

HOOFSIP

#26

\$1.50

a good 'zine to poop to



This issue of HOOPSIP has interviews with two 'zine editors/productions company founders, Doug Levy of Hideous Productions Ltd., and Ethan H. Minsker of East Coast Exchange. So if you like those things, you'll like this, if you hate them, then you probably do stupid things like collect jars of St. Bernard poop and spit on your mom!



HEY, LET'S
GO FIND
PEZZ.

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If you're wondering who that guy jumping for joy on the cover is, it's Jessey Rivera. Back in town, and ready to fockin' rock! But why is he jumping for joy, you ask. Because LF Productions is six years old!

Write to us:

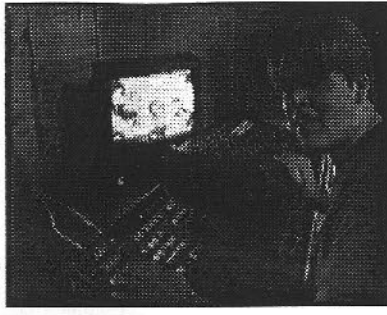
LF Productions
3505 Lakewood Drive
Waterford, MI. 48329

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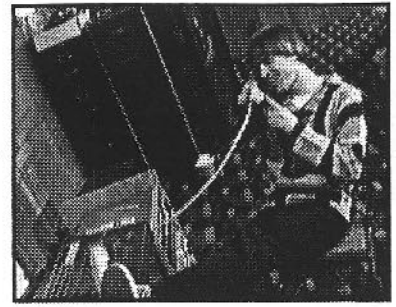
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**FROM
THE
FINGER**



By
Jerry
Wayne
White
Jr.



From The Finger comin' at you here and now, love it. This month I turned 21. Jessey Rivera, a man who graces this issue's cover and has been living in Berea, Kentucky since February of 1995, is back. The Lethal Finger Productions editing suite is officially up and running, although we've yet to embark upon our first project. Unfortunatley you'll notice we're back to the old corner staple, Kinko's dissed us. Oh my god, I saw Ween, and let me just spend a paragraph talking about that.

Okay, October 22nd, two days before my birthday. Joe and I have a hell of a time getting there, but we see WEEN! This show was truely a religious experience for me. I literally shed tears. They played so wonderfully and the songs were so good and moving. I have really never felt a concert as much as I felt this one. I knew every song but one, which is off an album coming out in February of '97. For that song, Dean Ween went off stage and came back wearing a turban and a shiek's robe, while Gener sang in (mock?) Arabic. I bought a shirt which is something I've never done. Ween is the best band of all time no exceptions!!!

So what else? Ummm... ooh, more birthdays. Well, in all, just about everybody who is anybody celebrated a birthday recently. Joe Hornacek at the end of September, Danton and Quinn on October 2nd and 3rd, me on the 24th, Jessey on the 25th, Shane the man on November 1st and my friend Claire on November 10th.

Hey, I'm selling a 1985 Lincoln Towncar, good looking, low milage, 1,900 dollars or best. Be the first on your block to own a Lethal Finger Productions car! I've had sex in it!

Plans plans plans... no, fuck that, the rest of this From The Finger will be a desperate attempt at making you laugh.

I met Nipple face on the third of December. The fecal matter rally hadn't gone as wished so we drank plaster and ulcer juice. Wait... I think a different humor approach is needed. Ahem, oh, I was drawing my bath this morrow and there was a little spider in the basin. I said, "Pardon me Mr. Spider, but you're in MY bath." "Oh sorry" said the spider, "but I though you ran it just for me." Ha HAhahAHAHahaha, oh how dreadfully funny, imagine, a spider actually thinking I drew the bath for him. My goodness. Okay, if I'm not funny I don't care. This has been the best From The Finger ever! I love you.

AN INTERVIEW WITH ETHAN H. MINSKER OF EAST COAST EXCHANGE

By: Joe Hornacek and Dan Augustine



JOE: How many 'zines do you make each time you make 'em? How long does it take to make a 'zine? And how many people do you keep in contact with throughout the U.S. or anywhere else?

ETHAN: We make 3,000 copies per issue on a bi-monthly basis (for the most part). We probably loyally correspond back and forth with about seven different 'zines; mostly all in the U.S. However we write to a 'zine in Australia; Argentina as well.

DAN: Do you have the same writers and artists for every issue, or are you open to getting contributors from other 'zines? Do you ever go around looking for artists and writers for your 'zine?

ETHAN: We basically have the same group of people who write for Psycho.Moto. Sometimes we lose some, and sometimes we gain some. A couple different people illustrate for us, and we're always open for submissions. We also publish second hand stories we hear. Sometimes I carry around a tape recorder and ask questions to a bar full of people for questions.

JOE: We notice you have a column called "Fun And Free Games", which is much like our "Fun Games That Cost no Money", are there any other columns like that, that come from other 'zines, or other people?

ETHAN: Mostly I get influenced by reading other 'zine columns. I'll read something interesting that makes me think, and from that, I get inspired and go off on a tangent about something else. Sometimes it's similar, but more often it's another direction. Yeah, I fuckin' stole your idea for "Fun And Free Games" - but isn't theft the highest form of flattery?

JOE: Why do you live in New York City? What school did you go to? And did you go to film school?

ETHAN: I grew up in D.C. and went to the School of Visual Arts in New York City for film (undergraduate). I decided to come to

New York because at that time all my friends in D.C. were either dying or going to jail, and I had to get out. I graduated with honors and am now in graduate school at The New School for Social Research. My

neighborhood in New York City is very creative and so I function very well here.

DAN: Have you ever gotten any letters or phone calls of complaints about your 'zine? Maybe some weirdoes or crazy fans who show up at your house?

ETHAN: Constantly. A little while back three kids from other parts of the country showed up at our door in less than a week. They weren't weirdoes, but it was a weird coincidence. Once in awhile we get a shitty letter, but I have yet to receive a phone threat. Twice I've received a letter from **John Wayne Gacy**. Of course someone stole them off my refrigerator. Now that I have a huge neon green Psycho.Moto sign that lights up my front window, I anticipate more visitors. Luckily I wasn't home when some guy from a 'zine called Hoofsip (or something like that) stopped by my apartment. I think he was stalker potential.

JOE: What kind of equipment do you use when you film?

ETHAN: My most recent documentary, "Anything Boys Can Do...", was shot on Betacam SP with cutaways on Hi 8 and 16 mm. Previously, I shot on 16 mm for other projects with various cameras - ATON, Bolex, etc...

DAN: Has your 'zine always had stories about poop? Or was that something inspired by other 'zines... You know... Like... HOOFSIP?!? *ahem* I'm not accusing you of ripping us off or anything. Ha ha ha! It's just that your kind of a dick at times, who doesn't give a fuck!

ETHAN: Actually the poop thing was inspired by **G.G. Allin**, but the longevity of it was unintentional. Every time we tried to stray from the topic, someone else would have to tell us a poop story of their own for the 'zine. Most people tell us the poop stories are their favorite so we stick with it since we do it better than everyone else, obviously. So there!

JOE: If you could compare yourself to any cartoon character, which one would it be?

ETHAN: Aeon Flux, because I think I'd look foxy in leather and tight bondage gear.

JOE: What's it like being a... Uh...

DAN: Dick! Ha ha ha!

JOE: Ha ha ha! All right, let me rephrase that question. "What is it like to be a dick?"

ETHAN: The worst thing about being a dick is that your neighbors are two nuts and an asshole. That and the fact that I'm always abused by my hand.

DAN: The films you make, are they all written by you? Do you just think of something interesting, and go out and make a movie about it?

ETHAN: I've written stuff myself, and in conjunction with other people. I haven't written anything for anyone else though. "Anything Boys Can Do..." is an example of finding something interesting and putting together a film, although I don't know if that will be the basic element of future films.

JOE: What's it like being a small film maker in New York City? There's probably a lot of small film makers in New York City, do you know any of them? Do they go through the same things that you go through?

ETHAN: The neighborhood I live in is full of independent, starving artists which includes film makers, musicians, writers, poets, etceteras, etc... We do all go through the same things - having barely enough money to survive and support our projects, and receiving very little for our work.

DAN: Other than HOOFSIP, what are some of your other favorite 'zines?

ETHAN: Boji - for the mentally ill, Plotz, Bamboo Girl, Shoelace, Naughty One, Tabettes, Monkey Magnet, is that all that there is? Life in a Bungalo and Femme Flicke.

DAN: Where would you say the up and coming film makers are coming from?

ETHAN: My ass. I'd say that there isn't a trend. You never know, it's unpredictable. You know, one day you're working on a film and the PA of that production directs a film the following year.

JOE: Describe a typical day in the life of Ethan Minsker.

ETHAN: Wake up, jerk off, walk dog, check mail, jerk off, mail stuff, make calls, do homework, think about jerking off, spank my girlfriend, bother her to do all kinds of secretarial shit for me, go to class, come home and work on more stuff, go to bed.

Or... Wake up at 5 a.m., work a 17 hour day, go home to bed, repeat for four weeks until the production is over. I do grip and electric on feature films.

Contact Ethan H. Minsker at East Coast Exchange, 45 Ave. B#2, New York, NY. 10009





Linda Blair meets Black Sabbath

Rock & Roll Dreams: Real-life Linda (above) hangs out with some pals—the boys of Black Sabbath.

