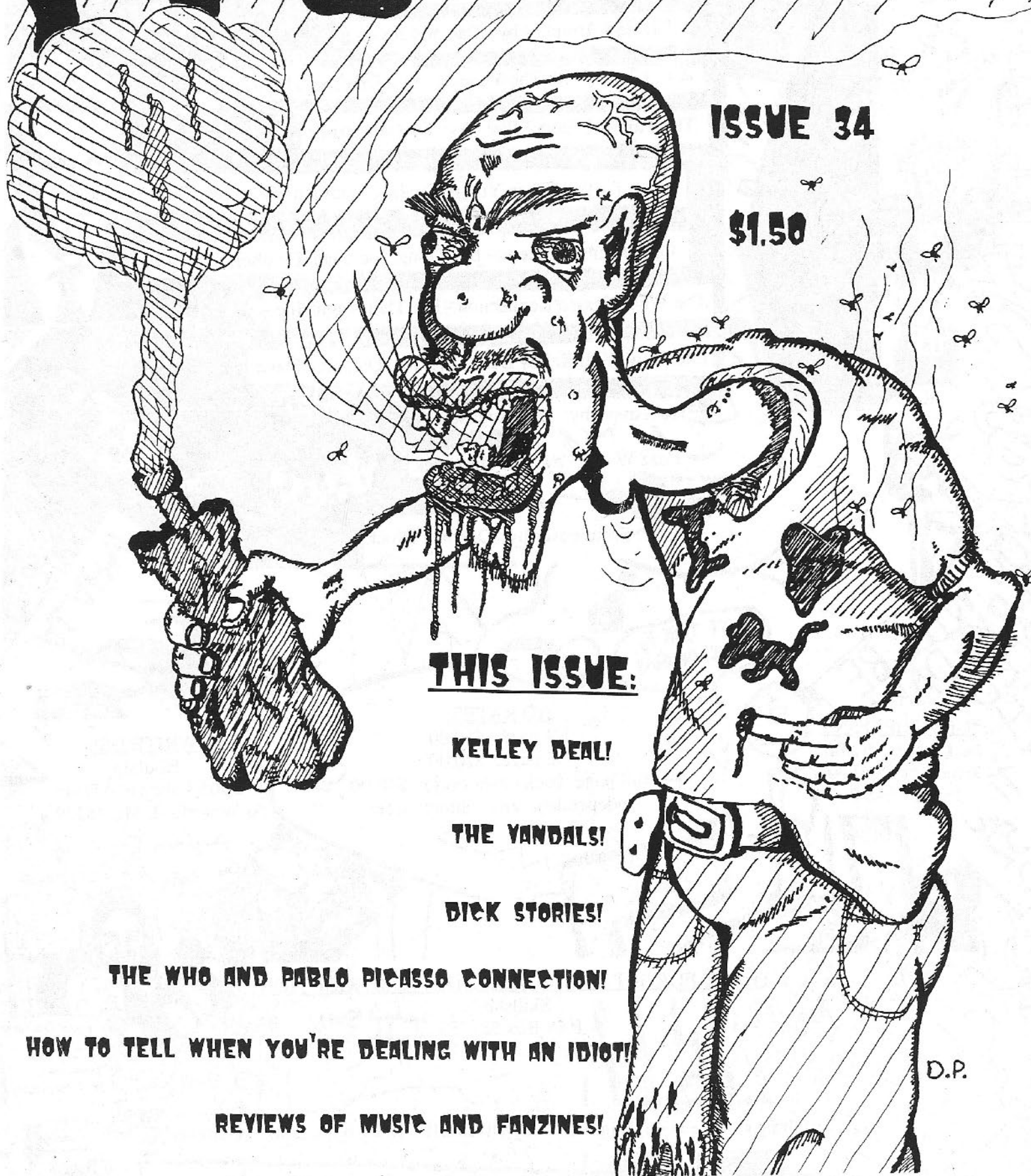


# HEAD OF SIP

ISSUE 34

\$1.50



**THIS ISSUE:**

**KELLEY DEAL!**

**THE VANDALS!**

**DICK STORIES!**

**THE WHO AND PABLO PICASSO CONNECTION!**

**HOW TO TELL WHEN YOU'RE DEALING WITH AN IDIOT!**

**REVIEWS OF MUSIC AND FANZINES!**

D.P.

