beetles**. But I think it all kind of goes together. But I think of it really separately.

JIM: The "Universal Frequencies" E.P. is part I, are there gonna be other parts?

WARREN: Part II is done, it should be out by the end of the year.

JIM: More B-sides on that?

WARREN: Right now, it's a ten song E.P. Sometimes those things get whittled down before they actually come out.

DAN: When you do puppet shows, do you built the puppets yourself?

WARREN: Yeah.

DAN: Do you have any with you tonight?

WARREN: This is a puppet wall, and that's a whale suit. That's as close as we're getting to puppets tonight.

DAN: Are the puppets sock puppets?

WARREN: Sometimes they're more elaborate. Usually made out of masking tape and newspaper.

JOE: Out of all the people you've played with, who's the easiest to play with?

WARREN: That's a tough question.

There's a woman from San Francisco named **Miss Murgatroid**, that plays the accordion, we've done a bunch of shows with her, and she's super great. She plays the accordion *so loud*. I don't know if anybody's ever been in a room with somebody playing the accordion, but it's not always the loudest instrument. But there's something about the way she does it, it just totally fills up the whole room. Plus, she's going through an amp, and that's super loud, but you can hear the accordion, just acoustically over the amp. That is amazing.

HEATHER: What kind of gear do you have in your studio?

WARREN: I've got down a mixture of new fancy stuff, and old really junky stuff. My favorite thing I have is a wire recorder, it records on spools of wire. Which never really caught on. *(laughs)*

HEATHER: What kind of sounds are you looking for when you produce an album?

WARREN: I really don't think about it.

One of the things that people think about us is we really know what we're doing, or have some kind of plan, but the fact of the matter is we're just screwing around. People come over to record, and I'm just like, "Hey try this! Try standing in a bucket.", just dumb stuff like that. If it's winter time you record down in the basement, summer time you record out in the garage. It's pretty basic.

JOE: Does that one recorder with the wires have a brand name on it?

WARREN: I think it's a Wilcox. I have this one cool amp I just got, made by the American Telegraph & Telephone Company, which is AT&T now, but this is back when they still made telegraphs. It's all metal, and it totally heats up, and if you touch it anywhere, it'll totally burn your fingers. It's more like a toaster than an amp.

JIM: You can play songs and burn toast.

DAN: Do you collect a lot of old recording equipment.

WARREN: I like a lot of old stuff. I have some new stuff, but just because the old stuff always breaks down, I need some kind of reliable stuff.

JIM: Do you write down what you did in the studio, so you know how to go back?

WARREN: No. A lot of studios when they record, they do track sheets, which is basically a list of what's on what track, what level, what microphone, all that. We don't do none of that.

JIM: Even with other bands?

WARREN: Definitely without other bands.

JIM: How many different instruments do you play?

WARREN: When I was a kid, we'd go over to my grandpa's house, and he'd make me and my brothers play. So sometimes I'd play the fiddle, or the accordion, or the slide guitar, banjo... Gradually just got to the

point, I can't really play anything, but I've got a bunch of stuff, that I just sort of try to play.

JIM: Did you find 4AD (*The label that His Name Is Alive is on*), or did they find you?

WARREN: We've been recording for awhile, and put a couple tapes out here. The third tape, which was called "I Had Sex With God", we sent out to a bunch of different record labels. Any one we could find the address for. And 4AD was the only one that said, "We like this, let's put it out."

JIM: Did you know anything about 4AD before?

WARREN: A little bit. At the time I was listening to primarily rock-a-billy stuff. I was doing what I thought was this strange futuristic music, and I was wrong! (*laughs*)

JIM: How old were you? You must of been young.

WARREN: The first tape that we sent to 4AD, we probably sent it when I was 19.

DAN: Do some people think you're a religious rock group because of the name?

WARREN: Yes, all the time. It happens one out of two interviews. They just assume we're a Christian rock band.

DAN: Like The Christian Monitor will come and interview you.

WARREN: Yeah, stuff like that. Basically when I was in high school I started the group. I had a teacher, and he was talking about Abraham Lincoln, and he said, "his name is alive", and I thought, "What a cool name for a rock-n-roll group."

HEATHER: You mention Michigan in a couple songs, I was wondering if there's a Michigan sound you're getting at.

WARREN: I think that it does. I think that we're a very Michigan sounding group. I don't know if other people agree, I think it's debatable. But I really think that's what we are, we're a Michigan rock-n-roll band.

When we go on tour, every city we talk about how great Michigan is, how terrible these other cities are, how everyone should move. Sometimes it goes over pretty good...

DAN: His Name Is Alive is a Michigan pride band.

WARREN: Yeah, definitely. Our old motto was "Our songs are better", but our new motto is "His Name Is Alive - Michigan's finest".



DAN: Say Yes! To His Name Is Alive!

WARREN: On our new album, we told the art department, we want a whale, some stars, and some mittens. "Mittens? What for?" I'm like, "Aw, it doesn't matter..." They don't know.

HEATHER: That's what all the hot mitts are for?

WARREN: Yeah, it's Michigan. And it's cool, when we were in San Francisco, this guy goes, "Will you sign this?", I look up, and he's got an oven mitt, from Michigan, that has a map of Michigan on it. It was like a souvenir oven mitt, and it didn't have Livonia on it. So we got to draw Livonia.

JIM: How does recording in your basement affect your music? Have you ever had a song where you said you wanted to go in a studio?

WARREN: No. I've done some stuff at studios, with other bands, and it's really like a bad vibe. It's like when you go to Kinko's at 2:00 in the morning, you kind of run the place, and everything's cool. That's what

my house is like. Regular studios are bad news. You're paying a lot of money by the hour to guys who don't know what they're doing. It can work out. Some bands are better at doing that kind of thing. I've been recording at home forever, and it just sort of makes sense. I don't really think about recording, I just go do it. It's more of a natural process.

DAN: So you've always produced your own stuff?

WARREN: Yeah. Our first two albums, they were mixed at another studio, by the guy who runs the label. What that came down to was all we had was a tape recorder, and it wasn't right to send them a tape, and say, "Here's our finished album." He's like, let me take it to a studio, let me fix it up. So he actually did the mixes. Since then, we've been trying to take care of business ourselves.

JIM: Did you like the mix?

WARREN: I thought it was fine. What he did, was take the mixes we done, and try to recreate it, in a fancy studio, trying to make it sound a little better. Because it sounded pretty bad.

JIM: On tour, do you ever get sick of playing the same songs over and over?

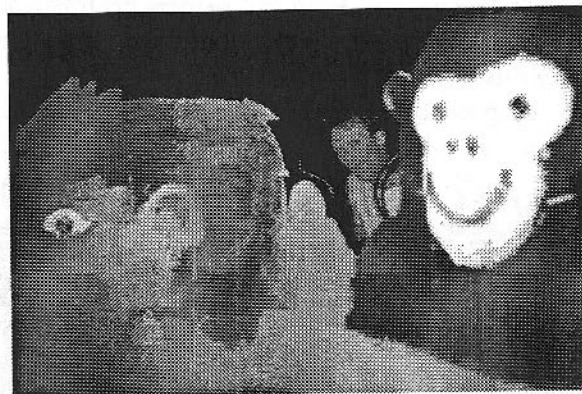
WARREN: Not really. We play 'em, sometimes kind of different. Since this is our fourth album, there's plenty of songs to choose from. Lately we've been playing kind of loose. So, things are definitely open to try different things. It's not like the same thing every night. Sometimes we have been playing some of the same songs, but I think they sound different. If you are bored with it, you just try to play it different. There's this one song called "Cornfield", where Karen just sings it by herself. For the last couple shows, we've been doing a ska version. I don't know why, I don't know if it's any good, but it's a lot more fun.