'zines reviewed by: Dan Augustine

UNDERGROUND ZINE SCENE - #6, \$2.00, 18 pages: All 'zine and demo reviews. I have nothing more to say, that says it all. (Underground Zine Scene Newsletter, John Ridge, 316 E. Main St, Sebawaing, MI. 48759)

SQUARE ONE - Vol. 1 No. 2, free, 6 pages: A news letter of the Holly, Michigan band, **Square One**, this has a review of their demo (done by yours truly), some photos of the band, and reviews of shows that they played or went to. Also has a list of upcoming **Square One** shows. If you want to get on the **Square One** mailing list, send for this. (Square One, 507 Sherman St., Holly, MI. 48422)

THE FLABBY ARMS - #8, .50, 24 pages: Comics, a Flabby Arms quiz, a story that didn't make sense (of course, I think it was suppose to be like that), and four trading cards of her friends. This was the best part of the 'zine, since three of these trading cards are of people that are my friends too. The other trading card was of someone who is my worst enemy! Just joking! It was of someone I don't know. (Molly Brodak, P.O. Box 82309, Rochester, MI. 48308-2309)

PSYCHOHOLICS UNANIMOUS - #37, \$2.00, 20 pages: The monthly drive-in update 'zine has gone to bi-monthly now. This issue has a letter department, 'zine and movie reviews, a look at the Chicago Underground Film Festival, articles on drive-ins, and a couple vintage movie ads. Nice rainbow cover too. (Joni Lee, 309 Quimby NE, Grand Rapids, MI. 49505)

NO BETTER VOICE - #4, \$1.00 and 2 stamps, 40 pages: Lots of reviews, various

articles, fashion with **Mr. T**, and a two page spread of Vespas. Cool pictures and informative! (No Better Voice, P.O. Box 510843, Livonia, MI. 48151-0843)

NARCOLEPSY PRESS - #1, free, 16 pages: This 'zine wins HOOFSIP's "best damn 'zine I've gotten in awhile" award! Funny and informative, the guy who does this, Randy Robbins, knows a lot about popular music, and I think he could give me a run for the money when it comes to rock trivia (something I've always prided myself on)! There's stuff in here about be-bop jazz, and comparing **Hank Williams** to **Kurt Cobain**. Oh, and did I all ready say this was very informative? There's also stuff in here on

malt liquor, movies, cartoons, and more! If you like pop culture and rock music, you'll like this. (Narcolepsy Press, P.O. Box 18624, Anaheim, CA. 92817)

HALLOWEEN - #6, \$?.??, 16 pages: I don't know if this is anti-Christian, or if it's one of them things done to let people know that Christians can be funny too, because it seems to be making fun of Christianity at first, then it switches over at the end to a celebration of All Saints Day. Combination of stolen artwork and original stuff, this is cute anyway you look at it. (Ancient Wisdom Comics, P.O. Box 24894, Detroit, MI. 48224)

THE CARRIER - #?, .50, 8 pages: A mini comic book about a girl who is so jolly that she drives people insane. The artwork on the cover is good, but the stuff inside is only mediocre. (Kind of like some of our artists that do "Pezz Wurd"). (Ancient Wisdom Comics/Mountain Top Comics, P.O. Box 24894, Detroit, MI. 48224)

SEVEN 7" S

7" records reviewed by: Dan Augustine

ELEVATOR DROPS - "Elevator To Heaven" b/w "Control 01": "Elevator To Heaven" has irritating, whiny vocals, but I do like the ending of the song, not only because it means it's almost over, but because it did weird needle jumping and turntable trouble sounds that made me run across my room and check to see if my turntable was broke. Those guys... And if the noise at the end of side A got me, you should have seen me listening to "Control 01". So much noise, I smiled! (Time Bomb Recordings, 219 Broadway #231, Laguna Beach, CA. 92651)

ELEVATOR DROPS - "Lennon's Dead" b/w "Strange": These guys again. "Lennon's Dead" has that "irritating, whiny" voice, but it goes good with this song, since the song is kind of repetitive. (Repetitive and irritating go hand-in-hand.) I especially liked the ending (once again) because it rips off the ending of **The Beatles'** "A Day In The Life". "Strange" has a whirling, psychedelic sound to it. I don't know, these guys do some things I like, and some things I don't care for. Maybe by the time they put out a second L.P., I'll be liking them completely. (Time Bomb Recordings, 219 Broadway #231, Laguna, CA. 92651)

LINT - "Stay" b/w "Turnaround": Lint, the band known for it's gimmicks (Free crayons with a 7", one sided records, combination record/CD, 7" with a Lint song on side A and a '70s rock group on side B...), puts out a 7" with no gimmick! There's a song on both sides! And it's too bad, because maybe it was the gimmick that made this band so appealing. This just drags, and the vocals sound like a thousand other girl singers.

(Plumb, 1485 Commonwealth Ave. #215, Boston, MA. 02215)

MOTORHOME - "My Spaceman" b/w "Little Bird": I like the girl's voice, and the beeping whirly sounds on "My Spaceman", which play over the guitars, make me feel like I'm in a space age daydream. The same can be said about "Little Bird". Plus it's so dang cute, I feel like cradling it in my arms. (Zero Hour, 14 W. 23rd St., New York, NY. 10010)

THE MULTIPLE CAT - "A Test" b/w "Little Things" and "Multiplicity Kitty": "A Test" has drum beats that enter your fingers, leading to uncontrollable finger taping, the vocals are catchy too. At first I thought they were saying "two guys in drag", then figured out it was "to pass a test". "Little Things" wasn't as catchy, maybe because it featured just one vocalist, whereas "A Test" had a couple band members singing, forcing you to sing and tap along. (Hey, it sounds like a good theory to me!) "Multiplicity Kitty" was much like "A Test". Catchy, good drum beat, many on vocals, plus the way they say "fucking" in this song, makes it sound like a "happy word". (Zero Hour, 14 W. 23rd St., New York, NY. 10010)

REFLECTOR THE ILLUMINATOR - "Peter Sieper" b/w "Call Me Monday": I don't know if this band is called "Reflector", and the 7"s name is "The Illuminator", or if it's the other way around, or if the band's full name is "Reflector The Illuminator", because the front of the 7" had all three of these words on it. There was no press kit to clarify it either. Only thing I'm sure of is the song titles. Both songs remind me of folk/alternative music, but definitely more alternative. Just folk in the lyric department. Who the hell is this "Peter Sieper" guy anyway? (Zero Hour, 14 W. 23rd St., New York, NY. 10010)

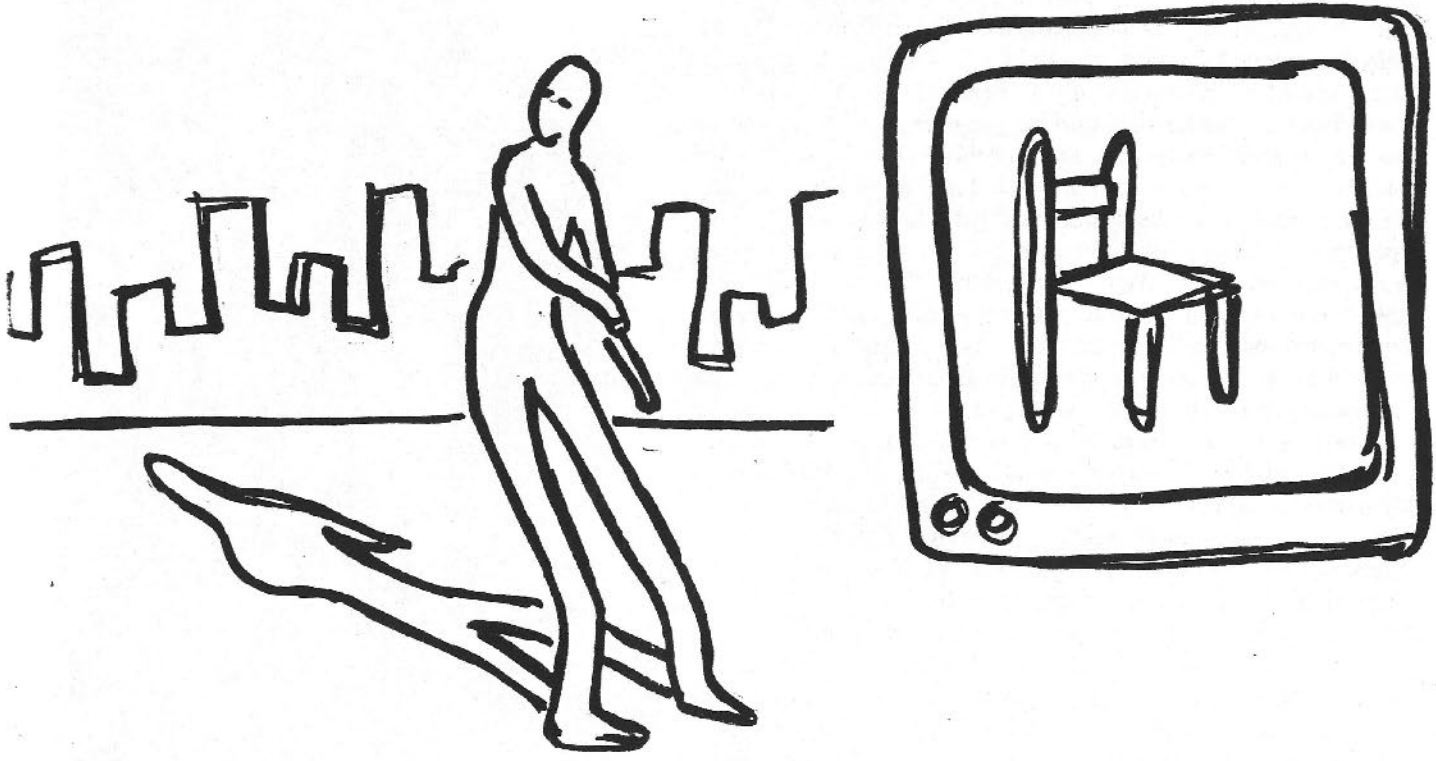
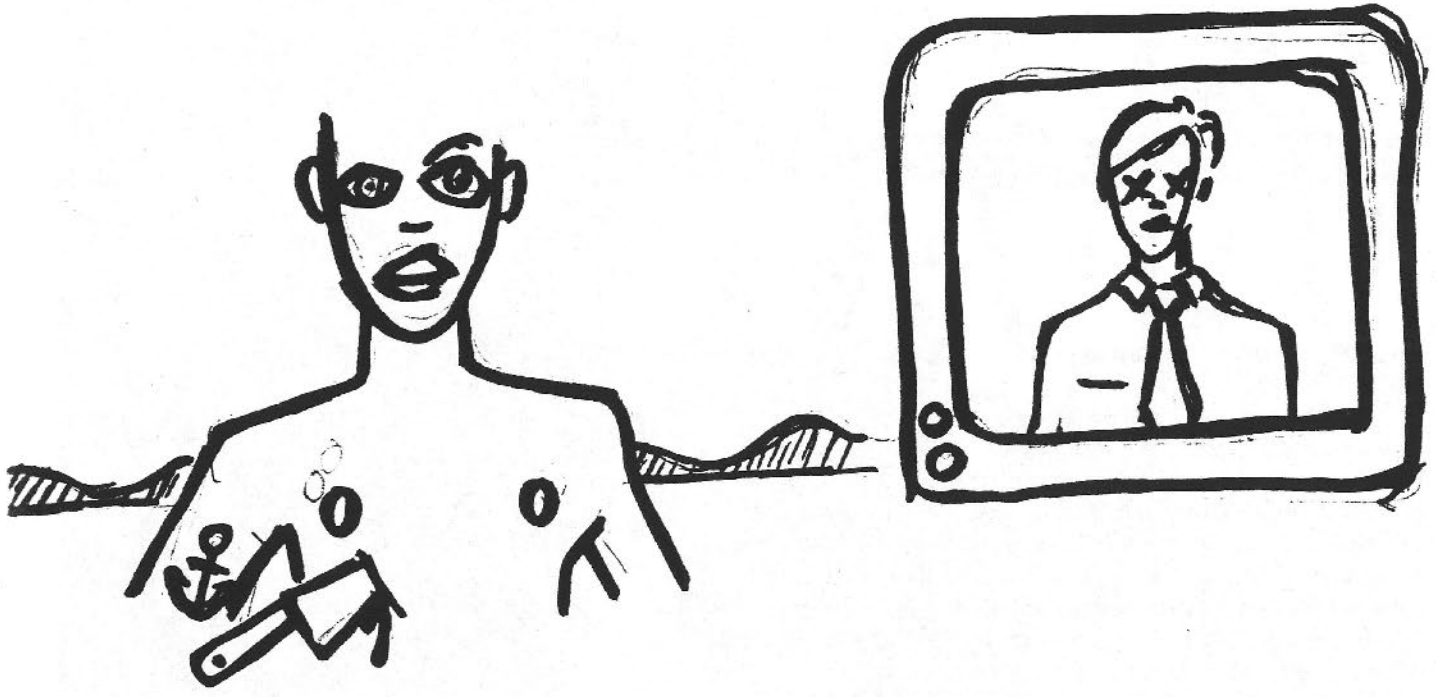
THE NOTWIST - "Torture Day" b/w "Panama" and "Electric Bear": "Torture Day" lives up to it's name. It was a "torture" to hear this guy drone on and on. The song seemed like it would never end. It was just one song, and one side of a 7", how long could it possibly take? Jeez. Well, let's just say I felt like I sat for one full "day" listening to it. A "torture day" at that! No, "Panama" is *not* the **Van Halen** song. It was just noise, but at least I didn't have to hear that singer's voice! "Panama" goes into "Electric Bear", an acoustic guitar starts up, and so does the singer. If it wasn't for the noises in the background, this song could have been a bore too. (Zero Hour, 14 W. 23rd St., New York, NY. 10010)

