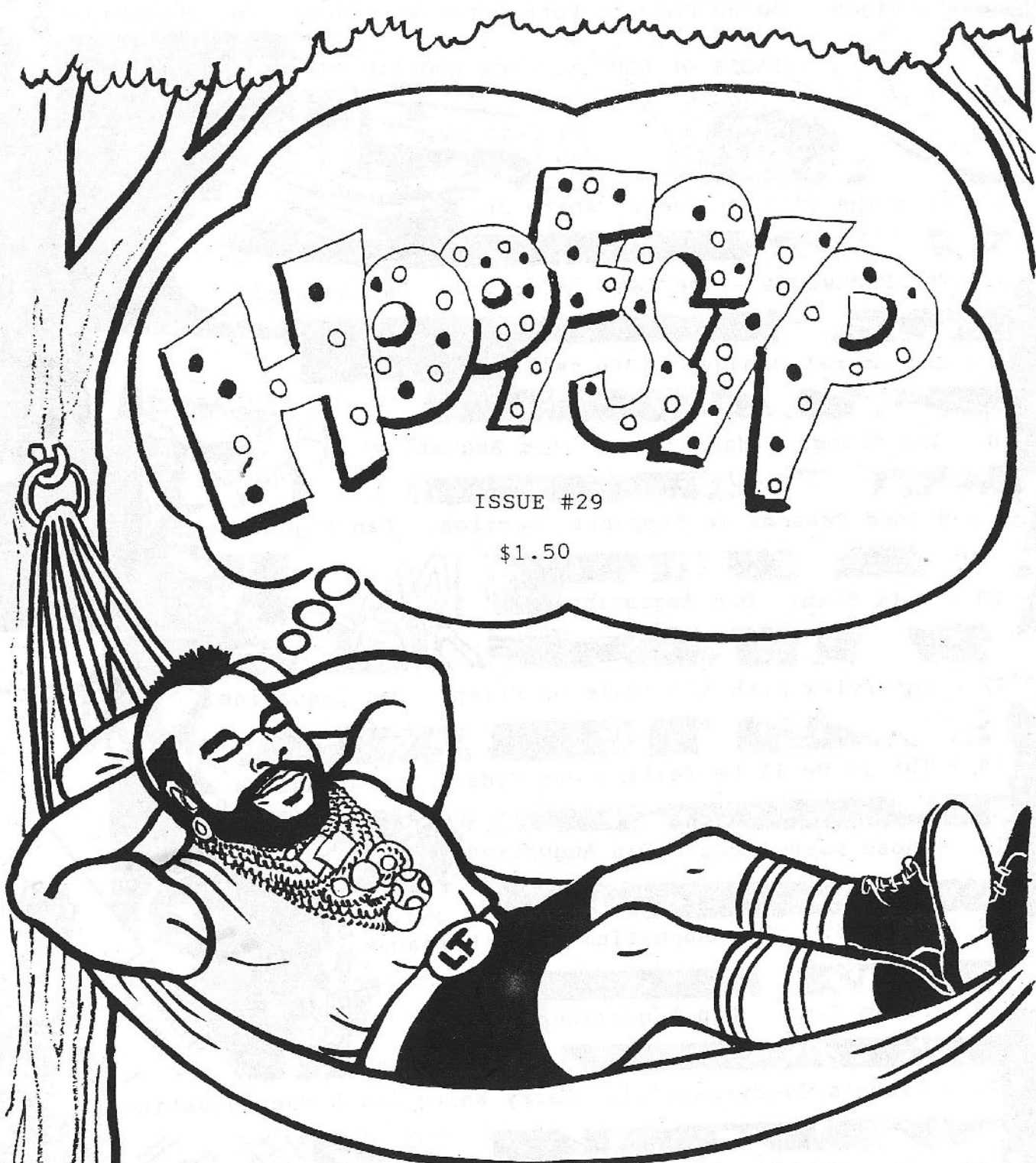


What do you think Mr. T is daydreaming about? Draw it here.



Who's the Boss? Magazine  
1981

This issue of HOOFSIP features interviews with The Packwoods and Flipp. This may be the last interview The Packwoods do, since it was done at their last show. The interview with Flipp may be the first one done by a 'zine in Michigan! So HOOFSIP is both first and last! (or something)

"and you can smell my

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# From The Finger

Lethal Finger is back, and here's the tip-



I am blonde and tan. While most people were suffering because of the really bad cold spell during the middle of January, I was with my parents in Miami, Key West, West Palm Beach, and other warm places. Yep, I spent a good deal of time kickin' back in various hot tubs, walking along the Atlantic Ocean coastline, as well as the Gulf of Mexico. I read several wonderful books on my trip: *Virtual Light*, by **William Gibson**, *Witch Baby* and *Girl Goddess #9*, by **Francesca Lia Block**, *Red Azalea*, by **Anchee Min**, and various short stories, poems, magazines... You see, being on vacation for two weeks allows one the time to do such things. I saw *Evita* the night it opened, I liked it. I rented *Carrington*, great film. I also bought a bunch of "B" movies, but not the kind with low budgets, no name actors and cliché plots. The movies I bought all had titles starting with the letter "B". *Blue Velvet*, *Blood Simple*, *The Brain*(which is a "B" movie in the classic sense), and the ultimate find, *Buckaroo Banzai*(the full title is *The Adventures Of Buckaroo Banzai Across The 8th Dimension*, FYI).

The reason *Buckaroo Banzai* is the ultimate find is that, yes it is rare, in fact- even if you could order it, you'd have to pay well over one hundred dollars, no lie! I know this because I used to work at a video store and I looked it up. Well, I bought it brand new, in the shrink-wrap for... \$4.99 plus tax. \*sigh\* I love that story.

Okay, a few other things about my trip. I bought lots of

books(the ones I read I'd brought with me), sent out a lot of postcards- including one that blew Danton's mind(Salvatore Dali with Alice Cooper). I wrote many letters to my friend Claire. I drank lots of Gin and Tonics, Piña Coladas, and Mai Tais, but I wasn't a slobbering drunk or anything. Visited with relatives, including a second cousin who was really cool, by the name of Justi Miller, who happens to be the Woman's Golf Coach at the University of Colorado. I saw live panthers and bobcats and alligators, crocodiles, and a tarantula. I went to museums and art galleries. All in all the trip was pretty boring. That was a joke, and if you didn't get it immediately, throw this magazine away now! I think that's enough about my trip, let me tell you what's happened since I've been back.

The first day back I enrolled in Latin dance classes with my friends, **Molly Brodak**, **Mike Pippner**, and **Lindsey Duvall**. We've already decided that when the class is over in six weeks we are going to enroll into the intermediate class. You know, my ethnicity is pretty strictly Anglo-Saxon, but I am fastly becoming a Latin lover.

I got to see my very first **Red Wings** game, and for free... and the seats were good. Okay, I guess January was a blessed month for me, I will not take it for granted, so thank you kind fates. Anyway, the Wings lost, but it was fun. There was a fight, and some minor scuffles, but the highlight was when I danced hardcore to, "I Will Survive", during



a time-out or something. I got down and then some, throwing off my trench coat all sexy like, the audience was cheering, and then they put me on Sonyvision- you know, the big screen suspended from the ceiling for replays. A caption appeared at the bottom of the screen, "Give him a hand", and everyone did, isn't that nice? I was the only crowd dancer on Sonyvision that night who wasn't bearded, T-shirted, and fat.

And then I got a job. Yaaaay! Yippee! But I have to wake up at five in the morning. Oh no! Waaaaaah! But that's okay, I'll be okay. Yaaaay! Yippee!

Of course I saw *Star Wars*. No opinion that I wish to express really.

There is even more, folks. Today I picked up LF Productions drum machine, the **Roland R-70!** This electronic "human rhythm composer" will be used extensively in all of our musical endeavors. We are happy about it. And and and, I had revelations at work today, my friends. Revelations so big, that I have to start a new paragraph.

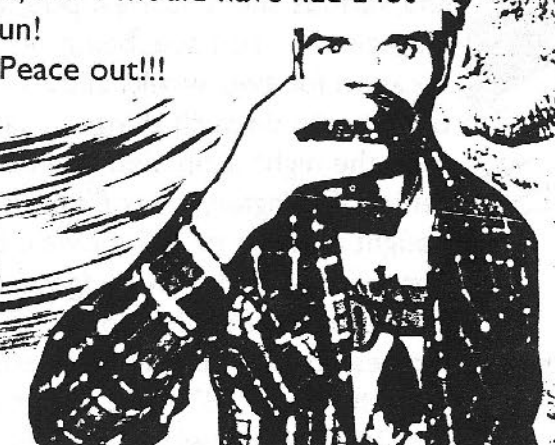
Okay, as you all know, LF Productions makes Hoopsip monthly and 30 Minutes Of Madness occasionally. The new 30 MOM will be hitting stores toward the end of the spring (hopefully sooner), but there will be a new thing, a new new thing. My god what is it Jerry? It... is..., and then I die and no one ever knows, but seriously...

A monthly Public Access program called, *Electric Mirage*. I've had about a million ideas for it today, here are

a few: cool music videos, video clips from the LF Vault that would never get to 30 MOM for whatever reason, public service announcements we make, samples and edited weirdness from movies, live bands, Hoopsip highlights, and lots more. You will begin to see ads for it next month. I've never done a monthly show, so I'm worried about getting it finished, but I will! The format will be loose and cleaner (language and content), than 30 MOM; I hope to have an evening time slot for it.


That'll do it I think for this month's From The Finger. Next month 30 MOM should be in the filming stage, *Electric Mirage* should be done, and I should have had a lot more fun!

Peace out!!!



30 Minutes Of Madness

Returning Soon...



THE PACKWOODS  
THE LAST INTERVIEW?  
AT THE LAST SHOW?

