

ISSUE 32

\$1.50

ME AND MY  
CRACK WHORE  
OF A GIRLFRIEND  
BOTH USE IT  
AS FUCKIN'  
TOILET PAPER!!

This issue  
features  
interviews with  
Firewater and  
Sugar Plant.

USE IT FOR ANYTHING BUT READING! -

FOR SHOW INFORMATION  
FREE  
WRITE

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INCLUDES THE  
HOTTEST  
TIPS ON  
GO

# HOOPSIPPIN'



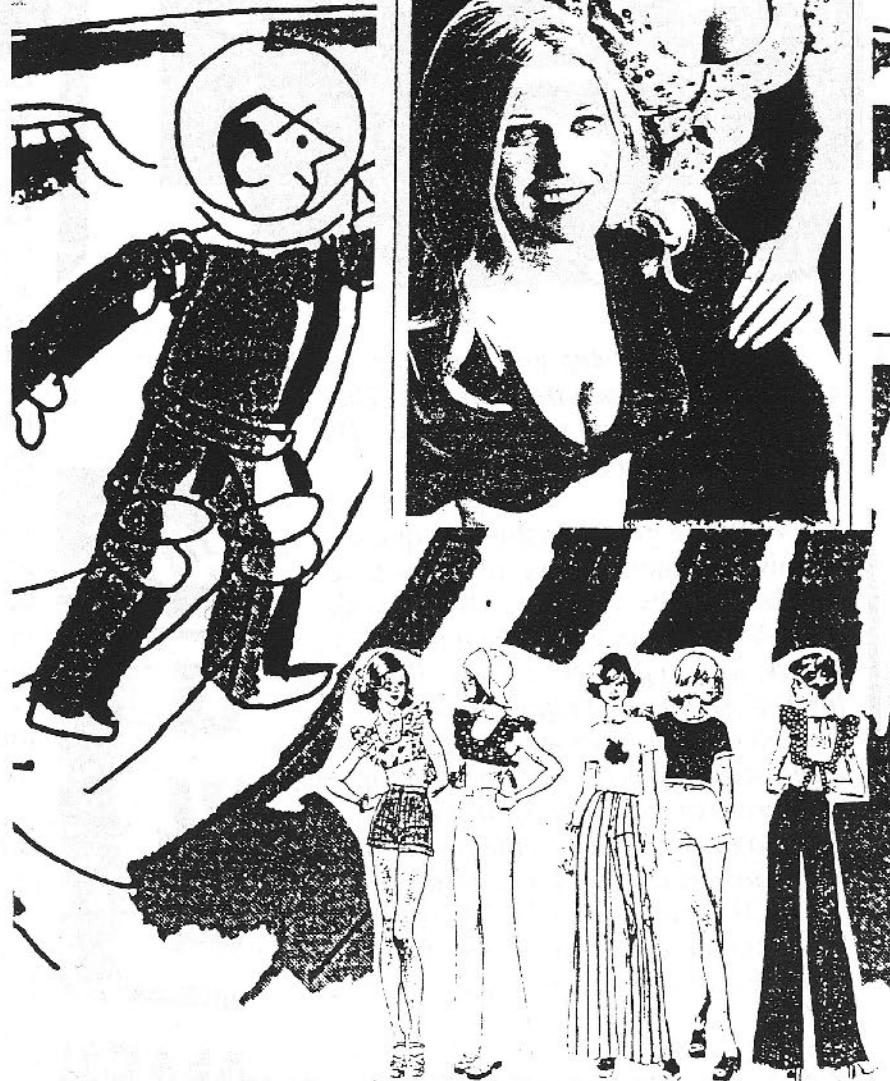
BY: JOE HORNACEK

In Michigan it is cold. I am 22 and getting old. I was at Dixie Flea Market where souls are sold. Bought some shoes filled with gold. Met some guy that's already been told. Too many cars filled with mold. Rolling chocolate Rolo rolés. Fix your glasses don't pick your nose. Anyone remember **Mike Watt** and **Firehose**? Forgot what it's like to buy new clothes. What's so big about the rose? Playin' dis like I am playin' doze. "L" and "M" and "N" and "O's."

When kittens (with a "K") are born how long does it take for there eyes to open? Does a good meal everyday help you stay awake? Anyone know anyone who works on alarm clocks for a living? **Bill Gates** employees 20,000 people and gets 10,000 applications a month. When are they going to force computer programming in schools? How long till the first android then? In Michigan, they make cars to last for a certain amount of time. What are they afraid of? Its like they're advancing the performance of a car just so it will break.

John Ryan, stop. John Ryan, make more music fast and nicely. John Ryan, remember that one song you made that was in the graffiti insert on the thirteenth show? Why did you lend your only master copy away to that guy in Ann Arbor? John, stop reading this. No, put it down. Don't be cruel and listen to Elvis like Helvis. Are you still a vegetarian? Where are you John Ryan? You must be on the watchtower with Hendrix. You probably visit strange things like that huh? Why do you be so ill? Man.

"When my sister went from 34B to 38D, I wanted to increase my bosom too..."



# INTERVIEW WITH TOD A. OF FIREWATER

GORGEOUS  
CAMF  
BY:  
IN THE  
WORLD

DAN AUGUSTINE AND QUINN SPENCER



*cop Shoot cop got shot. The scotch got hot then dropped from the top. The water got hotter and started a lotta. The result: Firewater!*

DAN: We're gonna do this real quick, because we know you've all ready done a couple interviews tonight. (We were the third people to interview them that night. *Tod A. was so patient! So lets all give it up for Tod A., the most patient man in rock!*) We're not as professional as some of the other people who interviewed you tonight, (Referring to the "Dink Dinkerson" radio DJ who interviewed Tod that night. He talked to Tod as if they had been buddies for years. What a phony!) We'll probably just be making things up as we go, and asking you questions about comic books and video games.

TOD: Go for it!

DAN: Last time we interviewed you, you were still in **cop Shoot cop** (interview appeared in *HOOFSIP #3*). It was here, it was the night you played with **Soul Coughing**. Now you've got one of the guys from **Soul Coughing** in **Firewater**.

TOD: **Yuval Gabay** played on the record, but he wasn't able to do the tour. So we got a friend of his. Yuval's on the road right now, he's real busy, being a rock star.

DAN: The guy from **Jesus Lizard**, he didn't play with you tonight either.

TOD: Nope. He does on occasion, but we kind of make it up as we go along. It's kind of a drag having some people from other bands who are busy. I'm thinking now of putting together a permanent line-up that's just always available.

DAN: As I was watching the band play tonight, I was like, "Wait a minute! Tod's the only guy from **Firewater** here tonight!"

Is **Firewater** Tod and whoever he decides to play with?

TOD: It wasn't intended to be that way, but it sort of worked out that way. (laughs) Like I said, I want to put together a permanent line-up. What happened was, after **cop Shoot cop** broke up, I had a ton of

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songs, and I had no band, I knew I wanted to work with **Dave Ouimet**, the guy who played piano on the record. He also had this amazing band called **Mother Head Bug**, which I don't know if you heard, but you should definitely check 'em out. And like I said, I had no band, so I called up everybody that I just really admired as musicians. Got my dream list of great players, and they were all able to do it. As far as being able to do the tours it's a different animal, it's a lot more time commitment, it's not like chill out for two weeks, and rehearse and record. You're on the roads for months, and they have they're other bands.

**QUINN:** Do you plan on **Firewater** being an on going band?

**TOD:** Hell yeah! It's my main thing. We're gonna record in the summer, we're doing more touring in a couple months with this band **Skeleton Key**, so yeah, it's my baby. We're making it up as we go along, in terms of who's able to do the tours. It's in the early stages now, so I'm still figuring out what we're doing.

**DAN:** You said that after **cop \$hoot cop** broke up, you had a ton of songs, were any of the songs **Firewater** did originally written for **cop \$hoot cop**?

**TOD:** Not really, no. It's just more songs I wrote that didn't fit with **cop \$hoot cop**. And the more that I wrote that didn't seem like they would work, and it seemed like it needed a different kind of voice, and different plan of attack, I guess that was sort of the reason I quit. Most the stuff I was writing didn't seem to fit into the **cop \$hoot cop** way of doing things.

**DAN:** Are the other guys from **cop \$hoot cop** gonna try to get anything going?

**TOD:** I don't know, I haven't really spoken to them. It was kind of a bad divorce. I wish them all the luck in the world.

**QUINN:** Is there anything bothering you about the music scene?

**TOD:** I think right now, New York is pretty happening. There's a lot of bands going on there that I find pretty interesting. And that's pretty cool, when you can go out in your own town, and see some cool shit going on.

**DAN:** I still need to ask you about comic books and video games.

**TOD:** Well, I don't play video games. Sorry about that. They're mind numbingly boring. I'd rather read a book.

**84** th **DRIVE-IN** and

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**DAN:** Okay, what kind of books do you read?

**TOD:** I guess mostly history. I hated history as a kid, I thought it was the most boring shit in the world, but then I realized I just had a really bad teacher. There's so much there. I just really get inspired.

**DAN:** What era of history?

**TOD:** Recently it's been the early Christian era. Early civilization from 1500 B.C. when man first started writing and the first tools. To me it just seems like a really short period of time. We've gone from like 0 to 60, in geological terms that's nothing. It's been such a short amount of time since we've been living in caves. So I find that really fascinating.

**DAN:** You're saying early Christian times, is that what inspired the album cover for **Firewater**?

**TOD:** Yeah. I think it's just a huge fluke that Christianity developed at all. It was basically this guy, Paul, who was the world's first P.R. person basically, who created Christianity. Jesus had no interest in starting a new religion, he was just a radical Jewish politician, and wound up inadvertently starting a whole religion. So I find that really interesting. At the same time

I think Christianity is totally stupid. So I have no problem making fun of it.

**QUINN:** When I first saw the album cover, I thought it was for a heavy metal band, do other people think that?

**TOD:** A lot of people think it doesn't suit the music. In a way, I thought the music was kind of dark, and I wanted it to be more light hearted, I thought it was a humorous image. And it wasn't meant to be a huge anti-Christian statement. I found it more funny.

**DAN:** The copy sent to me was a triangle cover. Quinn went out and bought it, and it was just a regular CD cover. Was the triangle just a promo thing?

**TOD:** Yeah. That's just an idea I've had for awhile, doing a triangular sleeve, and I finally got the chance to do it. But with CD stores, you can't put a triangle in a square hole.

**DAN:** You can't expect the record stores to re-do their shelving.

**TOD:** No, that would be too fuckin' much to ask, wouldn't it?

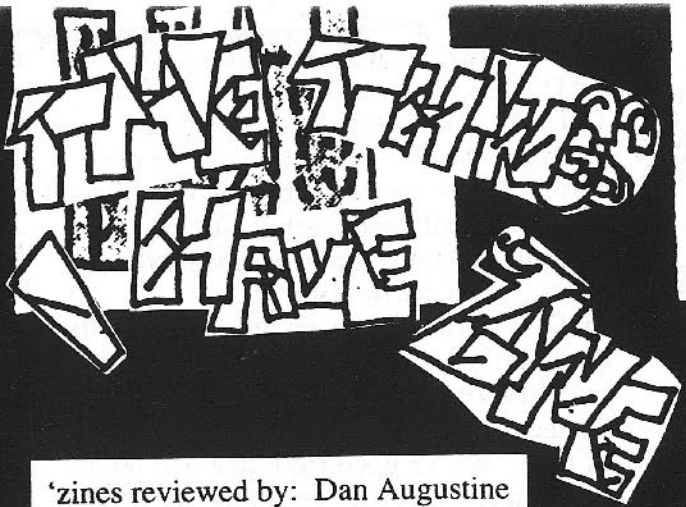
I GUESS IT WOULD TOD.