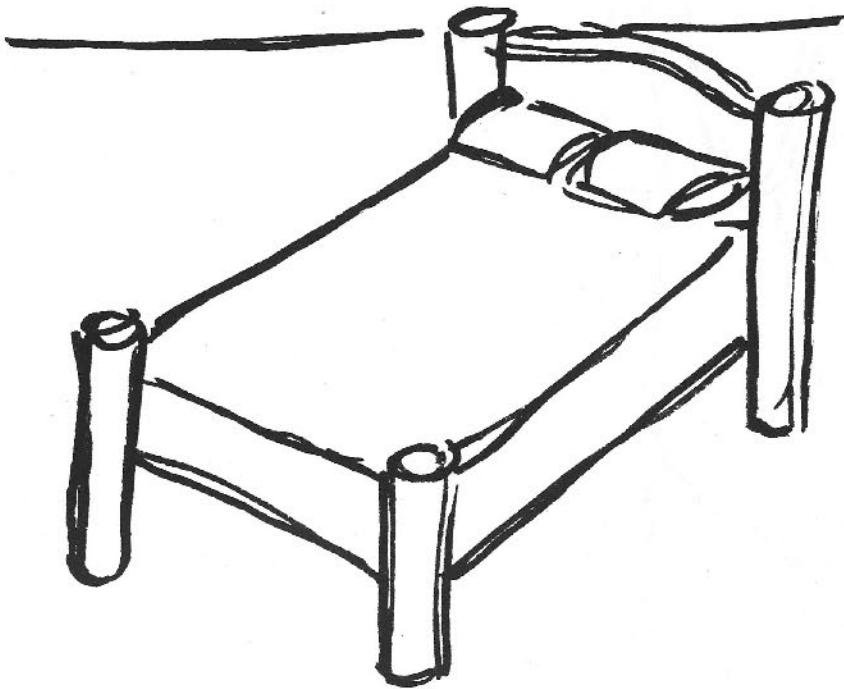
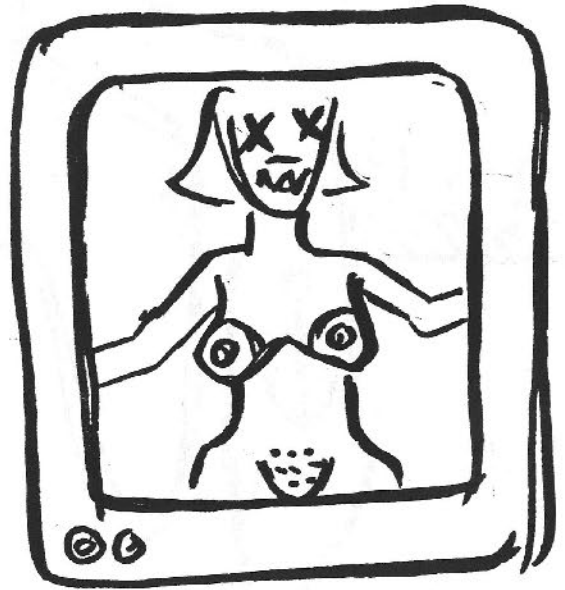
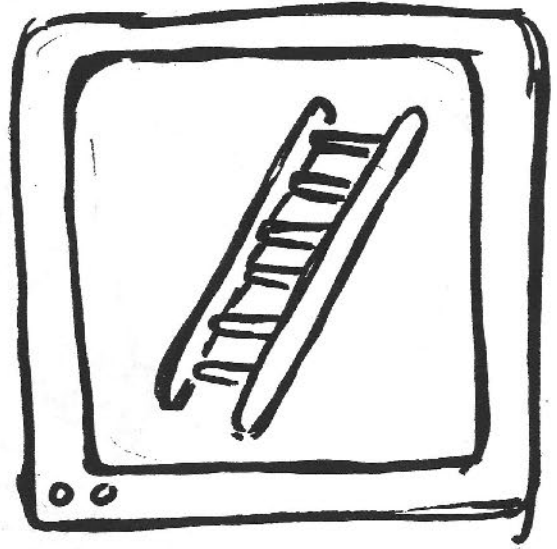
Q*BERT UPDATE