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# HOOFSIPPIN'

Jane Austen

J.S. Bach

H. M. S. Beagle

Beethoven

William Blake

Brahms

This month's Hoofsippin' will feature three complaints.

First complaint: Neckties.

Who the fuck invented these? They serve no purpose, they're uncomfortable to wear, and they suck! Okay, so you may say that the purpose they serve is to "make you look nice". Fuck that! Think about it, if neckties were *never* invented, and all we had to wear to help us look "nice", was button-up shirts and slacks, then it wouldn't matter. I mean one can look nice without a tie! Every article of clothing we wear serves some function! Pants and shirts cover up parts of our bodies we don't want exposed, shoes and socks do the same, plus make walking comfortable, and all of these clothes can also keep us warm! But ties? I don't think so! Has a tie ever kept you warm? Have you ever used it to cover up a part of your body you don't want exposed? Of course not! Because a tie lays over your shirt, which is all ready covering you up, and keeping you warm! So why the hell do you need a silly tie hanging there? Why were ties invented? Did someone actually say, "Gee, I think I'll invent an article of clothing that is uncomfortable to wear, can often make someone choke, and serves no fuckin' purpose! But boy, will it ever look nice!"

Second complaint: The words "real estate".

Why the hell do they call it "real estate"? Of course everyone knows that they buy an estate from a real estate agent, but I think everyone also knows that it's gonna be "real"! I mean there are no such things as "fake estate agents"! And why are people who sell "real estates" called "agents"? Are they fuckin' private eyes or something? Sheesh! Why not just call them "house sellers"?

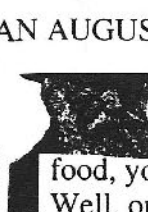
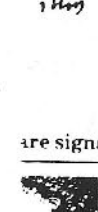
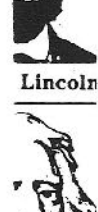
Third complaint: Taxes.

When we buy something we always have to pay taxes! I hate paying taxes! You hate paying taxes! We all hate paying taxes! So why do we do it? Because "The Man" says so! That's why! But there is one way to avoid paying taxes! Whenever you buy

BY: DAN AUGUSTINE

food, you don't have to pay taxes, right? Well, only buy food! Okay, so maybe this won't work, I mean we also need to buy clothes, toiletries, light bulbs, paddle-and-ball toys, ash trays, Ginzu Knives, Pocket Fishermen, the list goes on, but you can convince the cashier at the check-out counter that these and all other items are food too! Just simply break off a small, unneeded part of everything you buy, and eat it in front of them! For example, on a T-shirt, pull off the tag and eat it, on anything else, just break off a small piece of the packaging, and pop it in your mouth! I mean you can swallow a pill, so just break or rip something off the product that is pill size or smaller, and you should be able to swallow it with no problem. Some things like toothpaste, can actually be eaten with hardly any trouble. By eating a small part of everything you buy, the item ceases to be a taxable item, it becomes food, and you can't tax food!

Until next time, this is Dan Augustine saying: "ΦΓ ρεστ ΗΗΓ©".