HEATHER: Is there a lot of '60s influence?

WARREN: I've always been into different stuff, and I think it comes through the music, and sometimes I think it comes through more obvious than other times. With this record, what happened, is it came down to the tape deck breaking in my car, and just listening to the radio. Giving up on alternative radio, and just listening to oldies radio, and thinking, "Wow! That's the sound of the future.", and getting it completely backwards. But I think it sounded good, I'm not sure yet.

JIM: What do you think of a lot of people who say you're records aren't spooky enough?

WARREN: The very first time I did an interview, was for an English magazine called "Melody Maker". And they're like,



"What are you into?" And I'm like, "Well, a lot of rock-a-billy, and blues, and R&B groups." And the guy says, "No you're not! You're into the Cocteau Twins!" I go, "I don't know what you're talking about." We're getting in a fight! He's like, "You're gothic!" I'm like, "WHAT! I didn't even know what that was!" If you ever listen to rock-a-billy records, there's so much echo; like surf music, there's so much reverb. When I hear that, I'm like, that's what I wanna do. If that's spooky, someone made a terrible mistake.

JOE: What are some things that stick in your mind, when you look back at a tour?

WARREN: One thing you remember is all the real hard-core weirdo guys you meet. There's some people who come to His Name Is Alive shows, who are really, really frightening. I don't claim to be in touch

with reality, but some people are a lot farther gone. I think that's what you remember.

JIM: What about that one guy who showed up on your porch?

WARREN: That's happened a couple times. It's not really scary, because they're pretty friendly. They're fairly misguided. We just kind of politely send them on their way.

DAN: You should bring 'em in, and show 'em your studio.

WARREN: NO! (laughs)

JIM: Do you have time for anything other than music?

WARREN: Lately we've been doing a lot of drawing and painting.

DAN: What media do you work in?

WARREN: Basically there's one thing I like to do. It's when you take a Sharpie, and just draw. Predominately, I draw whales and Amish people.

JIM: Are you gonna be in bands until you die?

WARREN: Maybe. I think what's gonna happen is, we're gonna give up putting out records, and just record, and just keep it to ourselves.

Since the beginning of Hoopsip, readers both famous and non have written in for the hope of advice and insight from legendary occultist, Aleister Crowley. Unfortunately, as we celebrated our two year anniversary last issue, Mr. Crowley was fired(or quit as he put it). The worst part about this is that we have a back log of letters seeking advice. So, in our search for a suitable replacement, here are some new faces and their responses to - - -

## THE LAST OF ALEISTER CROWLEY'S MAILBAG



WISE OLD WOMAN

Dear... Mr. Crowley... I, am, bald. I am... William Shatner. Former actor/captain of, the, Starship..... Enter, prise. My problem, is this, mister. I am bald, and so is HE. I, am referring of course to, Mr., Pat... rick, Stewart, a.k.a. Captain Jean- Luc..... Picard.

Why is it okay, for him, and not me? Is it me? Or is it him? What, is it man? You've gotta.....tell me! What, can I do? What, should I do?

-Balding where no man has before  
William....  
...Shatner

Dear William-

*Young man, I can't tell when I'm pooping my pants. I wear a wig to cover my veiny pink and brown-spotted head. I don't have teeth. If I move for more than a minute I'll die. Worry about something worthwhile you fat baby.*

W.O.W.



CONCERNED GIRL

Dear Aleister,  
My friend, I believe I have made a significant discovery in linking the collective unconscious and certain occult theories. Unfortunately all pertinent information was obtained by sacrificing inbred cattle while wearing a bra on my head. I would be willing to share my findings with you if you would tell me the religious implications of my deeds.

-Worried about Satan  
Carl Jung

Dear Mr. Jung-

*I am sorry you had to wear a bra. Um, but Mr. Crowley doesn't work here and I am afraid of the devil. Please don't be upset or mad, I'm sure things will be okay. Um, you can call my mom for help, she's a psychiatrist. Her number is 123-4567.*

C.G.



THIRSTY JOCK

Dear A.C.,  
Hi. I played Lois Lane in the cartoon, Happy World. Kent Reeves is in a wheel chair and I can't find my teeth. Or Clark, or wha, oh... Am I insane Ally? Super... SUPERMAN! That was it! Lois Lane in The Superman movies, that was me! I guess my mind has slid off a cliff since then. Barbara Walters interviewed me I think I was in People too. Where is my mind, can men in wheelchairs fly? I'm floating in a dead space of silence.

-What? Oh.  
Help me please Superman, you're my only hope  
Margot Kidder

Yeah, uh, Lois- you were pretty hot in those movies, but you're old now. I like Gatorade.  
T.J.



HELEN KELLER



BLACK ASTRONAUT



EVIL ANGRY DOG

To Mr. Aleister Crowley,  
I think I'm dumb. I'm successful, talented, and I have a lovely wife and daughter. I can't get off the heroin. I'm always depressed. I tried to kill myself a couple of weeks ago. Didn't work obviously. I feel that if I don't hear some encouraging words I'm gonna do it for real. I swear I have a gun. I'm so tired I can't sleep. I don't know what to do. Help me, say something, let's shoot the shit, I don't think I want to die. Oh well, whatever, nevermind.

-Searching for Nirvana  
Kurt

Dear A.C.,  
This is Mark Hamill. You might wonder who I am, well like the rest of the world, if I say "Luke Skywalker" your ears immediately perk up. You might have thought I died or just plain went underground, but actually I've been active all these years. People think I'm another victim of stereotype career failure, but honestly, I have a lovely wife, great kids, and a good career. I provide the voice for The Joker in the animated Batman series. I also do work for charities and helped with the design of a bunch of video games. I'm happy, how can I make people believe this?

-Not regretting Star Wars  
Mr. Mark Hamill

Dear Mr. Crowley,  
I would just like to respond to a letter a friend of mine wrote you. Actually my response is aimed at your response. My TV brother and long time friend, Todd Bridges, looked to you for help, and all you could say was, "Do what thou Willis." Yeah, a cute play on words originating from your idiom, "Do what thou wilt." I think you're an inhumane person, and I want to say to Todd, I love you bro. Aleister Crowley your a dick, a fucking prick, dick. I hope Hoopsip wises up and fires your ass!

-What were you talking about  
Gary Coleman

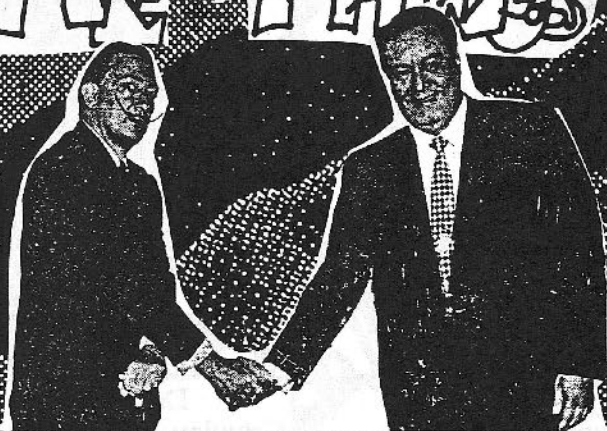
I wish I could read.  
H.K.