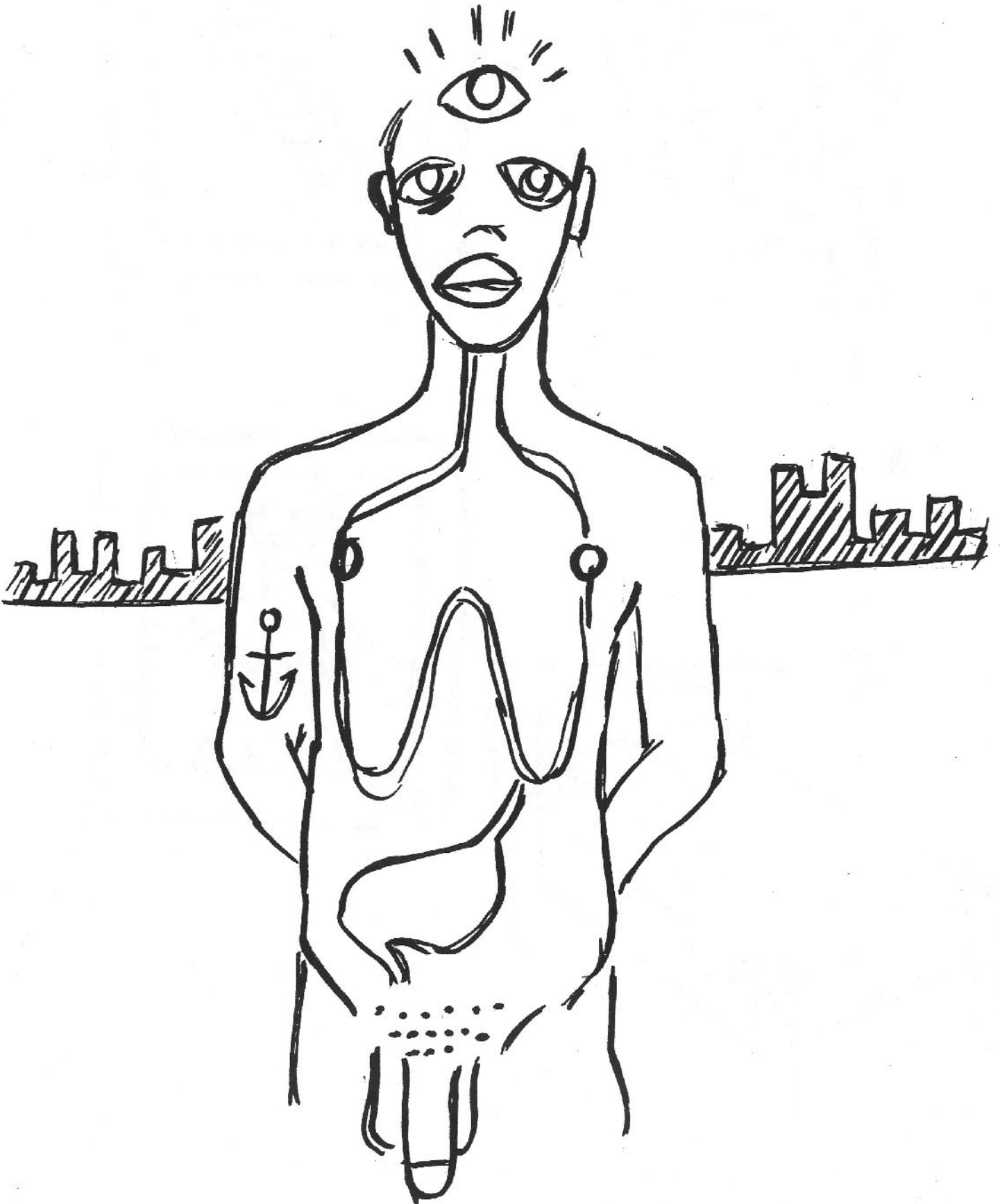
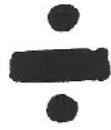
By:
Dan
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Hi. Some of you may remember the article that ran in HOOPSIP #22 called "I ♥ Q*Bert. I wrote that article, and in it I described not only how to play the game, but my love for the game as well. Well, here I am, a month after my birthday, in which I received an actual Q*Bert arcade game. I ain't talkin' 'bout no hand-held version, or Atari 2600. I'm talking 'bout the actual "walk-into-an-arcade-and-put-a-quarter-in-it" arcade game! I thank all my friends from the bottom of my heart for it, but also must share with you some great news concerning the game. Well, for those of you that remember the article that ran in HOOPSIP #22, I told about the highest level I had ever made it to in the game, which was level 5/round 4. That level has now been surpassed by a mile! One Sunday night, last month, I sat down on a stool to play a game, four hours later, I walked away, with not only the highest level, round, and score of all time, but also the most bugged out eyes since the time I saw Jessey naked! Okay, so you're probably wondering what level I made it to, or what my score was. Well, those things would be kind of hard to report, since the model of the game I got was the prototype, meaning it has a few differences in it, compared to the version you'd find in an arcade. And once I beat level 5/round 4, I did not make it to level 6/round 1, instead it went on to level 5/round 5, then round 6, and so on and so forth... Once it reached round 9, it went on and did every letter of the alphabet in the order they appear in the English language. Then once it was out of letters, it started showing stuff on the screen such as round ■, round ▲, and round ⊙. It was also using weird characters that I cannot recreate with this keyboard! My score was the same way! So because of this, I cannot tell you what score or level/round I reached, for it is unspeakable by human tongue, but for Ugg or Wrong-way, it'd just be another everyday term. As for free lives, I had so many they couldn't even fit all of them on the screen. (They being the little elves inside the machine.) So, eventually I reached a point where the machine even ran out of odd, little shapes to give me that represented the rounds, and it all came full circle, and started over on level 5/round 1. The machine then just stayed on this round, with the introductory "here's-how-to-play-this-level" thingy, every time the round was completed. And it was easy as pie to complete to! For each time the pyramid appeared on the screen, the color I was to change the cubes to were all ready that color! So all I had to do was hop down one cube, hop back up, back down, back up, back down, and back up, and that was it! The celebratory music would play from the game's speakers. So, once I had uncovered this major secret about the game, I started to grow tired, and little by little, as my eye lids grew heavy, the hundreds of free lives I won came to a sudden end. Until next time, be a Supreme Noser! -Dan Augustine.

AN UNTITLED STORY BY: JULIO TEACHWORTH







BY: DAN AUGUSTINE
AND JOE HORNACEK



to get short stories, poems and such, so it can be an open forum, much like "Poetically Speaking" was for ANTHROPOMORPHIC. DAN: Are you gonna get band interviews for your web 'zine, or are you just gonna rerun interviews from ANTHROPOMORPHIC and STINK FACE?

DOUG: Well, my page currently has a "Special Rehash Edition" of ANTHROPOMORPHIC, which has my favorite interviews, poems and things on it, and I'd like to constrain all my ANTHROPOMORPHIC things to that area alone. But like I said, I don't want to focus on music that much this time around. I think interviews are great — they put a great

perspective into place on people you may not necessarily be into — but after a while, I kind of get to thinking, "What about the people that don't have any means to express themselves? Why aren't THEY ever given attention?" That's why I liked "Poetically Speaking" so much — it gave reluctant people a chance to be recognized.

DAN: Why did you change the name of the 'zine from ANTHROPOMORPHIC to STINK FACE?

DOUG: My original plans were to name it something that sounded really stupid, and after making a list of ten stupid ones, STINK FACE just sort of stuck out. So I went with it, and after a year, I got tired of it. It sounded juvenile and disgusting, and if the 'zine ever made it to the nationwide status equal to ALTERNATIVE PRESS and SPIN, I doubt I'd be proud to say the name. I guess after GG Allin died, the name just didn't have a good ring to it. So I went with ANTHROPOMORPHIC because it's a word I like saying a lot. I was much more comfortable saying that word as opposed to STINK FACE. It sounds more intelligent, more mysterious even.

JOE: What are some sound bites that people can access from your web page?

DOUG: I have some cool ones from THE SIMPSONS, ANIMANIACS, RESERVOIR DOGS, PULP FICTION and THE THREE STOOGES, as well as my dad's laugh. It's such a hoot that I decided to make it available to anyone across the planet. My dad's laugh could now be heard in Iceland, India and Thailand as far as I know!

I'd seen a lot of other people's sound pages

DAN: You're doing a web 'zine now. Could you tell us how that's coming along and how often are you gonna update it?

DOUG: PSHAW is sort of still being organized as I type. Right now I managed to put a "thought of the day" kind of poem on it, but I plan to put more avant-garde kinds of things on it, much like Suck Magazine (<http://www.suck.com>) does. You know, features and stories about nothingness, yet everythingness. I don't really want to do too much rock and roll stuff like I did with ANTHROPOMORPHIC — don't get me wrong, my rock and roll days aren't over, but I think I've dwelled on that stuff long enough to want to try something new.

JOE: What's your favorite movie and what's your favorite cartoon?

DOUG: RESERVOIR DOGS is my favorite movie, and probably will remain my favorite movie as long as I live. One of my life-long goals is to somehow put together a stage version of it — if I did, I'd probably play Mr. White, Mr. Pink or Mr. Orange. My favorite cartoon is a tie between ANIMANIACS and THE SIMPSONS. I like cartoons that have stuff for kids and stuff for adults, too.

DAN: Are you gonna accept contributors to your web page, much like you did with your other 'zine?

DOUG: Yes, but since I'm still kind of molding it into something, I'm not sure what kind of criteria I will require, if any. I'd like

before, and I decided to take a different approach to mine by making the sounds appear as "drugs." The page is a pseudo-advertisement for a drug called "Wavamine," and each "sound caplet" has a medical-esque description. It's at <http://home.earthlink.net/~hidprod/stash.html> if you want to try some samples.

DAN: When you're not working on your web page, what are some things you like to do around Chicago? Maybe you could tell us a little bit about the job you have. We know that you work at a newspaper, but we're kind of confused on what you do there.

DOUG: It's hard for me to find a lot of continual free time when I'm not working,

and when I actually do have some free time, I find myself just resting up. But I try to do a lot, like biking, taking day trips to places within the state and maybe Wisconsin, write some things, listen to my CDs, and try new teas. I met a girl a little ago, and hopefully we can spend some "quality time" together soon, so that gives me something to do, I guess.

As for my job, I'm a layout/design editor at THE BEACON-NEWS in Aurora. Basically what I do is make newspaper pages via Macintosh, — they can be everything from inside pages in black and white to painstakingly detailed cover pages, complete with illustrations, photos and fancy-looking type. It's the one job I've ever had that I actually enjoy going to every day, and I work hard at it.

JOE: Do you feel superior to us because you confuse us so often?

DOUG: No, I never had a fishtank, nor have I ever eaten lutefisk. How dare you ask me such a ridiculous question! What do you think this is, Doug's House of Exotic Fishtanks and Insignificant Foods?!?

DAN: What would you say is the official soft drink of your web page?

DOUG: Definitely Bigelow Earl Grey tea. It's pretty much my lifesource. It's the one drink I crave more than any other, and if I were an Olympic athlete, Bigelow would be the only company I'd endorse.

DAN: If you could compare your web page to any animal, what animal would you compare it to?

DOUG: **Iggy Pop**. He's all the animal I could ever want as a web page.

DAN: Before putting out your 'zine STINK FACE, was there something else you were doing to try to be involved in the Detroit scene?

DOUG: Well, as you found out in late 1992, I was trying to become really involved in the new wave of poetry and spoken word that was developing. And through networking with people, I learned that there was a whole

underground movement of writers that liked to write and read for a specific clique, and it was hard for me to find my niche among them, so I just kinda floated from place to place, soaking up a little bit at a time, offering what I had in regards to creativity. And considering I was an entertainment writer (for Wayne State University's newspaper THE

SOUTH END, as well as JAM RAG), I was more comfortable experiencing a sampling of everything without having to really dedicate myself to any of it. I've always been the kind of person who doesn't really stay put in one place; I have to try a little bit of everything, and Detroit had a lot of it and still does.

JOE: Are you gonna put poetry on your web page?

DOUG: As soon as I can muster up some of my own stuff, yes. At this time, the best of "Poetically Speaking" is there, with pieces from ANTHROPOMORPHIC on it -- it's at <http://home.earthlink.net/~hidprod/poetry.html> for your perusal.

DAN: Tell us about some of the fine products that Hideous Productions, Ltd. put out.

DOUG: Well, there are chapbooks (Foadly Cotlod's UNDER THE BLACK LIGHT and SVENGALIGARBAGETRUCK), a cassette (Fraudulent Logic's self-titled demo) and, up until May 1995, ANTHROPOMORPHIC. Nowadays HPL is focused primarily with Internet-related things, such as the main page, PSHAW and other free digital things. One of these days HPL will do more "pedestrian" things, such as Foadly Cotlod's long-awaited third chapbook, LIVES OF THE ANIMOSITY SAINT.