PHOTO BY:  
P. KIME'LE

# The Packwoods The Last Interview? At The Last Show?

**AN INTERVIEW BY: DAN AUGUSTINE**

*This was a very special interview indeed! It was conducted at St. Andrew's Hall on February 2nd of 1997. It was special because it may be the last interview this band ever does! This was after all, their last show, and for the occasion not only did the current line up of **The Packwoods** play (Eugene - vocals, Tom - drums, Eric L. - guitar, and Brian - bass), so did a couple members from the original line-up! (Eric C. - bass and Brandon - drums) For this interview I talked with all six of them, so if I misquote anyone, you'll understand. Actually, you won't know, but they will!*

DAN: What exactly is going on tonight with all six of you being here?

BRANDON: The thing is they kind of stopped, because Eric's moving to New York. So, I was sitting around pondering one day how it'd be fun to do another show like the old **Packwoods** when we first started. We figured it'd be cool to do a show, being that we were gonna do a show with the old members, like it originally was, to also play the new songs with the new members. We thought it would be cool for

people to hear the new songs as well as the old ones.

ERIC C.: Kind of like the Star Wars thing.

DAN: Star Wars? Is Jabba The Hutt or the Cantina Band gonna be on stage?

ERIC L.: That's our opening band.

TOM: We've talked about adding Jabba The Hutt digitally into the band.

DAN: This is the last show - forever?

ERIC L.: Put a big fat question mark under that. It may not be. If we get offered the **KISS** tour, we're heading out on the road.

EUGENE: Nothing's really definite.

ERIC L.: It's kind of one of those things; where we're all really busy right now, and if we get down and practice, we'll do another show. But as for now, this is technically the last show.

DAN: **The Who** did a farewell tour in '82, and have come back a couple times since then.

BRANDON: We're no **Who** though!

EUGENE: If we come back as much as they did, it'll be all right, because they did it.

DAN: And all your members are still alive.

ERIC L.: No one's O.D.ed on any drugs yet.

DAN: Who's the old members who came back?

ERIC L.: Brandon and Eric (*Ceresia*).

DAN: Why'd you guys quit?

BRANDON: I'm too cool for the band first of all. I quit because I joined another band.

TOM: What band was that?

ERIC L.: Yeah, plug your band.

BRANDON: I don't want to plug my band. Anyway, I quit to join another band...

DAN: You're not gonna tell us that band's name?

BRANDON: No!

DAN: Has that band failed?

BRANDON: No no no!

DAN: Well, you're embarrassed to mention them.

BRIAN: You should be proud of your roots!

BRANDON: I don't want to plug the band in **The Packwoods** interview!

ERIC L.: That's all right.

BRANDON: We're called **Fletcher Pratt**. We're more of a poppy-indie band. (*We knew we could get it out of you Brandon!*) I told them (*The Packwoods*) I was gonna quit, and then we did two more shows, with me, because I didn't want to just quit.

DAN: Why did you quit?

ERIC C.: I didn't quit. He (*Brandon*) was too cool for the band, the band was too cool for me.

DAN: You got kicked out?

ERIC C.: Yeah.

DAN: You guys are all friends still?

ERIC C.: I guess. To some degree.

BRIAN: Eric probably holds some grudges I'm sure.

DAN: Kind of like **Led Zeppelin**.

Occasionally Plant and Page play with **John Paul Jones**, and he'll be way off on one side of the stage, while Plant and Page are on the other side.

BRIAN: It can't be to that great of a degree, because the stage isn't as wide for us.

BRANDON: Yes, we have to be close.

DAN: Are you guys looking to get inducted into the Rock -n- Roll Hall of Fame?

ERIC L.: Oh yeah, definitely. Within the next ten years hopefully. That's our goal.

BRIAN: We had the director call us a while ago.

ERIC L.: Some janitor called us and said, "Hey, I heard your tape."

DAN: What happened to that one show you guys were suppose to do at 432?

EUGENE: That's Eric fault. He wimped out.

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ERIC L.: No, I didn't wimp out!

EUGENE: You wimped out!

ERIC L.: Eugene, dick-head!

EUGENE: You were afraid to play.

ERIC L.: I was afraid to play because we had practiced nonce!

EUGENE: Nonce?

ERIC L.: Not once but nonce! We didn't practice one fuckin' time!

DAN: It was disappointing to drive all the way to Flint and not see you guys play.

BRIAN: I'll apologize on behalf of **The Packwoods**. Sorry!

DAN: How long have **The Packwoods** been around?

BRANDON: Our first show ever was November 4th, '95. That was at a party, I had been playing drums for two weeks.

*At this point, Brian gets up and walks away.*

DAN: I think someone else just quit the band.

EUGENE: He said, "Fuck it!"

DAN: I just heard the bathroom door open. He must of had to go.

EUGENE: He couldn't hold it. He's got a bladder problem. (*long pause*) That's kind of personal, I probably shouldn't have said that.

BRANDON: Next question!

DAN: You ask it!

BRANDON: Oh, this is a reverse interview? We're interviewing you now?

DAN: Sure.

BRIAN: What did you think when you first saw **The Packwoods**?

DAN: I thought it was a lot of fun.

BRANDON: Where did you see us first?

DAN: It was a show at the 432. I was there with Heather and Molly, and we all took off our shoes.

BRIAN: Oh yeah, that was a good show. That was probably my favorite show we ever played.

DAN: How do you guys get psyched for a show?

TOM: We wack off.

BRIAN: What we do is we usually go into a desolate corner of the venue, and get on our knees, and totally bang heads.

BRANDON: Actually we don't really have any asinine pre-show rituals. We just go on stage and rock our hearts out.

DAN: You don't look up to any higher being?

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ERIC L.: We just hope we don't fuck-up!  
ERIC C.: We usually fuck-up anyway.  
DAN: (pointing at Brandon's Halloween socks) Those are cool socks.

BRANDON: Oh thanks, check 'em out!  
My girlfriend gave me these. They were actually a gift for her brother, but her brother just left them in his trunk. So I decided to put them on, with mildew or whatever.

EUGENE: He's silly. He likes mildew, it's kind of weird.

DAN: Anyone ever ask you guys for autographs?

EUGENE: A couple times in Chicago.

BRIAN: Some silly gump with a 49ers jacket.

DAN: At first I thought you were gonna say, "Some silly gump with a .45."

ERIC L.: I'll sign his dick if he has a gun to my head.

EUGENE: A couple people at **Less Than Jake** wanted us to sign autographs.

BRANDON: You notice how none of those jack-ass jocks that were at **Less Than Jake** are here tonight? They probably didn't even know who we were. There was fast music, so they were rockin' out.

DAN: And they were drunk.

EUGENE: Probably.

BRIAN: Jocks? No way!

EUGENE: We have a song, we're gonna play it tonight. It's about guys like that. It's called, "Take Your Shirt Off Frat Boy".

DAN: If someone had a gun to your head, would you eat a plate of shit?

ERIC C.: Is this a standard question you ask every band?



BRIAN: I think it's a damn good question!  
It's not something you get asked everyday.

BRANDON: It is a good question!

ERIC L.: Who's shit?

BRANDON: Would it matter? Fuck, horse, pig, whatever!

BRIAN: How 'bout drinking diarrhea?

ERIC C.: How 'bout changing the subject?

DAN: What are your day jobs?

TOM: I work at Harmony House.

ERIC L.: I deliver photos for a photo lab in Royal Oak.

BRIAN: I pick up specimens for medical laboratories.

BRANDON: I work at St. Andrew's Hall. I'm a promoter. I'm running the show tonight.

EUGENE: I work at a record store in Grosse Pointe Woods.

ERIC C.: I'm starting Thursday at Waldon Books.

DAN: I'm gonna ask one more question. I don't have one, so let me think. It'll probably be in the same vein as the gun/shit question. Okay. If I asked one of you guys to rub my ass, would you do it?

ERIC L.: If you had a gun to my head, I would do it in a second!

BRIAN: It would depend on how much money was involved.

DAN: For free, like a favor.

BRIAN: You would have to rub mine!

BRANDON: If you had an itch, I'd probably do it. I'd put some gloves on first.

DAN: I said rub it, not stick your hand up it!

Ba-da-dum



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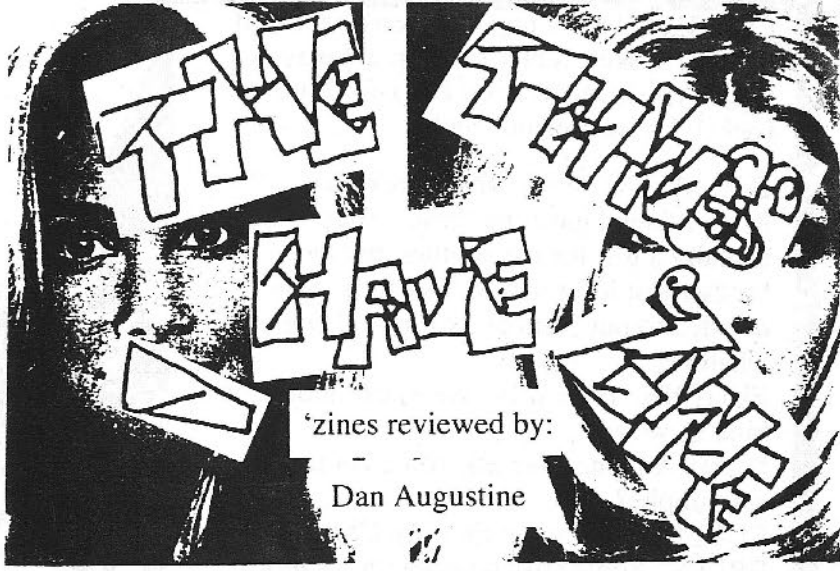
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RECORDS MAILLIST.