Yo! You should use the force on that shit!  
B.A.

Grrrrr. Raugh! Raugh!  
Grrroof! Arrarr arrraugh  
Rrrraugh!  
E.A.D.



# TALK TALKS HAVE ZINE



'ZINES REVIEWED BY: DAN AUGUSTINE

JACKIE GLEASON MEETS SALVADOR DALI

**MARRIED TO SCIENCE!** - No. 1 of 4, \$1.00, 20 pages: Another little "chap book" from Dr. Ducky DooLittle, this one is written by Automatic Slim, and is my favorite Dr. Ducky publication to date! It's about a man's love for a woman, a love that grows into a marriage proposal, only to be turned down by Albert Einstein and Jonas Salk. Includes odd fetishes such as microscopes, violet-lights, steam engines, and other lab equipment. The most interesting part of this publication was the chemical composition of semen. Must be 21 years of age to order this one. (Ducky also has a catalog available of panties and other naughty things. Look for "Peek!" magazine coming soon; another product from Ducky's laboratory.) (Dr. Ducky DooLittle, P.O. Box 1474 Sty. Stn., New York, NY. 10009-1474)

**LAWN** - #2, \$2.00 or trade or \$1.70 in stamps, a whopping 124 pages: When you order this 'zine (or should I say "'zines", since this 'zine comes in three parts) you get three gifts. A band-aid, a condom, and a Bingo card. Part I is boring with a letter department, **Goldfinger** interview, and show reviews featuring pictures of the bands. That's about it for that issue. Yawn. Part II starts to get better. It has interviews with **Less Than Jake** and **Fat Axis**, a cool scene report, and photos of skaters. The highlight of this issue was an article about sex. Very interesting, with many good points made. Finally, part III has **Hepcat**, **Cherry Poppin' Daddies**, and **Supermarket All Stars**. There's a weird (mock?) interview in here with a guy who's obsessed with buttons, some record reviews, and comics (yeah!) So, part I was bad, part II was better, and part III was the best! Other creative criticism I can offer is don't print stuff unless it's legible (I'm referring to the letter department in part I), also run off your

'zines at a place that has good copiers, the ink in these was really light, and some of the photos reproduced poorly. Other than that, I like this 'zine. (P. Kimé Le, Lawn, 18935 Brentwood, Livonia, MI. 48152)

**ARTZINE** - #3 1/2, \$1.00, 28 pages: The new Artzine is here, and sick as usual. It has

one of the best covers I've ever seen (a girl whipping another girl), and includes all the badly drawn comics it always has, plus some poems and 'zine reviews. The letter department was pretty interesting, because they printed a letter by someone who threatened to sue 'em. Also has a picture of a naked old lady (yeech!) and a free sheet of toilet paper (since "85% of all people reading magazines are sitting on the toilet".) (Artzine, P.O. Box 8601, Long Beach, CA. 90808)


**NORTH #86** - #1, \$1.00 stamp & .50, 10 pages: Thin with interviews. **Superfriendz**, **Moonsocket**, **Orange Glass**, and **Blonde Redhead**. That is all that appears in here. Nothing else; just interviews. Maybe issue #2 will add some more stuff, hopefully it does. (North #86, 347 Lesperance Rd., Tecumseh, Ontario, Canada N8N 1W2 or e-mail: SUEFIELD@WINCOM.NET)

**DANCING TO SILENCE** - #3, 2 stamps or trade, 16 pages: A short story about some guy liking a girl, who likes another guy, who is going out with someone else, who is screwing so and so, and sucking each other's cock. Well, not quite that complicated, but a story of relationships none-the-less. It seems like the guy who wrote this had a lot to get off his chest, and by writing this story, he was able to do so. I know how that goes, because when I'm having troubles, it always helps me to write a letter to someone. Perhaps that's why this is subtitled "A Letter Never Sent". (Matt, P.O. Box 3472, Columbus, OH. 43210-0472)


# SEVEN 7" S MERT

7" RECORDS REVIEWED BY: DAN AUGUSTINE


**SOCIETY GONE MADD** - "Sex And Death", "Millionaire", and "Queens Motel" b/w "Confused", "No Way", and "Uncle Don": Lots of screaming going on here, with no originality. All the songs sound the same. No fun. (Mighty, P.O. Box 1833, Los Angeles, CA. 90078 or Society Gone Madd, VIABLE UTTERANCE RECORDS, P.O. Box 7435, Burbank, CA. 91510)



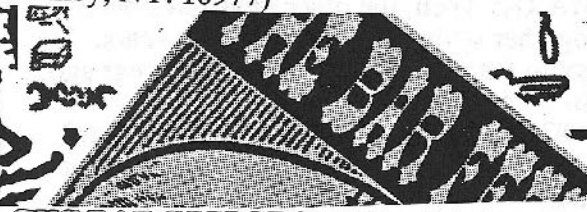
**FERD MERT** - "I Don't Know": This is a 7" with seven songs. Hey! Whadda ya know! Anyhoo, it's a bunch of pumped up fast stuff, a lot of it sounds the same. Three chords or something like that... I did like how the 7" had an Atari logo on it, and I also like how one song was called "2600", and another was called "Poop". "Poop" was very short. It was like one second long. (206, 8314 Greenwood Ave. N., Suite 102, Seattle, WA. 98103 or Ferd Mert, P.O. Box 7812, St. Paul, MN. 55107)




**LITTERBOX** - "Parker/TD7" b/w "The Man" and "Ecstasy": Punk rock kids doing what they do best. (Axhandle, 1827 McAllister Street, San Francisco, CA. 94115 or Litterbox, 35 Sunny Ridge Rd., Spring Valley, NY. 10977)



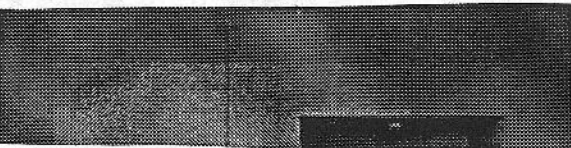
**BLEED** - "Hot-Rod Racer": I thought I'd really like this one, since it was suppose to be a rock-a-billy, '50s type thing. I was kind of disappointed though. The instrument playing was good and all that, it's just that the singer's voice wasn't really made for this type of music. He should be singing for a punk band, and not for a '50s influenced outfit. I liked how the track on side "Bleed", "Someone's Gonna Die", came to a sudden end, and then just kept buzzing. (Soda Jerk, P.O. Box 4056, Boulder, CO. 87306)



**THE BAR FEEDERS** - "I Smell A Roast" and "Cabcall #1" b/w "Cabcall #2" and "Vomiting": More punk rock kids doing what they do best, includes a couple phony calls. Good stuff. (Axhandle, 1827 McAllister Street, San Francisco, CA. 94115 or The Bar Feeders, 96 Highland Blvd., Berkeley, CA. 94708)



**ONE LEGGED BOB** - "The Unbearable Lightness Of Bob": Mostly a ska record, with one song that was kind of jazzy and swiny ("Jack Frost"). It reminded me of that one Warner Bros. cartoon "Three Little Bops". (You know the one with the three little pigs as jazz musicians...) This 7" also had a sort of '50s feel to it. (As a matter of fact, it captured it better than **Bleed**, and they probably weren't even trying to do that!) One last thing, for some weird reason, this band made me think of the **B-52s**. (Mighty, P.O. Box 1833, Los Angeles, CA. 90078 or One Legged Bob, c/o Sienna DeGavia, 1937 North Gramercy Place, Los Angeles, CA. 90068)



**EDISON** - "If You See Me" b/w "Fivek": Side A reminds me of some wimpy power-pop group trying to rock out, but failing miserably. Side B is a bit better, with an instrumental track that has a little bit of sampling of someone talking at the end. One bad side, one good side. (Kinetic/Reprise)

# Fat Axis



Photos of Fat Axis performing in Jim's Basement and at Pharaoh's Golden Cup appear courtesy of Lawn fanzine.