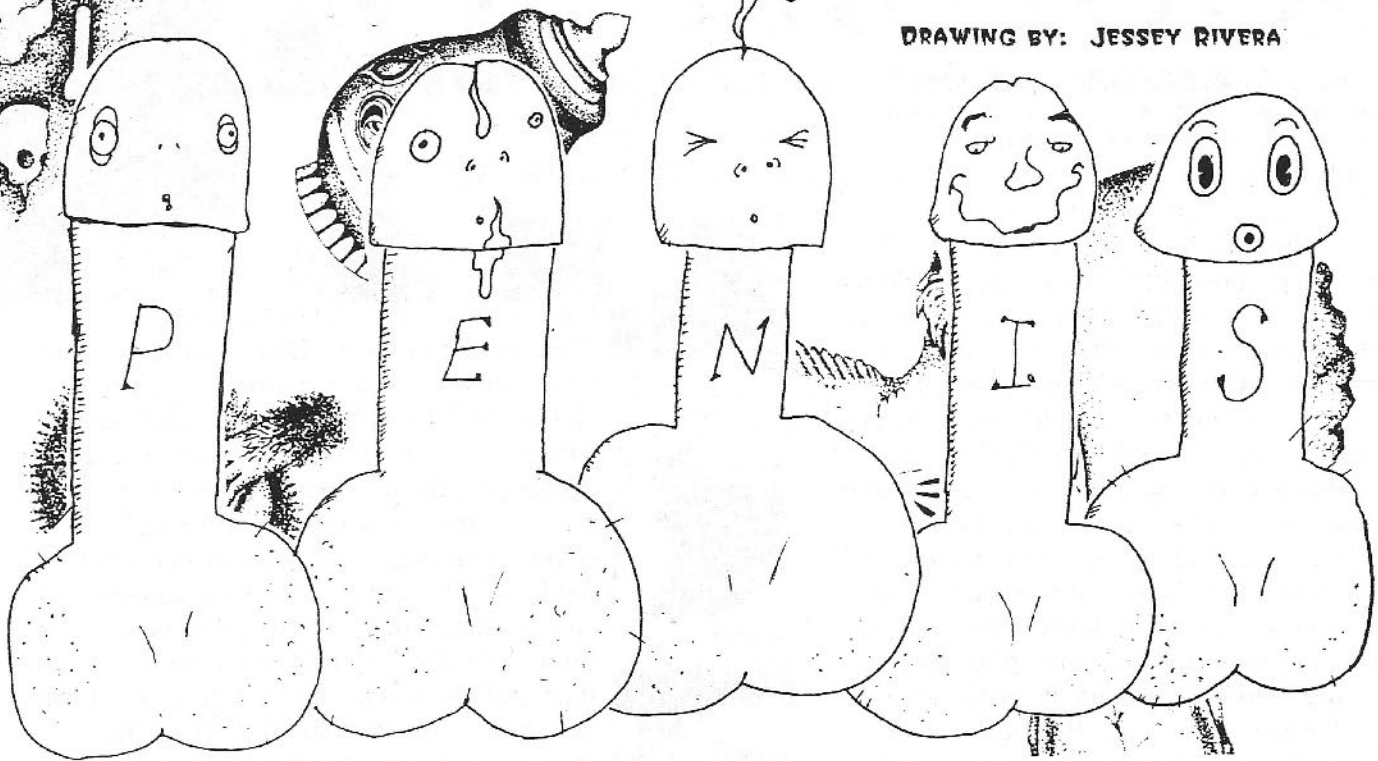
Alice Cooper and Vincent Price

C. Yin-Yang



# DICKING AROUND

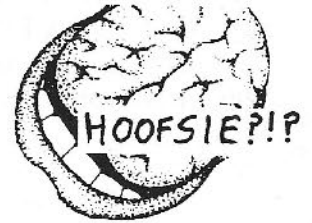
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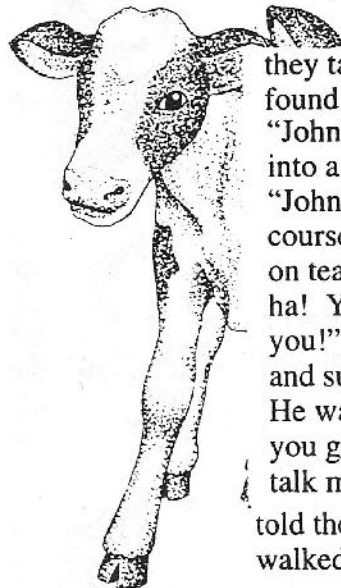
TRUE STORIES ABOUT DICKS. BY AND COLLECTED BY: DAN AUGUSTINE