DAN: Do you think ANTHROPOMORPHIC was the tabloid of punk rock, or was it kind of a tongue-in-cheek thing you were doing? The cover of it always reminded me of a tabloid.

DOUG: Well, keep in mind that the magazine wasn't always punk — I did features on techno acts like Vapourspace and Orbital, as well as singers like Mike Dorn. But the look of it had more to do with the way I was raised in the newspaper business; you know, getting the main story out front and "teasing" the other ones. I'd say it was a cross between a newsletter, a tabloid (sans the splashy, outrageous headlines such as "Aliens trade spaceship for a Nissan — and get stuck with a Lemon!"), a magazine and a dentist's office periodical.

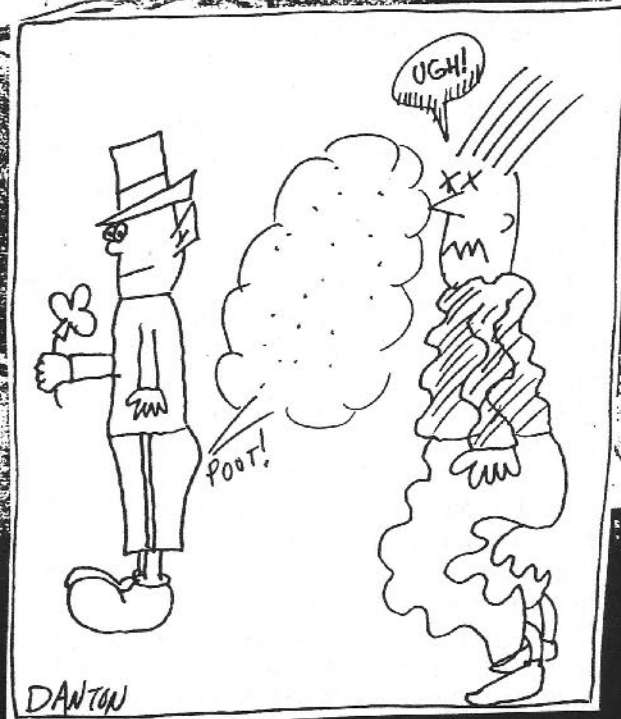
DAN: Besides HOOFSIP, what are some of your favorite 'zines?

DOUG: Before I logged on to the Internet, I was reading the typical stuff like MAXIMUM ROCKNROLL, FLIPSIDE, FACT SHEET 5, BEN IS DEAD and related. When I did

13 Leprechaun Stories

by: Joe Hornacek and Dan Augustine.

Thirteen issues ago, which was issue #13, we ran "13 Leprechaun Stories". Now, 13 issues later, we bring you 13 totally new leprechaun stories. Enjoy!



1 A man spotted a leprechaun in a field. The leprechaun farted, and green dust appeared. The man walked into the dust, and passed out, and died.

2 Once a leprechaun got tired of all the trees in the woods, so he turned himself into a chainsaw, and chopped the trees down.

3 A leprechaun had a pot of gold, then he saw a rainbow. He knew he had to put the pot of gold at the end of the rainbow, so he did. He was then poor, so he couldn't buy any food. A few days later he died of starvation.

4 Once a man turned into a leprechaun, then proceeded into the woods to kill himself.

5 A man told another man that he saw a leprechaun. The one man then kicked the shit out of the other man, because he thought he was talking about his midget uncle.

6 A redneck was walking through the woods, a leprechaun walked up to him. The redneck then beat the crap out of the leprechaun, because he thought he was a faggot.



JOTON

9 A man saw a leprechaun in the woods, he was just about to ask for three wishes, when he noticed a naked lady. The man then said, "Hey, I'll just talk to you some other time.", and walked away.

8 A man told another man that he saw a leprechaun. He then got beat up, because the one man thought he was lying.

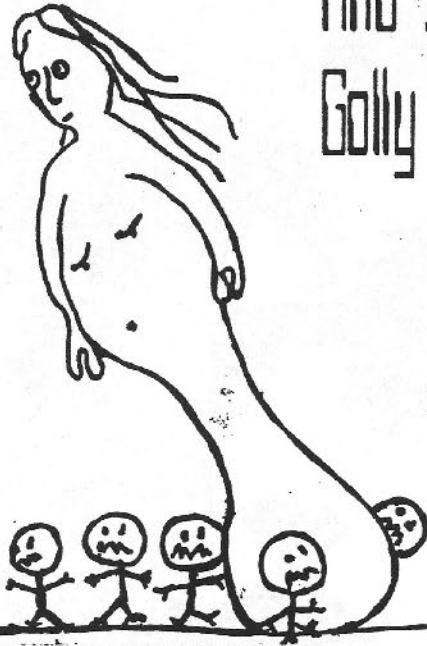
9 A man was walking through the woods. He saw two leprechauns fighting each other, so he laughed, because that's not something you see everyday.

10 A man was walking through the woods, a leprechaun walked up to him and said, "You get three wishes." The man wished for a knife, he then took the knife and stabbed the leprechaun to death.

11 A man was in the woods, when he realized he forgot his medication. If he didn't take his medication he would die. A leprechaun then appeared, he asked the leprechaun if he had any medications. The leprechaun said, "Sure!", then went to his tree house to get some for the man. The leprechaun was attacked by squirrels on the way to his tree house, and killed. Shortly afterwards, the man died too.

12 George Lucas was walking through the woods. A leprechaun walked up to him and told him, "You get three wishes." And that is why we have three Star Wars films.

13 A TRUE STORY: After publishing "13 Leprechaun Stories" in HOOPSIP #13, the editor, Dan Augustine, received a phone call from a guy complaining that HOOPSIP was "anti-Irish". This guy was serious! No lie!



Susan
And
Golly



VENDOR

LOS Poetry Journal
150 N. Catalina St.
No. 2

Los Angeles, CA 90004
I.B. Scrood + Virginia M. Geoffrey, Co-Editors

\$1



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LF CHARACTERS THE GOLDEN ERA

October of 1996 marked the sixth year of Lethal Finger Productions. In honor of this, here are some of the first LF Characters of all time!!!



LETHAL FINGER

- Hates skateboarders, musicians, Jesus Christ, and bartenders
- Dies all the time, and grabs his leg violently as he does so
- Has the ability to shoot people dead with his finger
- Has appeared on hats, buttons, shirts, folders, movies, magazines, production company names, he's a cultural icon
- The Guy With The Big Hat And Sunglasses is not his friend
- Currently vacationing in Mexico



THE HOMELESS SKATEBOARDER

- He aspires to be homeless forever
- He wants people to be "Peace and Harmony"
- Throws up in his backpack a lot, but the puke's invisible
- Sometimes he splits up into three people and dies
- Rides a really futuristic skateboard that has a TV, rocket launchers, is magical, and you never see it
- Was a regular guest of the Bob Hugh Jass show



MACKIE GARR

- Went to a concert and received one bruise, slightly bent glasses which he had to rebend during the show, and a bloody toenail, someone kicked it upside down
- Isn't a very capable driver
- Mackie Garr is a floating severed head
- Organizes
- Eats high fiber nutrients and pees black



HIPPIE FINGER

- "Peaches" people with his peace sign power
- Camps out on other peoples land
- Is the twin brother of Lethal Finger
- Doesn't do drugs like most hippies, but thought about it
- Went through a phase where he wanted to be known as Grungy Finger, then he liked Fookin Finger, he's stable now
- Friends with all the animals, his girlfriend is a dog



MY ORGAN'S GRANDMA

- Lives in a messy garage
- Dances in a really avante garde way
- His keyboardist is sleepy and uninteresting
- Thinks that tire irons are crobats
- Makes up words like, "Ancestral Reporch"
- Has a phone line directly connected to the Crayola corporation, and keeps twelve peanuts around him at all times

HOOFSPIN

COQUETTE

DIAMONDS

BEN NEILL

RECORDINGS REVIEWED BY: DAN AUGUSTINE

GRASSY KNOLL - "Positive": Starts out with a gothy/industrial sound, that made me say, "This is *positive*?" Then it got good. Combines all sorts of different instrumental music, making it hard to categorize. This is good, because different can be good. But if I was to categorize it, I'd have to say it was fusion... No! Jazz... No! Ambient... No! Hard rock... No! Well, I guess I *can't* categorize it, but I sure can break it up into *different* categories. (Verve/Antilles)

BEN NEILL - "Triptycal": The day this came in the mail was strange. I woke up, got in the shower, and Ben Neill popped into my head. I thought about how cool his "Green Machine" CD was, and I hoped that he would put out another CD. Well, later that day, I opened my mailbox, and the new Ben Neill was there! (Insert "Twilight Zone" music here.) So, Mr. Neill's back, his mutantrumpet's back, and his parallel time bar, ambient, jazz is back. Only thing *not* back is the Astralwerks label, for he has switched to Antilles. (If all this confuses you, let me put it like this: GOOD CD!) (Verve/Antilles)

VARIOUS ARTISTS - "Go Ahead Punk ...Make My Day": All stuff you probably all ready own. (I know I do) if you're into punk. **Guttermouth**, **AFI**, **The Vandals** and other Nitro groups have a couple songs on here that are off of all ready existing CDs. Only new song on here is a cover of "Hey Joe" by **The Offspring**. This version was terrible, and I mean TEAR-A-BULL! This CD is basically an advertisement for Nitro. (Nitro, 7071 Warner Ave. Suite F-736, Huntington Beach, CA. 92647)

VARIOUS ARTISTS - "516 - A Long Island Hardcore Compilation": Two CDs of hardcore madness. I often have trouble with hardcore, because so much of it sounds the same (chunka-chunka-chunka). All though this CD suffers from this a bit (what do you expect, with 21 groups, of course *some* are gonna sound alike.) a lot of it has it's own distinct sound. There were even a couple groups that reminded me of **Minor Threat**. (None Of The Above, P.O. Box 654, Farmingville, NY. 11738)