COLLATERAL DAMAGE. BY: KURT FALK



'zines reviewed by:

Dan Augustine

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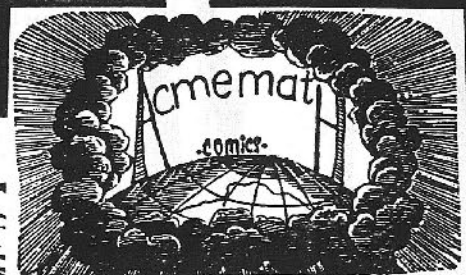
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ACMEMATH COMICS - #1, free, 8 pages:

Molly has said in the past that she **HATES** 'zines that do reviews. This issue has *nothing* but 'zine reviews?!? O - it's a catalog. (Molly Brodak, P.O. Box 82309, Rochester, MI. 48308-2309)

BURNT OUT - #2, \$1.00, 24 pages: Picture story 'zine about a punk rock kid who tries stealing pop using the ol' salt-water-in-the-coin-slot trick. Good comic book-like art. (Burnt Out 'Zine, 307 Cedar Ave. S. #4, Minneapolis, MN. 55454)

PSYCHOHOLICS UNANIMOUS - #40, \$1.00 plus 55¢ postage, 20 pages: Always a pleasure to find in my mail box, PU reviews movies and books, reprints ads from the past, has a letter department (people love Joni!), and other things. Some of the "other things" in this issue are the newspaper clippings about a guy that Joni blind-dated, who turned out to be a psycho! Another clipping is of a drive-in theater for sale along side some houses in a real estate magazine. The back cover of this has a bunch of ads out of a newspaper. At first I thought this was just some sort of "filler", then I took a closer look, and saw it was a bunch of ads for "Tickle Me Elmo" dolls. People pay ridiculous amounts for that little jerk. (Joni Lee, 309 Quimby NE., Grand Rapids, MI. 49505)

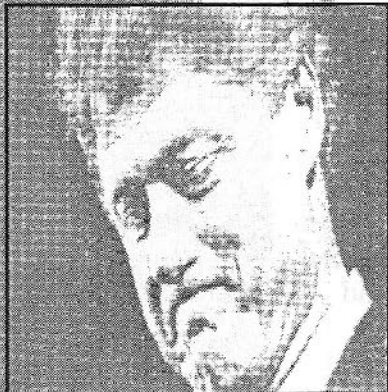
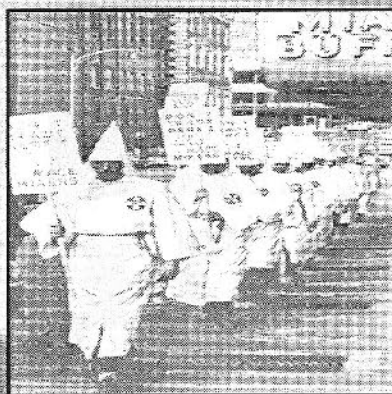
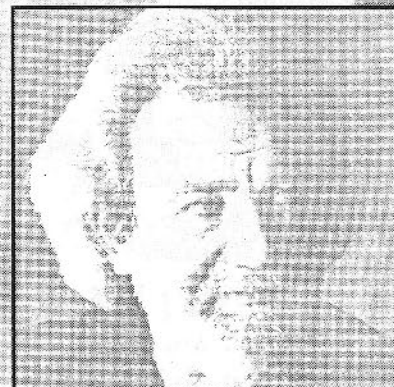
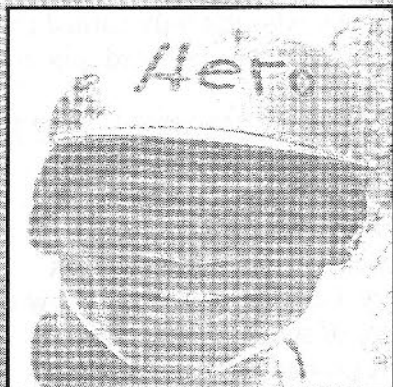


Send a stamp for a catalog! P.O. Box 82309, Rochester, MI 48308-2309.

# 9 GOOD REASONS TO SUPPORT ABORTION

*by: Dan Augustine*

CAN YOU NAME THE 9 ASSHOLES ON THIS PAGE THAT SHOULD HAVE BEEN ABORTED? IF SO, SEND YOUR ANSWER TO: ABORTION CONTEST; CARE OF THIS 'ZINE. THE FIRST ONE WE GET WITH AT LEAST 6 RIGHT, WILL GET A FREE 30 MINUTES OF MADNESS VIDEO TAPE! SO DON'T DELAY, SEND YOUR ANSWERS IN TODAY!



# FILM FLAM

FILMS

REVIEWED

BY:

DAN

AUGUSTINE

EL SANTO

## FILMS I SAW AT THE THEATER:

**EVITA** - A woman sleeps her way to the top. Is it any surprise that Madonna plays the lead in this movie?

This film was directed by Alan Parker, who also directed "Tommy", "The Wall", and "The Commitments", so is it any surprise that he did another movie based on music. A musical as far as that goes. And if you wanted to go even further, you could call this a rock opera, for that's what it was. It had a rock star playing the lead, much of the music was played on electric guitars, and there were parts I could have sworn Brian May (Queen) was playing his ax.

This movie was good. I think much of it has to do with Parker's directing. (He does seem to have the market cornered in rock and musicals after all!) But, it's not as great as some people hyped it up to be.

**NICO:ICON** - This was playing at the Detroit Institute of Arts, and I was glad I finally got to see it! Last summer it played at The State Theater in Ann Arbor, but I was unable to make it out there.

The film told the whole story of Nico from childhood to model to singer to junkie to icon. It did this through film clips and interviews.

Nico's grandma is interviewed and the saddest part of the film comes at the end of her interview. The woman can't speak a drop of English (she's German, and it's subtitled), and at the end of her interview

she puts on a 33 rpm of "Velvet Underground and Nico", and even though she can't understand a word that Nico sings on "I'll Be Your Mirror", a tear runs down her face. She doesn't know what she's

singing, but she knows it's beautiful, and she knows it's her granddaughter.

My favorite part of the film was when they showed a clip of Nico and Iggy Pop running around in a short film called "End Of Time". "Wow!", I exclaimed out loud as two of the coolest people graced the screen before me.

This film did a great job at telling the story of someone who not only earned the title "Icon", but also has the word mixed in her name!

## EL SANTO VS. THE VAMPIRE WOMEN

- The Magic Bag Theater in Ferndale, Michigan, in collaboration with Thomas Video (the best place for rare cult films in Michigan), started something new last month. Every Tuesday night they show a double feature of schlocky cult films. Monsters, drugs, bad girls, and other subjects usually make the bed for these features. The one night I got to go to last month was the night they showed "Mexican Horror Films". The first of these was "El Santo Vs. The Vampire Women".

In this film a bunch of ugly, creepy vampires rise from the dead, drink blood, and become beautiful damsels. Despite the fact they're beautiful, they're still vampires!

They crash a costume party, and there is a girl there they must get. The girl's father, who knows how to read hieroglyphics with a magnifying glass, calls in Mexican wrestling legend El Santo (Who we get to see wrestle in this film!) to help.

This guy (the girl's father) has a TV with knobs the size of an apple. He uses this TV to call upon El Santo, who must have a camera following him where ever he goes, for one time he gets a hold of El Santo while he's driving in his car. (Which is a Volvo "Saint"!)

Eventually El Santo gets caught by the Vampire Women. They take him to their hideout, tie him up, and just before they suck his blood, light from outside floods into their abode; turning the Vampire Women into dust. How stupid! You think

that being vampires they would board up the windows to keep light out!

At the end El Santo drives off in his

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Volvo waving bye-bye. He looked rather silly in a cape and mask driving a convertible; it even provoked one movie patron to yell out, "Who was that masked man?"

**THE BRAINIAC** - The second feature at the "Mexican Horror Fest" was "The Brianiac".

In this film a guy who is convicted of witchcraft back in the days of the Spanish Inquisition promises he will return to earth in 300 years to kill the relatives of the jury who convicted him.

It is now 1961, everything is swinging and groovy, and here comes Mr. Witchcraft from 1661 in a comet, keeping his word. He starts killing off people left and right who's ancestors were the jury. Before he attacks, someone flashes a light on his face, he makes out with the person (who is always a beautiful girl), and then he kills them. Of course at the end, he is murdered himself and everyone is happy. Well, not everyone. For the people who kill him, are the only ones left. This is still true in movies made today. The killer always gets a bunch of people, and then at the end, the last people he's suppose to get, get him instead.

**STAR WARS - SPECIAL EDITION** - A movie I have waited forever to see! Okay, I've seen it a billion times on cable, video tape, in the theater back in 1977 when it first came out, and even on a kid's bedroom wall back in 1980 when I was invited to a birthday party, and the kid somehow owned a black and white version on 16mm with subtitles on the bottom of the screen, because it was a silent version, but this was my first time seeing the "special edition"!

I bought my ticket four days in advance just to assure I'd get a seat. I'm glad I did, for some people I know who tried to get in that day had to either wait in line two hours, or be disappointed it sold out. Enough jibber-jabber. The film itself:

Fuckin' awesome! **George Lucas**

added little creatures and robots into the background of many scenes, put an echo on Luke and Leia's voice when they ran into the one section of the Death Star where they had to swing across on a rope, and added totally new scenes! More Jawas, more Mos Eisley, and **Jabba The Hutt** and **Bobba Fett** appear in the film just like they should have in the first place!

