

HOOPSIP

\$1.50

ISSUE #28

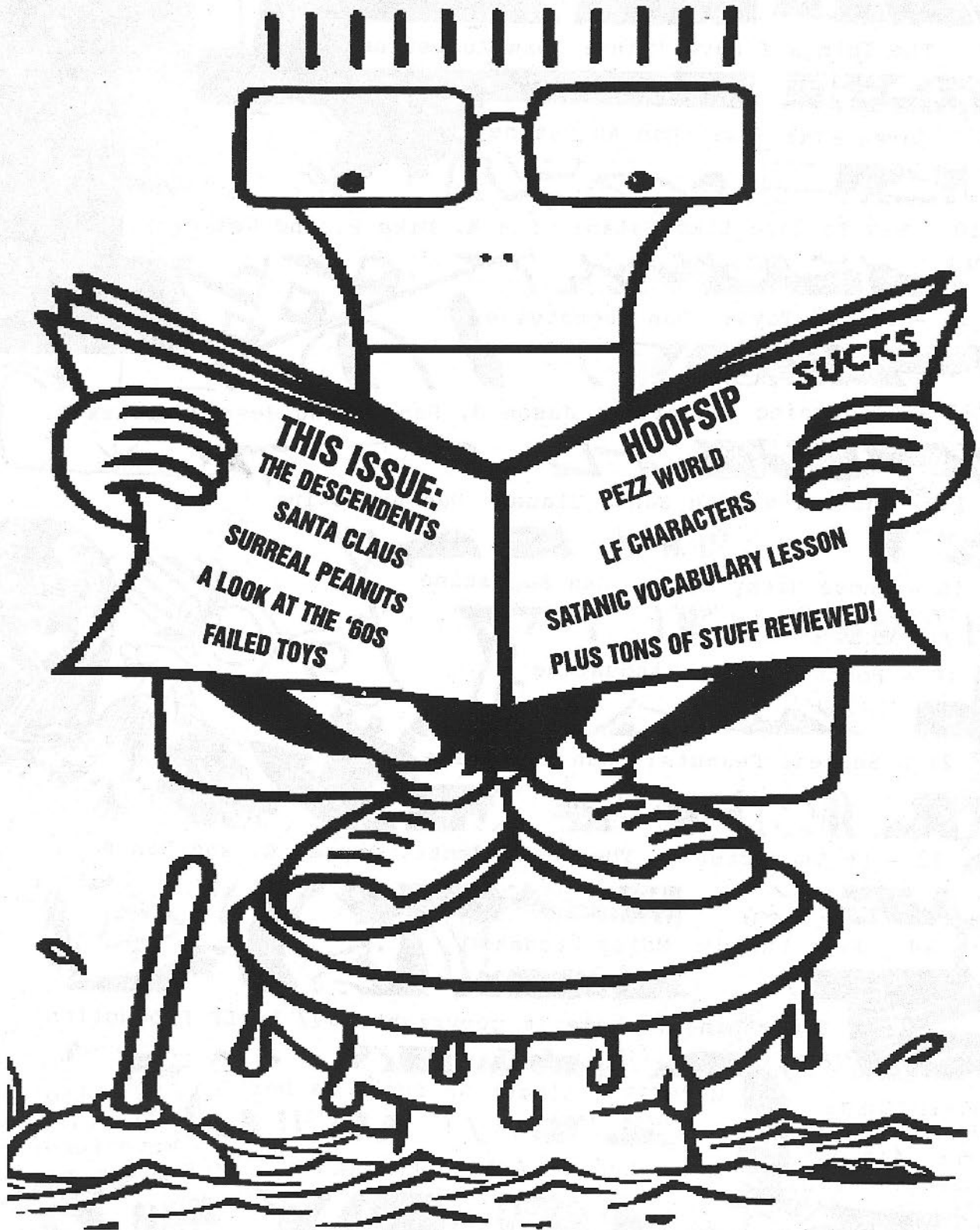


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31997
JAN.

From
The
Finger

By:
Dan
Augustine



Nineteen ninety-six has lickity split. It's a whole new year, HOOPSIP is still here, and at midnight, I drank a beer. I'm glad last month is over. I got sick, and missed two concerts (**Yatsura**, and **Man Or Astroman**). One good thing that did happen last month was I got to see the best movie I had seen in a long time. As a matter of fact, it was the best movie of 1996 for me. That movie was "Beavis And Butthead Do America"! Yeah, I know, low-brow humor, but look who saw it, me, Dan Augustine, the editor of the lowest-browest 'zine in Michigan. Let's talk about 1997. There'll be some cool tours. **The Humpers**, **Devo**, and **The Stooges** are all expected to hit the concert circuit, and there'll be reunions from **Blondie**... Aw fuck this music shit, let me tell you about the things I'm really looking forward to. Hanging out with friends and making movies. We've all had some pretty good ideas for short films, and this year will film some of them for an upcoming "30 Minutes Of Madness". So what did you get for Christmas? I got shirts, a book about **The Rolling Stones**, video game buttons (not actual buttons taken off a machine, but the kind you pin on clothing), a toy robot, a hunk of fool's gold, a CD cabinet, a filing cabinet, a poster for "Joe's Apartment", a ring and necklace that glow in the dark,



candy, cheese, and probably some other junk. Can't think of a good transition. Oh well, this is how "From The Finger" usually goes. Frantic, random thoughts thrown at a sheet of paper like spit wads on a chalkboard. Earlier this month a rather tall man came into my place of employment. He asked me where the "plastic boxes for pencils, scissors, and compasses" are kept. I said, "Oh, you mean school supply boxes." He laughed and said, "Yeah, that's what they're called." I pointed him in the direction. I then noticed many employees gathering around him, as if he were a god. After he left, one of the employees said, "Didn't you know who that was!?" I said, "No." "That was **Terry Mills!** From the **Detroit Pistons!**" Oh well, I guess if **Tim Armstrong** came into Office Max no one but me would recognize him. It's kind of like the section of "From The Finger" I wrote last month, where I exaggerated somebody talking about sports. I don't know much about sports, and a conversation about the subject sounds funny to me. When people talk about sports, they just might as well be speaking a foreign language to me. Then again, my detailed description of a **Who** concert probably bores most sports fans. I better stop. This is Danton Augustine of Lethal Finger Productions signing off! Over and out!

DAN AND JESSEY INTERVIEW THE DESCENDENTS



The "new" Descendents (yeah right). Left to right: Jesse Rivera, Karl Alvarez, Milo Aukerman, and Dan Augustine

DAN: Say your names and what you do.

MILO: I'm Milo and I do vocals.

KARL: I'm Karl and I play bass. I drool too.

MILO: Lead drooler.

DAN: While playing the bass?

KARL: Unfortunately, yeah.

DAN: So it drips onto the bass and then onto your fingers?

KARL: Or onto the front row, depending on how emotional I am at the time.

JESSEY: Do you get electrocuted?

KARL: Nah, that's like if you play with bare feet.

MILO: I don't drool, I just spit into the mic all the time. Get it all coated.

DAN: Unintentionally?

MILO: Well yeah, because I sing all those consonants and vowels, and I'm... *(makes funny faces, like someone over pronouncing consonants and vowels.)*

KARL: We have our own mic now. We've used club mics, and the mic just stinks. It's had five bands spitting into it every night. So the thing smells like puke.

MILO: It's got little pieces in it.

KARL: Yeah, you don't even *know* what's in there. Like G.G. was here last night.

Scary stuff. It's not a good scenario.

DAN: Maybe a good idea would be to start marketing a cleaning formula for microphones. It removes not only the spit, but also the smell.

KARL: I believe that if you maintain your microphones accurately, you don't have that smell. But no one in clubs really maintains the mics accurately. It's not part of their deal; they want to get home, they don't want to bother cleaning 'em.

MILO: Yeah, you should be able to take off that little foam thing and wring it out.

KARL: Listerine was used on one tour. Then your mic smells like Listerine.

MILO: We should experiment with flavored oils.

DAN: Maybe tour with Listerine as a sponsor. Like, "Listerine presents The Descendents".

MILO: What we really want as our sponsor is Water Joe. Which is caffeinated water.

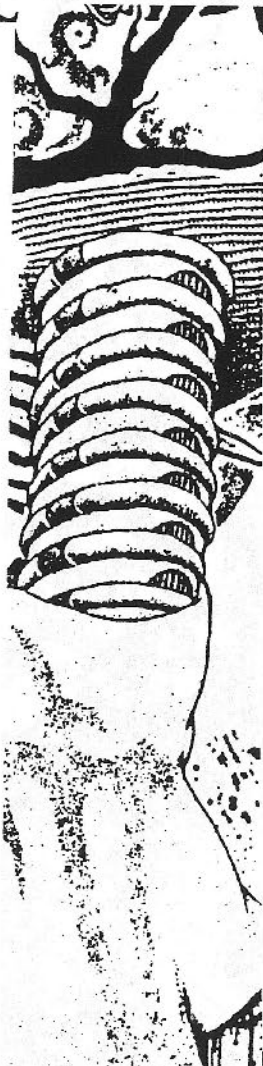
KARL: Make coffee with Water Joe. You get a double dose.

DAN: That's like a week's worth of caffeine.

KARL: That's the next step.

MILO: Or espresso with Water Joe.

DAN: Is it gonna be **The Descendents** permanently now, or is **All** ever gonna



resurface?

MILO: Well, we're doing it on-again, off-again. We're doing this tour, on this record, then we're gonna release an **All** album, tour on that, another **Descendents** album, tour on that, and so on. We're maintaining both bands.

KARL: Both bands are gonna co-exist, but their gonna alternate, because obviously you can't have them both out touring at the same time. Right now it's like **The Descendents** are up to bat; we're doing our thing. **All** - at some point they'll put out an album and tour as well. We want to make sure both bands continue to thrive and progress.

JESSEY: Do you guys have a video for "I'm The One"?

MILO: Yeah, we made a video for that. It was pretty fun to make. I know they've been showing it, but I don't really watch MTV.

DAN: I don't even own a TV. Well, okay, we have TVs, but we use them all as monitors for video editing or for playing video games.

KARL: I don't understand a lot of the pop cultural references from the middle to late '80s, because I didn't have a TV set either. I was out in the blue, I didn't know who "Herb" was.

DAN: A good way to keep up with pop culture, without watching TV, is to read **MAD** magazine. They're always on top of pop culture. Don't even read the newspaper, read **MAD** magazine, you'll find out what's happening.

KARL: Yeah, I've always liked **MAD** magazine, because they always lampooned the latest movie.

MILO: Plus **Spy Vs. Spy** is genius.

JESSEY: Have you ever made any other videos besides "I'm The One"?

MILO: Back in the '80s, we made a couple videos. We made a video for "Kids On Coffee"; we made one for "Coolidge". The "Coolidge" one never got finished. So it wasn't really something we've pursued.

DAN: I know a lot of your songs are about food, but the king of food songs is "Weird" **Al Yankovic**, have you ever thought of teaming up with him?

KARL: He came to one of our shows one time. An **All** show.

DAN: Did he meet you guys?

KARL: No, he just hung out. You know you've made it when "Weird" **Al** does your song.

DAN: What's your favorite dish?



KARL: Right now it's taco pasdora.

MILO: Yeah, Mexican all the way. I think we're pretty much lifers on the Mexican food.

JESSEY: You guys like coffee?

KARL: Oh yeah, we drink coffee constantly. Someday I hope to have a permanent IV of coffee.

DAN: Is this tour one of your most successful tours yet?

MILO: Yeah. It's been great. There's a lot of enthusiasm. It has a lot to do with **All**.