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**ADULTS ONLY!**

**BEAU...**



'zines reviewed by: Dan Augustine

**WEE PALS' COMIX** - #?, \$?.??, 16 pages: "Family Circus" comics punk-sized. Words scribbled out and dicks drawn on Jeffy. It's funny because sometimes it doesn't make sense, but as long as there's a swear word, that's all that matters. (Assbeaters, P.O. Box 65391, Washington, D.C. 20035)

**SQUARE ONE** - Vol.1 No.5, free, 20 pages: It has a cover of a guy singing into a microphone. Above this picture it says "Make a change!" So sing into a microphone to make a change. Behind this cover are articles by members of **Square One** and ads and order forms. (Square One, 507 Sherman St., Holly, MI. 48442)

**THE YO LA TENGO GAZETTE** - #7, \$?.??, 8 pages: A collection of band's memoirs of playing with **Yo La Tengo**. (Yo La Tengo Gazette, P.O. Box 6028, Hoboken, NJ. 07030)

**SUBURBAN HOME** - #6, \$1.00 or \$2.00 (this will get you a pound of shit), 48 pages: Reminds me a lot of a 'zine we have out this way called "Etch". Newsprint with band interviews, record reviews, and lots of local pride. The bands interviewed are **Falling Sickness**, **The Nobodys**, and **Funeral Oration**. There's articles in here on scamming the post office, **Ellen DeGeneres**, and starting your own record label. (Suburban Home, 1750 30th St. #365, Boulder, CO. 80301)



JOHN TRAVOLTA  
MEETS  
MICHAEL JACKSON

# Dream Time

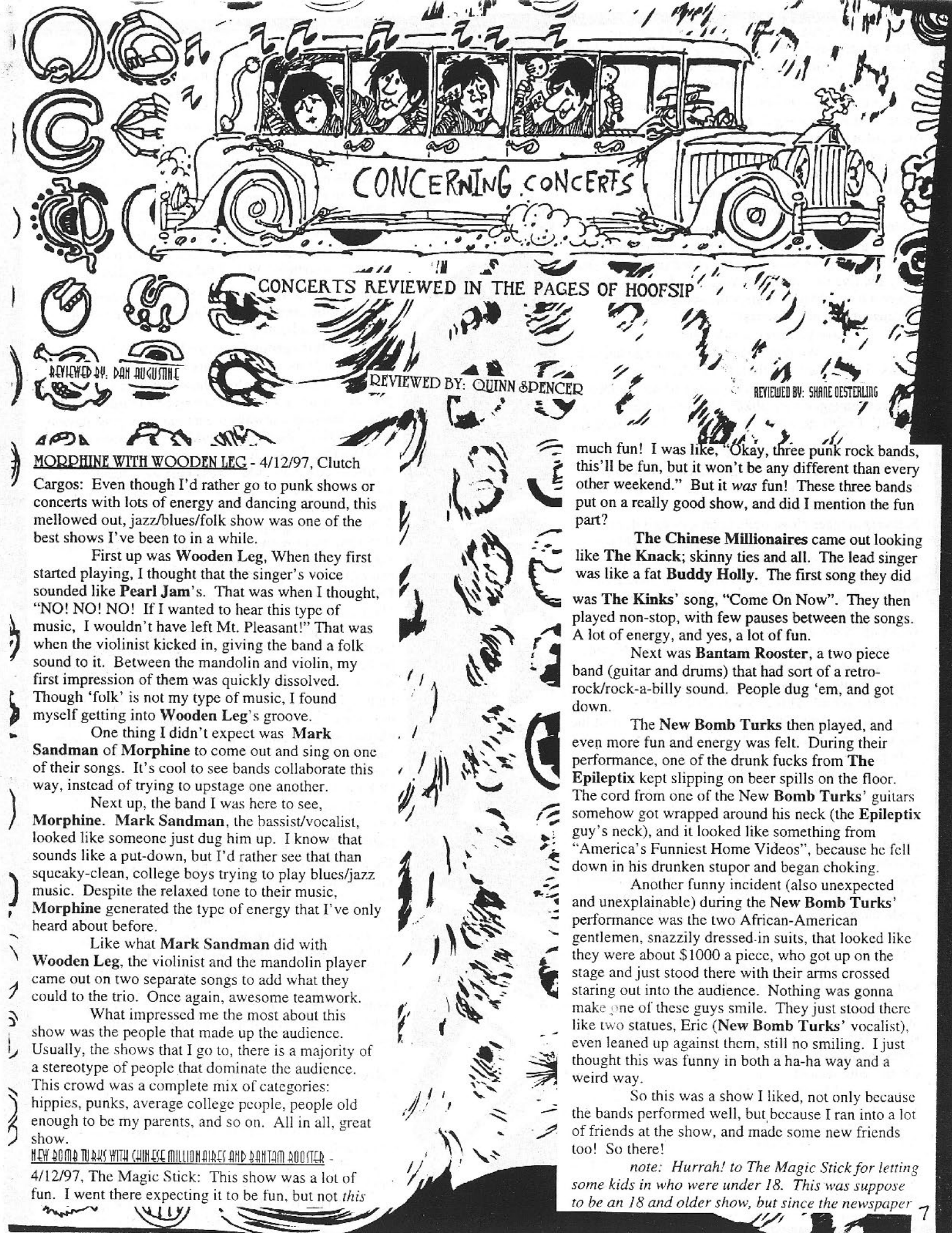
The section of **HOOF&JOP** that shares the dreams of the staff.

This issue: Dan's dream.



I'm lying on my bed. The door gets pushed open. I look and see no one there, but can feel a presence. I can hear the breathing, and smell the foul breath. It is Satan. He is invisible, but I know it's him. Nothing else can fill a room with this much evil. (Well okay, maybe Darth Vader could too.) He approaches my bed. He places an invisible hand on my chest, and tries to pick me up. I grip the sides of my mattress, trying my best to hold on. My eyes go to the floor. I see an Aztec mask. He wants to pick me up and drop me on this mask. I don't know why, but I know this is a mask I don't want to be dropped on.

The same door that Satan pushed open is now the recipient of another well known being. This being is **Jay Leno**. He walks into my room, and with one joke is able to make Satan bust out laughing, and lose his grip of me. That joke was: "Yeah, I hear that **Ozzy Osbourne** is going back out on the road again this year. Except this time he won't be singing 'I am Iron Man'. He'll be singing 'I need my iron, man'."



# CONCERNING CONCERTS

CONCERTS REVIEWED IN THE PAGES OF HOOFSP

REVIEWED BY: DAN AUGUSTINE

REVIEWED BY: QUINN SPENCER

REVIEWED BY: SHANE OESTERLING

## MORPHINE WITH WOODEN LEG - 4/12/97, Clutch

Cargos: Even though I'd rather go to punk shows or concerts with lots of energy and dancing around, this mellowed out, jazz/blues/folk show was one of the best shows I've been to in a while.

First up was **Wooden Leg**. When they first started playing, I thought that the singer's voice sounded like **Pearl Jam**'s. That was when I thought, "NO! NO! NO! If I wanted to hear this type of music, I wouldn't have left Mt. Pleasant!" That was when the violinist kicked in, giving the band a folk sound to it. Between the mandolin and violin, my first impression of them was quickly dissolved. Though 'folk' is not my type of music, I found myself getting into **Wooden Leg**'s groove.

One thing I didn't expect was **Mark Sandman** of **Morphine** to come out and sing on one of their songs. It's cool to see bands collaborate this way, instead of trying to upstage one another.

Next up, the band I was here to see, **Morphine**. **Mark Sandman**, the bassist/vocalist, looked like someone just dug him up. I know that sounds like a put-down, but I'd rather see that than squeaky-clean, college boys trying to play blues/jazz music. Despite the relaxed tone to their music, **Morphine** generated the type of energy that I've only heard about before.

Like what **Mark Sandman** did with **Wooden Leg**, the violinist and the mandolin player came out on two separate songs to add what they could to the trio. Once again, awesome teamwork.

What impressed me the most about this show was the people that made up the audience. Usually, the shows that I go to, there is a majority of a stereotype of people that dominate the audience. This crowd was a complete mix of categories: hippies, punks, average college people, people old enough to be my parents, and so on. All in all, great show.

## NEW BOMB TURKS WITH CHINESE MILLIONAIRES AND BANTAM ROOSTER

4/12/97, The Magic Stick: This show was a lot of fun. I went there expecting it to be fun, but not *this*

much fun! I was like, "Okay, three punk rock bands, this'll be fun, but it won't be any different than every other weekend." But it was fun! These three bands put on a really good show, and did I mention the fun part?

The **Chinese Millionaires** came out looking like **The Knack**; skinny ties and all. The lead singer was like a fat **Buddy Holly**. The first song they did was **The Kinks**' song, "Come On Now". They then played non-stop, with few pauses between the songs. A lot of energy, and yes, a lot of fun.

Next was **Bantam Rooster**, a two piece band (guitar and drums) that had sort of a retro-rock/rock-a-billy sound. People dug 'em, and got down.

The **New Bomb Turks** then played, and even more fun and energy was felt. During their performance, one of the drunk fucks from **The Epileptix** kept slipping on beer spills on the floor. The cord from one of the **New Bomb Turks**' guitars somehow got wrapped around his neck (the **Epileptix** guy's neck), and it looked like something from "America's Funniest Home Videos", because he fell down in his drunken stupor and began choking.

Another funny incident (also unexpected and unexplainable) during the **New Bomb Turks**' performance was the two African-American gentlemen, snazzily dressed in suits, that looked like they were about \$1000 a piece, who got up on the stage and just stood there with their arms crossed staring out into the audience. Nothing was gonna make one of these guys smile. They just stood there like two statues, Eric (**New Bomb Turks**' vocalist), even leaned up against them, still no smiling. I just thought this was funny in both a ha-ha way and a weird way.

So this was a show I liked, not only because the bands performed well, but because I ran into a lot of friends at the show, and made some new friends too! So there!

*note: Hurrah! to The Magic Stick for letting some kids in who were under 18. This was suppose to be an 18 and older show, but since the newspaper*

didn't specify this, and a lot of under 18 people showed up, they let them in anyway! Music should be for all ages, and not restricted to certain people!

**COMIC CARNIVALE** - 4/19/97, U.S. Blades: Not a concert at all, but this "rave" (I put the word "rave" in quotes because this was a legal rave held at U.S. Blades, a place usually reserved for laser tag, whirly ball, roller blading, video game playing and other "sports" of the '90s.) we went to deserves mention here in the pages of HOOFSIP, because of the suckcocity of it all!

So we get there, we as in J.J., Tony, Jessey, Mike, Kelly, and myself. The rave was suppose to start at midnight and go until 6 a.m., we get there at 1:30, thinking we were arriving at the primetime, but only see five cars in the parking lot. A group of guys approach us. "Are you guys throwing this party, because if you are, it sucks!"

"Have you been inside yet?"

"No. We don't need to go inside to know it sucks. Look, there's only five cars here!"