Back in HOOFSIP #30, we ran an article called "A Tale Of Two Titties: Funny Stories About Boobs". When "Maximum Rock-n-Roll" reviewed the issue, they called it a "a dumb sexist story" (see → review printed along with this article). Here is our response: **SEXIST???** First of all, we're guys. Second of all, **WE LIKE GIRLS!** Third of all, **WE LIKE BOOBS!** Okay?? We're guys, we like girls, we like boobs! We're just like every other guy in world! So there! However, in an attempt to make "Maximum Rock-n-Roll" happy, along with any other uptight people, we present the following article called "Dicking Around: True Stories About Dicks". By doing this, both genders have been poked fun at, so no one is more hurt than the other. Also, we really respect the 'zine reviewers at "Maximum Rock-n-Roll", because they are great, outstanding, fabulous, fantastic, awesome, upstanding, and god-like! And we'd just hate to make them mad. Hahahaha!

HOOFSIE #30 / \$1.50 ppd  
8 1/2 x 11 - copied - 26 pgs  
There's a part in this zine called Ewww...  
and it's hilarious. These funny, weird stories  
the editors have collected over the past  
year or so. The remainder consists of an  
interview with NY Loose, reviews and a lot  
of silly cartoons and a dumb sexist story. So  
I would get it for Ewww... and throw away  
the rest. GJO  
Dan Augustine / 3505 Lakewood Dr. /  
Waterford, MI 48329



When Dan was a kid, he was hanging out with a couple friends. (We'll call them "Evan" and "John".) A retarded guy who lived in the neighborhood walked up to them, and asked if he could give them blow jobs. They all squealed and told him, "NO!" Like the group of boys they were, they walked away giggling. Later on, Dan and "Evan" started talking to "John" about how he should of let the retard blow him. They started going on about how it would feel good, and how it *wouldn't* make him a "fag", because he wasn't sucking a dick, but having his sucked. They told him he could just close his eyes, and pretend it was a girl. They kept going on. Before they knew it,



they talked him into it! So they went out, found the retarded guy, and told him that "John" wanted a BJ. The four of them went into a field of tall grass. The retard to blow "John", and Dan and "Evan" to watch. (Of course they wanted to watch! They planned on teasing the guy the rest of his life! "Ha ha! You're a fag! You let a retard blow you!") The retard got down on his knees, and suddenly, "John" had a burst of reality. He was like, "What am I doing? What are you guys doing to me? How did you almost talk me into this?" He zipped up his pants, told the retard to leave, and the three of them walked back home laughing.

As kids, Dan and his friends were really into building tree forts. They'd build a fort, start some sort of crazy club, and then make stamps for their hands. They'd have "meetings" everyday up in their fort. At the end of the "meetings", they'd stamp each others hands with the "club stamp". It was silly, but hey, they were just boys! Well, one day, Dan and his friends were outside by the tree fort. They heard some laughter coming from the tree fort, so they climbed the tree to investigate. Lo and behold, they found "Barney". (Not his real name.) He had taken the "club stamp" and stamped it all over his dick. Dan and his friends became grossed out by the incident. They started to tell "Barney" that his dick was gonna become infected, and would have to be cut off. "Barney" started crying, and everyone else started laughing.

"Terry" knows of a guy that was baby-sitting for a five year old. The five year old came walking out of the bathroom, holding his dick, and crying. He kept asking the kid what was the matter. The kid kept crying. Finally the kid moved his hands to reveal... A hard-on! The kid had probably gotten them in the past, but this was the first time he was aware of it, and it scared the shit out of him! "Terry"'s friend just said, "Don't worry about that, just go pee."

One night back in fourth grade, Dan was invited to a birthday party. It was a sleep-over, and everyone was sleeping in the backyard in a big tent. During the night, the talk turned to "dicks and pussies". Everyone was saying how they had they had the biggest dick. One of the guys, who happened to be the oldest guy there, (At the time it seemed like he was ten years older, but now when I look back, he was probably only a couple years older.), whipped out his dick, jacked off, and then shone a flashlight on it. The shadow it created on the side of the tent was so colossal that it shocked the world!