All, through the last nine years has really acquired their own following. Like last time **All** came through here, I think there was 700 kids at the show. So in some sense it's to be expected that **The Descendents** play a show, we get the same crowd basically, with other people as well. So I think that would be the explanation as to why it would be such a wildly popular thing right now.

Because **All** basically made it that way.

DAN: So if after you left to go to school, if they wouldn't have carried on with a band, this tour might not have been as good?

MILO: I think that's pretty much a guarantee.

KARL: There are many o' bands that didn't have that going on. There were a lot of really great bands, like **The Crowd** from LA. There's an example. They had great records, but they never toured much. **The Chiefs**... There's a lot of bands, we just kind of kept it alive, and stuck to it. I guess it worked, right?

JESSEY: Why did you want to go to college?

MILO: It's something I knew I'd like as much as I like music. They kind of satisfy my creative side in two different ways. The music satisfies me one way. Academia or science, you know, research, satisfies me in a different way. To this day I haven't been able to rid myself of either one of these obsessions, and so I just have to kind of do both.

JESSEY: Did you major in chemistry?

MILO: Bio-chemistry.

DAN: Are you gonna try to get a job in that field?

MILO: Yeah, potentially. I want to do *this* for awhile. We're having a lot of fun doing this. We're gonna be touring all next year. I'd like to put out another record at some point too.

DAN: You should moonlight.

MILO: Yeah, well that's the thing.

Moonlighting doesn't seem to be working

out, because both things are such full time things. It's like, being in **The Descendents**, it's like being in the army, you don't just do it as a hobby. So unfortunately I can't seem to do both at the same time. I'm just gonna do music and maybe fiddle around in science a little bit, and then at some later date I might go back to science, depending on if I can figure out a way to make science more fun.

DAN: What you should do, is host one of them science TV shows.

MILO: Like "Ask Dr. Science"?

JESSEY: You guys are on Epitaph now, how did you manage that?

MILO: Well, these guys (**All**) were on Interscope, and Interscope didn't seem to get them happening, they blew it basically, and I think **All** was looking for another label, because Interscope just didn't fly, and the first people to contact them was Epitaph.

We're old friends with **Bad Religion** and Brett, and all those guys. They seem to have a good balance of - they know what they're doing, and they're full-out punkers. That's kind of a rare combination, punkers who know what they're doing. So it works out pretty good.

DAN: What's your most favorite album you've ever recorded?

MILO: That's hard to say. We do it song by song usually. On any given record, there's certain songs that I'll say are my favorite songs during a given period. It's really hard to say, I mean I would say our most recent record we've done, I definitely think it's up there "Milo Goes To College". It kind of has a lot of the same aggression and energy as that record. It's hard for me to say which one of all of them is my favorite.

DAN: Do you think growing up sucks?

MILO: (*laughs*) Well yeah, in fact, spending the last nine years *trying* to grow up and basically not really succeeding at it sucked. I've been doing science, and whenever I do science, I tend to feel ten years older than I really am. I'm 33, and I tend to feel 40-something whenever I do science. It's just stodgy and old; very analytical and intellectual. My brain is stimulated by that, but I feel more like a fish out of water when I do it. When I got back together with these guys, it's like, "Whoa, I feel ten years younger than I really am." I feel like I'm 23. It's just a huge dichotomy in how I feel age-wise when I do these two things.



DAN: You shouldn't let society tell you, "Okay, you're a certain age, start acting *this* way."

MILO: Right. I agree. And it's hard because if you're playing yourself into a particular environment where everyone else "acts" old and kind of stodgy, you really stick out like a sore thumb, and that's how I kind of felt in science, I really stuck out like a sore thumb.

DAN: And what do you think of growing up?

KARL: If I had to do it all over again, I wouldn't have done it, and I'll probably never do it again.

MILO: (*laughs*) If you gotta do it, just do it once.

KARL: Yeah, what's the deal with second adolescence? Fuck, it's worse the first time. You break out in zits, you have hair on parts of your body you thought you'd never have...

DAN: Do you guys relate to any characters in any movies?

MILO: I like "Little Big Man". In that movie I relate to **Dustin Hoffman** a lot. He's this white kid whose parents are rubbed out by the Indians, and he's adopted by another Indian tribe, who spends the entire movie bouncing back and forth from white to Indian culture. Usually someone's trying to kill him, and he goes, "Okay, I'm white, don't kill me." And the white men won't kill him, because he's white. Or an Indian's about to kill him, and he's like, "I'm an Indian, don't kill me." He lives the entire movie in this state of perpetual confusion.

KARL: Yeah, kind of like in "The Graduate" he's the same way - he's confused. I relate to that, because it's like, "Now what do I do with my life?"

MILO: You've gone through all the normal, adulthood rites of passage, and you get to the end, and it's like, "Okay, what do I do with my life now?"

DAN: I'm kind of at that point right now. I just graduated from college in May, I've been living in a house with four other guys, all we like to do is work on this 'zine and make movies, and sometimes I tell myself that I should be doing something else, but then I'm like, "Fuck that! I like doing this! Fuck growing up!"

MILO: Yeah, you get to that point where people are expecting you to change.

DAN: Like my mom, she said to me that I was no better off now than before I went to

college.

MILO: That's a totally weird thing too, because when I quit college, a lot of my

friends were like, "Gee, are you gonna return to **The Descendents**?" But a lot of those guys are now working waiter jobs and stuff, because their degrees are in fields that you can't get a good job. It's kind of weird to me. Hopefully people can open their eyes to the notion that academia doesn't guarantee anything. I went into it thinking, "This is gonna work out pretty well for me." I thought it was cool, but it didn't really pan out for me.

KARL: Yeah, but you were allowed to pursue something that fascinated you, which is basically the goal of a lot of people.

DAN: When you were in college, did people know you were Milo from **The Descendents**?

MILO: The occasional person, it wasn't really that big a deal. Especially for an under grad, I went to college in 1982, and we had just put out "Milo Goes To College", it took so long for any of that music to have any major impact. It took awhile for anyone to latch on to what we were doing. The

Descendents were actually never that popular in the glory days that everyone likes to nostalgize about. *(laughs)*

KARL: We were either opening for other bands or we were playing for 20 people in Lincoln, Nebraska.

JESSEY: When did you guys start?

MILO: 1978. It was a three piece in 1978. Bill on drums, Frank on guitar, Tony on bass. I joined in 1980, then we continued with various people the most long lived line-up is the line-up we have right now, because Karl and Stephen were in the band in 1986.

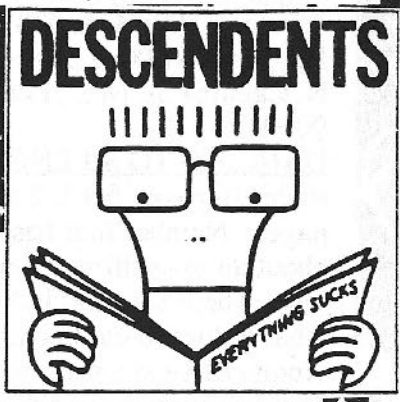
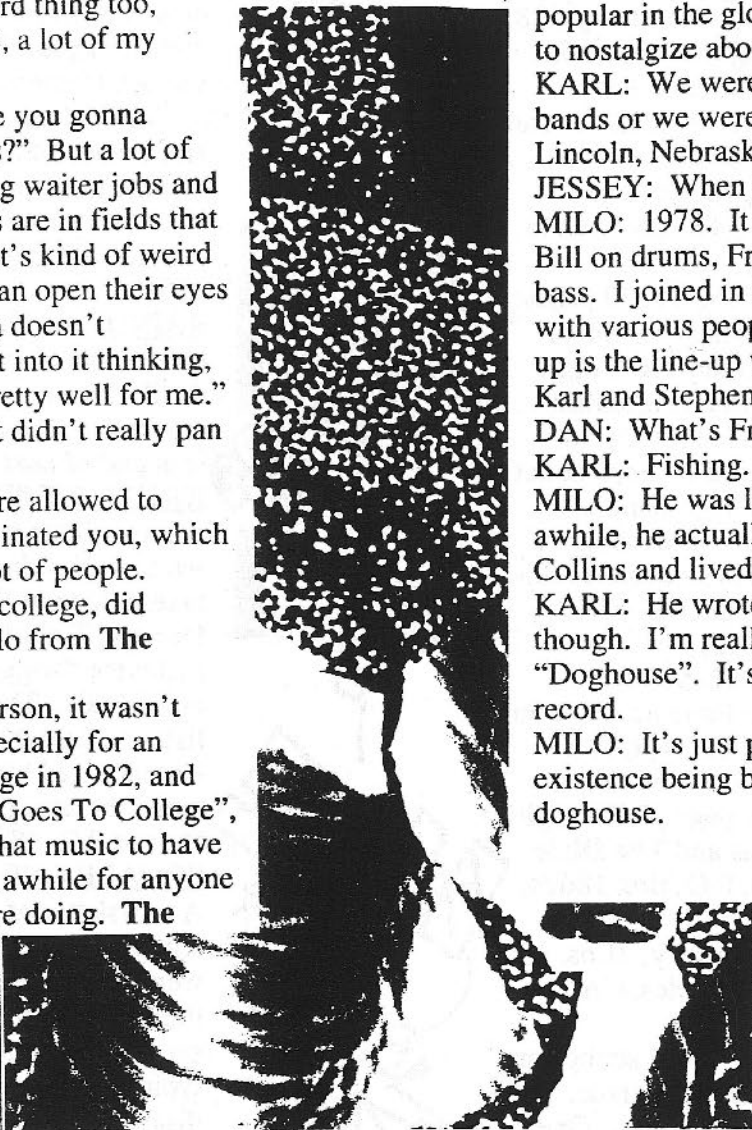
DAN: What's Frank doing now?

KARL: Fishing.

MILO: He was living in Washington for awhile, he actually moved out to Fort Collins and lived with Bill for awhile.

KARL: He wrote a song for this record though. I'm really primed on it. It's called "Doghouse". It's my favorite song on the record.

MILO: It's just priceless. It's like human existence being boiled down to a dog in a doghouse.



NO BETTER VOICE - #6, some stamps, 28 pages: Stuff on veggie dog food, beatniks, **88 Fingers Louie**, and an interview with Eugene of **The Packwoods**. Also has a "sad attempt at a show review" and reviews of sXe 'zines. Sorry for the generic review Jamie. (No Better Voice, P.O. Box 510843, Livonia, MI. 48151-0843)

AVENGING DISCO! - #3, \$2.00, 50 pages: Lots of interviews (some which are rather long in length). These include **The Figgs**, **The Peeches**, and author **Ben Bagdikian** plus others. There's the usual reviews of 'zines and music in here, and writings about academia, politics, and teenage slang. I liked Al's article about 'zine publishing. I agree with many of the things he said in this article. (Avenging Disco!, P.O. Box 7639, Bloomfield Hills, MI. 48302)

NARCOLEPSY PRESS - #2, \$?.??, 20 pages: Lots of ads... This issue has stuff on **Reel Big Fish** and **Bettie Serveert**, plus 'zine reviews. The obsessive rock fan article in this issue is a six page piece on girl groups like **The Supremes** and **The Dixie Cups**. (Narcolepsy Press, P.O. Box 18624, Anaheim Hills, CA. 92817)

LOS - #?, \$1.00, 7 pages: Poetry. (Los, 150 N. Catalina St. No.2, Los Angeles, CA. 90004)

DANCING TO SILENCE - #4, 2 stamps or trade, 16 pages & #5, 2 stamps or trade, 16 pages: Number four has two stories. One about an ex-girlfriend, one about something else. There's a chart in here about food and what it does to our body. I don't know... Number five is a story within a story. It's about a group of friends hanging out, and one of them keeps going off into some story about priests going on a pilgrimage. Both stories don't really end, but are interesting to read. One "blooper" I noticed about this issue is the writer "says" "an attractive girl of the opposite sex". Does he mean a boy? (Matt, P.O. Box 3472, Columbus, OH. 43210-0472)

BURN COLLECTOR - #3, \$?.??, 12 pages & #4, \$?.??, 24 pages: Two issues of Burn Collector arrived in my mailbox on the same day, but they're as different as poop and pee. Issue #3 is full of Rhode Island pride (this 'zine comes from North Carolina, but the editor lived in Rhode Island this fall), and has an article about their mayor (**Buddy Cianci**) and an interview with scenster Matt Obert. Also has a long article about burn-

outs. Parts of this 'zine were okay, other parts dragged. Issue #4 is a comic about various moments in the editor's life; being in North Carolina, working, getting mugged, and friends of his. I liked this. I found it to be kind of inspiring. Who knows, maybe I'll make a comic about one of my jobs. (Al Burian, 307 Blue Ridge Rd., Carrboro, NC. 27510)

RADIO - #?, 50¢, 8 pages: Badly drawn comic about a radio being possessed by the devil. The story sounds like it might be interesting, but it's not, it's stupid. (Address is at end of next review.)