VARIOUS ARTISTS - "The Sound Gallery • 27 Musical Masterpieces": Vintage music, but not so vintage that you think a ping pong match is being played with laser guns in your speakers. More like late '60s/early '70s crazy funky guitars, bizarre xylophones, and blow man blow! This stuff sounds like all the TV show theme songs of the '70s being done by **James Brown**'s band. Tracks worth mentioning: "I Can See For Miles" by **Lord Sitar**, "Light My Fire" by **John Andrews Tartaglia**, and "Theme One" by **Beatles** producer **George Martin**. (Scamp/Caroline)

VARIOUS ARTISTS - "Wipeout XL": Soundtrack for a video game, this disc has such notable electronic musicians, like **Future Sound Of London**, **The Chemical Brothers**, **The Prodigy**, **Orbital**, and others. Who better to make a soundtrack to a video game, than a bunch of electronic freaks? **FSOL** is at their "weird" best on this one, doing robotic party music, and stuff that sounds like an Oscar The Grouch funk jamboree. It's nice to hear these boys at their weirdest on here, and not their "prettiest" (see "Dead Cities" review). **The Chemical Brothers** stuff is very appropriate for this, all spaztic oil tanker driving music with laser guns a-blarin', as well as a lot of the other musicians on here. **Underworld** reminds me of **Pink Floyd** "On The Run". Then there's a lot of stuff on here

3-905



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3-911



3-909

that could be passed off as club music, such as **The Prodigy** and **Daft Punk**. Imagine that, nerdy enough to be embraced by video game connoisseurs, yet hip enough for the groovy club kids! Finally, I liked **Leftfield**'s "Afro-ride", a silly song of ga-ga hyper-beats. What didn't I like? About the only thing I thought was stupid was the industrial crap of **Fluke**. More like Puke. (Astralwerks/Caroline)

VARIOUS ARTISTS - "Passport To Excitement": Scamp Records celebrates one year of existence with this one. Has 15 tracks, one from each CD they released during that year. (There's some reviewed in this section.) Has mostly calypso and instrumental music, like film soundtrack songs, and spy/surf music, but also features "weird" and silly stuff like **Jackie Gleason**'s ode to wife beating, "One Of These Days - Pow!" (By the way, his singing voice kind of sucks!), and poet **Mary Angelou** getting crazy on drums. (Bet you didn't know she could do that!) The whole thing is packaged in a folder that looks like a passport. Genuine genius! (Scamp/Caroline)

THE ELEVATOR DROPS - "Pop Bus": Smart ass glam rockers poke fun at rock music. From **The Lemonheads** to **Led Zeppelin**, no one is safe from this band. Even the album's title is poking fun at "Sub Pop Records". (Spell it backwards, Einstein.) Only problem with this is these guys are just starting out, so what makes them think they are superior to other groups? (Especially when you consider the fact that they're *glam* rock. You know, more *image* than *music*!?) Oh well. (Time Bomb Recordings, 219 Broadway - Suite 519, Laguna Beach, CA. 92681)

THE SHADOWS - "Shadows Are Go!": A compilation of songs recorded between 1960-'66, this is the British instrumental band that missed their big chance in America, because by the time they got here, we all ready had our fill of **Dick Dale** and **The Ventures**. Well, now they get a second chance, and unlike the American instrumental sound of surf, these guys also throw some spaghetti western and spy flick music in the mix! So get your secret agent headphones, and get ready to roll! (Scamp/Caroline)

FLUFFY - "Black Eye": These girls are pretty!!! Oh wait, the music... But yeah, these girls are pretty!!! Uh... The music... Oh yeah, um... These girls are pretty!!! Okay, so they'd probably kick my ass for saying this, but damn are they purdy! They are the best current punk band from Britain, and it's about time. I was getting sick of all the fluff coming from that country. Finally a band from Britain that doesn't sound like fluff! (Yes, that's right, their name is a contradiction.) (The Enclave, 936 Broadway, New York, NY. 10010)

MORCHEEBA - "Who Can You Trust?": Who can you trust to help you chill out? This band. Extremely mellow music. The band denies they're mellow, but they are. I found that when a band denies that it is something, they usually are. (Discovery/Warner Music)

BANCO DE GAIA - "Live At Glastonbury": Only thing that separates this from **Banco De Gaia**'s studio stuff, are the crowd cheers between numbers. Nicely recorded, but do we really need a live album? A collection of "greatest hits" from the studio would have been just as good. (Planet Dog/Mammoth, 101 B Street, Carrboro, NC. 27510)

JOHN BARRY - "The EMI Years Volume Three 1962-1964": Sax, bass, drums, piano. A lot of *epic* sounding

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film music. Includes "The James Bond Theme", "Blueberry Hill", "Unchained Melody", and many other well-known (and not so well-known) compositions.

Twenty-seven tracks in all; many are previously unreleased. If you like good instrumental and film music, this is one for your collection. *note: All though the CD cover reads that the songs on here were recorded between '62-'64, it does have a "newer" song: "That Fatal Kiss", which he recorded with **Duran Duran** in '85.

(Scamp/Caroline)

THE FUTURE SOUND OF LONDON - "Dead Cities":

Not as weird as other FSOL stuff; yeah, that's right, I said "weird". I think these guys are weirdoes! Art school freaks, as far as that goes! But this time, they've done music I'd call "pretty". All most cried while listening to this. There's one or two weird things on here, but... Hey! I get it! By doing "pretty" stuff, they've made themselves weirder! Yeah! That's it! (Astralwerks/Caroline)

THE CHEMICAL BROTHERS - "Setting Sun": Four songs on this E.P., with three of them being the title track. One's the full length version, one's the radio edit, and one's the instrumental. I was getting a headache just listening to the *first* version. Same old tone, beat, etc... Would be a bore to dance to because of this repetitiveness. I guess the singer of the song is some sort of superstar rock-n-roll guy (psst: **Noel Gallagher**) (Astralwerks/Caroline)

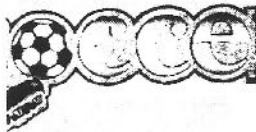
COLD CRANK - "Kung Pao Kitty": Good, fun music.

Kind of punk, kind of like '70s cartoon music. If you turned down the volume on your TV set while watching Beatles cartoons, and played this CD it would be like three dimensional Warhol art, or something like that... (Drastic Plastic, P.O. Box 4908, Seattle, WA. 98104 or Blue Lamp, P.O. Box 2974, Denver, CO. 80201-2974)

HOME - "Elf::Gulf Bore Waltz": I don't know, I've listened to this about three times, but still don't know what to write about it. I guess it's just sort of "there". Nothing spectacular, but at the same time it doesn't suck. It's just sort of just "is". Nothing to get excited about, but also not something to hate. Um... I'm sure these guys are serious about the music they do, and they put a lot of heart into it, but it's just not grabbing me in any special ways. (Jetset, 67 Vestry St., #5C, New York, NY. 10013)

MOTORHEAD - "The Ultimate Reissue Series Sampler": For years **Motorhead** fans have had to put up with pretty dull packages by the band. No one seemed to want to remaster the tapes, or try to put some sort of "new" spin to their albums. That is until Dojo came around. Dojo, a record label that's been around for awhile in Britain, but new to us dogs, has done to **Motorhead**, what Rykodisc did to Bowie about six years ago, and that is, remaster six of their albums, add bonus tracks, and more pictures of the band to look at. Now the brain-numbing music of **Motorhead** sounds a lot more clear, therefore numbing our brains faster. (A friend of ours, John Ryan, said that when he was a kid he read an article in one of those supermarket tabloids that listening to **Motorhead** caused brain damage, so he stopped listening to them!) Some of the bonus tracks on these albums include on "Overkill", "Louie, Louie", on "No Sleep 'Til Hammersmith", "Train Kept A Rollin'", and on "Ace Of Spades", "Please Don't Touch"; a song featuring **Girlschool** helping out on vocals. This song reminded me of that girl who sang back-up on **Meatloaf's** "Bat Out Of Hell" album. Hey! Speaking of **Meatloaf**, someone needs to re-release some of his stuff... Okay, maybe they don't! (Dojo, P.O. Box 1556, New York, NY. 10159-1556)

FIREWATER - "Get Off The Cross": **Tod A.** of **Ɔop Shoot Ɔop**, and **Duane Denison** of **The Jesus Lizard**, have got themselves a new band. Also joining them are **Dave Ouimet** of **Motorhead Bug**, and **Yuval Gabay** of **Soul Coughing**. If those names aren't enough to get the kids running to the record store, maybe this will: The band is To order call TOLL FREE [REDACTED]



3-445A



3-447A



4-368



4-338

focusing on wedding bands as a main influence, there's a bit of a circus atmosphere to their sound, and it's kind of like a Latin version of **Ɔ\$Ɔ**! The band also wins this month's award for most unusual CD packaging and cover. (It beat out Scamp Record's "Passport To Excitement" CD packaging.) It's in the shape of a triangle, with a picture of **Jesus Christ** on the cover holding a Miller Beer in one hand, and a cigarette in the other. (Jetset, 67 Vestry St., #5C, New York, NY. 10013)

FIVESTONES - "Wee Onesie": Ahh... Nice harmony, vocals are pretty, these sound like a bunch of nice young chaps. Ahhh... **FUCK THIS!** Gimme some rock-n-roll! Not these wimps! I thought I was gonna hear some rock-n-roll, but was disappointed! Send this crap to the "adult alternative" stations, not to a fanzine! (Midnight Fantasy, 3810 Woodridge Avenue, Wheaton, MD. 20909)
PIG - "Sinsation": "Is that the Incredible Hulk?", said Heather, upon laying her eyes upon the CD cover, lying on my bedroom floor. I looked down at the CD cover, and bust out laughing! For it did look like the Incredible Hulk! It has a picture of **Raymond G. Watts**, who is **Pig**, on the cover, his face is green, and he probably didn't mean to do it, but he looks just like the Incredible Hulk! But how's the music? Good. I was prepared to hear some industrial garbage, this being on **Trent Reznor's** "nothing" label, but instead got some pretty good stuff. Sounds a lot like **Ɔop Shoot Ɔop**, a band I like, so maybe that's why I like it. Who knows? (nothing/Interscope)

MAYA ANGELOU - "Miss Calypso": Before she started writing, she was singing. This was recorded in 1957, but never released until now! Mostly calypso, and now you know how the album got it's name. Ahem... Yeah, calypso is nice. (Scamp/Caroline)