Jessey was at camp when he was a kid. He walked into the showers to discover a black man with a dick so long, it looped around. Jessey stared at it, (Who could help *not* to?), and the guy said, "What you looking at?" What the fuck did he think he was looking at?

Dan use to work with a girl who had worked at a hospital check-in desk. She told Dan that one night a guy walked into the hospital, dropped a severed penis on to the desk, and said that "God" told him to do it. God told him to chop off his dick!

"Terry" knows of someone that was subbing a bunch of elementary school kids. Two boys got in trouble in class, so she made them stand in a corner. When she turned around, there they were, one had his pants down, and the other was playing with his dick. They were jacking each other off in front of everyone!

"Jim" and his friends were standing around arguing who had the biggest dick. Everyone started whipping out their cocks and comparing them. One guy's dick was sooo crooked, that he earned the nickname "Crooked Kenny".

All though he can't explain it now, HOOPSIP editor, Dan Augustine, use to get boners when he was a little kid (We're talkin' 4-8 years old) whenever he watched "The Wizard Of Oz" scene where the witch melts and the "Willy Wonka And The Chocolate Factory" scene where the girl turns into a blueberry. THESE SCENES NO LONGER HAVE THIS EFFECT ON HIM! But why did they arouse him then?

# Story Time With The Vandals

Idea by: Dan Augustine *Life* Stories told by: The Vandals

When I found out I was gonna be interviewing *The Vandals*, I became overly excited. I knew this was a band that has been doing punk rock for the longest of times. I knew there was all kinds of questions I wanted to ask them. "How long have you been doing this?" "Who are your influences?" "What are some funny things that have happened on this tour?" Then I realized, "Fuck! All these questions have been asked before!" I'm sure *The Vandals* (along with almost every other band) are tired of these questions. There's more to these guys than just music! They're human beings, god dammit! Let's hear them express themselves in a new and different way! Let's hear their ability to tell stories! And so it was born, "Story Time With *The Vandals*!" I showed a series of pictures to members of *The Vandals*, and they made up stories for the pictures! I thought this was pretty damn funny, and if you don't, then go fuck yourself!



Lee Harvey Quackenbush

Sirhan Escalante

Jody Foster Freese

Theodore Kaczynski Fitzgerald

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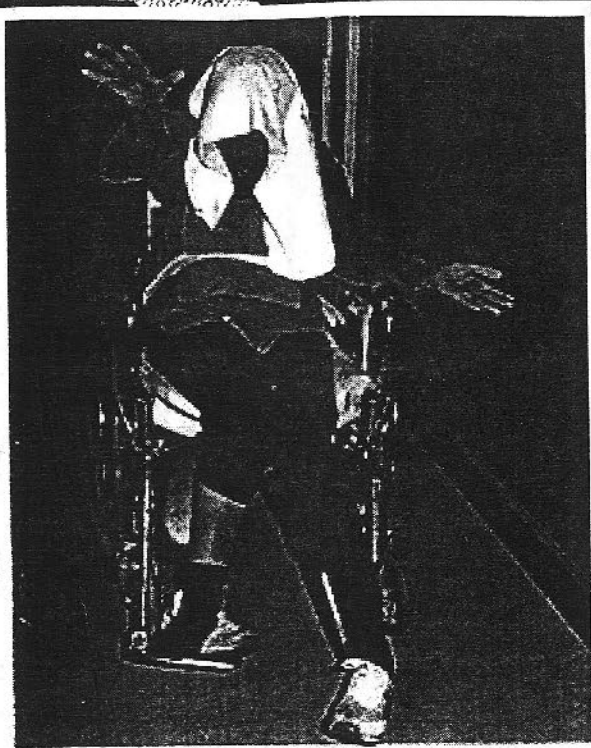
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BROOKS - That is our Detroit audience.  
From tonight. Did you take that picture?