IGNORANT N' WHITE - #?, 50¢, 8 pages: A mini comic book about one of the many white trash suburbs of Michigan. This one takes a look at Warren, MI. Has the Harley Davison T-shirt wearing, Bud drinking male; the "wigger" teen; and the "knocked-up" female. They park their car on the lawn, listen to **Lynard Skynard**, and get drunk. Contains sad but true newspaper clippings of racial threats. (Aaron, P.O. Box 24894, Detroit, MI. 48224)

SQUARE ONE - vol. 1 no. 3, free, 6 pages: A newsletter of the band **Square One**, featuring an article about some shows SO went to, pictures of SO, and ads for shows at the Flint Local 432. I went to one of these shows this evening (as in the same night I'm typing this review) and it was *very* disappointing. **The Packwoods** were suppose to play, and they didn't show up! *Don't* look for a review of that show in this issue's "Concerning Concerts". (Square One, 507 Sherman St., Holly, MI. 48442)

PSYCHOHOLICS UNANIMOUS - #39, \$2.00, 24 pages: Letters, ads, and movie

reviews. Some real cool ones reviewed in here, including "Avenging Disco Godfather", "The Pit & The Pendulum", and "Kiss Meets The Phantom Of The Park". Joni also shares a dream of hers with the readers, and has an entry form for the 1997 Chicago Underground Film Festival. Unfortunately, she lets David "The Rock" Nelson write another article in this issue. This guy wrote an article in her last issue, and he's got to be one of the most irritating writers I've ever read! He can't stay on the subject he's writing about, and comes across as nothing more than an ego-maniac. Please drop "The Rock" from this 'zine! (Joni Lee, 309 Quimby NE, Grand Rapids, MI. 49505)

REVIEWED

BY

AV

Augustine

by Dan Augustine

SEVEN 7" S

7 inch records reviewed by: Dan Augustine

THE BEACH BOYS - "I Just Wasn't Made For These Times (stereo mix)" and "Wouldn't It Be Nice (vocals only)" b/w "Here Today (stereo backing track)": Nice to hear "I Just Wasn't Made For These Times" without feeling like one of my ears was missing. "Wouldn't It Be Nice", with vocals only, sounded just as good, if not better, than the version with the instruments. I had a feeling this would sound good. **The Beach Boys** were always known for their vocal abilities. I once saw a clip of them singing "Don't Worry Baby" acappella, and it sounded so good, it blew me away. "Here Today" is a neat little instrumental number that would do good in a **Russ Meyer** film. The strangest of all things, this was released on Sub-Pop?!? (Sub-Pop) **CRUMBOX** - "Resuscitation" b/w

"Novacaine": Good rock-n-roll done by guys who seem like they'd be friendly and get along with everyone. People probably sing along with **Crumbox** songs with much glee in their hearts at live performances. (Time Bomb Recordings, 219 Broadway #519, Laguna Beach, CA. 92651)

ELLIOT SMITH - "Speed Trials" b/w "Angeles" and "I Don't Think I'm Ever Gonna Figure It Out": He strums his guitar as if the strings were glass. This guy has good music. "Speed Trails" features a steady beat on the drums, but the other two songs are drumless. This stuff reminds me a lot of **Simon And Garfunkel**. Look for a full length by **Elliot Smith**, coming soon. (Kill Rock Stars, 120 NE State Ave #418, Olympia, WA. 98501)

THE SUICIDE MACHINES - "Hey" and "So Long" b/w **HUMBLE GODS** - "American Dream" and "Matter Of Time": The first of three split 7" records to be reviewed in this issue of **HOOPSIP**, this one has all previously released stuff. The two **Suicide Machines** songs are off of "Destruction

By Definition", which I gave a good review way back whenever, and the two **Humble Gods** songs are off of "No

Heroes", which I gave a so-so review two months back. I still feel the **Suicide Machines** are good, and **Humble Gods** are still so-so. So there. (Hollywood)

CHEROME CRANKS - "Lost Woman" b/w **THE PSYCLONE RANGERS** - "Little Man With A Gun In His Hand": Two bands doing covers. The **Chrome Cranks** song was originally done by **The Yardbirds**, and they give it even more of a guitar frenzy feedback than **The Yardbirds** did on their most psychedelic night. And they still make it sound punk! **The Psychclone Rangers** do **The Minutemen**, and since this song appears on their 10" I reviewed, why don't you just read that review in this issue's "Hoofspin"? Thanks a lot. (World Domination, P.O. Box 5618, London W9 3WT)

PENTHOUSE - "Le Stunt" b/w **COUNTRY TEASERS** - "Getaway": Aptly matched-up groups. **Penthouse** do rock-a-billy, with a lot of twang. **The Country Teasers** also have a rock-a-billy thing going, but with more speed and attitude. Their music reminds me of bumble bees. (Butchers Wig, P.O. Box 5618, London W9 3WT)

VARIOUS ARTISTS - "Gone Got Wretched": Has **Penthouse** ("Tongue Kung-Fu"). Their sound here is not like the rock-a-billy in the previous review. More like **Tool-light**. **Monkey Island** ("D.A.'s Theme") pull out the harmonica, for a **Brian Jones** slamming good time. Like early **Stones** with no vocals. **The Delta 72** ("Get Down") go beat-beat-beat. Their keyboards and boppity-bop-bop-bop music will make you... Well... "Get down"! **Dura-Delinquent** ("It's Lonely Being Cool") give us a bleeding-heart sloppy, drooling Elvis. A "I would never lie to you" feeling overcomes the listener of this song. Kind of like **Destroy All Monsters** or the **MC5** getting all mooshy. Why aren't these guys from Detroit? We'd love 'em here! (Butchers Wig, P.O. Box 5618, London W9 30P UK)

HOW TO TALK LIKE SATAN!

by: Dan Augustine, Mike Dipper, and Jesse Rivera.

One night last month, Dan Augustine, Mike Dipper, and Jesse Rivera were sitting around playing around with a "Yak Bakwards", when they got the idea to say their names into the little hand-held device, and then play it backwards, to see if there were any "hidden messages" in their names. All though Dan and Mike's names sounded like "rashenakanapba", or some other foolish gibberish, when played backwards, Jesse's name sounded remarkably like "I am a retard"! (No lie!) They then tried the names of a few of their other friends, along with some other words and phrases, and the following are the results. Number nine, number nine - Turn me on dead man!

SO WHAT - STAR WARS

OUIJA - OUIJA

DETROIT TIGERS - THEY GOT GRETZKY

LOLLAPALOOZA - I DREAM WITH MY LIFE

NEO-NAZI SKINHEADS - FAGGOTS BEAT ON MARINE

MILLI VANILLI - YOU ARE THE VILLAIN

AMY WHITE - YEAH WEENIE

APPLE JUICE - PLEASE ROBOT

DJ SKAT CAT - ICE ICE BABY

PURE GUAVA - I'M NOT A DOUCHE

REESES PIECES - REESES PIECES

WARNING!!!

If demons appear in your room while reading this article, then get the fuck out of there!



RATED

TOYS

BY: DAN AUGUSTINE

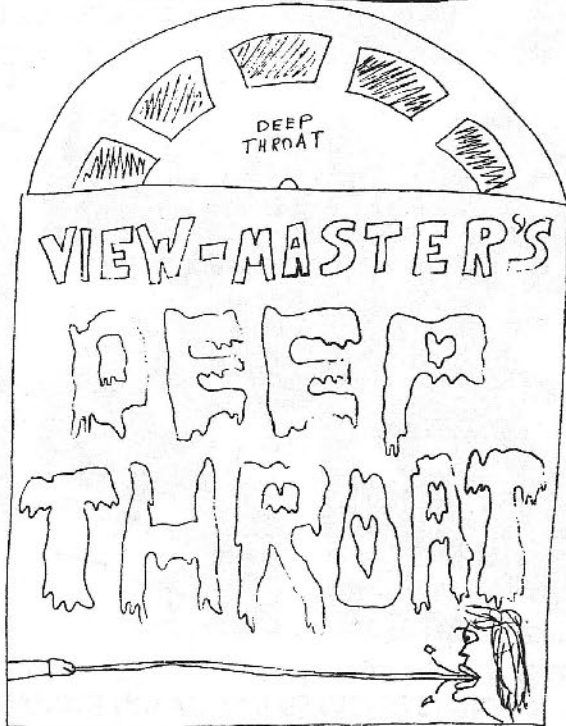
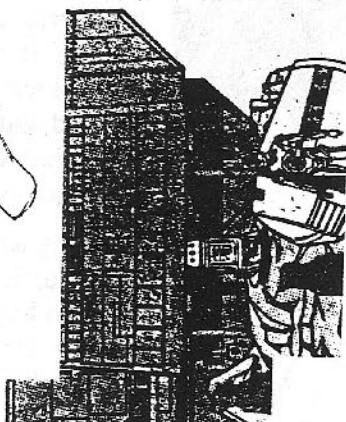
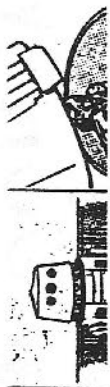
STAR WARS™
RADIO-CONTROL



TRAVEL
SIZE
TWISTER

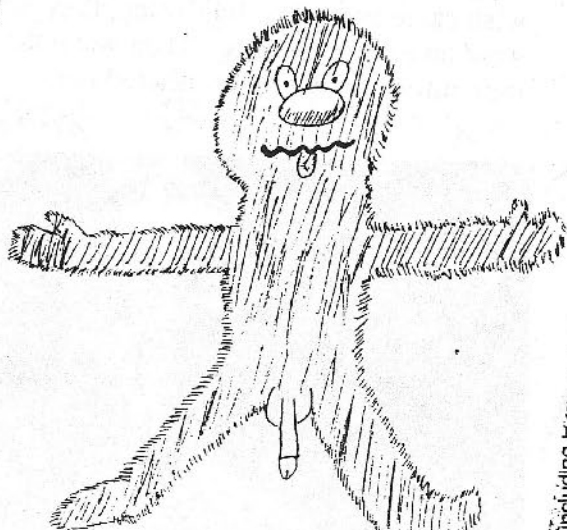
You can make the lovable little c
wireless radio control! He beeps
his head and moves in all direct
Batteries not included

Miniature die-cast



X-RATED VIEWMASTER SLIDES

EO



MOLEST ME ELMO

from Star Wars™ including Hz-U-1,
Stormtrooper™. Assembly required.