*Fat Axis is a band out of the metro Detroit area. In the past few months they've gone from playing at the Flint Local 432 to playing St. Andrew's Hall. This interview was done about four months ago by Joe Hornacek in the basement of some guy named Jim, where they played a set with Vent, Social Scare, and The Spiffys. The basement was a breeding ground for mosquitoes, and during the interview everyone lost about two cups of blood.*

JOE: State your name and what you play.

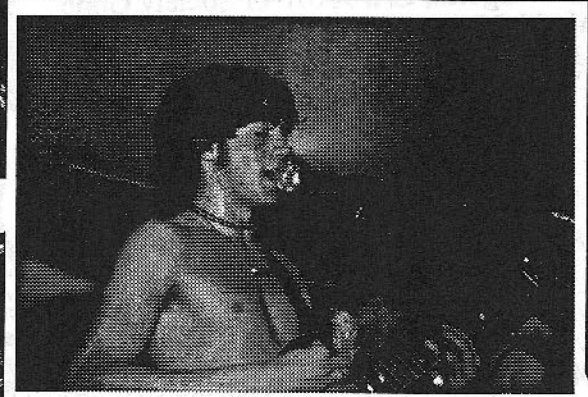
YURI: My name is Yuri Resin, and I play the drums.

CHRIS: My name is Christopher; that's Chris, and I like to play the bass, and I'm also white.

MARK: I'm Mark, and I don't play the guitar, I sing.

DAN: I'm Dan, and I play guitar. I also sing sometimes when they let me.

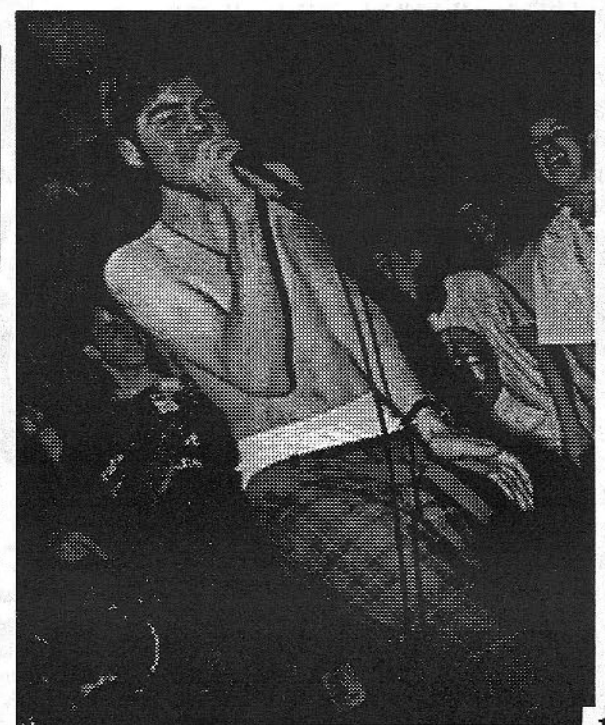
JOE: How long you guys been together for?



MARK: Well, the other guys have been together without me for a couple years. I got in between a half a year and a year ago. So it hasn't been that long.

JOE: So Fat Axis had a different singer?

MARK: Yeah, it had a different singer at first.



CHRIS: We had about hundred other singers, and a hundred other band names.

JOE: What kind of music do you guys like, or what do you classify your music as?

DAN: Butt-ass-fuck-core.

CHRIS: In Saginaw, we're ska; in Jim's basement, we're fuck-core.

MARK: I don't know... I don't really consider us any type of music, we're just, you know... "Music". But people have called us everything from Bob Marley meets Downset, to Rage Against The Machine meets Operation Ivy and everything in between. We've been called poseurs off Rage a lot. At least I have, and I like that.

CHRIS: All that we said means nothing just now. Don't take any of it seriously.

JOE: Is Rage the main influence on you guys?

CHRIS: It's a good influence, but it's not like the main one.



DAN: Chris, who do you think has been the ugliest person at any of our concerts?

CHRIS: Ha ha! John Gaviglio (sp?).

Actually, we are the ugliest people at our shows. Okay Mark, I gotta ask you a question. When we play music... Can you hear us?

MARK: You're a complete asshole. That was the stupidest thing I ever heard. You are the whitest mother fucker I have ever seen. I hate you. What a fuckin' idiot! I gotta answer that though... Yes! I can hear you! Unless you don't have the amps turned on. I gotta ask Fred (*Yuri's nickname*) a question. Fred, out of everyone in the band, who would you like to have sex with the most?

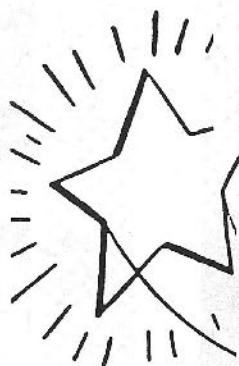
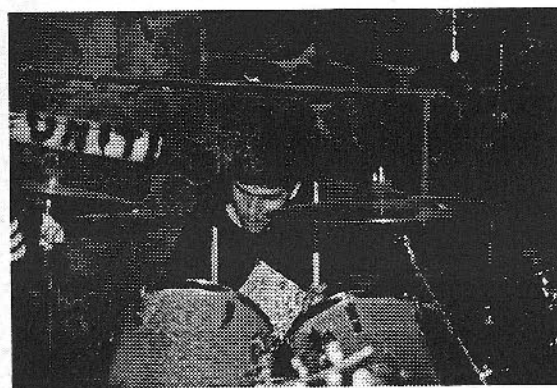
YURI: Anally or orally?

MARK: Who anally? Who vaginally? And who orally?

YURI: I would definitely do Mark vaginally first. I'd do all of you vaginally, but anally, probably Dan. Mark's got a big butt, but I don't know if I like that so much. Orally, I think you (*Mark*), because you've given me head a couple times. Hey Mark, what show did you get the most hyped for?

MARK: Maybe the first Skolars show we ever played at Black Cat. But the show I was probably the most happy with was our first show in Saginaw with Absence; probably our most happening, grooving show.

JOE: What's your favorite feature in HOOFSIP?



DAN: They're a good influence on kids these days.

MARK: There's no main influence. I like Rage a lot, I also like vegetables.

DAN: I don't like mosquitoes.

YURI: Mark has more of a punk/ska background, and Chris is really into bands like Primus. See, I'm serious now...

CHRIS: Also a lot of Bob Marley and Sublime I'm into.

YURI: 311 is a main influence for me.

MARK: My dad was in The Clash, that's how I got into punk. I imagine you've heard of Mick Jones.