This group of guys was led by an **Arnold Schwarzenegger** look alike! He even talked with an accent! I think he was Yugoslavian. "Fifteen dollahs

to git indo dis rave? Fuck dat!", said Schwarzenegger's brother. So we all follow him to the back door entrance, and with the same ease someone would open up their bedroom door, this Schwarzenegger clone pulls open a locked door! And this wasn't some chintzy lock either! This fucker was like one of those locks on a department store! And this Goliath just comes along and pulls on it like nothing! "Luttie girlie lochs don't bug me!"

Later on at the "rave" this friendly giant walks up to me and gives me a wink and a nudge. "Hey buddy, you pay to git in?" If it wasn't for this guy, not only would we have paid \$15.00 to get in, but we would have been pissed that we wasted \$15.00 to get in! This guy was cool, and he unknowingly supplied much comic relief for most the night. It kind of sucked when he left, because the only people we had to laugh about were some kids who sucked dick at dancing. But Schwarzenegger didn't leave without performing one more act of hilarity.

One of his friends was getting down on the dance floor with a girl when Schwarzenegger approached the dance floor and let loose with his Yugoslavian yell, "Hey!" His friend froze, looked at Schwarzenegger, and scurried over to him. He then made the announcement that they were leaving. He walked out of the place, his friends in tow. When A.S. talks, people listen!

Like I had mentioned earlier, there were some people who sucked dick at dancing! One was a guy who moved in slow motion, did karate moves, and failed at break dancing. There was a girl who wore 3-D glasses and sat on her fat ass in front of the speakers, moving her hands as if she was playing drums. She sucked.

And before we had witnessed any of this atrocious entertainment, we were approached by some security guards who asked us if we had any dope! Of course we didn't, but they didn't believe us! Another security guard came running up, "Whoa, whoa, whoa! They're cool, they've been here for awhile." Uhh... Thanks... But we had only been there for ten minutes at that point?!

So despite the fact this "rave" sucked, we wound up staying there a little over three hours. Why did we do this? Because we *made it fun!* Sure there was probably only 20 people there, sure only eight of them danced (including some of us), sure the only people who bungee jumped were the employees, sure the laser tag closed down because no one wanted to play, and sure it wasn't illegal, but we just made it fun! So next time a legal rave comes your way, go there, and make it fun!

**SUGAR PLANT WITH ADEN AND OUTRAGEOUS CHERRY** - 4/24/97, Zoot's Coffee House: Show started with **Aden**, a band from Chicago that played music. Can't really remember what they sounded like. I guess it's not that

memorable. Only thing I do remember is they didn't suck. At the same time nothing worth mentioning. On to the next band...

**Outrageous Cherry** played next. I've heard about this band for years, but have never seen them. Every time I go to a show they're suppose to play at, I usually wind up leaving before they go on. This is because it always seems like they play shows with 100,000 other bands, and I get tired after about 5000 bands. Okay, this band reminded of **The Beatles**. No, they didn't wear marching band uniforms or perform on the roof of Zoot's, they just had similar song structures. I could actually picture John or Paul singing some of their songs. Of course, they sang them with a bit of an indie rock twist on the vocals and guitars, but what do you expect? You can't play at Zoot's unless you own every **Velvet Underground** album, and wear bowling shirts and black horn-rimmed glasses.

**Sugar Plant**. This band sounded awesome! Combining the best elements of rock and techno, they really made some beautiful music. Type of stuff you want to close your eyes to, and watch the flashing lights. The keyboards were my favorite part. Unlike most rock bands, it sounded as if they were actually playing a piano, and not a synthesizer. This made the music beautiful. I liked when they were doing sound check. The keyboard player actually started playing "Whiter Shade Of Pale" by **Procol Harum**. They probably played less than ten songs, but the songs were long in length, and brilliant in sound.

**FIREWATER WITH VALENTINE SIX** - 4/26/97, The Shelter: Ever since Dan got **Firewater's** CD in the mail (sometime in November), I've been anxiously waiting for them to visit the Metro area and give us a taste of their mambo/rock sound. **Firewater** is made up of members of **ƒop Shoot ƒop**, **Jesus Lizard**, **Soul Coughing**, **Motherhead Bug**, **Mule**, and **Elysian Fields** (If I missed any names, I apologize). I've seen **ƒop Shoot ƒop** twice, as well as **Jesus Lizard** and **Soul Coughing**. With all this talent under one name, it had to make for a diabolically good show...

First up was a band from New York called **Valentine Six**. This band delivered a sound of rock and jazz with the subtlety of a shotgun blast. Very powerful band with lots of character and soul. If I ever make a movie, I'll get **Valentine Six** to do the soundtrack, no matter what it takes. These guys have a CD coming out later this summer. Unless you're a complete loser, you'll do what's right and buy it.

**FIREWATER! FIREWATER! RAH, RAH, RAH! FIREWATER! FIREWATER!**

SOCK 'EM IN THE JAW! I don't know why that cheerleading chant was in my head. Maybe it's because I'm writing this review at work, or maybe because I haven't had a date in a while.....ANYHOW! **Firewater** delivered their European-jazz-rock as promised and added two more songs that weren't on the album, "Get Off The Cross....We Need Wood For The Fire" (Shameless plug). If you liked **ƒop \$hoot ƒop**, imagine them with a 'Gypsy-sound' on a more light hearted tone. Good drinking music, even if you don't drink.

I hate to throw in the negative elements from such a cool show, but, nevertheless... Though **Firewater** has contributing members from six(?) different bands, **Tod A.** of **ƒop \$hoot ƒop** was the only recording artist from the album present. The rest of the band was filled in with different musicians that I didn't recognize. The other bad outcome was finding out that **ƒop \$hoot ƒop** doesn't exist anymore. Inside, I was weeping.

As you'll read, or already have read, Dan and I got to interview **Tod A.** of **Firewater**. **Tod A.** has to be one of the cooler people in the music industry that I've ever talked to. Most bands I've tried to talk to, even local bands, act like they're God's gift to music. (A really good example is this guy I used to live with...). Anyhow, **Tod A.** still talked to us after going through three interviews (probably answering the same stupid questions over and over). One of these interviewers was some chessy guy from a Canadian radio station. I think I would've got the hell out of there after putting up with his, "Hey! I'm the DJ." talk. We managed to talk to **Todd** in his van even though most of his party had left already. As **Butthead** would say, "Uh...Huh Huh. **Tod's** cool".

**BLONDE REDHEAD WITH TWO OTHER BANDS WHOSE NAMES WE DIDN'T KNOW** - 4/27/97,

The Shelter: "Do you know how many time zones there are in the Soviet Union?" Yes! These were the words I uttered prior to the remark, "Don't ask chump questions, I'm a rock-n-roller.", by the singer of the second opening band.

I thought it was rather weird that the singer actually started rambling on, in the middle of his set, about how he was a musical expert, and telling the crowd to ask him questions and shit. (*editor's note: He did this? Where was I? I consider myself an expert at stupid rock trivia questions! I bet I could have stumped the chump! Oh yeah, I was in the back of the bar watching Heather and Jennifer play pinball and thinking about how I was not only a rock trivia geek, but also a pinball wizard.*) It was almost as if everything was some big joke, and he was the only one who knew the truth. He kept saying his name!?!?

Other than the profusely large ego, this band put on a really good performance. They gave a whole new meaning to crowd interaction! I suppose it's good that they had a lot of confidence and they weren't afraid to show it. I thought it was especially cool when in one of their songs they compared race mixing to putting tons of sugar and cream in coffee.

He said others thought it tasted like shit, while he thought it was delicious.

I don't really have much to say about the first band, other than that they were really bluesy and the singer/guitarist was bald and got overly excited at times. I'm not a blues fan.

I managed to keep myself well entertained while **Blonde Redhead** was setting up. I had noticed my friend Kel-Kel standing in the distance. His girlfriend, Jamie, had pointed out that he *wasn't* throwing a fit. (It just so happened he wasn't throwing anything at all!) I thought to myself, "Man, this is weird." So I reached in my pocket and pulled out a handful of fits and began to throw them at Kel-Kel. Then I blustered out nonsense of the greatness I would have if the Olympics had a sport called fit throwing.

Just as I started to brag about how I could build the biggest scene out of a simple spoon and knife, **Blonde Redhead** started their performance.

Where's the bass? I had thought to myself, just as they started to maliciously pick out perfect melodic noises and interesting sounds. Well it was clear that their new album had bass playing for they had pointed out that it was the guy from **Unwound**; who claimed that he was merely a bartender.

It just so happened that this show was better than the last show I had seen with them. They were fuckin' excellent - ten times better than before. Although I do wish they would have played more old material, for they had only played a small handful of old stuff, and I really do love it so!

The show I seen them play prior to this one was almost ill. The friend I had taken to see them got a really bad impression of live **Blonde Redhead**. They kept stopping because they forgot parts to songs and they didn't have a bass player, which we thought was really weird.

That was then. This show however was fuckin' rad! They had every intention of being fabulous. From the time they hugged after the first song, to the encore.

Everything about them is great! I love it when they throw together rhythms like a big ball of dough and turn it into a pizza!

**BLOODHOUND GANG WITH ISABELL'S GIFT AND NERFHERDER** - 5/2/97, St.

Andrew's Hall: We arrived a wee bit too late to see **Isabell's Gift**, but saw a lot of boys wearing their T-shirts. If **Isabell's Gift** is good enough for teenagers, then they're good enough for us!

The band on stage when we did arrive was **Nerfherder**. Now this band was a very good band to team up with **Bloodhound Gang**, because of the way they sang about funny things and had an obsession with the '80s. When we walked in the door, they were playing a song called "Van Hatin'", about the history of that band in a humorous way. At the end of their performance, some of the members of the

**Bloodhound Gang** got on stage with them and acted like jocks.

Then the **Bloodhound Gang** got on stage as a group, and put on a very funny and good performance. It all started with **DJ Q-Ball** scratching the "Star Wars" theme song and went into pants dropping, mongoloid imitating, and weird song covers. Some of which included mixing **Weezer** with **The Wu-Tang Clan**. Other bands they did covers of were **Slayer**, **Primus**, **Duran Duran**, and **Frankie Goes To Hollywood**. This band is coming around again with **Iggy Pop**, **60 Foot Dolls**, **Sponge**, **Reverend Horton Heat**, and a bunch of other bands as part of an all day rock festival, so if you missed 'em this time, or just wanna see 'em again, then go to Pine Knob on June 5.

# THOSE WACKY '60s

BY DAN AUGUSTINE

**CINEMA** WOODWARD at COLUMBIA  
CONT. FROM NOON - CHERRY 9052

## GUILTY PARENTS

A BITTER INDICTMENT  
OF GIMMICKS  
SACRIFICE TO  
IGNORANCE



Also—RITA  
HAYWORTH in  
'LOUISIANA  
GAL'



"Of course, we'd like to sell you the house, but this is a restricted neighborhood."