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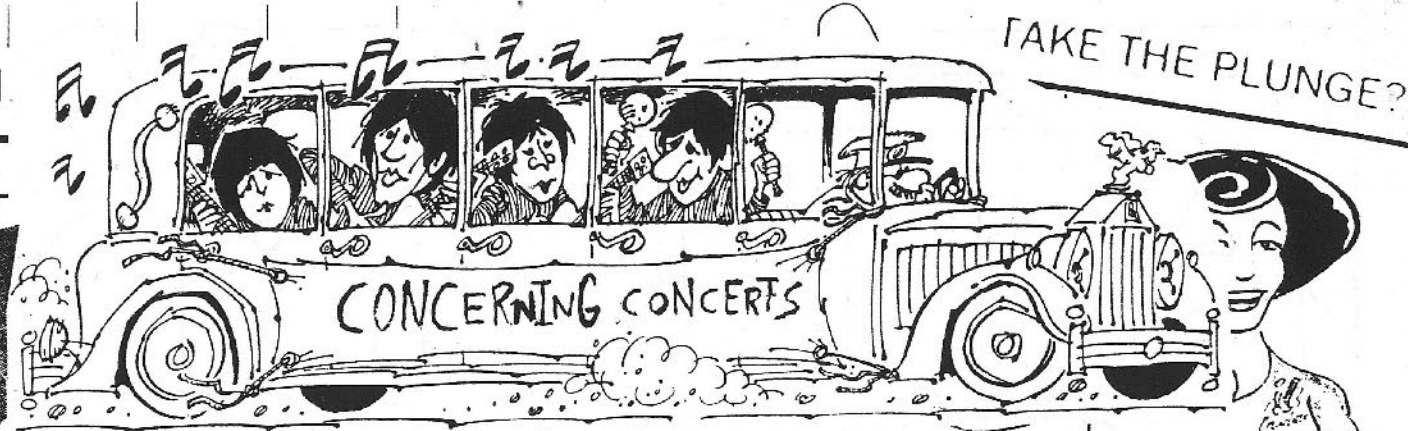


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u =
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CONCERTS REVIEWED IN THE PAGES OF HOOF SIP



CHEMICAL BROTHERS REVIEWED BY: JASON BUCHANAN

THE CHEMICAL BROTHERS - 11/25/96,
Clutch Cargo's: We waited for a couple hours listening to a mismatch assortment set by **Wigg Web**. He played so many different styles of techno, from industrial to acid to old school house. He found something everyone enjoyed, some what loosening the judgmental stares of an anxious crowd. It was such a various crowd. I met one man, it was his 25th birthday, his first show ever, and he was drunk off his ass. I saw a few familiar faces, I see every Saturday night, and tons of one time drunk scensters. Some 20 year old from Michigan College tried to pick me up?

The freak show of it all set it up perfect for **The Chemical Brothers'** introduction. It was a remix from the Barnum Theme Show. Some giggled, some sang along, but everyone got into it.

I look up to see two of the plainest looking men I've seen. They were surrounded by a mirage of Rolands, drum machines, sound boards, and wires, wires.



wires. A giant screen was behind them, with a back drop of flashing images that enhanced the music by mimicking the feelings portrayed. At one point I lost conscience, I can't remember if I continued to dance, but was transported to the "Brothers" lab, mixing "Chemical"s with them. A shocking high pitch note woke me up as the chemicals in my mind exploded. The bass dropped and ended, but the note continued, one octave higher and it would have irritated me, but instead it lifted me higher. It continued like that for awhile, the music kicked in, and dropped out with high pitched squeals. I stepped back, about two songs before the last to catch my breath. To my enjoyment I saw the whole crowd

dancing and enjoying the "Brothers" just as much as I. The ended the music one last time to hype the crowd for the last song. I got up, driven by it's lead up, and I danced inside the music. I don't know how long the song was, but I wish it didn't stop. So my wish came true, they didn't stop, they just went on to another song. Then when the light turned on, we were ushered out.



SNUFU REVIEWED BY: DAN AUGUSTINE

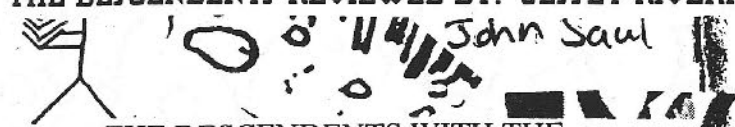
MUSIC!

SNFU WITH SOME OTHER BAND THAT WE MISSED, BUT I THINK THEY WERE CALLED THE TEEN FARMERS - 11/29/96, The Shelter: SNFU was a fun band to watch, and their antics were very funny too. They did mostly stuff off of "Fyulaba", but also included some stuff off of "Voted The One Most Likely To Succeed", and other albums. What Jessey and I enjoyed the most was watching Mr. Chi Pig and the silly things he did. He did dances that Jessey and I thought we invented! This was quite a shock! How did he know about the "smack-your-lips-and-tap-on-your-teeth dance"? He also donned many funny wigs and played with fire. The wigs looked like they were out of a Duracell commercial.

I guess that's all I have to say about this show, I mean it was a typical punk rawk show. A band played short, fast songs and kids jumped around. The only thing that made it any different was the all ready mentioned antics of Mr. Chi Pig.



9/6/96
 THE DESCENDENTS REVIEWED BY: JESSEY RIVERA



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THE DESCENDENTS WITH THE BOUNCING SOULS AND \$WINGIN' UTTERS - 11/30/96, St. Andrew's Hall: This show was so crowded, I had to wear a fuckin' snorkel to fuckin' breath. \$wingin' Utter\$ played very well, but I wasn't paying too much attention to them... I was too busy working it on the floor... Just joking! Dan and I were too busy interviewing **The Descendents** during the **Bouncing Souls**, but I've seen them before, so it wasn't too much of a let-down, even though I fuckin' love **Bouncing Souls**!! And when **The Descendents** came out... Wow! It was so amazing! They played everything from fuckin' "Suburban Home" to "I Like Food"

to fuckin' "I'm The One"! The whole time I was in complete and utter awe! They played two encores. It was real cool and shit! **DESCENDENTS RULE SWEET PRETTY ASS!!!** (editor's note: Two things about this concert I really liked was when Milo forgot the words to "All-o-gistics", this was sooo funny! And by the second encore it seemed Milo and the boys had run out of **Descendents** songs, for they did an **All** song, and an **X** song!)



PEEWEE HERMAN
 MEETS
 ED GRIMLEY

GETTING THE MOST ACCURACY

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INTERVIEW

WITH

SANTA

CLAUS

by: Dan Augustine

Yeah, so maybe this interview would have looked better in the December issue last month, but seeing how this interview didn't take place until Christmas morning, and the December issue came out on December 8th, I've decided to run it in here. So, here it is, "Dan Augustine Interviews Santa Claus"!!!

The setting: I'm sitting in my comfy chair, a blanket snugly wrapped around me, my hands are holding a steaming cup of hot cocoa, a fire crackles in the fireplace... A knock comes upon the door.

DAN: Come in!



HOOFSIP editor Dan Augustine (on the left) and his brother Mike visit Santa Claus back in 1977.

The door flies open, a chubby man completely covered in soot is standing on the porch. His chest heaves in and out. He looks extremely pissed off.

DAN: *(holding out a silver tray neatly arranged with various holiday cookies and a glass of milk)* Cookie and milk?

SANTA: *(smacking the bottom of the tray with all his might)* Get those damn things out of my face!

DAN: *(sheepishly)* Sorry...

SANTA: *(grabbing Dan by the neck and pinning him up against the wall)* Look, I've eaten enough cookies in the past 12 hours to feed a whole army of elves! If I eat one more cookie, I'm gonna fuckin' puke!

DAN: How come you knocked on the door? You should have come down the chimney!

SANTA: (punching Dan in the stomach) Look smart ass, can't you see that this costume of mine is covered with so much soot that you can no longer tell it's red? Do you really think I want to slide down another chimney?

DAN: How can you get so much soot on yourself, but none of it falls off you, and leaves smudges behind?

SANTA: Because I'm fuckin' magic, okay?

DAN: Okay... Why the red suit?

SANTA: Think about it... Who else do you know that wears red?

DAN: Um... The Flash?

SANTA: No! He has the same letters in his name, as I do! The letters are arranged in a different order...

DAN: S-A-N-T-A... S-A-T-A-N... Satan! You're Satan?

SANTA: No, I just work for him. It was his idea to name me with the same letters of his name.

DAN: What about "Claus"?

SANTA: That's "Lucas" with the letters switched around. It's short for "Lucifer".

DAN: So why do you work for Satan?

SANTA: You know how most kids will tell you that Christmas is when Santa Claus visits? Most of them don't even know about it being a celebration of the birth of Christ?

DAN: Yeah?

SANTA: Well, that's our plan, we want to take away the holiday from that punk baby Jesus, we want to make it a Satanic holiday!

DAN: Then what?

SANTA: Then we're gonna start working on other holidays. We're gonna take over Easter next. The Easter Bunny was created by Satan too.

DAN: Why you being so ill?

SANTA: Because we want to convert the whole world to Satanism! Ha ha ha!

DAN: So why do you only deliver gifts to "good" kids? It seems like Satan would want the bad kids to get gifts.

SANTA: No, it's not the "bad" kids, it's the poor kids. We fuckin' hate poor people!

DAN: Well, good luck in your quest to convert the world to Satanism.

SANTA: Thank you, and Satan bless you.



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THOSE WACKY '60S

by: Dan Augustine

Last month I helped my mom clean out the attic at her house. It was there that I ran across a stack of newspapers from the '60s. I took and photo copied the parts of these papers that interested me, and so let's all get teary eyed and nostalgic as we take a look back at "Those Wacky '60s".

Note: I plan on running this feature in other HOOFSIPS, since this stack of newspapers had lots more than you see here. If you feel that this is just a bunch of hippie-dippie bullshit, then write us and let us know!

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Detroit's Teen Happenings

BY MARTHA KINSELLA
Special to the Free Press

Following is a look at what is going on this week-end and later on Detroit teen scene:

The Vanilla Fudge appears Friday night and Glenn Yarborough Saturday at Masonic Temple.

The Cream will appear Saturday at Olympia Stadium, backed by Friends and Lovers. John Mayall opens for three nights at The Grande. Eric Clapton, lead guitarist for The Cream, was once Mayall's lead guitarist.

In addition, the Bob Seger

System will be out at Hideout No. 3 in Clawson along with

a group called the Popcorn Blizzard. The Frost and Frozen Sun will be heard Saturday night at Silverbell with Fluid playing on the lower level.

Members of Frost and Popcorn Blizzard were once together in a group called The Bossmen.

The Soul Searchers will be out at The Pumpkin for three days with Gary U.S. Bonds Friday and Derek Martin Saturday.

Steve Booker and Bob Bon-

galis will play drums Friday. The Blues Magoo's are back in town at the Crow's Nest. They will be backed Friday by The Train.

Folk singers Ron Coden and Mike Seeger are also in the area. Coden is appearing at The Raven Gallery and Seeger at The Chessmate.

In what may also turn out to be a last concert (The Cream's very expensive tour is being billed as their farewell). Janis Joplin and Big Brother and the Holding Company will appear in a special no age limit, concert Tuesday, Oct. 15, at The Grande.

Rumor has it that "Big Earth Mother" Janis is leaving Big Brother and that a new backing group will be formed of former members of The Electric Flag, Mike Bloomfield's group.