The man who was originally suppose to play Jabba was the guy who cries in

"Return Of The Jedi" when the Rankor dies. (Surely you remember this!?) They had to digitally place Jabba over this guy, since Jabba had been changed by the time Jedi came out. At one point **Han Solo** walks behind the guy, but since the guy is now Jabba, they made it look like Han stepped on Jabba's tail, and Jabba lets out a yelp. One thing I didn't like about the Jabba in this film is he is a lot more animated and funny. In Jedi he was a jerk! He was very menacing and showed no mercy. The moment anyone came into his lair he would chain them up or throw them into a hole! He couldn't even walk in Jedi, he was a fat old sloth who was mean to everyone! But now we see him and Han standing right next to each other, talking almost like chums! But I guess that since Jabba was originally a guy who walks, that's what they had to work with. Either that or re-shoot the whole scene with a graying **Harrison Ford** who isn't even interested in "Star Wars" anymore!

### **VIDEOS SENT TO ME IN THE MAIL:**

**FLIPP** - "Infomercial": Hollywood Records' latest find is this glammy punk band. This 15 minute video has clips of TV shows ("Charlie's Angels", "Week In Rock"), interviews with band members featuring odd shots of shoes, masks, and toilets, and of course music. There is a video of the band doing "My Generation" (**The Who**). Supposedly it only cost the band \$5.00 to make this video. (I find this kind of hard to believe, unless they had a friend who ran a studio.) The video is kind of a bad thing to put on right at the beginning, because it's bad, and irritating.

This may turn a lot of people off to this band that otherwise does pretty okay music. What it should have shown first is the footage of them playing punk rock in a kid's garage, rather than being all art-faggy with make-up and a fish eye lens. This video also includes **Flipp** playing at The Palace Of Auburn Hills with **White Zombie** and doing **AC/DC's** "Back In Black". (Hollywood) **DITCH CROAKER** - "Hebba Ho": A music video of "Hebba Ho" featuring flashing psychedelic colors, quick cuts (like almost any music video), and mostly shadows and silhouettes of the band members. I think there may be a total of five seconds where one can see what **Ditch Croaker** looks like. This is a happy, upbeat, catchy song. (Reprise)



## By: Dan Augustine

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*Flipp is a new band on Hollywood Records that I saw in concert earlier this month. I went and saw them, knowing nothing about them. I told Kilo Bale (drummer) before the show that if I liked them, I'd interview him. If I thought they sucked, I'd leave. This interview is proof I liked them.*

DAN: **Flipp** is a new band, tell me what they're all about.

KILO: My name's **Kilo Bale** of the band **Flipp**. We've been together for about a year and a half. Things went pretty quick for us, we did that "My Generation" video...

DAN: Which I didn't like.

KILO: *You* didn't like, but **Pete Townshend** liked, so I'm gonna go with **Pete Townshend's** point of view on that. We got so much interest off that, that we put the band together. Our record comes out in the middle of April on Hollywood Records.

DAN: I was saying that I didn't like the "My Generation" song you recorded, I hope that didn't piss you off, it's just that I try to be honest with people.

KILO: Hey, I have no problem with that. Just like before the interview you said you were gonna stick around if you liked it, and I

said, "Well if you think we suck, why don't you just leave and write that we suck." That's fair is fair. I have no problem with that.

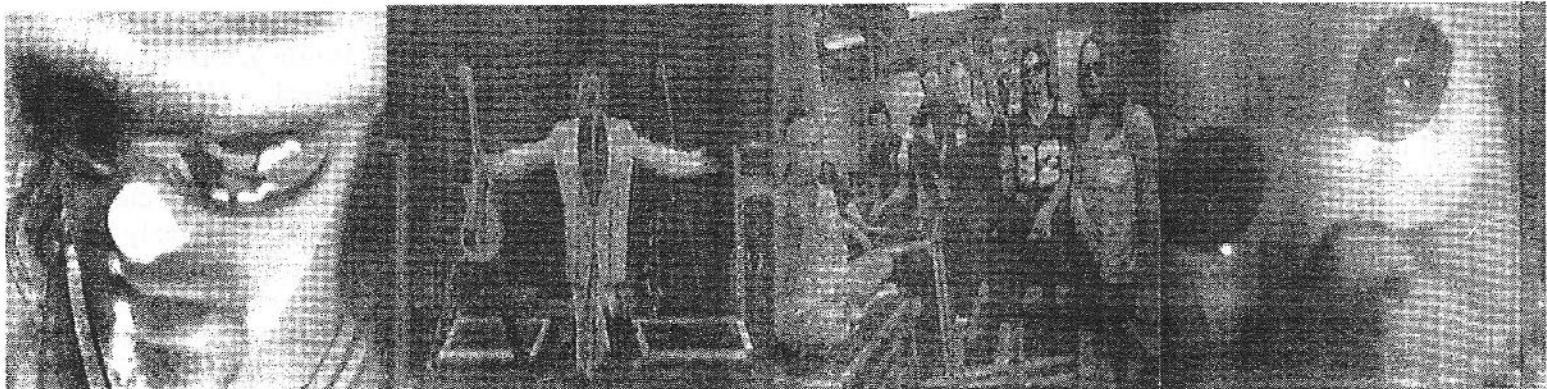
DAN: I was told that it only cost you \$5.00 to make the "My Generation" video.

KILO: Because that's what the tape cost. Here's the deal: I have a warehouse in Minneapolis, and we had a friend that had just bought a light show, and he wanted to check it out. We had done some demos, and one of them was "My Generation". If you look closely enough, you can see Cherry the bass player's glasses right in front of the camera, and the light's blinking on his eye. So we didn't have anybody to run the camera. We had the guy running the lights and us. It was three guys in the band at the time. We just shot it, and there's little edits. If you check it out, it's all a single shot.

DAN: So it's all friend's equipment?

KILO: Yeah. We definitely had some good gear, but it's kind of ironic that the reason we did the video was to help out a friend, and none of us were in bands together, we were all doing our other projects, and the fact that it turned out so cool, that's what started the band, that was the coolest part about that thing. And that was our only

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investment; the \$5.00 tape. Actually that was a lie, because we did buy a case of beer, and that was \$10.00.

DAN: You said **Pete Townshend** liked your version of "My Generation", did you actually meet him, or did he call you?

KILO: No, his publishing company is the same as our publishing company - Windswept Pacific, and he was played it, and I'm pretty sure all the guys in **The Who** were made aware of it.

DAN: When you played with **White Zombie** at The Palace of Auburn Hills, didn't you get that gig through an MTV contest?

KILO: Yeah. You were suppose to send in a video or a demo or whatever you wanted to send, so we sent the "My Generation" video, and **Rob Zombie** picked it personally.

DAN: Is there a store you guys go to called the "Rock Star Clothing Store"?

KILO: I can get all my shit at the fuckin' Packer Pro Shop (*referring to his Packers shirt and hat*). There's fuckin' great stores all over. I don't know how Detroit is, but I

know that Chicago's got killer stores. Every time we go to LA, we go to Melrose. Seattle's really good, New York's just unbelievable.

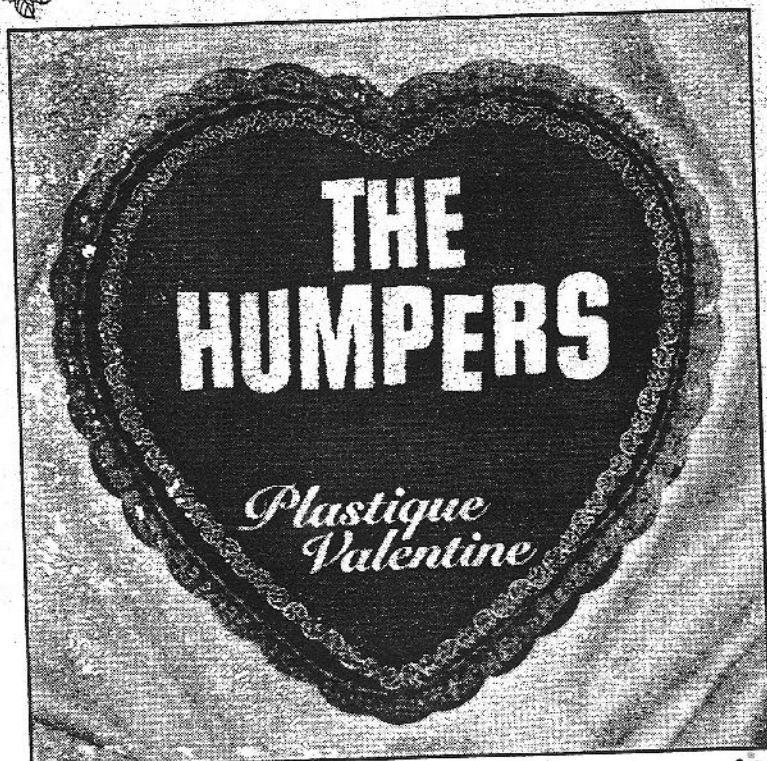
DAN: Are you guys aware of the fact that you're two letters short of **Flipper**?

KILO: We're aware of it now. This is what happened, when we started the band, the band was called **Toast**, and when our lawyer ran a check on the name, there was a band named **Toast** that had a record out. You know how that shit goes, they wanted a thousand dollars, so we said fuck it! **Brim (singer)** was in New York and our lawyer

said you have to come up with a new name, and you have to do it NOW! So he's flipping around his cigarette pack, and it said "flip-top box" on there, and he said "FLIP! Add another "P" for security." I don't think anyone in the band has ever fuckin' listened to **Flipper** to tell you the honest to God truth. I guess they're a punk band that **Kurt Cobain** got into.

DAN: It's also a dolphin.

KILO: There you go. Flipper faster than fuckin' lightening.



exploding  
in  
stores  
now!