## BASKET BALL



## 9th Person HARLEM GLOBE TROTTERS

vs.  
**ATLANTIC CITY  
Sea Gulls**

WORLD'S PROFESSIONAL  
TABLE TENNIS

PLUS WORLD-FAMOUS  
THEATRICAL ARTISTS  
Headlined by  
"PEG-LEG"

### BATES

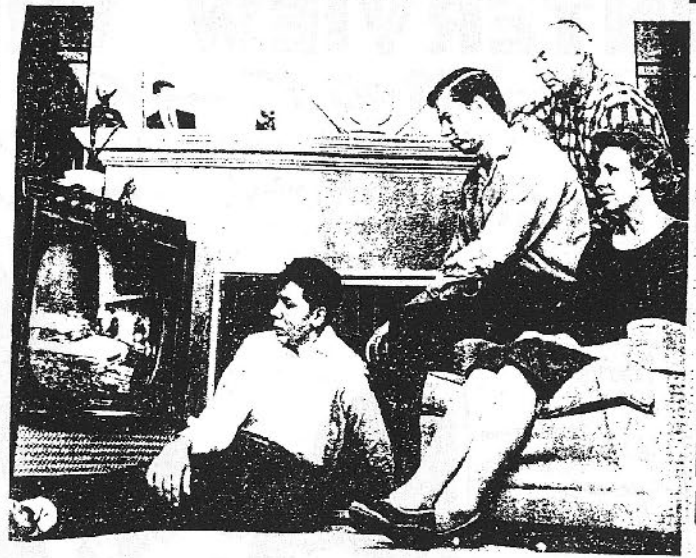
**SAT., NOV. 30** 8:00 P.M.

Tickets on sale at Olympia  
and Grinnell's Downtown  
Prices \$3.50, \$2.50, \$1.50

## OLYMPIA



Mother Was a Nightclub Bunny



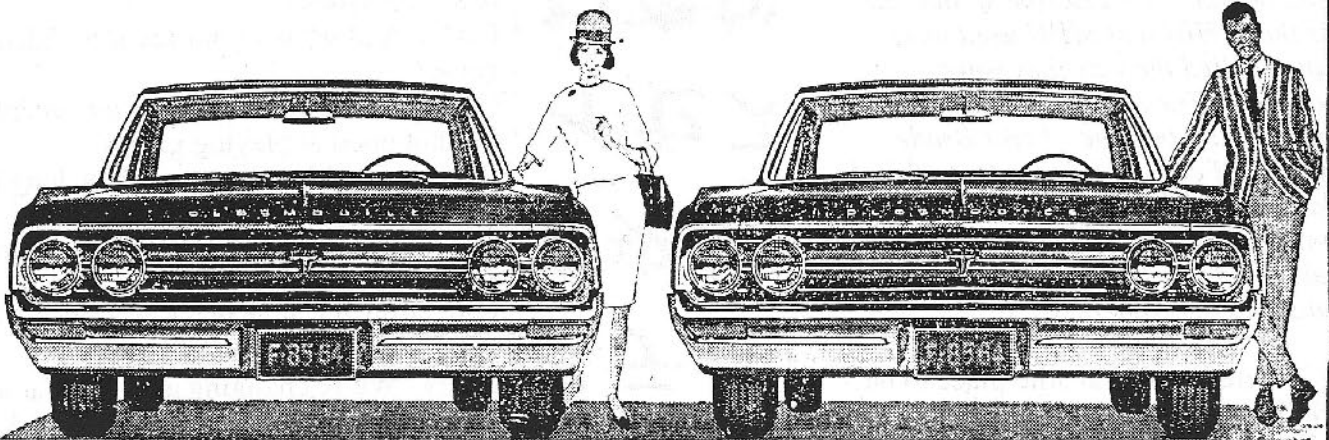
Mr. and Mrs. Roy Horning and Sons Watched on TV as Mrs. Kennedy Visited Casbah

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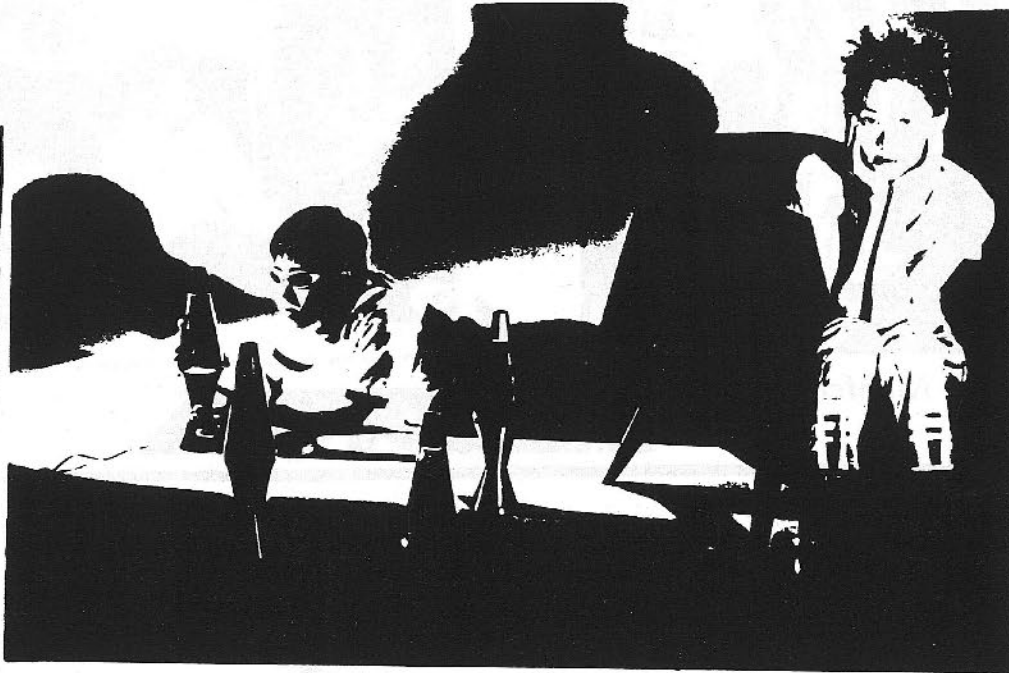
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# INTERVIEW WITH SUGAR PLANT

interview conducted by: Dan Augustine and Joe Hornacek



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 -drifting  
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 -I hate it  
 -NITA  
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 -brasil

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 ・シナプス  
 ・アイハット  
 ・ニタ  
 ・サウダヂ

The set list in English...

...and in Japanese

*Sugar Plant is a band out of Japan that differs from most bands out of the country of the red sun. They don't make noise, and they don't do garage rock. They just do it. On April 26th, Dan Augustine and Joe Hornacek talked with the two main members, Chinatsu Shoyama and Shin'ichi Ogawa. For the sake of my fingers, I will refer to them as CHIN and SHIN in this interview. Which, by the way, I was told by a friend of mine to transcribe so that the words that CHIN and SHIN used were actually spelled the way they were pronounced. For example, "I like Blade Runner" would become "I rike Brade Lunnah". Of course, if I was to do this, I would be only joking, but unfortunately all the politically correct weasels wouldn't get it, and I would be burned in effigy on college campuses across America.*

JOE: Where is your favorite place to be?  
 SHIN: I like Goya. India.  
 CHIN: As for me, I want to be in the future. I wanna see the future. One hundred years ago...later. (giggles uncontrollably)  
 DAN: What's your favorite video game?  
 SHIN: I like wrestling. I always play wrestling game on Play Station.  
 CHIN: Yeah, for 18 hours.  
 DAN: Eighteen hours straight?

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 二、一、零  
 九、八、七  
 六、五、四  
 三、二、一  
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 四、三、二  
 一、二、三  
 四、五、六  
 七、八、九  
 十、十一、十二

SHIN: (laughs) Yeah.  
 DAN: The same game?  
 SHIN: Yeah.  
 DAN: Did you start to fall asleep?  
 SHIN: (laughs) No.  
 DAN: Because I'll usually start to fall asleep after four hours on the same game.  
 JOE: Did you eat anything?  
 SHIN: Yeah. (makes motions with his hands, one he pretend he has a fork in, the other a joystick)  
 DAN: And what's your favorite video game?  
 CHIN: Mario Cart (giggles uncontrollably) I'm not good at playing games.  
 JOE: How old are you, and how long have you been together?  
 CHIN: We are 26 years old, and we formed **Sugar Plant** in 1993.  
 JOE: How has it changed since then? Or has it stayed the same?  
 CHIN: We're changing a lot. As far as me, more American indie rock guitar work.  
 DAN: I know that there are only two of you in the band, but how many people do you work with live?  
 CHIN: We have three supporting members. The drummer is doing four years together, the two other guys are one year together.  
 DAN: Do you usually play with a total of five people live, or is there sometimes more

or less?

CHIN: After we made "After After Hours", we used a keyboard and sampler, so after "After After Hours", we started using five.

DAN: What is cool?

SHIN: I like techno music. That is good for me. We go to clubs every week in Japan.

DAN: Have you ever been to any of the clubs here in America?

SHIN: Yeah, last year we went to a club in New York.

DAN: How do they compare to clubs in Japan?

CHIN: Tokyo is more cool. Better sound systems.

JOE: What other countries have you traveled to other than the United States?

CHIN: We only play in the U.S. and Japan, so we don't go out to other countries. But we do go to many countries just for fun.

We've been to India and Thailand in January and February. I like traveling.

DAN: Do you have a favorite science fiction movie?

SHIN: I like "Blade Runner" and "Brazil".

DAN: Are you more popular here or in Japan?

CHIN: More popular here than in Japan, because we play the U.S. more than Japan. It's very difficult to play with bands in Japan.

JOE: Do you like baseball and what's your favorite part?

SHIN: Stealing home. (giggles uncontrollably)

DAN: What sports are you into?

SHIN: I played handball in high school.

DAN: So the high schools in Japan don't

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- interview

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ク Augustine

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have football, they have handball?

SHIN: Yeah, because protector is expensive.

JOE: Do you know who Stevie Wonder is and what do you think of him?

SHIN: I like his '70s stuff, but now... (singing) "I just called..." Terrible.

DAN: Which groups do you like?

SHIN: I like Yo La Tengo and The Rachels, Velvet Underground.

JOE: Did you find a sugar plant somewhere that gave you the idea to name your band?

CHIN: (misunderstanding the question) We sold copies of "After After Hours" in Boston.

JOE: No, no, no. Do you have an actual sugar plant?

CHIN: (laughing) No. Kawasaki City has a big factory, and we went there because it's so beautiful in the night time, illuminating with the lights. So it was the beautiful one that was a sugar plant.

DAN: Did you ever tour the factory?

CHIN: No.

DAN: You should, because there's a lot of cool sounds in factories, and the workers always talk about really funny things. They talk about sports and women all the time.

SHIN: (laughs) And cars.

JOE: Anything to say to the readers?

CHIN: We like rock and techno.

JOE: Do you think you'll ever make an all techno album?

SHIN: I don't think so. We like rock.

CHIN: Rock-n-roll is good, but sometimes too much, and techno is good, but sometimes boring. So we want to take both

good points of rock and techno, and we tried to do that on "After After Hours".

クレジットとされたキヤッチ は東山(切羽)

ット曲の幾つかは

)とシ 中心の

シュガープラント  
is Sugar Plant in Japanese  
but, スモール・フェイス  
is Small Faces in Japanese!