DAN: What are you talking about? You're full of shit! Mick Jones isn't your dad.

CHRIS: My dad's Mick Jagger.

JOE: All right, this is a band activity question. You have to ask him a question, you have to ask him a question, you have to ask him a question, and relate it to the band.

# WAY COOLER THAN THE FONZ !

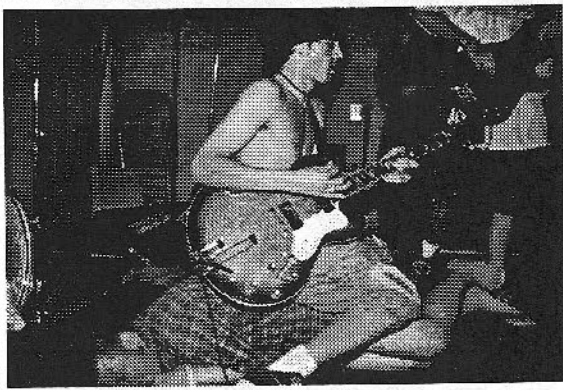


**BLEED - Hot Rod Racer 7"** From the bowels of Milwaukee comes a blistering attack of raw 50's style punk!  
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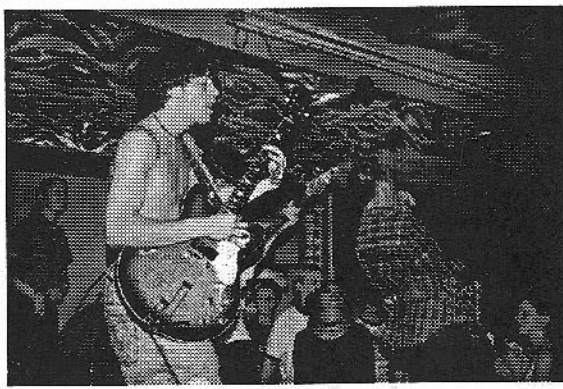
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**MARK:** I like "LF Characters" a lot. I dig those guys a lot. I also dig a lot of the really stoooid comics; those are awesome. They make no sense. HOOFSIP's a really, really cool 'zine. I dig that. Not to be mean or anything, but so much of it is pointless. I like it so much. 'Zines have become so political, and everybody takes it way too far, like, "this is the way it should be". But HOOFSIP and a couple other 'zines are so goofy, and they're fun to read.



**JOE:** One thing to say about your band, that you'd want people to know, what would it be?

**DAN:** We're ugly, don't look at us.

*Fat Axis can be reached at: (810) 661-0086.*



in the great tradition  
of crappy ads...

these we made  
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Every month I get tons and tons of recordings in the mail for review. These usually come with a press kit that includes a band bio and a publicity photo. The band bios usually wind up in my garbage, and the publicity photos are filed away alphabetically, in case I ever need to use them in HOOPSIP. Well, I've been at this for a little over two years now, and still haven't used the majority of them, and that is why I now bring you the following:

# PUBLICITY PHOTO PHUN

This page by: Dan Augustine



(L to R) Eric Schmitt-guitar, vocals, Kyle Thomas-drum, vocals, Ben Zoller-guitar, Eric Faust-bass, vocals

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**EMMANUEL TOP** - "Asteroid": I've listened to this one many times in one week. I like it. I can't think of anything else to say, such as *why* I like it. I just know I do. Um... It's techno music. It's good to play video games to. It's called "Asteroid", which makes me think of video games. Basically, good techno music to play video games to. Yeah... That's it! (Mute, 140 W. 22nd Street, Suite 10A, New York, NY. 10011)

**PEARL JAM** - "No Code": Basic Pearl Jam record. Heavy metal-like songs, with a couple songs featuring a different band mate on vocals ("Sometimes" and "Mankind"). There's even some crappy poetry on here ("I'm Open"). **Sammy Hagar** may be out of **Van Halen**, but that shouldn't matter, **Pearl Jam** sounds like **Sammy Hagar's Van Halen**. Rolling Stone gave this a good review, but **HOOF SIP** is *not* Rolling Stone. **HOOF SIP** no like! (Epic)

**THE MEATMEN** - "War Of The Superbikes II": A re-released version of "War Of The Superbikes" featuring ten additional tracks. *Not* old stuff, but completely new stuff! Funny as hell too. Elvis imitations, game show host imitations, Nirvana imitations. Like a Saturday Night Live version of punk rock. Also features anti-Morrisey stuff, funny Satanic stuff, and a song about blow jobs. Get this one, and laugh as you pogo. (Go-Kart/Soapbox, P.O. Box 20, Prince Street Station, New York, NY. 10012 or The Meatmen, Box 5542, McLean, VA. 22103))

**SWEET DIESEL** - "Search And Annoy": Hard-core punk band, with more emphasis on the hard-core. "Useless" has a cool guitar part that sounds like it's coming from

recordings  
 reviewed  
 by:  
 Dan  
 Augustine

a different album, and "New Alarm" has a sample of an alarm clock that sounds like it's coming from a different room. Good CD with a cover of **Agnostic Front's** "Power". (Go-Kart, P.O. Box 20, Prince Street Station, New York, NY. 10012 or Sound Views 'Zine, 96 Henry Street, Suite 5W, Brooklyn, NY. 11201-1713 or Sweet Diesel, 5 Crawford St., Queens, NY. 11375)

**SUPER FURRY ANIMALS** - "Fuzzy Logic": "Technosters" go rock, but still keep the outer space. Great psychedelic, pop album. Kind of out there, but good enough to become popular. These guys have been compared to **ELO**, **Roxy Music**, and **Velvet Underground**, but as band leader **Bunf** says, "We're not mods or rockers or punks or ravers or Romos, we're Super Furry Animals." Great looking CD cover too! Very pop artish, with images repeating. (Epic)

**VARIOUS ARTISTS** - "Werks Like A 12": Celebrating five years of Astralwerks, this CD collects some of the best in techno. Big names are on here, **777**, **Ben Neill**, **Spacetime Continuum**, **Freaky Chakra**, **Soul Oddity**, and **Steve Fisk**. It's all of their best work (werk) and Detroit's very own **Carl Craig** remixes a song on here! Great way to celebrate a five year anniversary! (Astralwerks, 104 West 29th Street, Fourth floor, New York, NY. 10001)

**VARIOUS ARTISTS** - "Glory Daze Soundtrack": Never heard of this film, but I'm sure I will soon enough, what with this soundtrack being as cool as this one is! Features big, big names in the punk community, **NOFX**, **Mr. T Experience**, **Bouncing Souls**, **Tilt**, **New Bomb Turks**, **Assorted Jelly Beans**, **Hepcat**, **Sublime**, and an original score by **Vandals**. The **Vandals** scoring a film? What's next, **Tom Petty & The Heartbreakers** scoring a film... Oh wait, never mind... Anyway, I just named all the groups on here, so you know it's gotta be good. Oh yeah, most this stuff on here is old, except the **Vandals** stuff, and one of the **NOFX** songs. (Kung-Fu, P.O. Box 3061, Seal Beach, CA. 90740)

**VARIOUS ARTISTS** - "Into Topological Space": Repetitive techno, songs that make me want to sleep instead of dance, and boring beats. No sir, I didn't like. This is a two CD set, which means I had to put up with twice as much garbage. (The press kit was the dumbest, corniest thing I ever read too.) (World Domination, P.O. Box 8097, Universal City Station, N. Hollywood, CA. 91618-8097)