Other concerts coming up include The Electric Circus at the University of Detroit Memorial Building Saturday, Oct. 26; Peter, Paul and Mary at Masonic Sunday, Oct. 20, and the Quicksilver Messenger Service Tuesday, Oct. 29, at The Grande.

The MC-5 have finally made it. They signed with Elektra Records the end of the month and are making plans for recording their LP.

Along with signing on Detroit's top hard rock group, Elektra listened to and signed The Psychedelic Stooges.

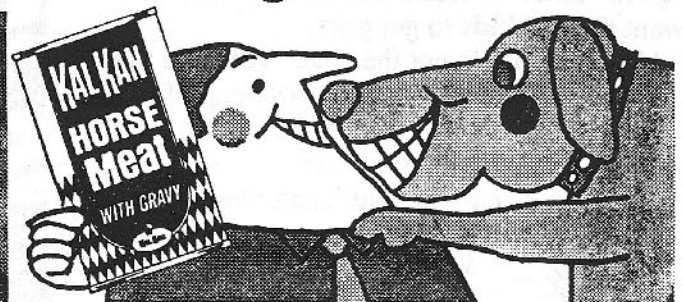


HERE IS THE POPULAR group, "Cream," due in Detroit. There's more good meat in Kal Kan

THE CREAM

coming tomorrow night—8 p.m. at
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TICKETS: \$6, \$5, \$4 ON SALE AT OLYMPIA,
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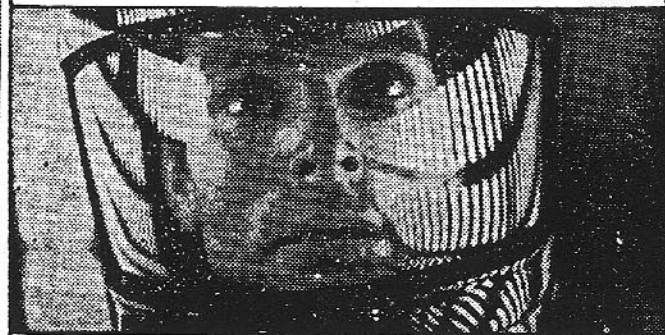
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G-[JOE PRZYBYCKI, Note Dame (230, 6 feet 2, Senior, 17)]

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HI, HANDSOME! YOUR SEARCH IS ENDED!

WHO'S LOOKING?

I USED TO HATE MYSELF IN THE MORNING. NOW I DON'T GET UP UNTIL AFTERNOON!

I'VE SPENT 25 YEARS LOOKING FOR MY PEER GROUP

VERY INTERESTING!

THEY'RE BOTH COLLECTORS. HE COLLECTS PAINTINGS AND SHE COLLECTS ALIMONY!

MY EX-HUSBAND WAS RUN OVER BY A WELCOME WAGON!

HOOFSPIN

RECORDINGS REVIEWED BY: DAN AUGUSTINE

PIGEONHED - "The Full Sentence":

Grunge rockers from various outfits get together and make **Pigeonhed**. Very unlike stuff you'd expect from a band featuring members of **Pearl Jam**, **Screaming Trees**, **Soundgarden**, and **Alice In Chains**.

Vocals remind me a lot of **World Party**. Music is almost like something by **Prince**. Why these guys don't normally do music with heart and soul is confusing. Why they do it here is satisfying. Rockers can get ambient too. (Sub Pop)

DRAIN - "S.T.H.": An all female band from Sweden. What an unusual sound they'll have, huh? No. They sound just like **Alice In Chains**. And I don't mean an **Alice In Chains** fronted by a female. I mean they sound *exactly* like **Alice In Chains**. I wonder if all Swedish girls sound like this? (The Enclave, 936 Broadway, New York, NY. 10010)

BEWARE OF CLEVO - "Stereo-Boss Insomnia": Music from Iowa that makes me think of India. Other worldly sounds being played by indie rock kids. Yeah, sleepy, dreamy, lazy, all that sort of stuff... (Feedlot Music Co-op, 610 S. Dubuque St., Iowa City, IA. 52240 or Trystero, P.O. Box 2312, Iowa City, IA. 52244)

THE BEACH BOYS - "Pet Sounds": I've never been much of a **Beach Boys** fan (I've always preferred **The Beatles**), but I've always heard how "Pet Sounds" was suppose to be their "classic" album. I've heard how it was suppose to be very experimental, and very unlike anything they've ever done. I've heard how it was

even the inspiration for **The Beatles** to record "Sgt. Pepper's". Well, Search and Destroy Promotions sent it to me recently as a promotion for a **Beach Boys** "Pet Sounds" four CD box set that's suppose to be released on June 25, 1997, along with a mono version of "Pet Sounds", remastered using HDCD technology. (I guess Capitol has to beat another classic rock band to death, now that **The Beatles**' "Anthology"

is over with now.) So, I get this "new" remastered version of "Pet Sounds", with three bonus tracks, and I'm *still* not impressed. (Sorry.) Sure the lyrics are a bit darker than what **The Beach Boys** normally do, no songs about surfing or hot rods, just songs about feeling lonely and "not being all there", but the songs are still done with that bubble gum pop sweet sickness. The bonus tracks are cool, they make me think of an eerie religion of backtracking, but the rest of the album was just too sugary for me.

(Sorry, maybe a **Beach Boys** fan should have reviewed this.) I do like how **Brian Wilson** "says" in the liner notes that when they recorded "God Only Knows" they prayed to the Lord asking for "guidance and maximum love vibes". And how he dreamed he had a halo over his head, meaning the angels were watching over "Pet Sounds"... But this album just didn't do anything for me, even remastered. (Capitol)

THE APPLES - "Science Faire": Not really a follow-up to "Fun Trick Noise Maker", just a collection of EPs and singles released between '93 and '95. It has some of the

songs off of "FTNM" ("Glowworm" and "Tidal Wave", but the "Tidal Wave" version here is even more lo-fi sounding here than it was on "FTNM". I think it may be a demo. In fact, this entire album is more lo-fi than "FTNM". This is because these songs were recorded on a 4-track, as opposed to the 8-track used on "FTNM". So, if capturing the sounds of the '60s in such a way that a band is willing to use the same recording techniques used back then, means as much to you as it does to me, then you'll like this. Pick it up and see how lo-fi they can go. (The Elephant 6 Recording Co., P.O. Box 18326, Denver, CO. 80218-0326 or spinART, P.O. Box 1798, New York, NY. 10156-1798)

VARIOUS ARTISTS - "Punk O Rama Vol. 2": If you have most the stuff Epitaph released during the past couple years, then you've all ready heard this CD. Okay, so there is one new song on here ("Thought Control" by DFL), and one song is a rarity

off a 7" (a cover of Billy Joel's "Only The Good Die Young" by Me First And The Gimmie Gimmies), but the rest of it has all ready been heard before. You should try to pick this one up anyway, because it's like a pre-made comp tape that contains all your favorite songs by your favorite groups (this is assuming you like Epitaph punk), and besides that, it's only \$4.00. So pick it up ya cheapie! (Epitaph)

VARIOUS ARTISTS - "Coldkrushcuts - 'DJ Krush Mix'" & "Coldkrushcuts - 'Coldcut Food Fight'": Various DJs cut it up with Coldcut's music. Making it sludgy and phat and all that. The singing on here is funky. (Ninja Tune, 2457-A Notre Dame West, Montreal, PQ, H3Z 2T5)

COLDCUT - "'Atomic Moog/Boot The System' & 'Natural Rhythm'": My computer was too weak to play this "DNA-ROM", so I could only listen to it on my CD player. Pretty fast-paced dance music with political messages. Too bad most people don't pay attention to lyrics when they're dancing. It kind of surprised me that Coldcut's music is so fast-paced, because the DJ remixes on the previous review were so sludgy. (Ninja Tune, 2457-A Notre Dame West, Montreal, PQ H3Z 2T5)

THE HUMBERS - "Plastique Valentine": I've always heard about how great this band is live. I wanted to see them when they toured last year, but the bastards didn't come to Michigan. Maybe when they go on tour to promote this CD they'll come here. The



reason I want to see them live is because they supposedly sound *better* live than they do on CD, and on CD they sound fuckin' spectacular! This CD is no different than anything else they've ever done! Raw power, energy, all that stuff that people always say in reviews of good punk CDs! (Epitaph)

LIZARD MUSIC - "Lobster T": Side one is like Musical Youth playing indie rock. (This is a compliment, even though it sounds like an insult.) Side two, I don't know... I've listened to it three times in a row, and still don't know how to describe it. It's

good. (Obviously, I wouldn't have given it multiple listenings if it sucked.) It samples movies from the '50s. (I think...) Listening to this is kinda like getting punched by a young Michael Jackson. (World Domination, P.O. Box 5618, London W9 3WT)

THE PSYCLONE RANGERS - "Beatin' On The Bat Pole": Garage punk! Yeah! Creepy and Cramp-y, but not a single bit campy. Most garage bands these days have a campy feel to them, because they're trying to capture a schlocky past. But not these guys, they come across as real honest. There's some covers on here too. (The Minute Men's "Little Man With A Gun in His Hand" and Gun Club's "For The Sake Of Ivy".) (World Domination, P.O. Box 5618, London W9 3WT)

KNOWNOTHING - "The Room Where Everything Happens At Once": Alternative-friendly, college-radio rock that you won't hear on alternative-friendly, college-radio. Reminds me of some bands... (World Domination, P.O. Box 5618, London W9 3WT)

LOOP GURU - "Soulus": Remixes from the "Amrita...All These And The Japanese Soup Warriors" CD. Two of "Soulus" and two of "Yayli". Tongue twister time: Mixed music made mellow. Say six times. (World Domination, P.O. Box 5618, London W9 3WT)

ROCKERS HI-FI - "Mish Mash": A couple guys who collect records, mostly old stuff, do some remixing and dubbing, and Rockers Hi-Fi is the result. When they sing they rap. (Very old school sounding too!) They do a song called "Queen Of The Ghetto", which has parts that sound like The Clash's "Ghetto Defendant". They can make anyone sound groovy, and they put it all together very well, hence the name "Mish Mash". (Warner Bros.)

AMNESIA - "Cherry Flavor Night Time": Tired of **Medicine**, but not enough to start taking "Cherry Flavor Night Time", the former leader of that band (I forgot his name...) has a new band. (Though I think

it's actually just him?!) His guitar grinds and wah-wahs, and at times he sounds like **Mark Bolan**; knobs are twisted, faucets drip, and car doors are left open. He makes noise and rock. (Island)

FUDGE GUN - "Dirty Billy": This band seems to focus on the vocals, for the vocals stand out above the rest of the band. This is good, because this band actually has something to say. The lyrics seem to be speaking out against drugs, which is cool, since *nothing* good can really come from drugs. Most the time a female sings, but when one of the male members sings, it sounds just as good. I suppose I should try to describe their music more, since all I've said is they have cool messages in their songs, and a female usually sings, but I can't really think of anyone to compare 'em to. I know they sound like an alternative band, but I can't think of which one. I saw 'em



live, and my friend, Jason, said the girl moved like the girl from **No Doubt**, but I don't know about this, since I've never seen **No Doubt** move. I *know* they don't *sound* like **No Doubt**, but there's "no doubt" in my mind they sound like some other alternative band. Their message is just a lot better than most alternative bands. (Y.I.K., P.O. Box 90683, Burton, MI. 48509)

NATACHA ATLAS - "Diaspora": Eastern sounds. Jason was over here when I was listening to this. He said that in the East they have different music scales. I can't really think of anything else to say, just Eastern sounds. Oh yeah, Jason said he asked his girlfriend to belly dance for him, but she said, "no." I think he told me this because this CD reminded him of belly dancing. (MCA/Nation/Beggar's Banquet)

TRANSGLOBAL UNDERGROUND - "Psychic Karaoke": **Natacha Atlas** sings for this band. That tells you one thing: Eastern sounds. American sounding dub and industrial music back her up. Kind of an East meet West thing. Heavy bass, and "different music scales". It's a combination that actually works. (MCA)

THE MOST EXCITING EVENT OF THE DECADE!