て全 アル

作り、注目性をア

押し流されるよう



**GAMEFACE** - "Cupcakes": This is the first recording review for this issue of HOOFSIP, and I hate to say it, because it seems like I've been saying it a lot in the recordings reviews in past issues of HOOFSIP, but gad, it's so true. This is yet another group that sounds like the alternative groups you hear on the radio these days. I don't know which band is doing which song. I know their names (**Bush**, **Live**, **Smashing Pumpkins**...) but I don't know who is doing what, because all the songs sound the same. It's kind of like the '80s. I knew there was **Mötley Crüe**, **Skid Row**, and countless other metal bands, but I couldn't tell you who sang what to save me. Anyway, this is like that. (Dr. Strange, P.O. Box 7000-117, Alta Loma, CA. 91701)

**PETER AND THE TEST TUBE BABIES** - "Test Tube Trash": Raw punk rawk from Germany. With the German accent, "Banned From The Pubs" sounds like "Buy Coco Puffs"?! There's songs on here about mopeds and **Keith Moon**, but don't be fooled, this ain't no mod band! The vocals are kind of raspy, and the instrument playing is kind of sloppy, but this makes them closer to the **Sex Pistols**. (Dr. Strange, P.O. Box 7000-117, Alta Loma, CA. 91701 or We Bite, Gonniger Str. 3, 72793 Pfullingen, Germany)

**PETER AND THE TEST TUBE BABIES** - "Supermodels": Raw but not as raw as "Test Tube Trash". Still has sort of a **Sex Pistols** sound, but this time it's the Las Vegas **Sex Pistols** who went on tour last year. German accent isn't as obvious on this one. (Dr. Strange, P.O. Box 7000-117, Alta Loma, CA. 91701 or We Bite, Gonniger Str. 3, 72793 Pfullingen, Germany)

**VARIOUS ARTISTS** - "RAFR Volume 2": RAFR stands for "Rock And Fuckin' Roll" Rock and fuckin' roll indeed! About the only thing I didn't like on here was the **Mars Needs Women** song "New Boy". More like "Earth Doesn't Need Heavy Metal"! Other than that, great fuckin' rock

from **The Humpers**, **Sluts For Hire**, **Cash Registers**, and others who rawk! (Flipside, P.O. Box 60790, Pasadena, CA. 91116 or R.A.F.R. Productions, 11054 Ventura Blvd. Ste. 205, Studio City, CA. 91604)

**VARIOUS ARTISTS** - "The Fearless Flush Sampler": Yet another CD of fast, melodic, pop-punk. It's suppose to be various artists,

# H O O F S I P I N

Recordings

reviewed

by:

Dan Augustine

but they all sound the same. I listened to most of this (the first 19 tracks), but walked out of the room to make some phone calls during the last five tracks, so I missed those. Then again, I probably didn't miss anything. I mean it was probably a lot like the other stuff. Only groups that grabbed my attention on here were **The Grabbers** (Hey! What a coincidence!) and **Bigwig** who have a hilarious song on here called "Old Lady" about an old bag they got in a car wreck with! (Fearless, 13772 Goldenwest St. #545, Westminster, CA. 92683)

**VARIOUS ARTISTS** - "Global Grooves": **Cher**, **Lisa Loeb** & **Nine Stories**, **Garbage** and other bands that have never been associated with techno will now be included in a 12 volume set of books called "Techno Music - An Electronic Art Form". Okay, so maybe that's a lie, but the truth is those groups and others are now available on a CD called "Global Grooves", which is a remix album of a lot of rock and R&B music. Very danceable stuff here kids. (Geffen)

**MANANDER PATTERN** - "Troublesome Nannygoat": Crazy like their last one (self titled), yet different. Musical notes seem to be repetitive, which can hurt most bands, but not this one! Helps add to the nutty sound of the singer who has a voice that sounds like he's gonna crack at any moment. Often he goes into these talking fits that are like Beavis. The band is like **Primus** on drugs. The singer sounds like an infantile **Mojo Nixon**. (Manander Pattern, 505 Fairview St., Ypsilanti, MI. 48197)

**PRUNELLA SCALES** - "Dressing Up The Idiot": Hard rock music done by a chorus. A bunch of "tough guys" singing in unity.

It's got a heavy alternative sound with a teensy bit of industrial. (Mutiny)

**WALT MINK** - "Colossus": Refusing to make this easy for me, **Walt Mink** makes music that is hard to define. How many times have I listened to this? Three? Maybe four times? Still can't think of anything to say except maybe it'll make you listen to it over and over, and before you know it, you discover that you like it. You won't be able to put your finger on it, but you'll know you like it. (Deep Elm, P.O. Box 1965, New York, NY. 10156)

**JOHN FRUSCIANTE** - "Smile From The Streets You Hold": This wails. Guitar and voice. Just the rawest of the raw. **John**

**Frusciante** use to be a Chili Pepper, now he's just John. No drums or keyboards, just John and his guitar. A voice that is noise rock. A guitar that doesn't give a fuck. John is good. Check this experimental album out. The Chili Peppers - not too original. **John Frusciante** without the Chili Peppers - experimental and original.

(Birdman)

**BIGWIG** - "Unmerry Melodies" & **30**

**FOOT FALL** - "Acme-143": Let's see, do these have fast melodic punk songs? Yup. Do they feature a punk rock cover of an '80s song or TV show theme song? Yup,

"Unmerry Melodies" has a cover of the "Cheers" theme song, and "Acme-143" has a cover of **Billy Joel's** "Still Rock 'N Roll To Me". Okay, these pass the eligibility for punk rock albums of the '90s. Other similarities between these two CDs is the cover artwork - both feature very Looney Toonesque drawings, and both bands have a sense of humor - which is reflected in their songs. **30 Foot Fall** mentions the words "punk rock" in their songs so many times. This would be like **Aphex Twin** mentioning the word "techno" in his songs. (Fearless, 13772 Goldenwest St. #545, Westminster, CA. 92683)

**THE VELOUR MOTEL** - "Wolcott": Much more mellow (than the past couple I've listened to) and absolutely *no* attitude on this one. Kind of a combination of indie and

folk rock. Type of band that would play at a coffee house. (Throwrug, P.O. Box 579100, Chicago, IL. 60657-9100)

**THE GREAT BRAIN** - "Algorithm": Noisy guitars poke through highs-lows, starts-stops. Rock in a **Polvo** and **Sonic Youth** way. Features CD artwork by Lance Laurie, who has done artwork for "Tail Spins" magazine in the past. (Throwrug, P.O. Box 579100, Chicago, IL. 60657-9100)

**FUTURE BIBLE HEROES** - "Memories Of Love": A lounge-like dream of electro-pop with a bit of gloominess in a not so sad way, but more of a **Smiths** way. You know that they sound sad, but they're beautiful people, so they can't be *that* sad. It's more like a "suffering artist" than a feeling of sadness. (Slow River, Sheltland Park, 27 Congress Street, Salem, MA. 01970)

**YO LA TENGO** - "Autumn Sweater": Has the LP version of "Autumn Sweater", and then three remixes. Sometimes when I hear remix albums, there isn't much difference between some of the mixes. This one has

very distinct styles between each song.

**Buddy K. Brown** and friends abandoned all the vocals, as did **μ-ZIQ**. **Kevin Shields** of **My Bloody Valentine** keeps the vocals, but makes the group sound more like his. Can't wait to hear their full length, "I Can Hear The Heart Beating As One", out now! (Matador or Yo La Tengo, P.O. Box 6028, Hoboken, NJ. 07030)

**LILYS** - "Services (For The Soon To Be Departed)": This 15 minutes and 36 seconds of pure mod joy is brought to you by one of the many bands keeping the true sound of hip shaking, swinging mid-'60s sound alive. Not mod like those pouty boys in **Oasis** or **Pulp**, but mod as in MOD. "The Gravity Free Atmosphere Of MSA" has a droning over-and-over part that you think will never end - then suddenly it does. (Che /Primary, 72 Spring Street, New York, NY. 10012)

**AT THE DRIVE-IN** - "Acrobatic Tenement": Punk rock music showing emotions. Singer kind of reminds me of **Perry Farrell**, but it works here. (Flipside,

P.O. Box 60790, Pasadena, CA. 91116 or At The Drive-In, P.O. Box 13393, El Paso, TX. 79913)

**VOODOO GLOW SKULLS** - "Baile De Los Locos": Every time these guys put out a new one, it seems like they get faster. It's like I expect to pick up a newspaper and see a headline that reads: "SKA BAND SPAZZES OUT TOO BAD - AND DIES OF HEART ATTACKS". It's like, "Slow down guys! Chill!" Then again, I think I'd rather have my ska fast than slowed down to a ballad. There's **No Doubt** in my mind that I don't like ballad ska. (Epitaph)

**HEAVY D** - "Waterbed Hev": Perfect mix of hip-hop, rap, and R&B. From the old to the new school, you'll be hearing samples of **Michael Jackson**, **Hall & Oates**, **Soul II Soul** and **The Gap Band**. And beatboxing! This CD has beatboxing! **Heavy D** may sometimes sound like he's trying to steal your girlfriend, but by grabbing beats and resorting back to the "old days" of rap, he makes you forget about his intentions. (Universal/Uptown)

**JEJUNE** - "Junk": Alternative rock that reminds me of the early **Smashing Pumpkins** when the guy sings, **Battershell** when the girl sings. This group reminds me. (Big Wheel Recreation, 325 Huntington Ave. #24, Boston, MA. 02115)

**DR. OCTAGON** - "Dr. Octagonecologist" 15

& "Instrumentalyst": If it seemed like I was going off a few reviews ago on the **Heavy D**, and how it was the hippest of hop and the baddest of rap, then be prepared for more drooling over a rap album by a white boy. Old, old, old school! Not any beatboxing, but lots of sampling and scratching. Maybe it's time the old school got back in session! Tracks I dug the most: "Bear Witness", "Earth People", "halfsharkalligatorhalfman", ... Aw what the hell, I liked 'em all! And for those of you that just wanna groove with the beats, there's an instrumental version of this album called "Instrumentalyst". Both CDs feature the art of **Pushead** on the cover. (DreamWorks, 100 Universal Plaza, Bungalow 477, Universal City, CA. 91608

or Bulk Recordings, Fan club, 2440 16th Street, Suite 316, San Francisco, CA. 94103)

**MOLOKO** - "Do You Like My Tight Sweater?": A band with a '70s funk/soul sound featuring a girl with sassy vocals. I noticed that as this CD went on, there seemed to be more of a modern hip-hop/R&B/even techno sound. Throughout the album I noticed a bit of artsy-fartsy here and there. So you might find yourself getting groovy and cutting out paper stars at the same time as this one plays. (Warner Bros./Echo)

**STELLA** - "Ascension": Many people were over here as I listened to this. Some of the comments included: "Is this **Tool**?", "This is bad.", "This sucks.", "This is like **Bush**



with a cold.", "This is like **Bush** and **Nine Inch Nails** together.", "Is this the **Road Vultures** with ex-**Dead Boy**, **Cheetah Chrome**?", "It's like **Bush** playing '80s metal." Plus many imitations of electric guitars. I took the CD out and threw it across the room. (Beggar's Banquet, 580 Broadway, Suite 1004, New York, NY. 10012)

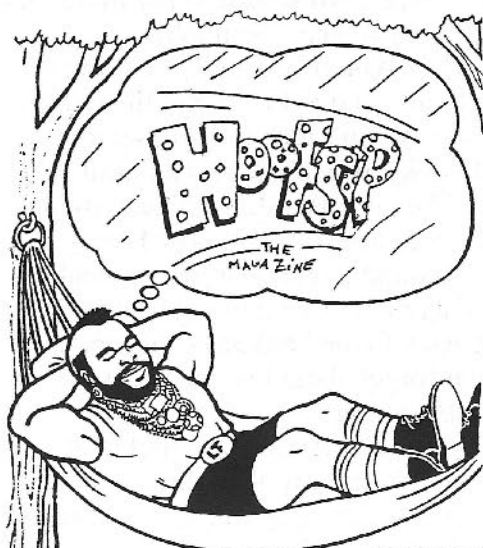
**MILLENCOLIN** - "For Monkeys": It's the second Epitaph release for this Swedish band. Reviewers always have to point out that this band is from Sweden. The reason we do this is because if we didn't, you'd think they were from California, because that's what they sound like - they sound like a California punk band. So if you enjoy bands like **Pennywise**, **NoFX**, and **Bad Religion**, then you'll like this. (Burning Heart/Epitaph)

**SLIPSTREAM** - "Be Groovy Or Leave": This band features members of **Spiritualized** and **Spacemen 3**. Their last album combined electronics with dreamy-hazy pop like **Mercury Rev** or **My Bloody Valentine**. This time around they keep the dream-pop, but add the sounds of the '60s to it. A lot of it has that "la-dee-da we're in love" spirit of the '60s that British bands like **The Monkees** and **The Beatles** often evoked. This one will make you feel good all over. The title of the CD is also cool.