**THE MULTIPLE CAT** - "'Territory' Shall Mean The Universe": We think **Pavement**.

others think Pixies... Okay, we think a bad Pixies, but it would be good if it wasn't comparable to Pixies. Do we sound confused here? It gets more confusing, because it also sounds like '70s classic rock. (Zero Hour, 14 W. 23 St., New York, NY. 10010)

MAX SHARAM - "...A Million Year Girl": Another **Tori Amos** wanna-be. (Of course, we all know **Tori** is a wanna-be too - ooh that's gonna get a lot of hate mail.) Some of the music is triumphant, **Wonder Woman** music. It's like, "La la! We shall save the world! We will prevail! We are 'Captain Miss America'". **VH-1** might like this. (Discovery/Warner Music)

PARLOR JAMES - "Dreadful Sorry": Dreadful indeed! This is not rock-n-roll, this is country music. Blah! The singer's nasally voice makes **Ween** seem almost tolerable. Don't buy this, unless you have a pair of shit kickers in your closet. (Discovery/Warner Music)

FREAKY CHAKRA - "Freaky Chakra Vs. Single Cell Orchestra": A great colossal battle between two robots is what this CD is. The music is all clashing and banging through out nine live studio songs of techno madness. CD cover even features two "Transformer" like robots duking it out. (Astralwerks, 104 West 29th St., 4th floor, New York, NY. 10001)

PULLEY - "Esteem Driven Engine": New band on **Epitaph**, featuring members from **Ten Foot Pole**, **Strung Out**, **Face To Face**, and **Scared Straight**. All **Epitaph** bands or bands that just might as well be on **Epitaph**, so this is very **Epitaph** sounding. No, really, it is! It's just pop-punk, and it sounds like a thousand other groups. (Epitaph)

THE INVERTEBRATES - "Rubber Soul Train": When you get together 12 people, to form a band, and then add 16 studio musicians, you've got yourself a big ass band! And with this many people, there are gonna be *many* influences, from jazz to blues to calypso to rock, and this is what this band has. With this many people in a band, and so many different influences, either a band is gonna pull it off, or they're gonna suck. Well, this band pulls it off, and they pull it off good. The lead singer reminds me of **Elvis Presley** and **Harry Belafonte** rolled into one. (Spineless, P.O. Box 401101, San Francisco, CA. 94140-1101)

DEVO - "Adventures Of The Smart Patrol": Kind of like a greatest hits album by **Devo**, with a couple new songs ("Theme From Adventures Of The Smart Patrol" and "That's What He Said"). Also has songs by **Devo** influenced musicians **Brian**

**Applegate** ("34C") and **Scott Orsi** ("The Spirit Of JFK" [a song that kicks, has some real cool and creative sampling]). The part that I consider the "greatest hits" part are the songs "Whip It", "Beautiful World", "Jocko-Homo", and other **Devo** favorites. All though some of these older songs are the same ones that appeared on the albums they originally appeared on, others are never-before-released versions. If you like the **Devo** from the early '80s that brought us space age pop/techno music, and revolutionary videos, then you'll like this, because they still have it! Watch for a new album and tour from this band in 1997. (Discovery/Warner Music)

THE NOTWIST - "Only In America": Lots of clanking and heavy bass beats here that gives this an industrial sound, and then there's the singer with the worried voice giving it an indie rock sound. I don't know, too many genres of music these days, making it hard to review CDs. Okay, here it goes... "Indieustrial" music. Yikes! (Zero Hour, 14 West 23rd Street, New York, NY. 10010)

BADAWI - "Bedouin Sound Clash": A guy got into playing the drums, got carried away, started inviting gods to jam with him, started digging on reggae, and then got all techno. Kelly says this is "computer reggae", I think it's too hippie sounding, other people around the **LF House** liked it. (These people shall remain nameless.) (ROIR)

CHEVY HESTON - "Come To Sterilized": This is silky, smooth rock -n- roll, wait a minute! It got all raggedy on me. Ah, it's smooth again, now it's rough! It's confusing listening to this. I don't know if I'm listening to **The Beatles** or **The Clash**. Oh wait! I'm listening to **Chevy Heston**. (CherryDisc, P.O. Box 990424, Boston, MA. 02199)

HORNY TOAD - "Thirteen": The press kit claims these guys have a sound of their own, yet at the same time, keeps naming comparisons. What gives? Maybe it's because these guys *don't* have a sound of their own. Dumb white guys trying to rip off **The Commodores** and **James Brown**. The world all ready has one bad funk band of white guys (**Red Hot Chili Peppers**), so do we really need another? (Domo, 245 Spalding Drive, Beverly Hills, CA. 90212)

D.I.N. - "Gimp Leg": Kids from Northern Michigan singing with raspy voices. Kind of punk. The parts where they go, "Oi! Oi! Oi!", are kind of ridiculous, because it's like, "You guys are from Northern Michigan, not England!" Totally laughable! (D.I.N., 323 John R. St., Clare, MI. 48617)

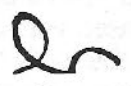
# THE STORY

REVUE INTERNATIO  
TANT LE 15 DE CHAQUE MOIS

HÉTIQUE

by: Dan Augustine

EXPERIMENTALE  
ARCHITECTURE  
LITTÉRAIRE  
MUSIQUE  
ESTHÉTIQUE DE L'INGÉNIEUR  
LE MOIS DU FILM LE CINÉMA LE CŒUR  
LE COSTUME LE LIVRE LE MEUBLE  
L'ESTHÉTIQUE DE LA VIE MODERNE.



## Introduction

This article is about one of the B-sides of American pop culture (Romenesko, 39), the fanzine. It will look at the history and progress of fanzines.

## History

According to James Romenesko of American Journalism Review, the fanzine, which is the combination of two words, "fan" and "magazine" (Gunderloy and Janice, 2), has been around since the 1930s, and had it's roots in science fiction pulp magazines such as "Comet", "Time Traveller" and "Science Fiction" (Romenesko, 41). From there, fanzines expanded to apply to several other fields, notably music (Gunderloy and Janice, 2), and the name was shorten to 'zine.

Personally, I feel that the 'zine has had it's roots even further back. I believe that the 'zines originated from the magazines being produced by the Dadaists and Surrealists.

## Comparing fanzines to Dada and Surrealism

A 'zine is usually thin, cheaply and quickly produced, and short lived; some lasting for only one issue. ("Geraldo Must Die!", a 'zine against daytime talk shows folded after only one issue, as did "Hossatopia", a 'zine that paid tribute to the late Dan Blocker's character from "Bonanza", Hoss (Romenesko, 40).)

A Dada magazine was also for the most part thin, cheaply and quickly produced, and short lived, with some issues folding after the first one (Batchelor, 31).

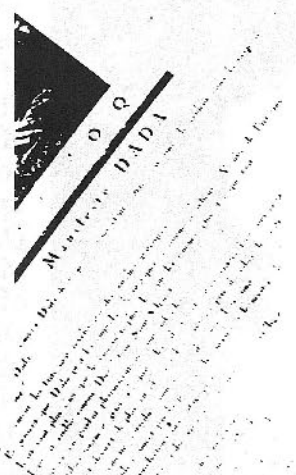
A 'zine usually uses fragmentation, overlap, scattering of items taken from the pages of newspapers and magazines, and other techniques associated with collages and montages. Some of these include "Artzine" and this 'zine, "Hoofsip".