JOE - My dad said he would buy me a better car if I took out his boss' daughter on a blind date. And I went, and I picked her up, and she was really frisky. She was in a wheelchair, and luckily I had this hydraulic lift in my van. I took her out for a ham sandwich, and I brought her back at the end of the night. This one hand here works really well, so she just started jerkin' me off, and then she said she wanted to go to the fuckin' park. Then she said, "You know what? Just tie me to the fuckin' tree!" So I tied her to the tree, and I had sex with her and shit. And when I brought her back, I was trying to push her into the house, her dad woke up and said, "Hey man, thanks for bringing her home, because most people just leave her tied to that tree."

hoop. Actually they have tissue paper that they light on fire, and I jump through the flaming hoop.



BROOKS - This is the man, every time I come here he says, "Fuck my tits!" I say, "Get a boob job, and I'll fuck your tits!" So he keeps yanking on his nipples until he thinks he's gonna get a D-cup. It's just not gonna work! He's gonna have to invest \$2,000 to make his tits happen!

JOE - We said we'd play a benefit for him.



WARREN FITZGERALD (guitar and vocals) - That's a picture of my grandparents. They're swingers, and they do a big "69" hoop, and I jump through the



BROOKS - This was an amateur abortion convention I attended. He figured with a beard, if he got his head far enough up her

MALIBU PARK N 1 07850

pussy, it would abort. He has very tight curls, you can't really tell in the picture, but they're like Brillo pads, and they rub against the forming fetus in her womb.

JOE - What he didn't know, because he's an amateur, was the gel he used to style his hair like that, retro-aborted the baby, and the baby came out healthier, and with a higher IQ.

BROOKS - Actually it split the egg into four, and she had quadruplets. So it was a huge waste of time actually.

JOE - And it came out a full grown straight-edge band.

friends



eriments.

JOE - This is nothing more than a gay devil jumping over a fence.

BROOKS - Actually, back in the early renaissance, this was a scene from the "Gay Devil Revolution". The word "gay" is derived from "gay devil". The first vice of the Greeks, you're familiar with Greek town, right? The first unspeakable vice of the Greeks was performed above gates. Hence the word "gay".

JOE - And the "Gay Devil Movement" actually sprang out of that. And "movement springing" actually came from this too.

BROOKS - And actually what he's gonna do is he's gonna jump right down on his fist, he's actually going backwards. And you notice the full moon on top of all that. It's no coincident. The word "full moon" is derived from "fisting". His fuckin' moon is gonna be full.

LICKS



NUS TRAP

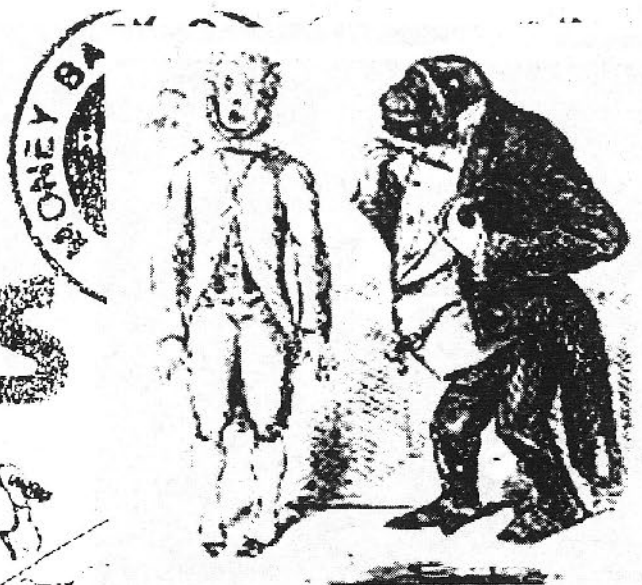
INSTRUCTIONS & JUDGES

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ONEY MAK

AS MAJIC TRICK  
OF A DISK BIRD  
FROM THE OTHER  
COMES A PRECISELY HIDDEN REAL DOLLAR BILL!

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SEVING GIR WAITING

BROOKS - Hmmm... Interesting...

JOE - Hmmm... Very dangerous...

BROOKS - I hate to break the news, but there's a gay theme in this picture too. You're not suppose to have this picture actually, this is the one the government has been hiding. This is "Patient Zero", and this is the "Green Monkey", and he has homo-sapien-phobia.