(Ché/Primary, 72 Spring Street, New York, NY. 10012)

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# FILM FLAM

FRIDAY

10W

FILMS REVIEWED BY: DAN AUGUSTINE

ADULTS ONLY!  
AIVE - BEAUTIFUL  
SHE BARES  
TES & BURNING

THESE ARE FILMS I SAW AT THE DETROIT INSTITUTE OF ARTS. I CHOSE TO REVIEW THESE FILMS SO YOU WOULD ALL THINK I WAS SOME SORT OF INTELLIGENT FUCK WHO ONLY SEES MOVIES AT "ART THEATERS". ALSO, I AM A STUCK-UP ART FAG!

COCKS!  
tion of  
the movies!

**WHEN WE WERE KINGS** - This film won an Academy for best documentary, so you know it's good right off the bat. It follows all the hoopla that surrounded the **Mohammed Ali/George Foreman** fight of 1975. This film revealed the following things to me:

- Ali had a HUMONGOUS ego.
- Foreman had a HUMONGOUS afro.
- This fight was HUMONGOUS.

The fight, which took place in Africa, was hyped like crazy. The day of the fight there was some terrible rain. This probably made the media happy, because it meant they could do more hyping of the match, since the rains canceled the fight.

**James Brown** performed before the match, now I know where "Rocky III" got the idea.

Umm... There were some neat photos that were shown during the credits of Ali with **The Jackson 5** and **The Beatles**. I would like these photos nicely. "Ali Boom-ba-yay!"

**MESSAGE OF LOVE** - This film is of the last great rock festival of the hippie era. It took place in 1970 on the Isle Of Wight in England. **The Doors, Jimi Hendrix, The Who, Emerson, Lake, And Palmer, Jethro Tull, Miles Davis, Free, Moody Blues,** and many others performed at this anti-Woodstock.

I call it the anti-Woodstock because of the "vibe" it gave off. Greedy rock promoters wanting nothing but money. It showed them back stage between acts talking about money, money, money! The MC was so fake! He would be saying that people had to pay to get in at one moment, then the next moment he would be talking some hippie bullshit philosophy?!? He said **Jethro Tull** wouldn't perform unless everyone who had knocked down the gate and

gotten in for free paid. Of course, **Jethro Tull** fervently denied this when they got on stage.

Other performances worth mentioning:

**Emerson, Lake, And Palmer**, believe me baby, set the world on fire! That's right, the stage actually caught on fire during their performance (Which was their first public performance - ever!) when they shot off a cannon. More people should listen to **ELP**, it's obvious that their sound helped inspire noise rock and techno.



**Joni Mitchell** wept on stage as everything crumbled before her, and some hippie hopped on stage screaming "groovy!". She then launched into some speech about Indians and blah blah blah. It was like, "Smoke another one, Joni."

**Kris Kristoferson**, whose name is probably spelled wrong, walked off stage in disgust, because no one would shut-up during his performance. Guess this explains why he comforted **Sinead O' Conner** a few years back at the "Bob Dylan Tribute Concert" when she was booed off stage for tearing a picture of The Pope in half a few weeks before on "Saturday Night Live". He knew what it was like.

**The Doors**, were pitiful with a fat, bearded Jim.

And **The Who**, of course, rocked!

If you want to see the '60s crumble before your eyes, then check out this film if you can. I haven't heard any word of it coming out on video yet, but I'm sure it will.

**THE GRADUATE** - I own this on video, but I went and saw it anyway, because I wanted to see it on the big screen.

I showed up about ten minutes late, so I guess I missed the new footage of **Jabba The Hutt** talking to **Dustin Hoffman**. All kidding aside, this film was suppose to have some new prints in it. I didn't really notice, but enjoyed the film anyway. Maybe it was because these new prints were during the first ten minutes I missed.

So, boy graduates, boy gets seduced by older, married neighbor, boy starts dating neighbor's daughter, neighbor gets pissed, neighbor's daughter gets pissed, boy becomes sad, boy shows up at neighbor's daughter's wedding, steals her away, and they live happily ever after. Just another case of boys meets girl, boy loses girl, boys gets girl back. Or something like that...

This film has lost most of it's tabooess today in an era when most films have T&A, but when you consider the time that it came out (late '60s) it was very taboo! It was also very unusual in that it portrayed the woman as the aggressive one, and back in the '60s, if a woman wasn't living in a bottle and nodding her head and blinking her eyes to help get her master out of trouble at NASA, then she was disobeying!



# I HATE GIRLS

by KARL JOHNSTON



This sucks...



2+2=(5x2120)5  
FUKD'S

TEACHER



Hee Hee!



1:50

DOINK!

What the—



ohhh!

That bitch threw something at me!



2+2=(3.5)1  
FUKD'S

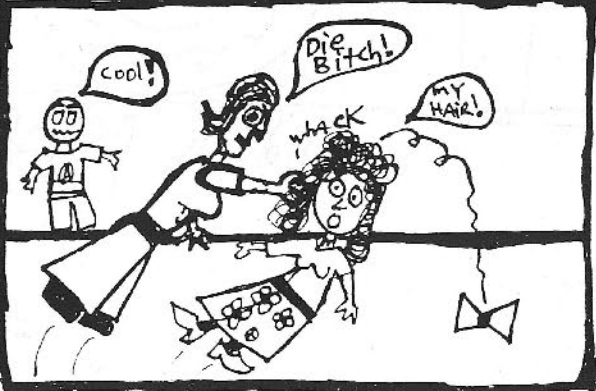
is there a problem young man?

UHH, AS IF!  
I would never do that. Girls dont do that.



IS THAT TRUE MARY?





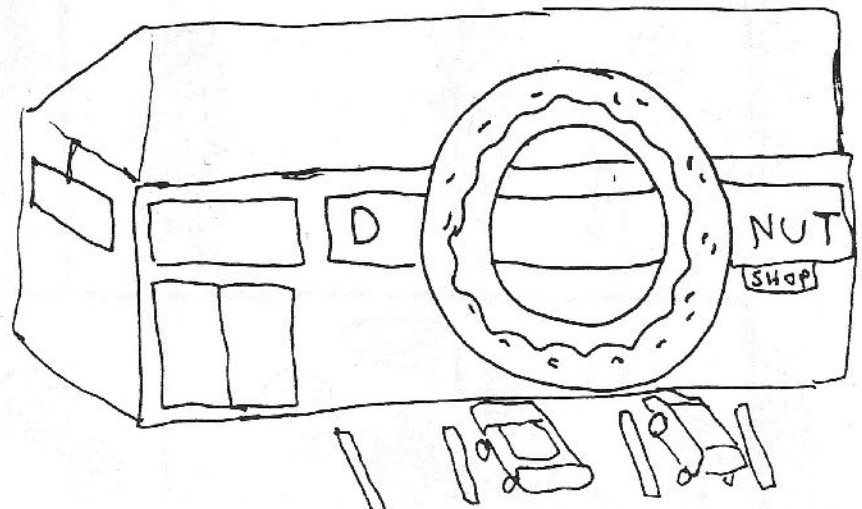
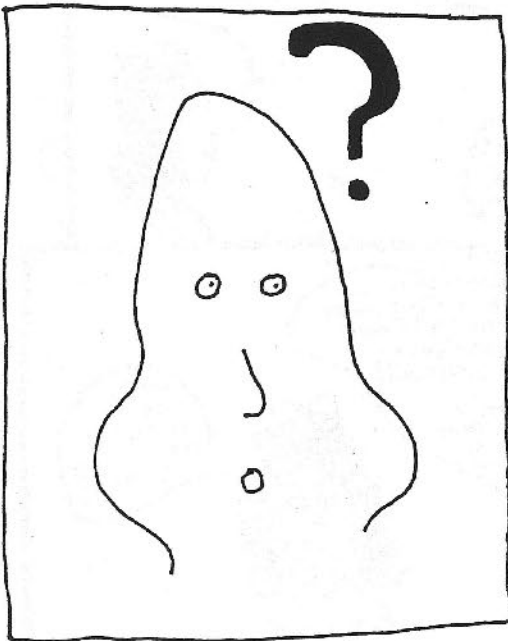
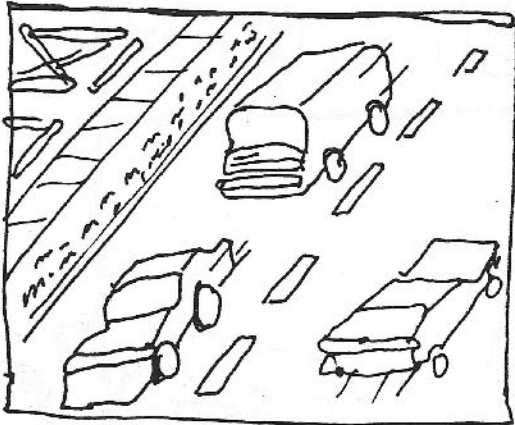
THE END.