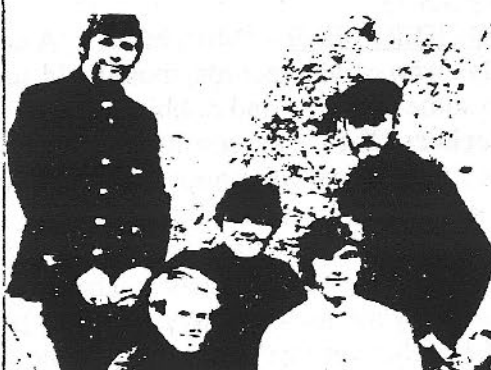
His Only United States Tour

MAHARISHI MAHESH YOGI

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United States With

THE BEACH BOYS



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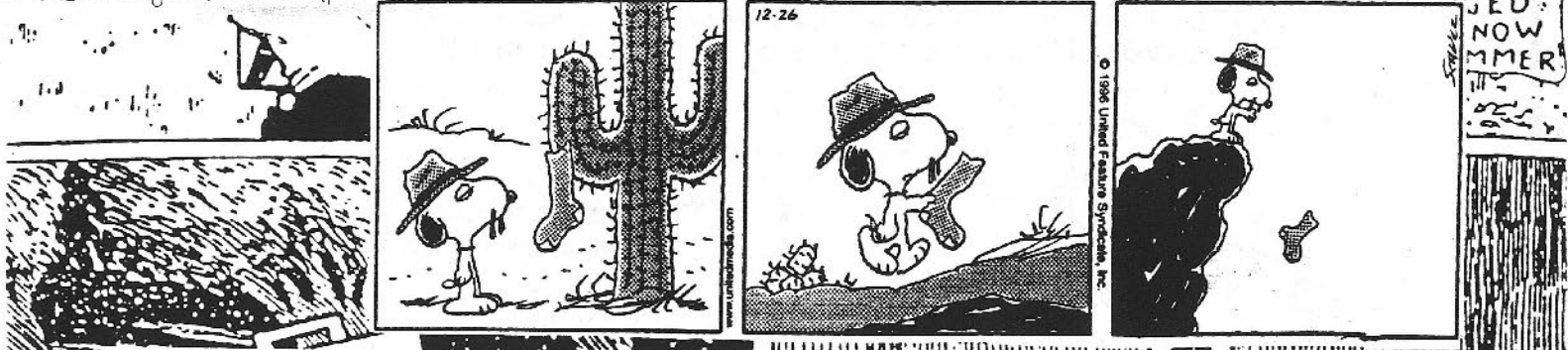
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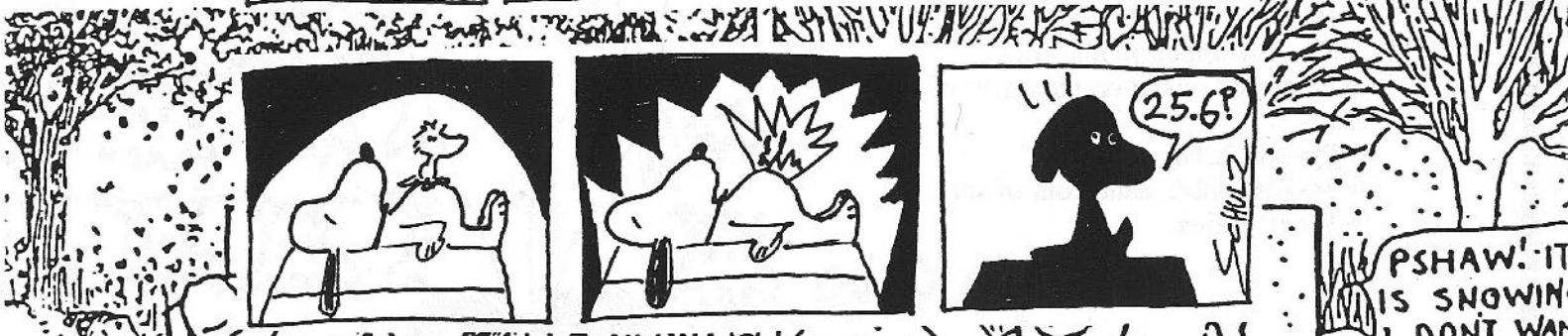
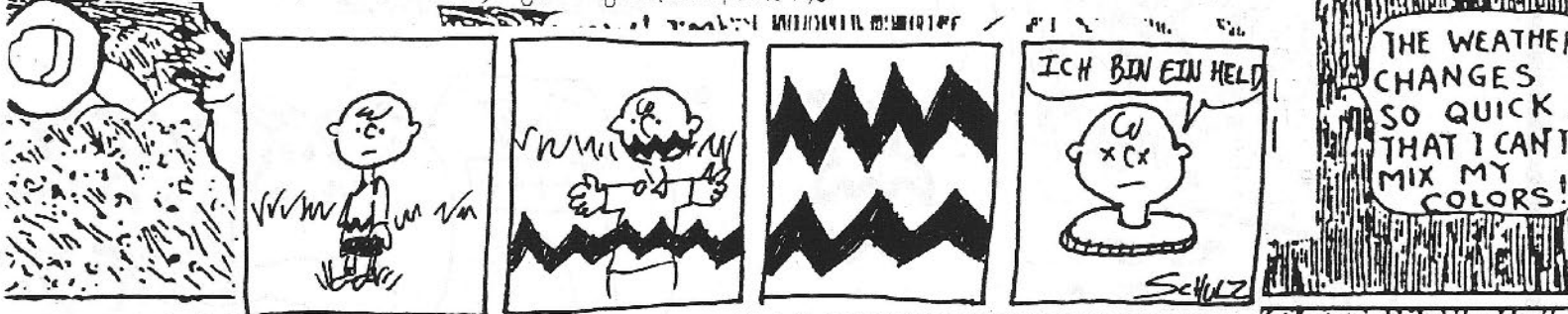
SURREAL PEANUTS

BY: DAN AUGUSTINE

I worry about a lot of things. I worry about a lot of stupid things. I worry that the arcade will take out the Mario Brothers game and replace it with a Mortal Combat. I worry that since I live in a house with no TV, I might be missing a really funny episode of 'Leave It To Beaver'. I also worry about Charles Schulz. That's right, the cartoonist of the comic strip 'Peanuts'. You see, the guy's 74 years old, and I think his mind is starting to go. I've been noticing that his comics are starting to get more and more surreal. Take the following comic for example:



This is an actual comic that appeared in the newspaper last month. What the hell does it mean? If Charles Schulz keeps this up, we may begin seeing comic strips like this:



LF CHARACTERS

BY: THE DESCENDENTS, JESSEY RIVERA, AND DAN AUGUSTINE

This month's LF Characters were done by The Descendents, Jessy Rivera, and Dan Augustine. This is no lie! The Descendents came up with the names, and Jessy and Dan drew the pictures, and wrote the statistics.

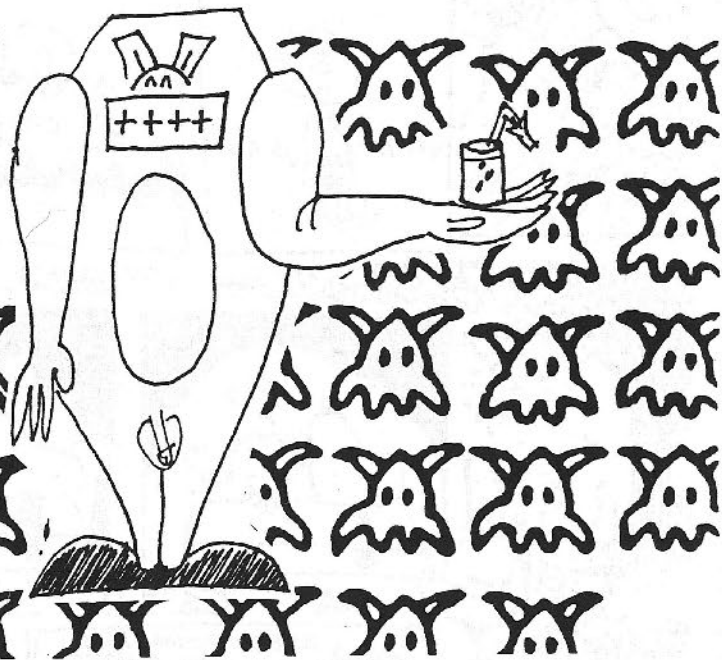


EBOLA BLEED-OUT

- He once bled-out with Olivia Newton-John.
- He's fresh!
- He likes to talk shit.
- Makes out with Scatman Crothers
- "X87'Dee 77" is his code.

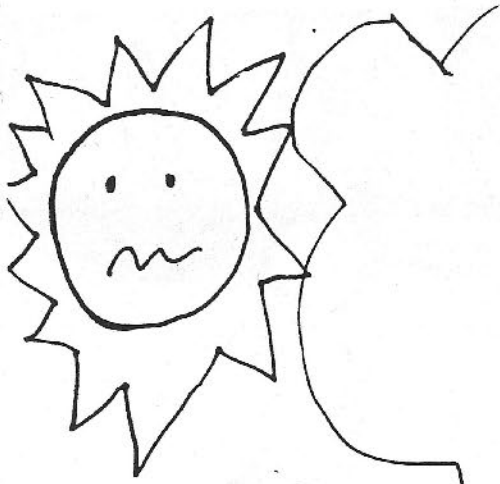
VOLVOX CARTARIE

- Beat up an employee of Denny's after he left the wrapper on his straw.
- Appeared naked on the cover of "Boy's Life".
- Praised Allah.
- Makes rubber bands out of snot.
- Wants titties.



GLYCINE MAX

- His name is printed on the toilet seat of George Bush.
- Ruled the world for one second back in 1963.
- Told Button Willow McKidtrich to "Go fly a pasta", then went home and wept bitter tears, for he was embarrassed, because he meant to say "kite", instead of "pasta".
- Will never subscribe to "Vogue" magazine again! ("Those fuckin' bastards!" - Glycine Max, 1982.)
- Left a big puddle of diarrhea on the seat of a Vespa parked outside of 7-11.