JACKIE GLEASON - "And Awaay We Go!": This "lost" album by **Honeymooner, Jackie Gleason**, features a wide range of musical styles. A couple instrumental tracks that are "kind of romantic" sounding, some humorous tracks that Gleason sings in the voices of different characters from his TV shows (These include "Here's Charlie" by "Charlie Bratton - The Loudmouth" and "Hy'a Mister Dennehy" by "Joe The Bartender"), and then there are spoken word tracks. Both the spoken word tracks are done by "Reggie Van Gleason III", and I personally felt were kind of boring and dragged out. Oh yeah, the track "One Of These Days - Pow!" is one here (It's also on the "Passport To Excitement" CD), on that CD I didn't care for it too much, but for some reason, on this CD it sounds cool. Perhaps because the other songs surrounding it gives it that right pow! (Scamp/Caroline)

HUMBLE GODS - "No Heroes": Suppose to be punk rock, more like just rock. I guess that's not bad. The singer has a raspy voice, so that's punk. The instrument playing is more like straight up rock. Includes an ICP mix, and a **Tom Petty And The Heartbreakers'** cover ("American Girl"). Okay... (Hollywood)

SKELETONES - "Dr. Bones": This is a ska band that's been around since the mid-'80s, so they have a slightly different sound than all the ska bands emerging today. I've

only "gotten into" ska about two years ago (actually I listened to **Madness** back in junior high, but I didn't know that was ska back then...), so I'm more use to the new-wave ska, and not this stuff, therefore making it strange to my ears. Not punk enough, more like reggae, but I guess that's how ska use to sound. So, I can't say this is bad or good, I can only say I'm not use to it. (DNA/Noise, 7510 Sunset Blvd. Ste. 515, Los Angeles, CA. 90046)

MEAL TICKET - "13 Apologies": A-noth-er ska band... Mediocre, not to original, I've heard this stuff before. The singer sounds like one of those new alternative solo girl singers. (Alanis Morissette, Joan Osbourne [I don't know if I spelled these names right, and I don't give a fuck!]) (Pork 'n Beans, 16161 Nordhoff Street #249, North Hills, CA. 91343)

PEZZ
WURLD

Don't tell me
you guys are
leaving.

12.2

Bye

yeah

Makalaka gains
consciousness

Mintant pacifier
struck to head.

My own
head
hurts

unknown
tree

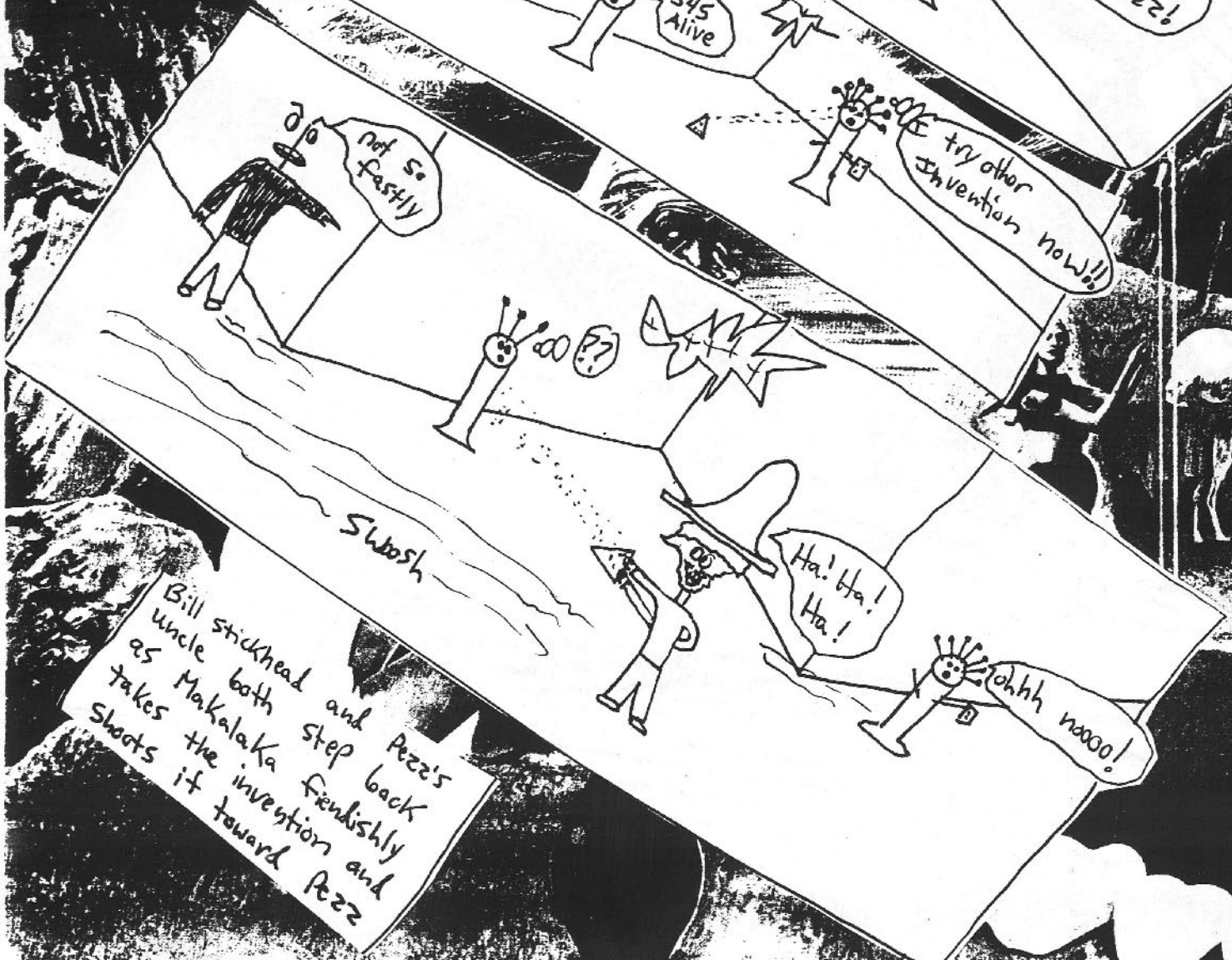
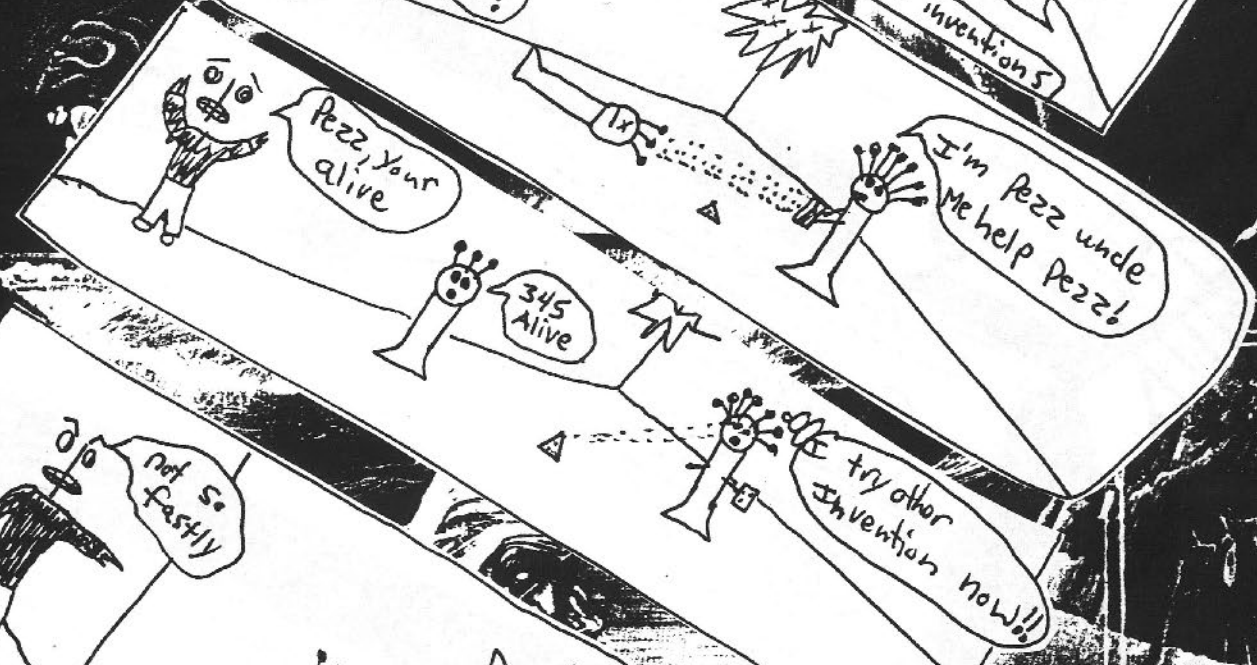
How faggish of them
for leaving.

over the
cup

THIS MONTH'S CARTOONIST:
SHANE OESTERLING!