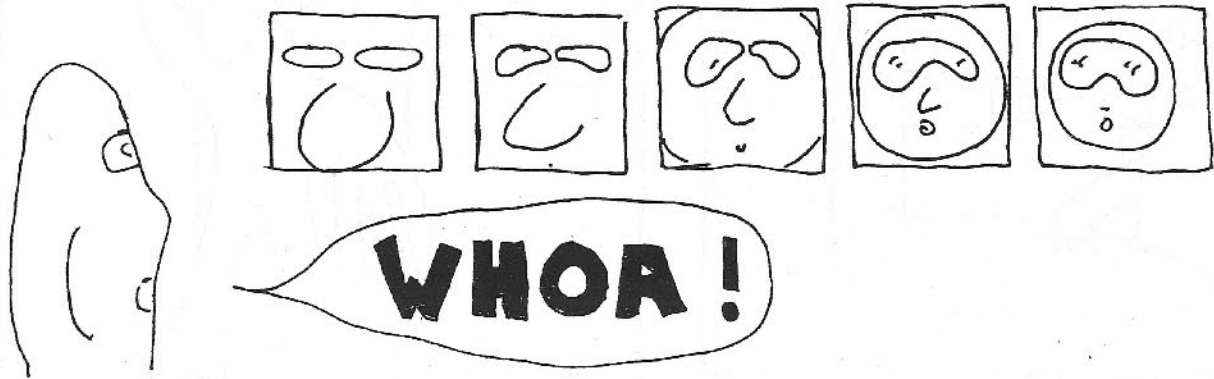
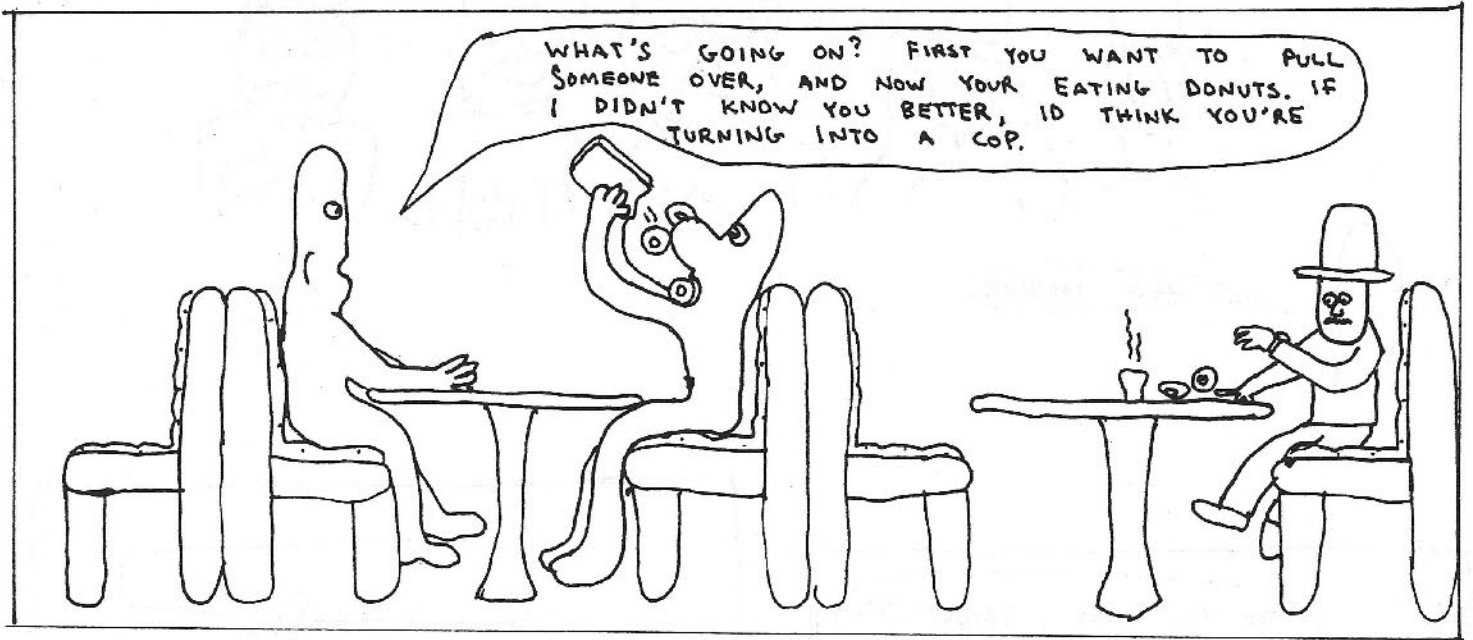
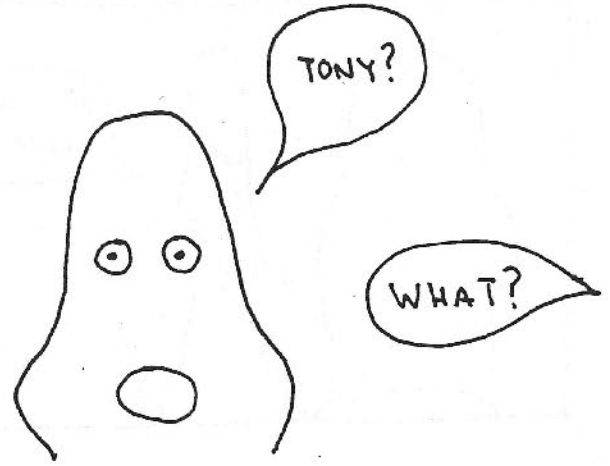
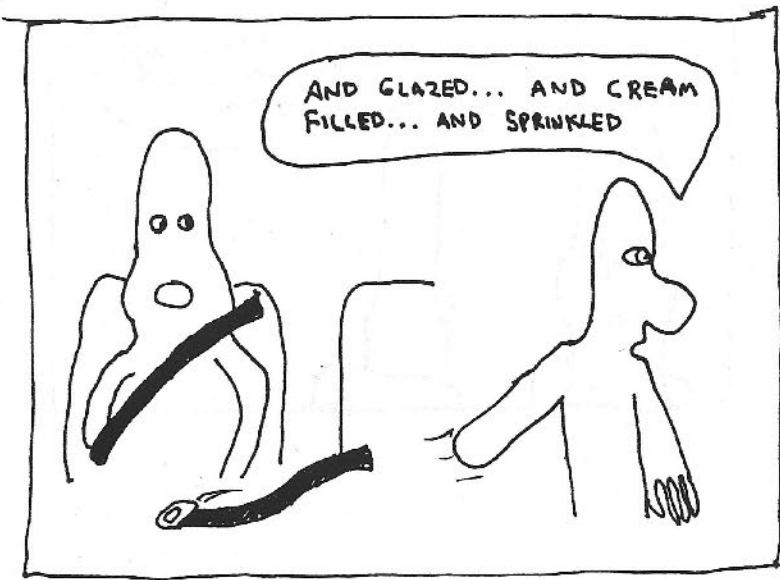
# COPMORPHIS

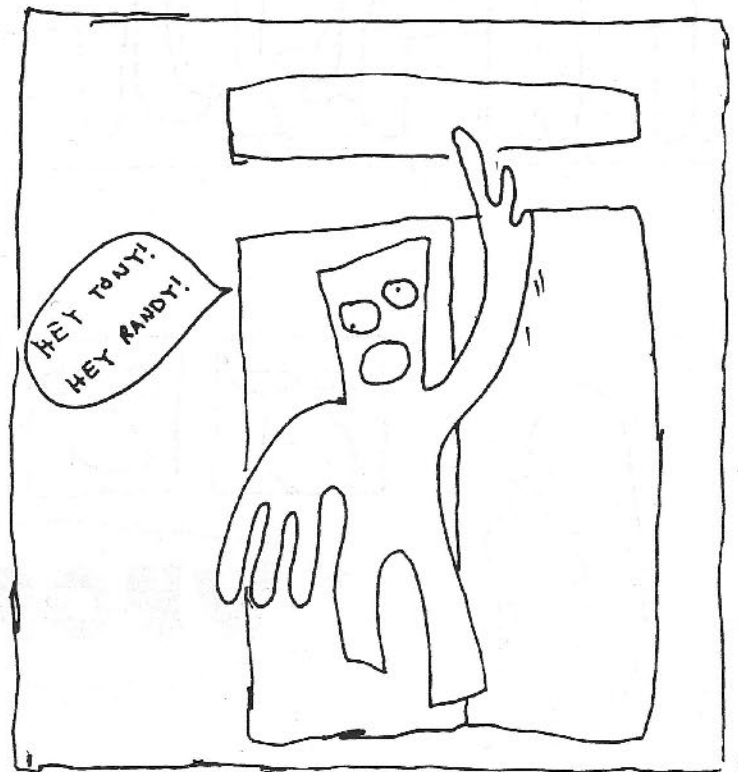
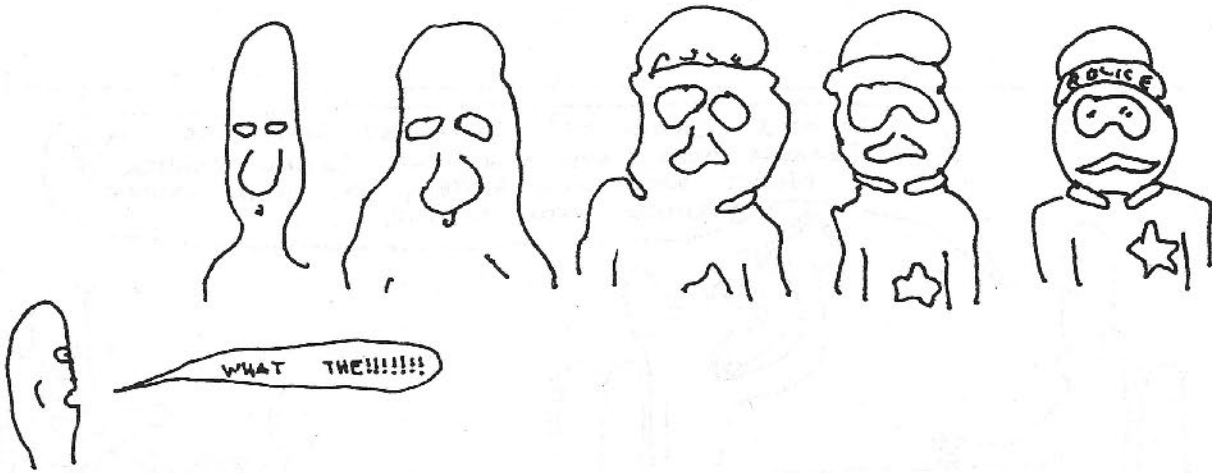
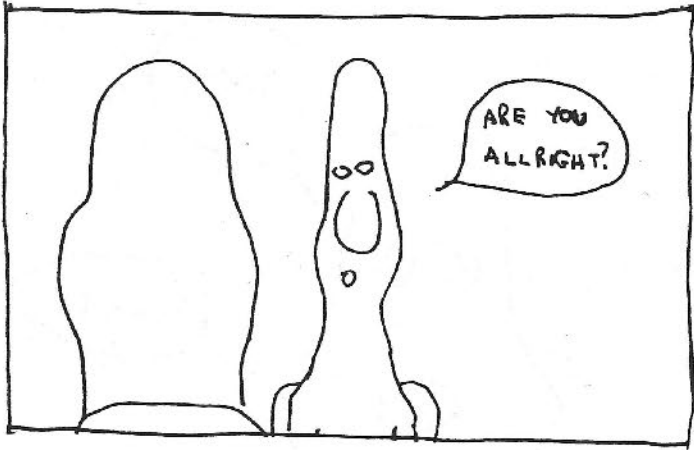
STORY: QUINN