EUGENE HUG-A-TREE →

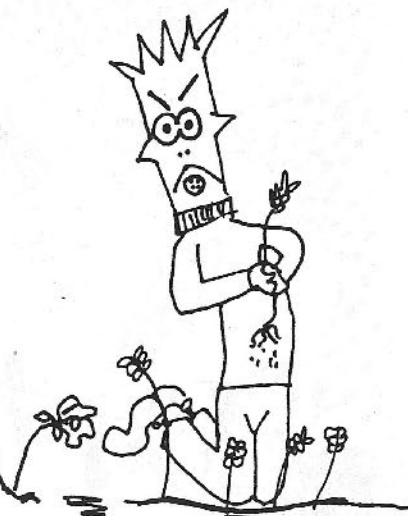
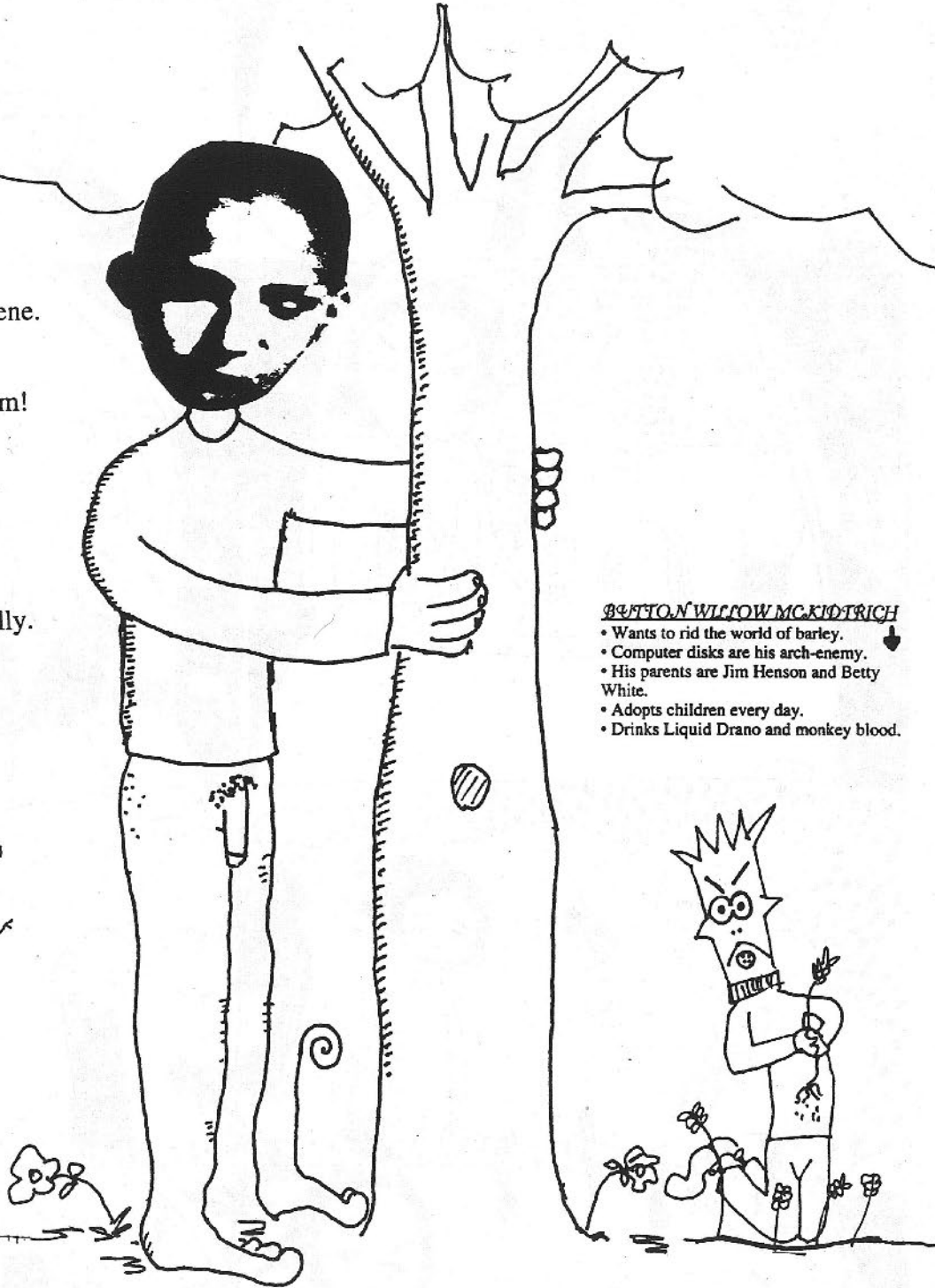
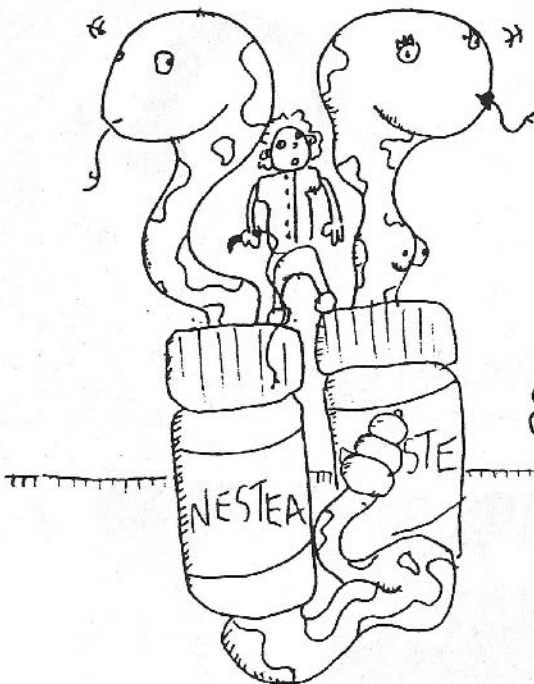
- Runs a 'zine.
- He's pissed off at the punk scene.
- Farted on Bob Crane.
- His left leg is abstract.
- Hates trees, but also loves them!

NESTEA SNAKES ↓

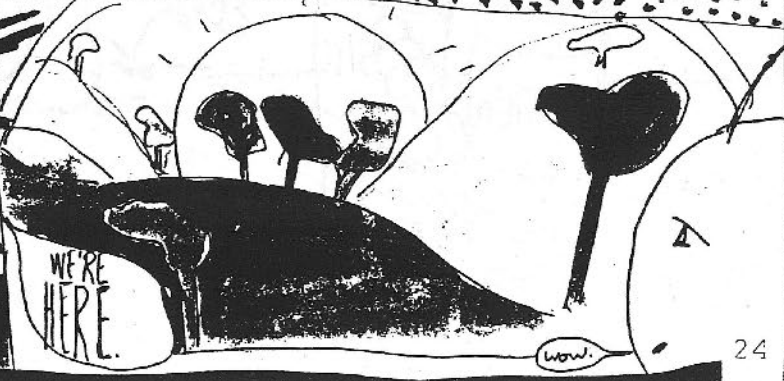
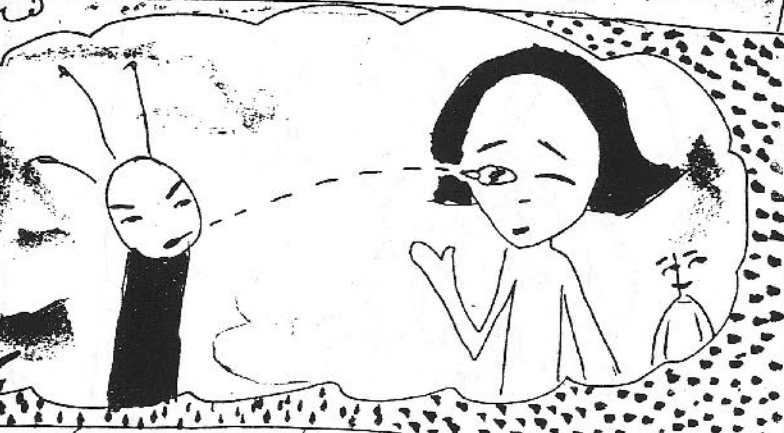
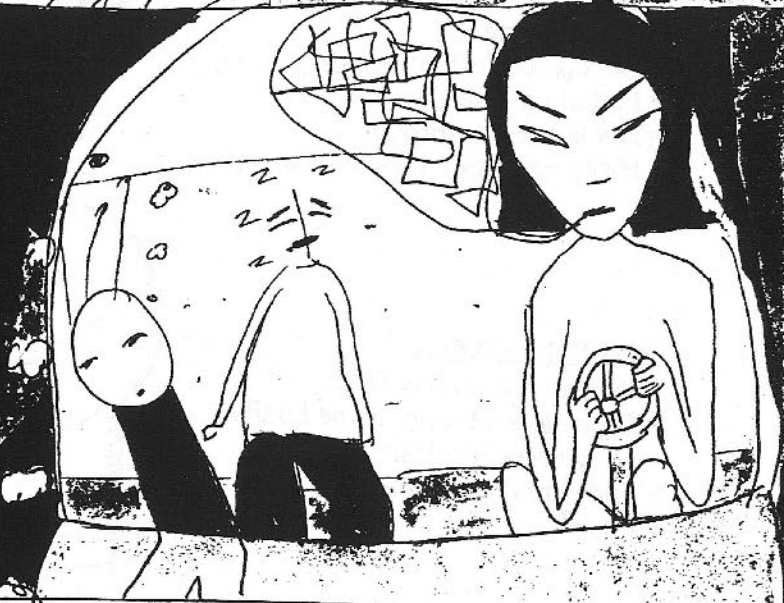
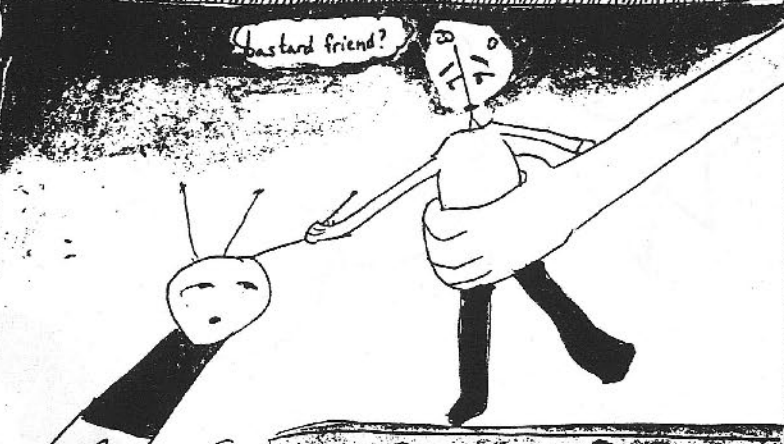
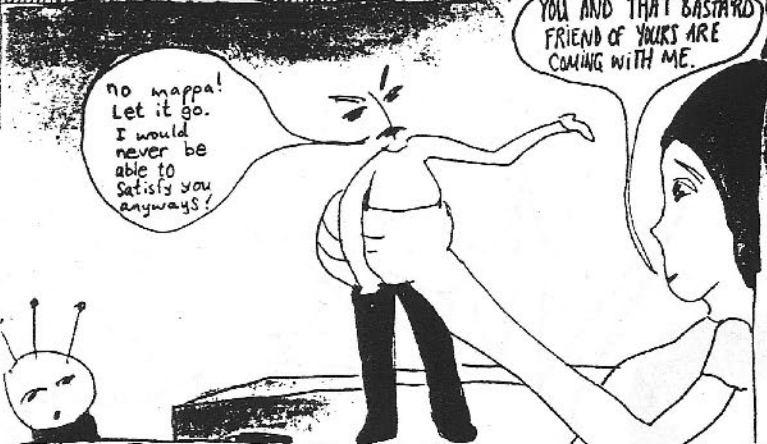
- They make out and fart.
- They have a trainer named Sally.
- They make breasts.
- They are down with men.
- Poop²