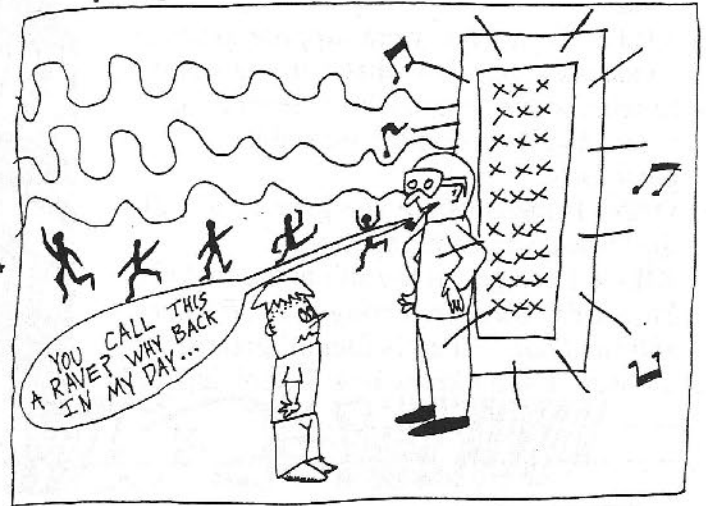


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# THINGS WE'LL BE TELLING OUR KIDS

ARTIST AND WRITER:

DAN AUGUSTINE ET



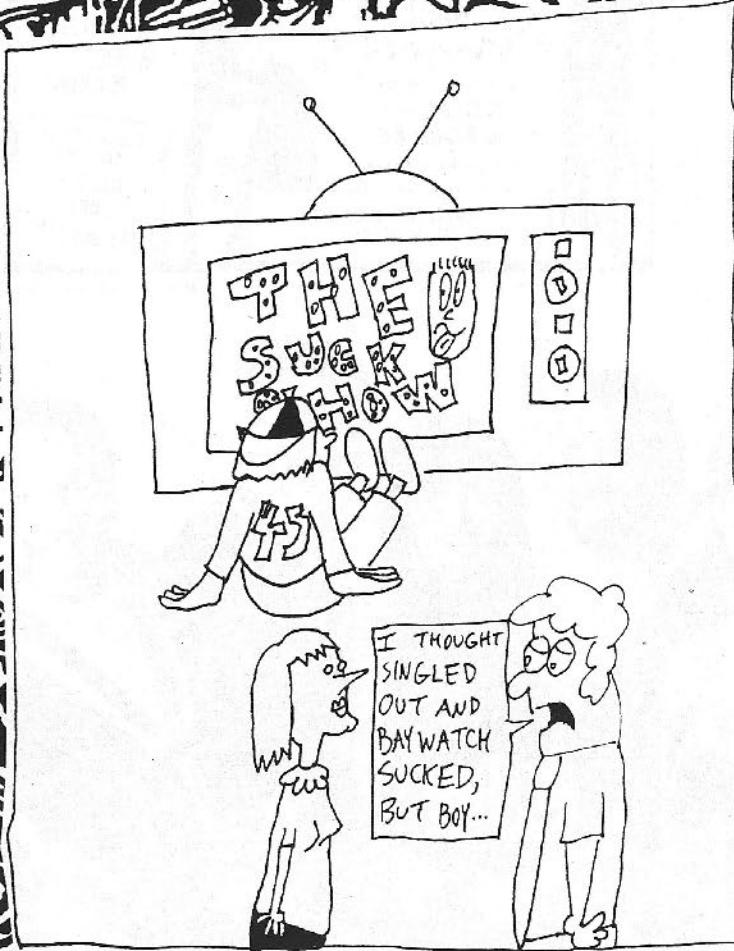
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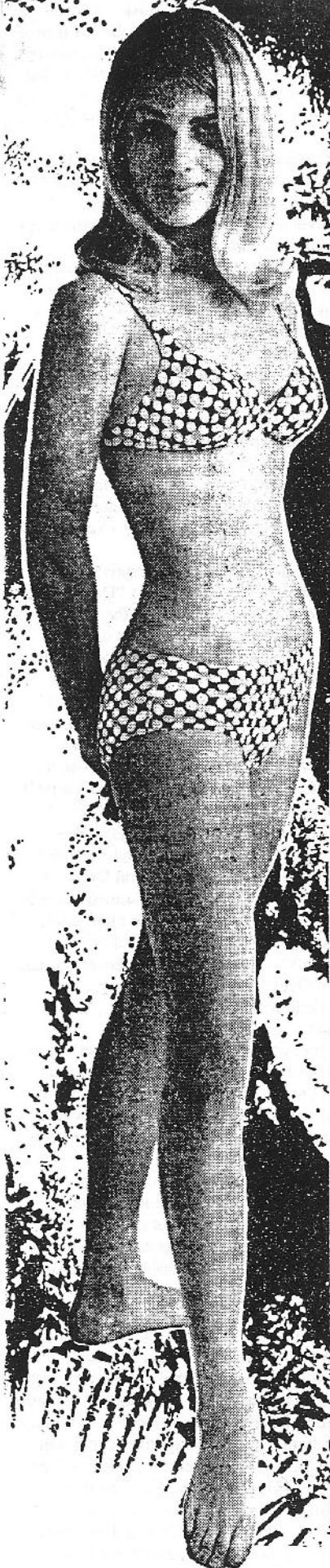
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STAND

# THINGS WE'LL BE TELLING OUR KIDS

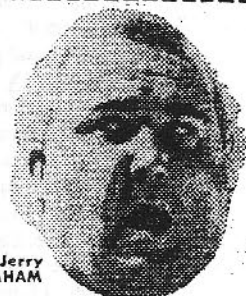






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**SILVERCHAIR** - "Freak Show": The sophomore effort by this group. (Too bad in real life they're freshman! Har har har har!) Their last/first album had them sounding grunge, this one not only has the **Nirvana** sound, but also parts like **Rage Against The Machine** and **Helmet**. What do you expect from kids, fuckin' Mozart or something? I don't like this, but I realize that this band is only giving the majority of the kids what they want - "Alternative pit music". (Epic/Murmur)

**STILLSUIT** - "At The Speed Of Light": **Rollins Band** wanna-be, but can't touch Hank. (Building/TVT, 23 East 4th Street, New York, NY. 10003)

**BT** - "Ima": Sometimes it's danceable, other times chillable. I could do without the over use of "natural" sounds like oceans and stuff. I expect a man with a soothing voice to start talking to me at these points. This two disc set also features **Tori Amos** singing on "Blue Skies". (Watch out record stores! I just let everyone know **Tori Amos** was on here, now your stores are gonna be flooded with customers wanting copies of this!) The cover of this has a guy with his arms raised, as if to say, "Loooooooooooooooooooo". (Perfecto/Kinetic/Reprise)

**SWELL** - "Too Many Days Without Thinking": Nothing special. I gave this one a couple listens, thinking that maybe something would grab my attention. Nothing. I wanted to say more in the review, but there isn't anything here for me to talk about. Just basic indie-pop music. I asked Joe his opinion, hoping he could give me some witty words to type here. He basically said the same thing. He even said the dreaded phrase that all 'zine editors use when describing music they don't care for, but don't want to hurt anyone's feelings: "It's okay if you're into this kind of music." Shudder. (Beggars Banquet, 580 Broadway, Suite 1004, New York, NY. 10012)

**PANASONIC** - "Kulma": "This must be a CD ROM", I said after popping this into my CD player and hearing the terrific buzzing sounds. Then the drums kicked in. No! This isn't a CD ROM, the band actually sounds like this. Very minimal on the music, and very heavy on the noise, this band brings the mechanical sound back too industrial. Sometimes it may make your teeth grind, all the buzzing and crackling that's involved, but if you're deaf, then this CD may cure you. (Mute/Blast First, 140 W. 22nd St. #10-A, New York, NY. 10011)

**TARNATION** - "Mirador": Bull fighting music. That's what I thought when I heard this. Music that sounds like it would play in a movie during a scene when there is a bull fight. That says moving and dramatic. Unfortunately it moved me to turn off my CD player. I don't care for this kind of music. Too much of a country twang and yodel-lad-dee-hoo for me. Please note: This is a 'zine about rock-n-roll! (Reprise)

**VARIOUS ARTISTS** - "Beggars Banquet Recordings 1997 Sampler": Mix of alternative pop music and industrial/electronic stuff. All the alt-pop stuff is at the beginning, and all the industrial/electronic stuff is at the end. I think it would have sounded better if every other song was, well you know... alt-pop/indust-elec/alt-pop/indust-elec and so on. Some of the alt-pop stuff was pretty good (**Stella** and **Comet Gain**), some of it was

average, but none of it really sucked. The indust-elec stuff was all pretty average, but one song was pretty irritating. This was the "GODdEVIL" song by **Fun'Da'Mental**. It was made more irritating on the copy I received. There was something wrong with the copy I received, and when the **Fun'Da'Mental** ended, the **Natacha Atlas** song would start, but then the CD would just jump back to the **Fun'Da'Mental** song! How irritating! The song was like roar-yeah-roar-yeah-roar-yeah-roar-etc... There's also a reggae song on here, think what you want about that... But there is a fun instrumental song on here by **Terry Edwards** called "Boots Off!" (Beggars Banquet, 580 Broadway, Suite 1004, New York, NY. 10012)