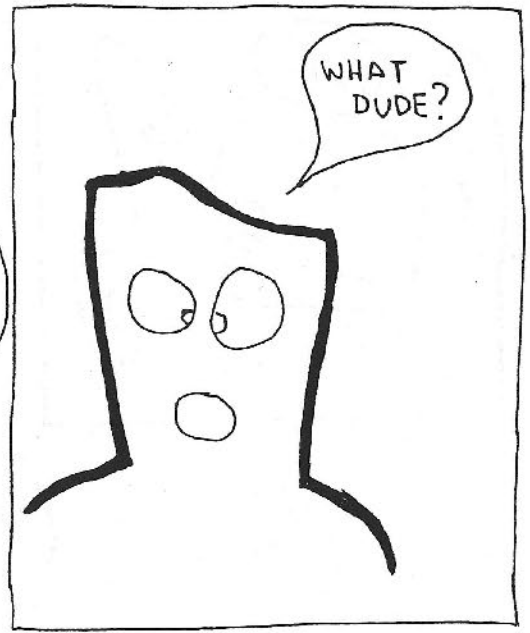
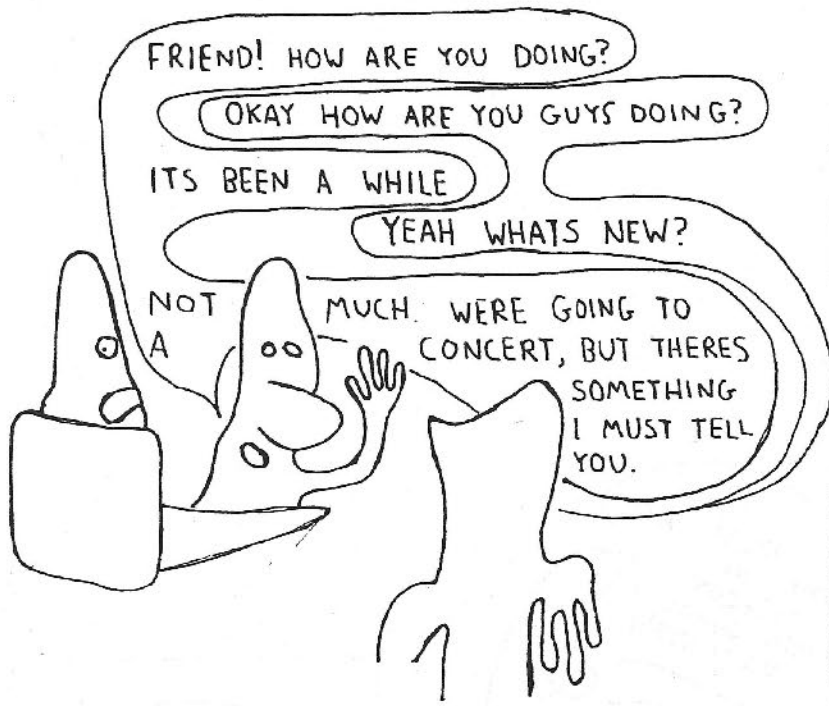
DRAWINGS: JOE

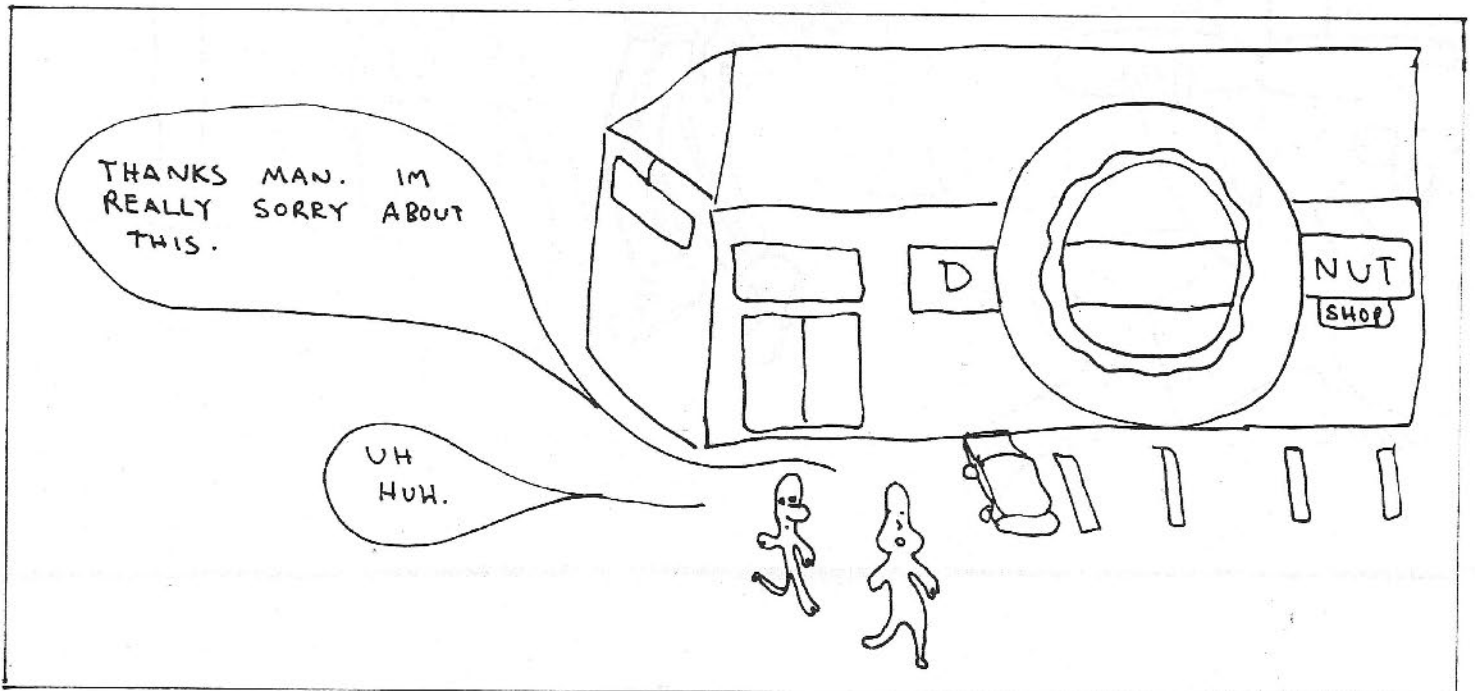
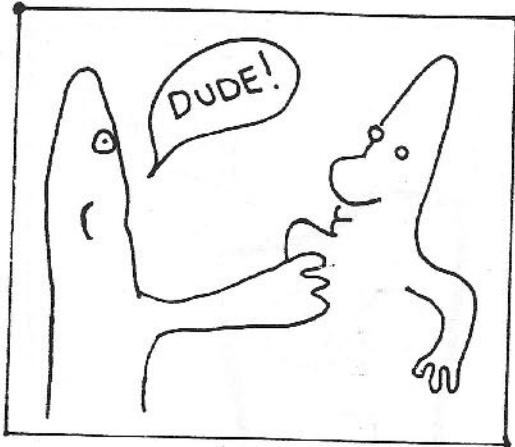
HOOPSIP: DAN



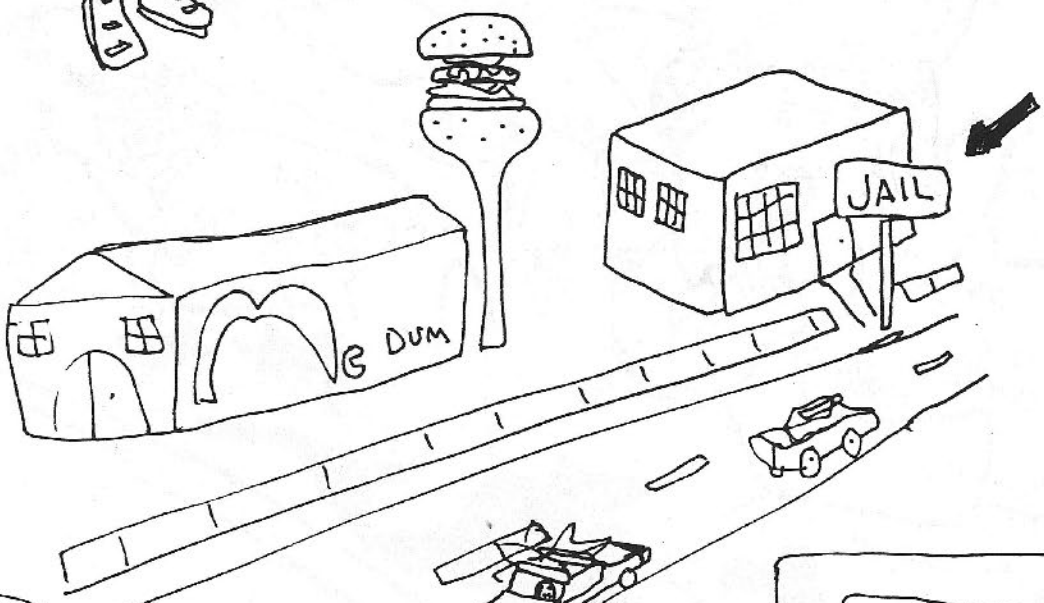
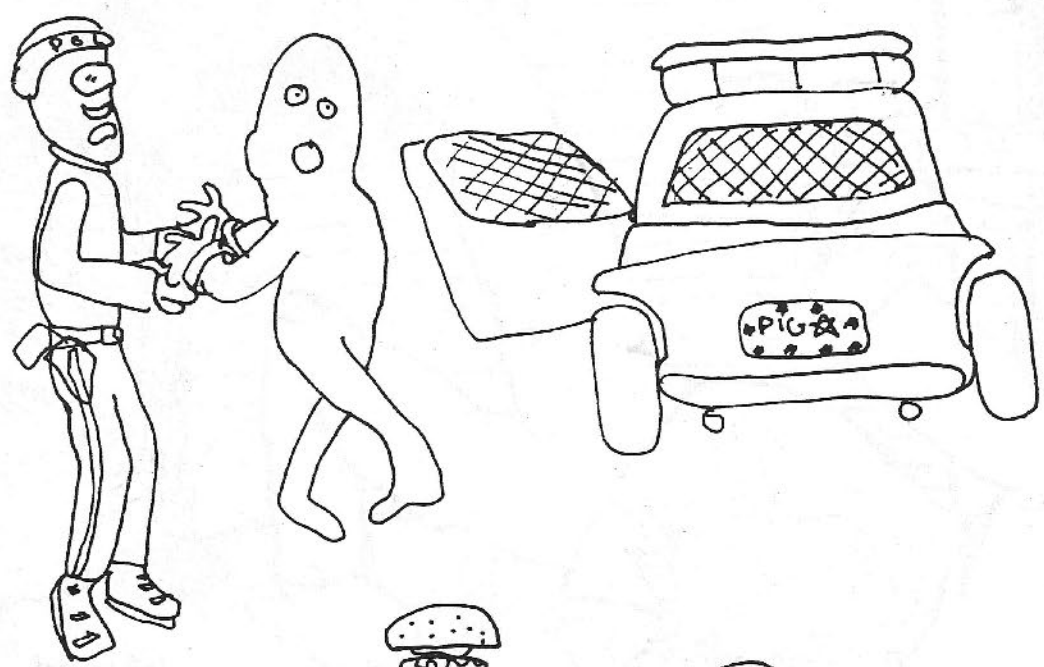




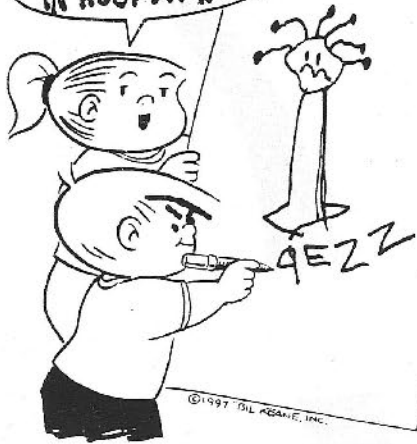




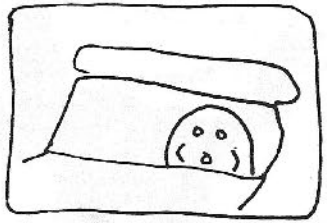
ILL TAKE YOU HOME SON!



BILLY CAN'T DRAW!  
PEZZ WORTH A SHIT!  
PEZZ WORLD RETURNS  
IN HOOFSIP #33



THE END.



NEXT ISSUE: NEW BOMB TURKS!