All the
Sudden

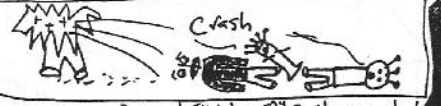
Psshheew



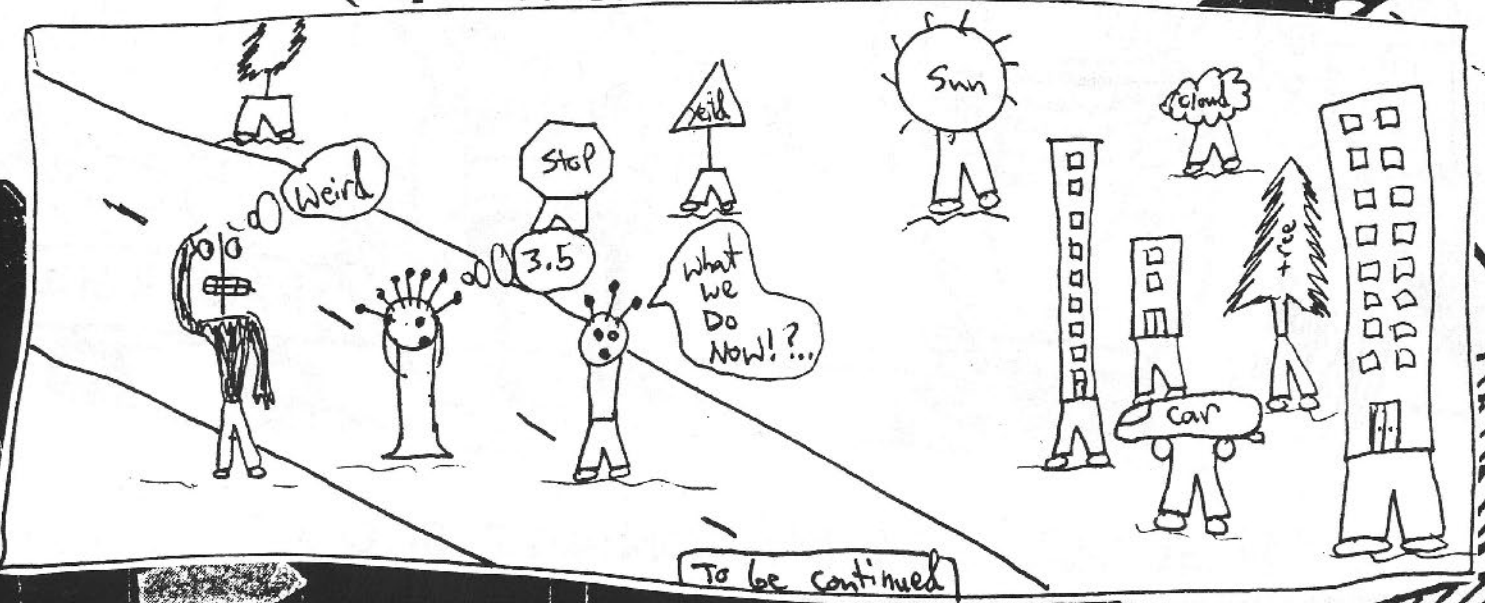
Bill stickhead and Pezz's uncle both step back as Makalaka fiendishly takes the invention and shoots it toward Pezz



Skyhole attempts to run away but gets backed up in corner



Skyhole spits them out and runs away.



To be continued

A COMIC BY: BENJAMIN PERRAUT

MICHIGAN PRIDE



"I WAS JUST TAKING A LEFT ON RED AS PRESCRIBED BY MICHIGAN LAW!"

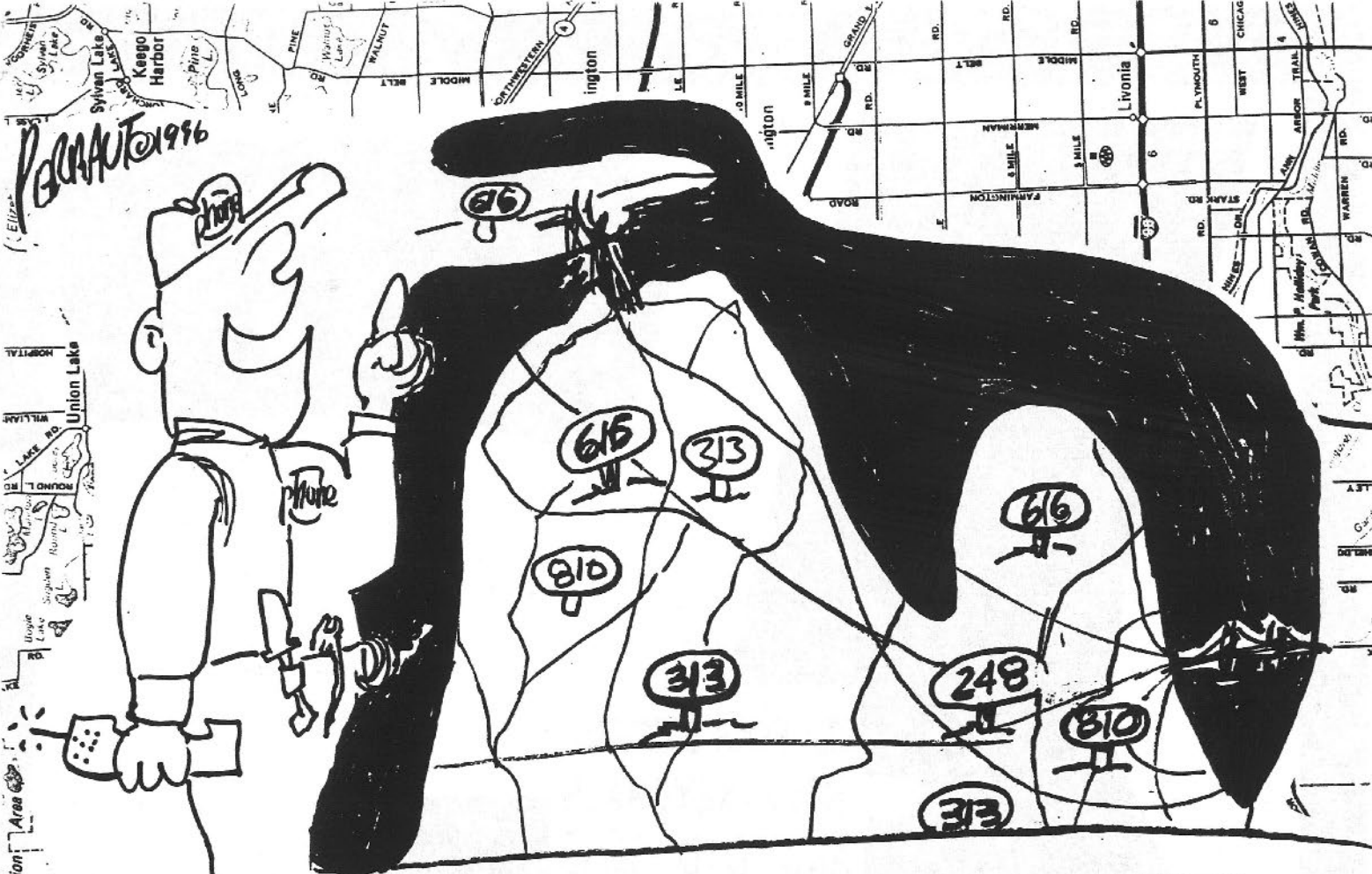


"HELLO, I'M MADONNA'S KID!"

PERRAUT
©1996

PERRAUT
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PERDANT 1996

NOW THAT THE AREA CODES HAVE BEEN CHANGED WE'RE GOING TO CHANGE THEM ALL BACK!

NO MATTER WHERE YOU TRAVEL IN MICHIGAN PEOPLE WILL READILY PULL OUT THEIR "HANDY" REFERENCE:

I'M FROM THE THUMB

I WAS BORN IN THE MIDDLE OF THE INDEX FINGER

I'M GOING TO JUST ABOUT HERE

WHERE ARE YOU FROM JOE?

SAY YES UPER



HANG ON A MINUTE I GOT TO WASH MY HANDS!

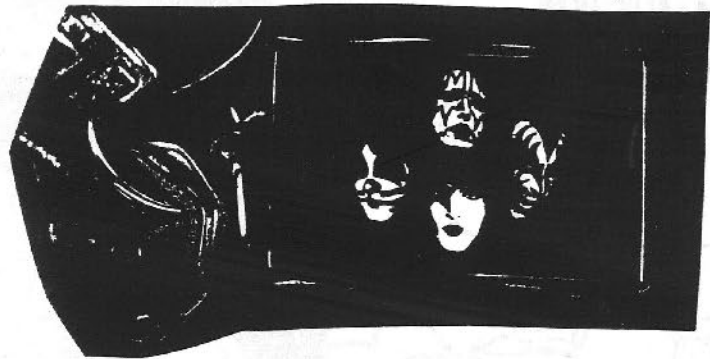
I'M FROM JUST ABOUT... THIS HOLE HERE?

JUST BE GLAD YOU'RE NOT FROM FLORIDA YOU MIGHT USE THIS METHOD!

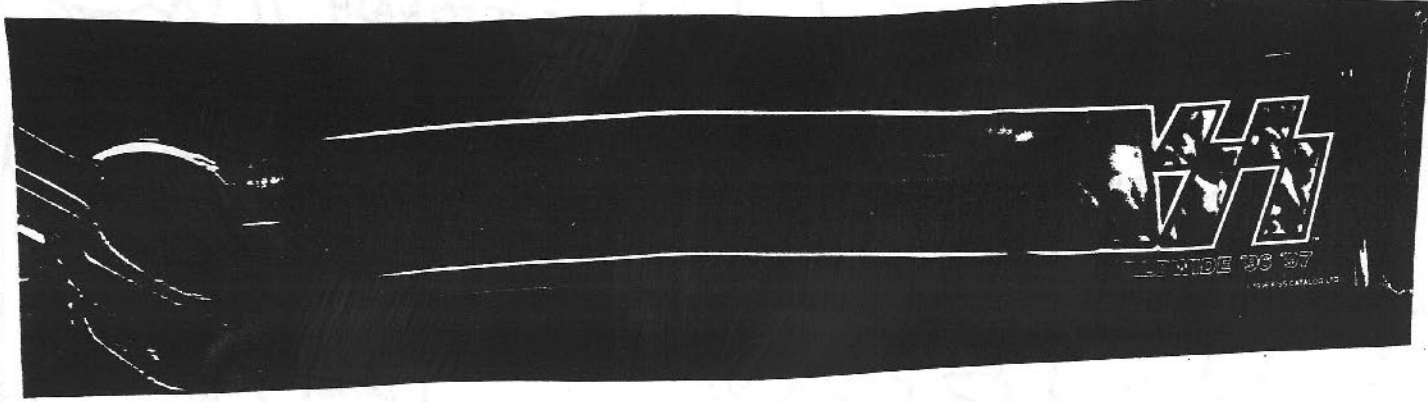
Thanks to Lisa for Ideas!

PERDANT 1996





I FOUND THIS
 KISS KEYCHAIN
 AND DID SOME
 TRICKS ON THE
 COPIER. - JOE



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