JOE - Homo-erectus-phobia is what it really is.

BROOKS - Everyone assumed that it was a human being that went up to the "Green Monkey", and raped it's ass, and created the HIV virus. Well, it was the other way around. The "Green Monkey" was a very suave, sexual, smooth character, kind of like the Marlboro Man, but in a monkey's suit. He has some roofies in his tie, hidden right there. So this is actually a date-rape victim right here, "Patient Zero". That's what happened. It's that simple.



# THE THINGS I HAVE ZINE

ZINES Reviewed by: DAN AUGUSTINE

WAITING FOR LUNCH - #11, \$2.00, 16 pages: More ramblings and random thoughts from Joe Krause and company. Spam, anarchy, **Allen Ginsberg**, "The Filch" (regular feature that parodies Fraser High School's student paper), comics, questions, and lists. I liked this one better than the last. My favorite thing was the "ad" on the back cover - a picture of the Vietnam War Memorial with the phrase "Army. Be All You Can Be" underneath it! (Waiting For Lunch, P.O. Box 485, Fraser, MI. 48026)

PSYCHOHOLICS UNANIMOUS - #43, \$1.00 & 55¢ postage, 28 pages: Reviews of movies, 'zines, and a book about **Nico**. Has old movie ads and a couple articles too. (Joni Lee, 309 Quimby NE, Grand Rapids, MI. 49505)

POP SMEAR - #11.5, \$2.??, 24 pages: This 'zine has made the big time! It's circulation has reached 50,000, and it's gonna become a bi-monthly, glossy publication! Look for the first (again) issue of this on September 1! Until then, I got this "teaser" in the mail of what's to come. It has reprints of articles from it's days as a newsprint 'zine, but this time, it's all glossy and color! How to solve drinking problems, a look at alternatens over the centuries, scams and pranks, an article on ass licking, how to get past a police interrogation, an article on **Spencer Tunick** (the guy from New York who takes pictures of large, nude groups in the city), assholes of the month, the infamous celebrity phone numbers, a suburban board game, and write-ups they've received in the past! If this much was crammed into a "teaser", imagine how much will be in a "real" issue! And they've got people like **Jimmy Pop** of the **Bloodhound Gang** and **Alice Cooper** of shock rock fame writing articles for them! And when it becomes an official glossy magazine, there will even be an article by me in it! (Big deal.) (Popsmeat, 648 Broadway, 2nd Fl., New York, NY. 10012)

AMSTERDAM NEWS - Vol. 1 No. 1, \$3.00, 20 pages & Vol. 1 No. 2, \$3.00, 20 pages: Stuff about drugs, police raids on a disco, coffee houses, social housing, and English radio in number one. Stuff about Holland, ex-cons, kidnapped women who are forced into prostitution, dancing, and sex in number two. I have to go take a number one and two now. (Amsterdam News, Kanaalstraat 66-huis, 1054 XK Amsterdam, The Netherlands)

DANCING TO SILENCE - #7, 2 stamps or trade, 16

pages: This time around, Matt tells us of different jobs he's had. All of them he feels are useless jobs that serve no purpose. I hear ya Matt! Carry on my brother! I feel the same about my jobs! He tells about how he worked in a TV factory, plant food factory, and squab (baby pigeon) farm. At the plant food factory he met a 29 year old married woman -

on the brink of divorce. He wound up making out with her. It seems like every time I read Matt's 'zine, he tells about making out with girls! I wish I could score as often as him! (Dancing To Silence, P.O. Box 3472, Columbus, OH. 43210-0472)