Dada magazines, "Der Dada" and "Der Blutige Ernst" for example, also favored these collage and montage techniques (Weissman, 13).

A 'zine is a small, independent publication put together by one or two people, usually twenty-somethings, in a basement (Weissman, 13).



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Surrealists such as Andre' Breton, Louis Aragon, and Philippe Soupault made themselves visible through a small,

independently produced magazine called "Littérature" (Batchelor, 47).

Many 'zines consist of poems, record reviews, and an occasional essay by it's editor. "Censor This" and "Psycho.Moto" follow this format.

Aragon, Breton, and Soupault also had poems, short reviews, and occasional essays in their "Littérature" (Batchelor, 48).

Because of these similarities between 'zines and Dadaist and Surrealist produced magazines, I feel that there is a strong connection between them.

## The progress of the fanzine

After the Dadaist, Surrealist, and science fiction magazines, there seemed to be a halt in the production of 'zines.

Then in the Sixties, the "underground press" emerged. The "underground press" published newspapers that challenged authority, and comic books such as "Hate" and "Eight Ball", featuring art work by Robert Crumb. Though some of the big underground papers grew, changed, and survived ("Rolling Stone" for example), many more vanished in the waves of police repression and activist burnout (Gunderloy and Janice, 2).

Some of those that have grown and changed are now known as the "alternative press". For the most part, these are slick magazines with a slightly different slant than the more established major media. ("Mother Jones" and "The Nation" are examples.) These magazines are too big and respected to be called fanzines, (Gunderloy and Janice, 2), and therefore will not be a part of this article.

Which brings us to the Seventies. In the late '70s, renegade publications that chronicled the punk music scene started to pop up ("Search And Destroy" for example). Fans were disappointed with the coverage mainstream media gave their favorite bands, so some of them became publishers and created literary soapboxes to give voice to their own opinions (Weissman, 13).

The number of publications grew steadily into the Eighties, and then "exploded". Desktop publishing was part of the reason for this "explosion" (Weissman, 13).

At first when 'zines made a "comeback" in the '70s, they were put together with scissors, staples, and photo copies. However, with the advent of computers and desktop publishing, the publications are looking more respectable and professional (Weissman, 13), and many have gone on to become somewhat glossy magazines, or as mentioned earlier, more like "alternative press" magazines. ("Ben Is Dead" and "Flipside" are examples.)

Another reason for the 'zine explosion in the '80s is "Factsheet Five". "Factsheet Five" was launched in 1982 by Mike Gunderloy. It is a magazine that attempts to catalog the thousands of publications circulating through word-of-

mouth or notices in other 'zines. (This mutual admiration allows you to pick up one 'zine and learn about dozens, and those dozens will probably note hundreds more.) Each issue describes the thousands of 'zines and lists their price ('Zine publishers typically charge a dollar or two an issue. Cash is the preferred currency - mailed against the Post Office's wishes - and the money rarely even covers the printing cost (Shea, 38).) and addresses (Romenesko 40-42). "Factsheet Five" is the one-stop shopping center and the foremost authority on 'zines (Weissman, 13).

So, next time you're looking for some reading material that differs from most the junk being pushed down our throats by the mass media, pick up a copy of "Factsheet Five", and order a few fanzines. Or, just go to an independent record store or punk rock show, two other places fanzines can be found.

Peace out! On the highest of all tips!

Fer, Briony; David Batchelor; and Paul Wood. Realism, Rationalism, Surrealism: Art Between The Wars. Connecticut: The Open University, 1993.

Gunderloy, Mike and Cari Goldberg Janice. The World Of Zines: A Guide To The Independent Magazine Revolution. New York: Penguin Books, 1992.

Romenesko, James. The Zine Revolution. American Journalism Review. April issue, 1993.

Shea, Christopher. The Zine Scene: Homemade Student Publications Offer Clever Takes On Pop Culture's Icons. The Chronicle Of Higher Education. November 3 issue, 1993.

Weissman, Halie. The Edgy World Of Zines. Mediaweek. August 2 issue, 1993.

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# GOLF TIPS

by: Dan Augustine

props to Joe Nickrand for sending the golf booklet

## THINGS TO BE CAREFUL OF ON THE GOLF COURSE.

TRAP DOORS

ARROWS

SNAKES

## NO-NOS ON THE GOLF COURSE.

DO NOT PRACTICE YO-YO TRICKS ON THE GOLF COURSE

DO NOT USE TWIGS AS GOLF CLUBS

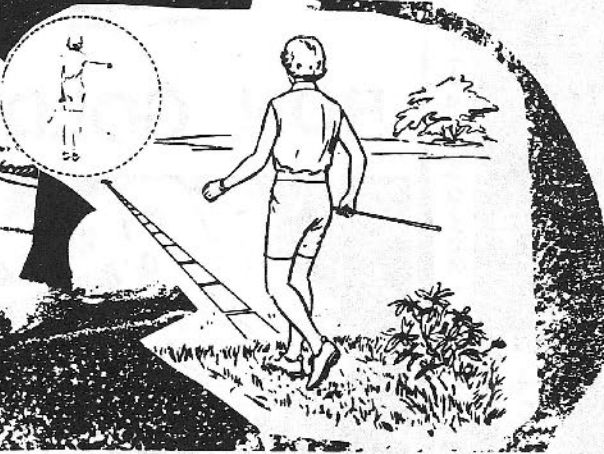
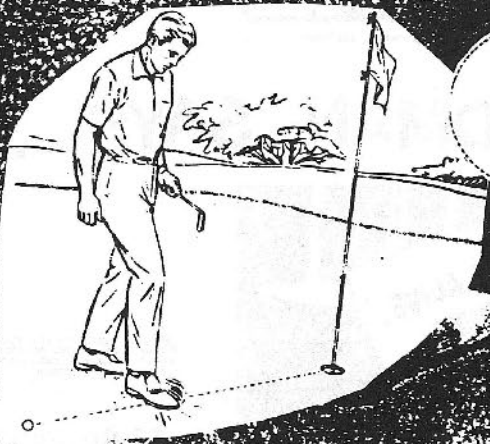
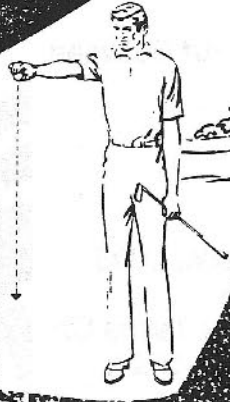
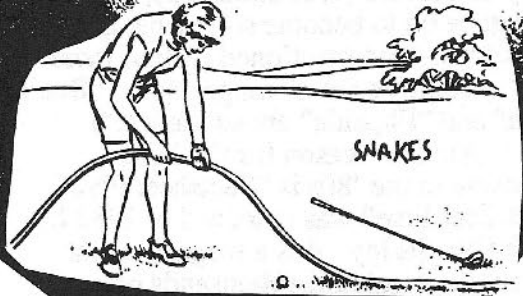
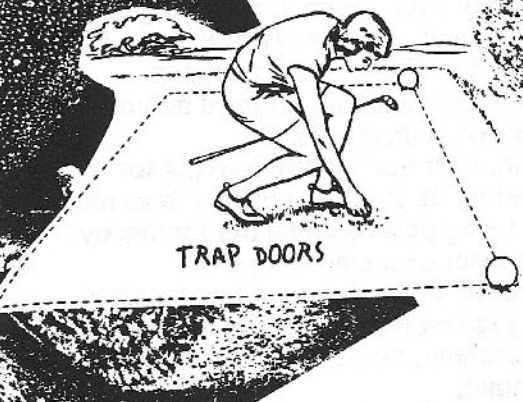
DO NOT USE A BULLDOZER AS A GOLF CART

## HINTS FOR GOLFERS.

ANY TIME YOU SEE AN ANT, STEP ON IT!