**VARIOUS ARTISTS** - "Lost Highway": Soundtrack to a new **David Lynch** film. Starts out with a lot of industrial

# FOOLISH THINGS

(except for Dinosaur Jr., done by Joe Hornacek)

recordings reviewed by: Dan Augustine

crap. I'm getting so tired of this kind of music. Typical stuff by **Trent Reznor** and **Nine Inch Nails**. **David Bowie** even does some industrial junk, then again the "chameleon of rock" has always done what he wanted. **The Smashing Pumpkins** then do an industrial track?!? What the hell is up with that? Around the fourth track or so, the music gets better. Classic movie soundtrack stuff by **Angelo Badalamenti**, **Barry Adamson**, and **Antonio Carlos Jobim**. (All though **Marilyn Manson** rears their ugly head - and I do mean ugly! during this time.) You know, "classic" as when movie soundtracks were instrumental spy stuff and performed by orchestras, and not when they became the outlet for the latest flavor-of-the-month band to be hip. \*\*\*Ahem\*\*\* Sorry I went off. I really laughed at **Lou Reed's** rendition of "This Magic Moment". Get this for the good parts. (nothing/Interscope)

**CRUMBOX** - "Resident Double U": A band that does indie and punk at the same time. (All though Jason D. walked into the house when I was listening to this and said, "Are you listening to **REO Speedwagon**?"?!? Later though he said it sounded like **Superchunk**.) Wow! Two things accomplished at once. Type of band you'd expect to see on Dr. Strange, yet wouldn't be surprised if they were on Time Bomb. Hey! Whadda ya know, they are on Time Bomb! (Time Bomb/Catapult, 219 Broadway - Suite 519, Laguna Beach, CA. 92651)

**THE FOLK IMPLOSION** - "Dare To Be Surprised": Not to be confused with "**Weird**" **Al Yankovic's** "Dare To Be Stupid", this is the new one from FL. I heard the song "Natural One" on the radio tonight while I was driving home from Heather's. I couldn't remember who wrote the song, but when this CD came in the mail, along with a press kit that mentioned the song "Natural One", I felt a feeling much like the feeling one gets when they flick that piece of corn from a cob out from their teeth with their tongue. Okay, now that I'm done babbling about that, let me tell you about the CD. The one I got in the mail wasn't really the whole album, but a "teaser" featuring three songs. Here's what I thought of the three songs: "Pole Position" - I'm not sure if they're singing about the video game, but this song could be a hit like "Natural One". It has the same tired-dancey feel to it. Maybe someday I'll be driving home, and this song will come on the radio, and once again I'll be saying, "Who the hell sings this?!?" "Opening Day (acoustic)" - Sounds like **Cat Stevens** joined the band. "Summer's Over" - A very Shadow-ey instrumental. (Communion, 290-C Napoleon St., San Francisco, CA. 94124)

**FLIPP** - "Flipp": I got both a video tape and cassette tape from this band. The look? Punk and glam. The sound? Punk and glam with a touch of thrash. They do some pretty okay songs, but their version of "My Generation" was too slow. They also seem like a band that likes to make people laugh. (Hollywood)

**MXPX** - "Life In General": So-Cal rock done by guys from Washington. Good stuff, but also stuff you've probably heard before. I could name a lot of bands they sound like, because there's a lot of bands out of Southern California. (Tooth & Nail, P.O. Box 12698, Seattle, WA. 98111 or MxPx, P.O. Box 2813, Silverdale, WA. 98383-2813)

**LESS THAN JAKE** - "Losing Streak": First major label release for this band. All though **LTJ** have been referred to as "ska" in the past, this time around their horns are getting buried in guitars. More like a So-Cal punk sound. I almost feel like I've listened to **MxPx** again. Soon this band may reach the **No Doubt** status, that is to say that people will call them "ska" even though they aren't! (Capitol or Less Than Jake, P.O. Box 12081, Gainesville, FL. 32604)

**GRITHER** - "The First Man On The Sun": All though the press kit throws around names like **MCS** and **The Stooges**, this band sounds nothing like either one of these bands. More like a brutal, melodic group. Thrashy in some parts with dark undertones throughout the music and lyrics. Made for fans of **Tool** and other bands who cross punk and loneliness. (CherryDisc, P.O. Box 990424, Boston, MA. 02118)

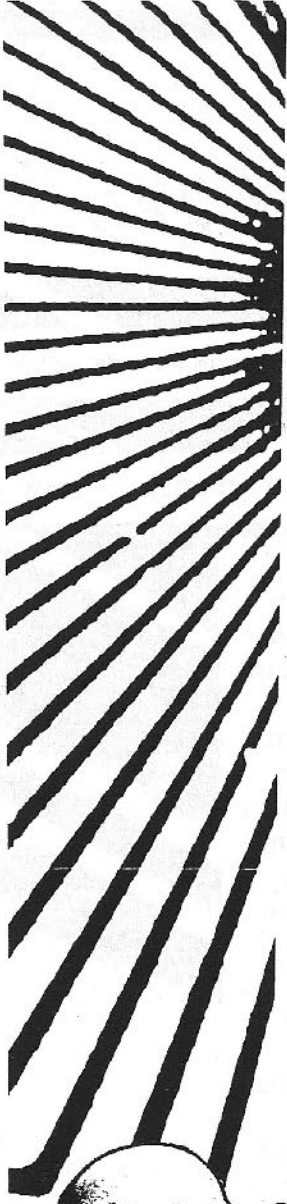
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**KLANK** - "Still Suffering": The guy who calls himself "Klank" has a statement printed on the inside of the CD inlay: "Some people will be able to understand and relate to my views, but most will not." Pretentious. The press kit says that he actually cut his hand and signed his recording contract. Weirdo looking for attention. He says he did this so his album won't leave the label owner's attention for some time. I found it easy to forget. **Klank** says he took elements of today's metal and electronic music, and formed it into his own. He also said that he knows everyone says that, but he tries to get his own groove into it. Of course *everyone* says that! Because all industrial music sounds the same these days! It's always done by one guy who uses a name as if he were a band, it always has to be dark and brooding (both musically and visually), and the person doing it wants to come across as a "sufferer". I'm sick of it! It's like Joe once said, "Why can't there be straight-edge hip-hop?" Why can't there be industrial music about hanging out with friends and surfing? (Tooth & Nail, P.O. Box 12638, Seattle, WA. 98111-4638)

**SLUSH** - "Mercury De Sade - Milla": Hard to describe this one. The band's from California, but avoid the So-Cal sound. They aren't indie, punk, or alternative. They *definetely* aren't metal, industrial, or goth. I don't know what they are, but they sure can rock! They do songs about girls and fun; just like rock bands are suppose to do. (Discovery)

**ART OF NOISE** - "The Best Of": Noise these days means **Boredoms** or **Space Streakings**. Back in the '80s it meant new-wave groups that went beyond weird. Electronics, space imagery, and strange clothing. **Art Of Noise** was one of those bands. More electronic than **Devo**, and stranger costumes than **Flock Of Seagulls**, this band was and still is one of the biggest influences on techno. This album has the Dadistic track "Opus", the novelty hits

"Peter Gunn" (featuring **Duanne Eddy**); "Paranoimia" (featuring **Max Headroom**); "Kiss" (featuring **Tom Jones**); and "Dragnet" (featuring samples of **Dan Akroyd**). The only thing missing is "Close To The Edit"?! What gives? This was their biggest hit! It reached number one on the dance charts! Oh well, that's the only bad thing about this. It's bad that something good is missing. (Discovery/China)



**ART OF NOISE** - "The Fon Mixes": Some of today's electronic acts, who obviously have been influenced by **AoN**, put their own spin on **AoN** music, and make it their own. From **Prodigy** to **Mark Gamble** all these artists do a great job! Stand out track: "Dragnet and Peter Gunn Have A Day At The Races (Interlude 3)", by **Mark Gamble**. (Discovery/China)

**ART OF NOISE** - "The Ambient Collection": More remixes. This time made to sound sleepy and film sound tracky. Truly great workmanship here. Chill with noise? Of course! **The Art Of Noise!** (Discovery/China)

**ART OF NOISE** - "The Drum And Bass Collection": Almost as ambient as "The Ambient Collection", this one takes **AoN**'s music and makes it into pure techno. **Art Of Noise** may have known they were making futuristic music, but did they know it would go this far? (Discovery/China)

**DISARRAY** - "Bleed": I can't stand heavy metal! (Disarray, P.O. Box 975, Dickson, TN. 37055)

**MARBLES** - "Pyramid Landing And Other Favorites": **Robert Schneider Of The Apples** calls *himself* **The Marbles**. All though this also has a lo-fi sound to it, like **The Apples'** recordings, it also differs in instrument playing. A lot more late '60s sounding (whereas **The Apples** sound mid-'60s) and more weird sounds. Toy pianos, slide whistles, sound effects from old records, and something that sounds like a dog lapping water. (The Elephant 6 Recording Co., P.O. Box 18326, Denver, CO. 80218-0326 or spinART, P.O. Box 1798, New York, NY. 10156-1798)

**SPAT!** - "Further": The lyrics to this song sound like something you'd expect a nervous, cappuccino drinking high school student to read at a coffeehouse. The way they are sung are a bit different. **Debbie Tuscano** has a very powerful voice. Her band plays rock-n-roll, that's cool too! (Spat!, 4451 Kensington, Detroit, MI. 48224)

**DINOSAUR JR.** - "Hand It Over": I was glad to see that this band is still together and still making phenomenal music. They're still writing songs in the classic **Dinosaur Jr.** style, and let me tell you, tons of emotional rockin' Mascis-style guitar solos. I mean they're screaming! Gentle sounding flute playing on track two, a happy and proud horn melody on track four, **Neil Young** sounding music and vocals on track six, and back up vocals by **Kevin Shields (My Bloody Valentine)**. (Reprise)



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on their first disc outing,  
four hip young men  
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**the  
high  
numbers**

fontana lf 480  
release date july 3rd 1964

THIS GROUP BECAME THE WHO

# Dream Time

A SECTION OF HOOFSIP THAT TELLS OUR READERS ABOUT THE DREAMS OF THE LF BROTHAS. THIS ISSUE: DAN'S DREAM.