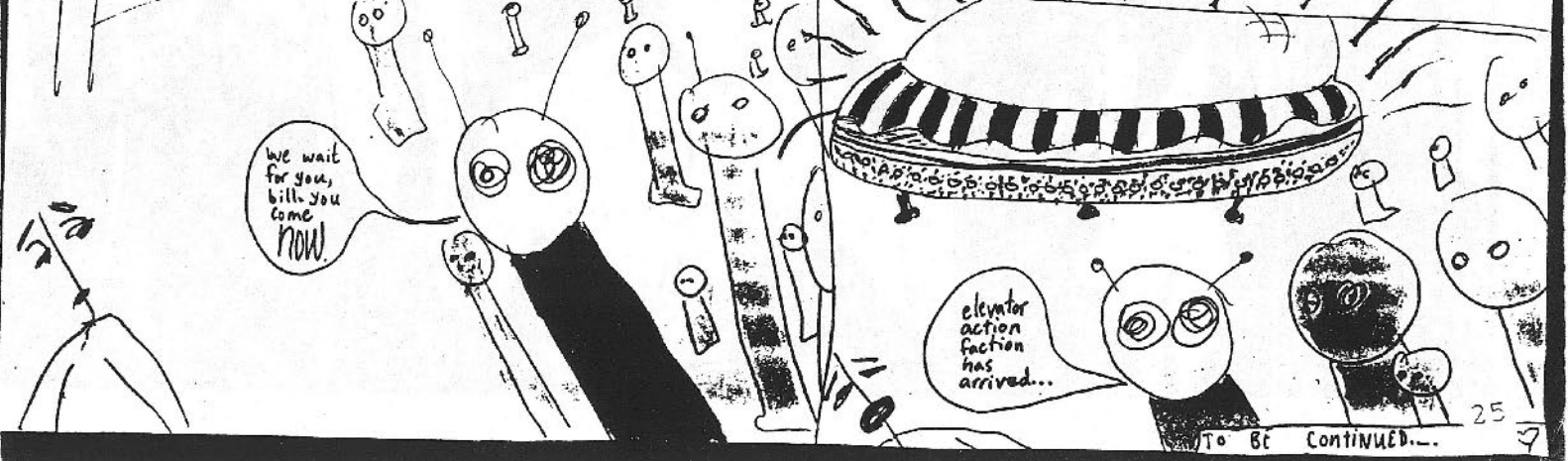
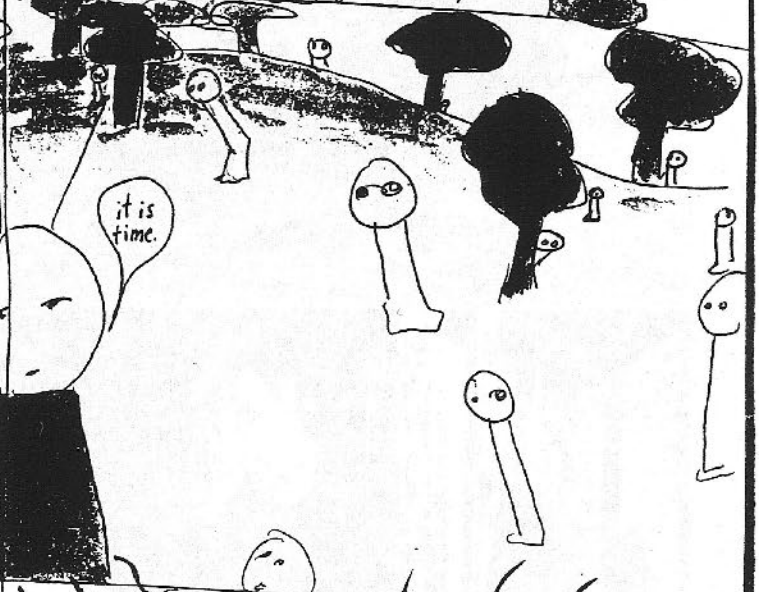
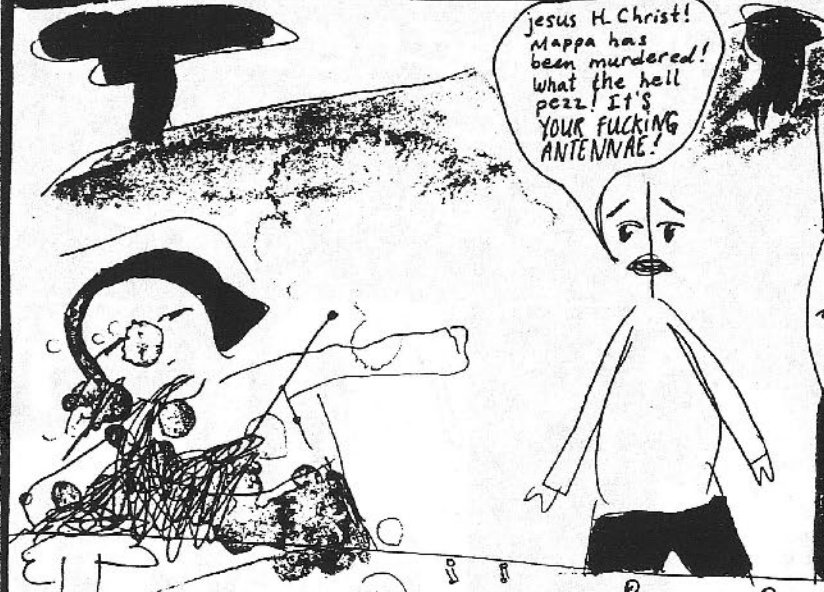
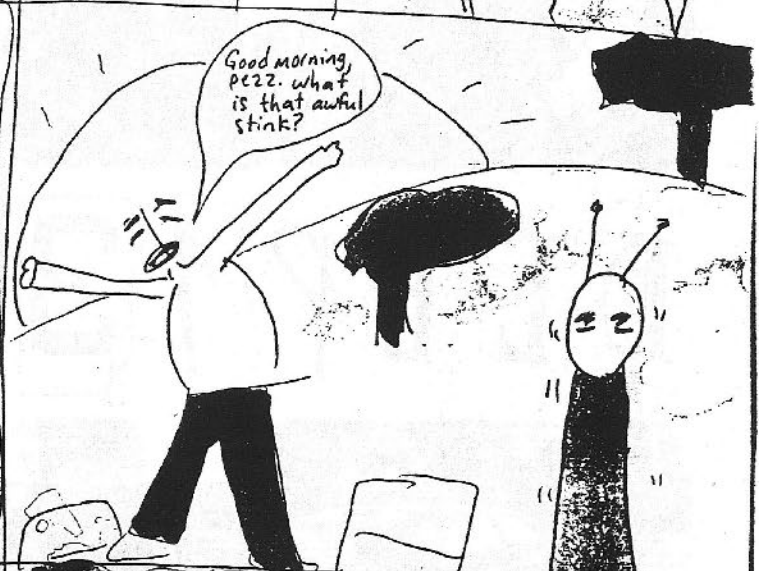
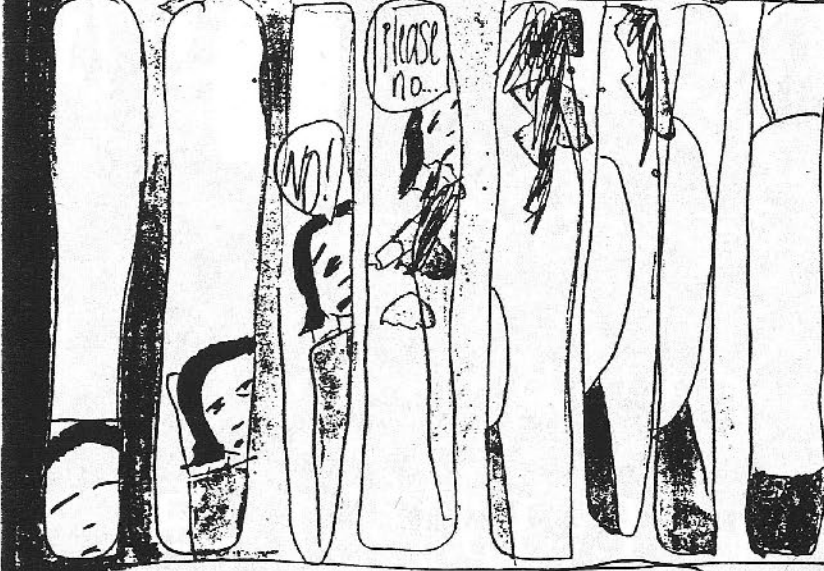
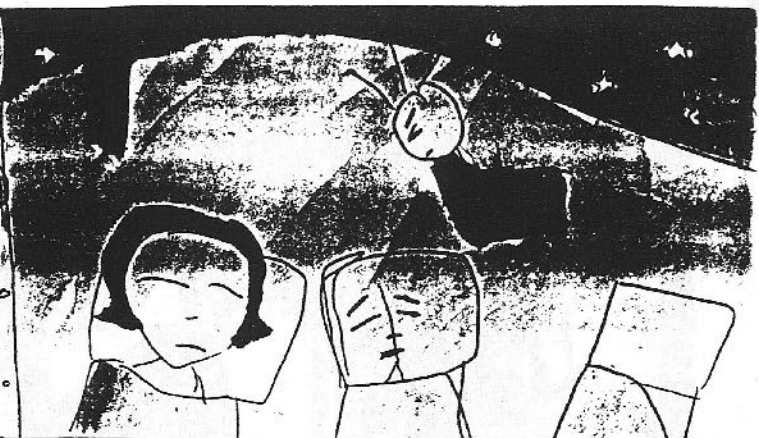
BUTTON WILLOW MCKIDTRICH ↓

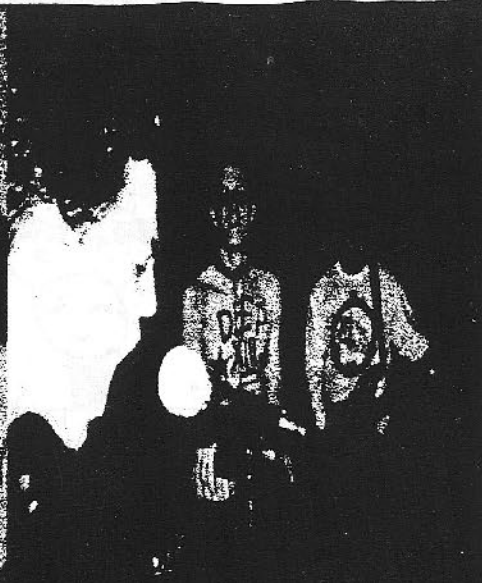
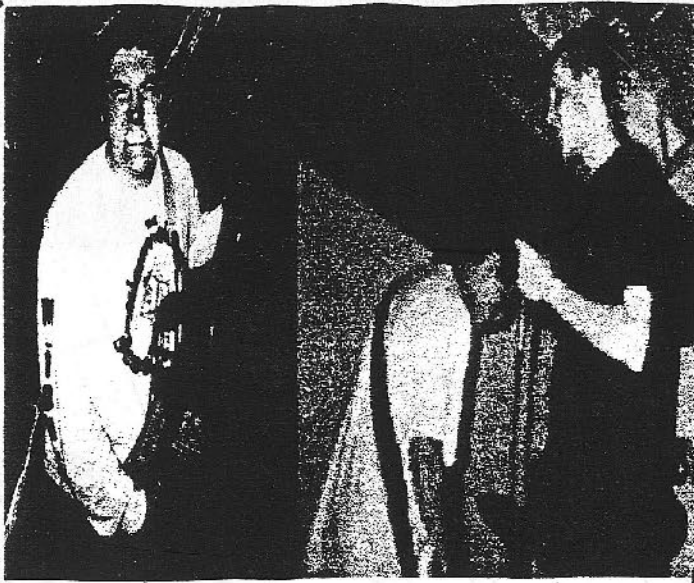
- Wants to rid the world of barley.
- Computer disks are his arch-enemy.
- His parents are Jim Henson and Betty White.
- Adopts children every day.
- Drinks Liquid Drano and monkey blood.



PIU WORLD







DEEP 13

8-song demo

send 3 bucks to :



DEEP 13

229 Apache Drive
Paint Lick, Ky

40461-9750