IF YOU SEE A LIGHT AT THE END OF THE TUNNEL, WITH DEAD RELATIVES BECKONING YOU ON, THEN CHANCES ARE YOU HAVE BEEN STRUCK BY LIGHTENING, AND HAVE DIED.

IF SNOOPY SHOWS UP, LET HIM PLAY GOLF!





Hey, it's another hilarious installment of LF Characters. This time it's a whole new funk in a funkier way! Jerry, Joe, and Danton doing LF Characters all at once. You will like it or pay the price!

## Sappy Frapnal

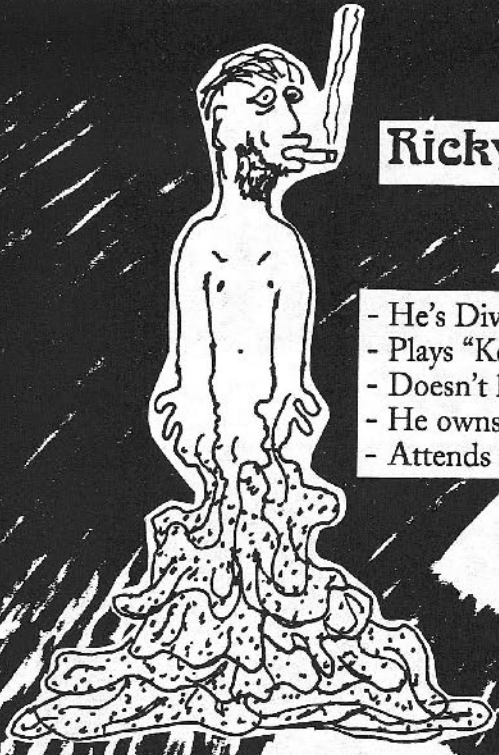
- Deformed head is the result of a severe eating disorder
- Possesses the Alphabet Turtleneck and the 1994 ere Danton pants
- Is missing his ring fingers because of a boating accident
- Spent the Christmas of 1984 puking his guts out after trying to commit suicide
- Cries a lot

## Scribble Sunshine

- Tastes color
- Acts as an art form
- Wants to meet Dan
- Has Hypocus Teamsin
- Air rays coincide together with him

## Sho Mah Mow Man

- Met The Homeless Skateboarder on a train
- Digs parking meters
- Bothers Ric Flair
- Throws up on chocolate shakes
- Made a paper airplane out of a Detroit newspaper



## Ricky Quicksand

- He's Divorced
- Plays "Keep Away" a lot
- Doesn't have to worry about wiping his ass
- He owns 100 million dollars, but it doesn't matter, he's dying
- Attends MoTech

## Cousin Friends



- One of them has an ugly birthmark
- Their uncle is a midget
- Would like rap music if it was performed by Led Zeppelin
- Thinks Jesus and Satan are the same person
- One of them turned into Joe



## Pegahead

- Was the inspiration for Mad Balls
- Happened on accident
- Has a cloud formation named after him
- Was once mistaken for skeet an was nearly killed
- Practices an odd religion wherin hit air balloons are worshipped as deities

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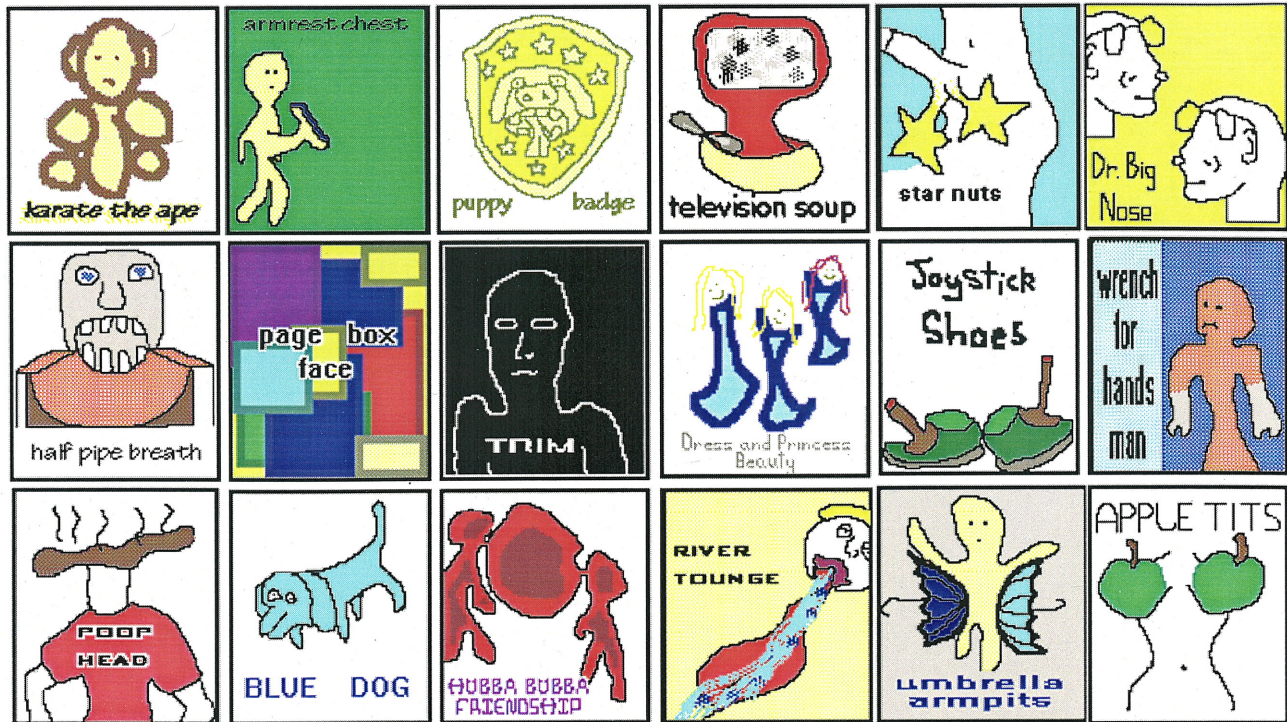


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# LF CHARACTERS

This month's issue features a full color layout for your full color pleasure. Enjoy Very Fast Fat Man and Rich Kitten Titties full layout and stats.

### Very Fast Fat Man

- can travel 90 mph, ran past a corvette and turned the driver's hair into the shape of a corvette, he reads physco moto, owns a food chain, eats poop, built a mountain last year for sister and friends feet.

### Rich Kitten Titties

- once kidnaped by the kidnapping car kids
- likes to date Bill Stickhead
- hangs out in John Ryan's studio
- plays Super Mario Bros too much
- punched the wizard funkatron
- has a good collection of dust