Artist and writer: Dan Augustine

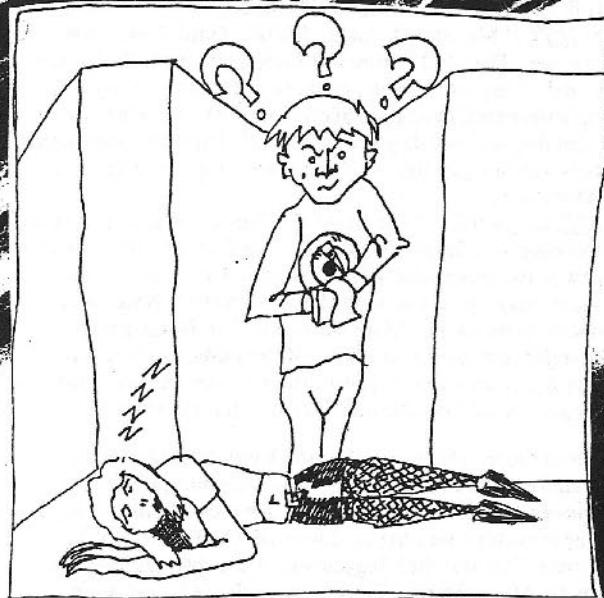
It was New Year's Day, I was driving home from a party, when I heard a guitar and voice coming from a house I was cruising by. Now this guitar and voice must have been pretty loud for me to hear it coming from a house, especially when I'm in a car, with the windows rolled up. The guitar and voice belonged to none other than Ellie Epstein, a friend of mine. So I pull my car up onto an open field across the street from the house. This is where all the other cars are. I park my car and get out.

I enter the house. I can hear Ellie's guitar wailing in the basement. There are three rather tough looking thugs sitting around a table. One of them looks up at me. "What are you doing here?" "I heard a friend of mine playing in the basement, so I stopped by to see him." "I didn't invite you!" "But I've been here before, I've come to other parties you've thrown." "Okay..." Perhaps this was a lie, or perhaps I had been in this house before - in Dream Land anything is possible!

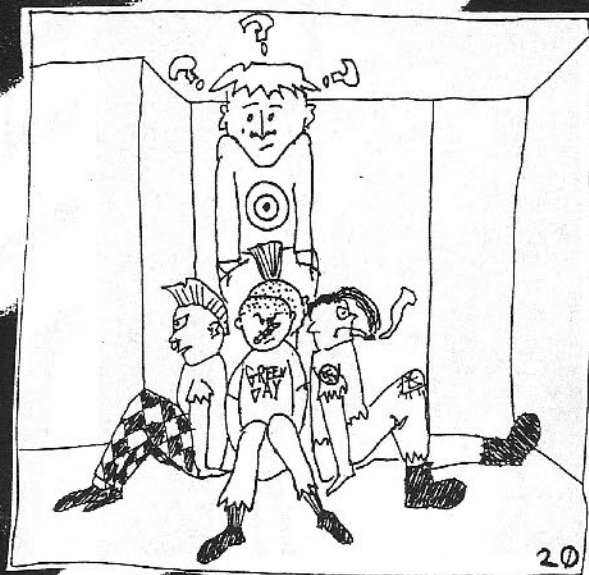
I start walking down the staircase leading to the basement. I get into the basement, and the guitar stops. I now hear the sound of running water, I look around, I notice I'm standing at the entrance to a maze. What do I have to lose? I'll walk through this maze, maybe it'll lead to this water I hear.

I enter the maze, after a while I run into a girl wearing fishnet stockings, a leather mini skirt, and a tight white sweater. She is asleep on the floor. I pull out a pad of paper and jot down some notes?!? What I

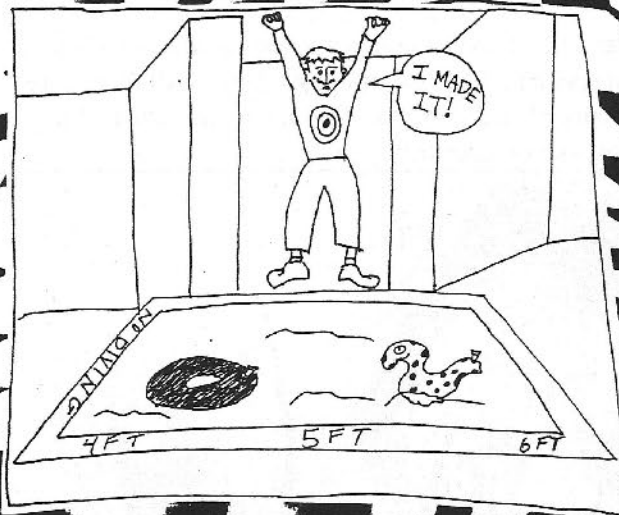
wrote down is beyond me. So maybe you can write what you thought I wrote right here: \_\_\_\_\_



Okay, later on I run into four of the ugliest looking punk rock kids I've ever seen. They are sitting in a circle with their backs to each other. Maybe they were mad at "the scene".

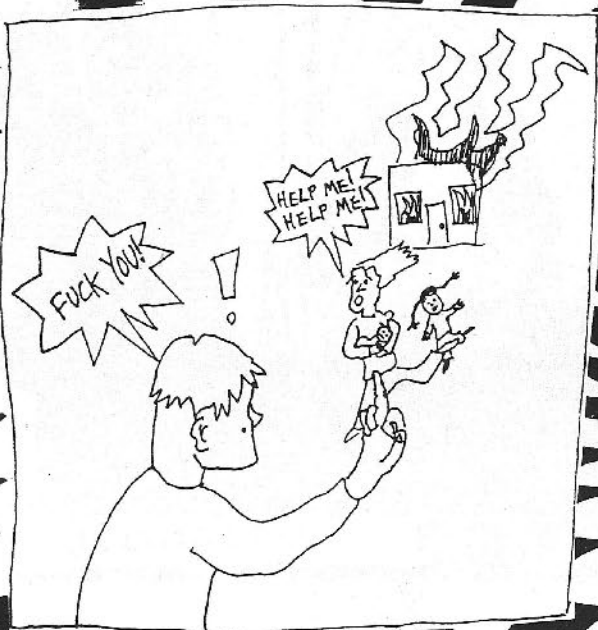


Finally I reach the end, there is a large in-ground pool before me. I found the water! I remove my clothes, and jump into the pool. After awhile, I get out of the pool, get dressed, and head back up stairs.



I get back upstairs and am greeted by the three thugs. For some reason I'm not wet. "I couldn't find my friend", I say. I then walk out the door.

I get across the street to my car, but it's gone. Everyone else's car is there, but mine is gone. A chubby guy walks up to me. "The cops had your car towed." "What!?!", I exclaim. "You mean to say that all these cars have been sitting here all night, but they don't get towed? Then I come along, park for a few minutes, and get towed? I'm pissed! I'm gonna go to that police station and raise some **HELL!**"



I then start a journey. As I walk along the side of the road, on my way to the cop shop, I occasionally scream out an obscenity. I walk pass a house on fire. The blazes are completely engulfing this house. As the roof collapses, a woman emerges from the house. She is holding a baby in her arms, another snot-nose child is in tow. "Help me! Help me!", she screams. "Aw fuck you! My car just got towed!", I snap back at her.



Eventually I reach the police station. I walk in, and sitting at the desk is an asshole who I use to work with years ago when I was employed by Marathon petroleum. This guy was such an asshole, and I remember when I worked with him. I use to think to myself that he would make a good cop, because he was such an asshole! So I walk up to his desk, and filth just starts spewing forth from my mouth. I start picking up things and throwing them around

the cop shop. Waste baskets, pencils, pens, chairs, buckets, anything I can get my hands on! Some more cops walk into the room. They just stand idly by and watch me destroy the place. With the police station completely destroyed, and a feeling of satisfaction overcoming me, I woke up.

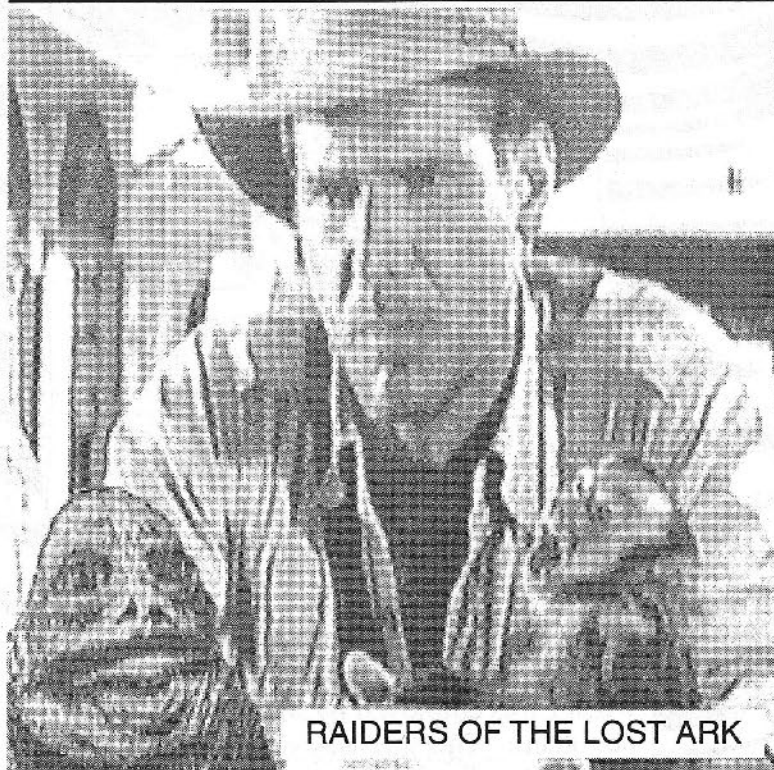
*The End*

NEXT ISSUE:  
DAN'S DREAMS ABOUT BILLY  
DEE WILLIAMS, RAY PARKER  
JR., AND MADNESS!!!

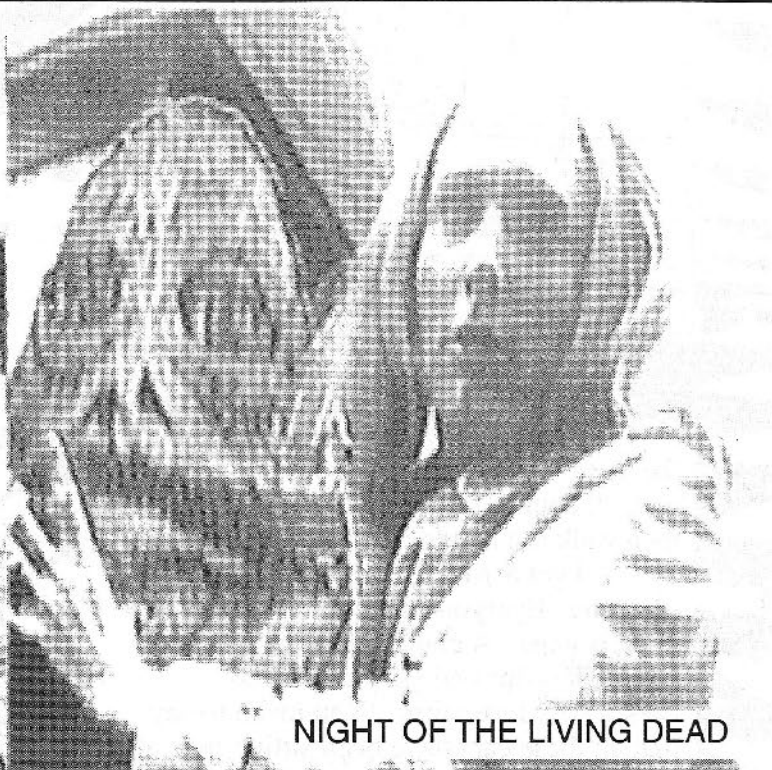
# JABBA'S EVERYWHERE!!!

BY: JERRY WHITE JR. AND DAN AUGUSTINE

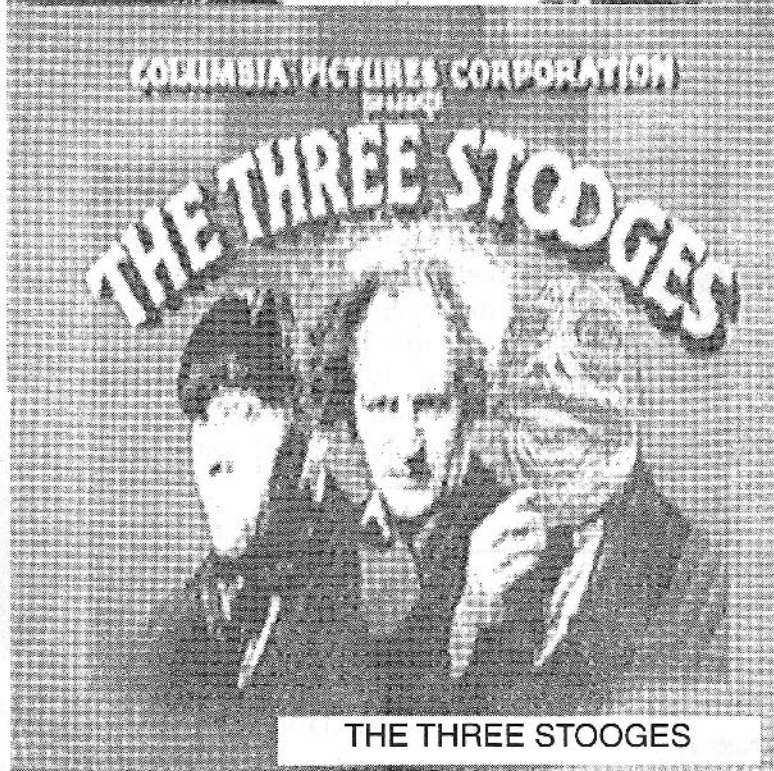
**Star Wars** was re-released this year featuring four minutes of additional footage, including a scene where **Jabba The Hutt** is digitally placed into the movie using the latest special effects technology. Well... All of us here at Lethal Finger Productions started thinking, if Jabba can be digitally placed into **Star Wars**, why not other films? So here are some of our ideas of what **Jabba The Hutt** would look like in other films...



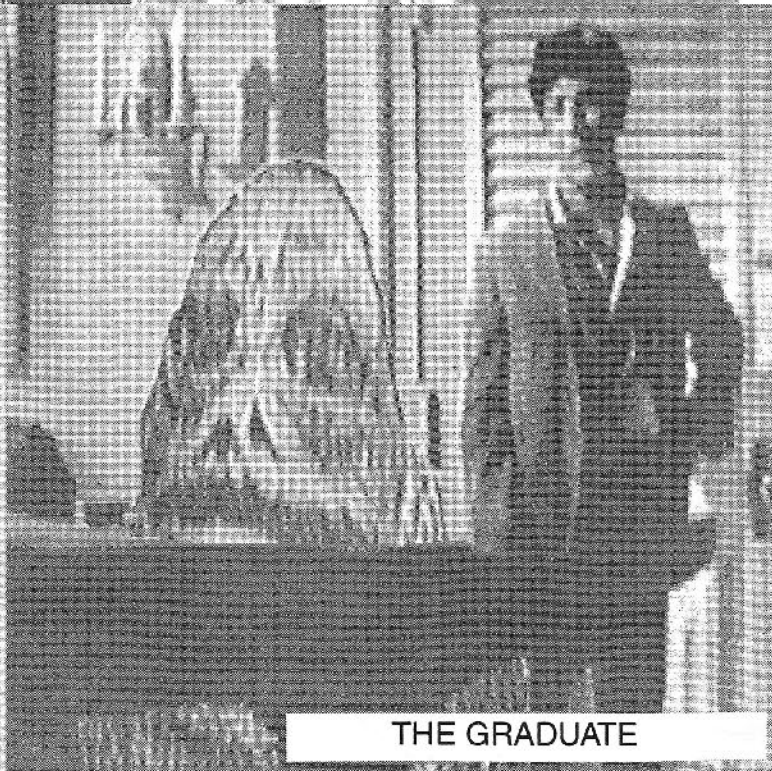
RAIDERS OF THE LOST ARK



NIGHT OF THE LIVING DEAD



THE THREE STOOGES



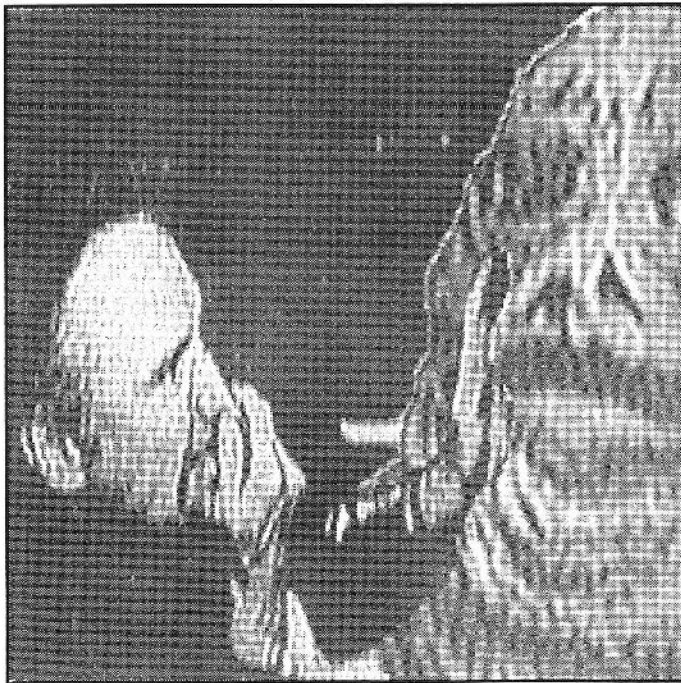
THE GRADUATE



LETHAL FINGER VS. JABBA THE HUTT



PULP FICTION



BLUE VELVET



STAR TREK, LETHAL FINGER,  
AND JABBA THE HUTT?!?

# PEZZ WHIRL



FREE! CANDY

FREE CANDY HURTS

HEY! BLOCK HEAD

LETHAL FINGER MUST DIE

NO SPEAK ENGLISH

ELVIS IS KING

FREE! BIRD!

JUST PLAY! SOME SKYNYAD!

ROCK

THIS JOB SUCKS

DYING IN FOREIGN LANDS

UR MINT BOSTON

FALLEN CANT GET UP

WHY DID I JOIN THE ARMY

EARTH DIRT TASTES GOOD

MUST KILL LETHAL FINGER

SEX WITH EARTH GIRL!

I AM PARTIALLY DECEASED

WHERE'S MY LEG?

WHY AM I A LOUSY STICK DRAWING?

MIKE LED & SUSAN PIPPER ZEPPELIN

NO MAN'S LAND

PLAY SOME FUNKY

MUSIC WHITE BOY

HOOPSIP

HOT BLOODED 103°

OPTIK UNBESSETZT

I REFUSE TO DRAW A SPACESHIP THAT LOOKS LIKE A CHEESEBURGER!  
JOSEPH LUCIAN PIEKACZ

MOLYBE DENUM NUM WUM DM UM

THIS IS UNCONQUERED TERRITORY

THE BEATLES NANA NANA NANA NANA NANA NANA

DIZED AND CONFUSED

# The Adventures Of Hippie Boy. By: Karl Johnson