TAIL SPINS - #29, \$3.00, 92 pages: This 'zine, which always has an extremely cool cover by an underground artist is always a joy to find in my mailbox! This time around the cover is of two weirdoes wearing masks and riding bikes through a burning city. It was done by **Brian Ralph**. The contents of the issue includes an article about "The Wild Boy Of Aveyron", a kid who was found in the garden of a tanner in France in 1800. This kid was supposedly a real wild child! Not like the one in the **Iggy Pop** song, but a pure, real, genuine fuckin' article! We're talking about a kid who was brought up by a pack of wolves or something! I remember seeing something about this on "In Search Of..." when I was a kid. And that's one thing I like about "Tail Spins", they always have articles about "strange phenomenon" that TV shows like "In Search Of..." and "Ripley's Believe It Or Not!" use to cover! Past issues have had articles on Bigfoot and The Titanic. But those are past issues, let's focus on more stuff from this most recent issue! Okay, interviews with **Los Straitjackets** and **Spiderbabies**, a guide to Blaxploitation films, an article about fearing clowns, being stalked, the band **Dianogah**, and mind control. Plus 'zine and music reviews. (Tail Spins Magazine, P.O. Box 1860, Evanston, IL. 60204)

PEEPSHOW DIARIES - #?, \$?.??, 20 pages: I'm not sure how much this 'zine is, but I'm sure if you send Ducky a stamp, sperm sample, or something, she'll send you one. Now this 'zine is the dinkiest 'zine I've ever seen! If I ever see a smaller one, then it'll be a fuckin' miracle! This thing is about the size of two postage stamps. It's just a little (no pun intended) story about working at a peep show. Guys jack off and stuff. (Dr. Ducky DooLittle, P.O. Box 1474, New York, NY. 10009)

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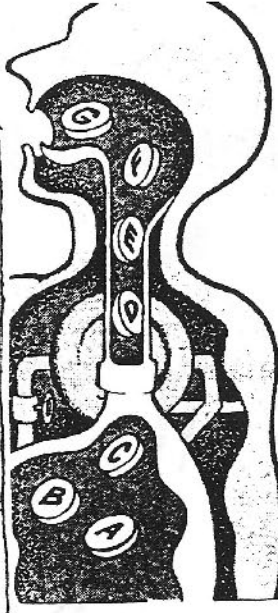
How To Tell When You're Dealing With An Idiot!

# VITAMIN SALE!

Writer and Artist: Dan Augustine **AMINS!**

**Bl...  
NEW!**

**A TO Z VITAMINS:**  
Released in Alphabetical  
Order!



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**S!**

FORGET BREAD, OATS AND THOSE OTHER "MIDDIE" FORMULAS! MURRY HAS...

**OAK... TEAK... and now MAHOGANY!** mix in cereals,  
Idiots think **BIBIE** versus are e  
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ound (add \$3.98 extra for building plans).

# SPECIAL!

**OIL ... \$1.79/4 oz.**  
**R OIL w/ONIONS**  
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# VITAMINS!

Supply. . . . \$18.95  
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# Murphy's House Of Health

Idiots ask you, "Is that for here  
or to to go?" when you go  
through a Drive-Thru.

# OO O

Unfortunately, they're all located at the same address!





It was the best live show I've ever seen Weezer play.

After a long wait, the lights went down. All these weird shapes and things were lighting up all over the stage. Then the lights came on, and there was an awesome backdrop. It kinda went along with **No Doubt's** CD, but it also reminded me of a Martian movie. Then someone yelled, "Welcome to my Tragic Kingdom". The band members were going all ska and crazy, but it didn't go along with the music. After watching for a minute, I decided to try the suite sofa. I woke up when the show was over.

**VALENTINE SIX WITH SPY RADIO** - 7-16-97, The Magic Stick, Detroit, MI.: This was my first time at the Magic Stick. Hopefully I'll get to see more bands there... Okay, just thought I'd get that out of my mind before the actual review.

First up, **Spys Radio**, five ordinary guys playing extraordinary music. These guys put out a combination of jazz, mambo, a little reggae and rock 'n roll. This mix made for the start of a good show. Oh yeah... The bongo player wore parachute pants! That has nothing to do with the music, but I thought I'd mention it anyway.

**YES!** **The Valentine Six** came back to Detroit, as good as ever. Despite the minor technical problems during the show, **The Valentine Six** still pulled off their explosive mix of jazz and rock. While watching them perform, I got the feeling as if I was watching a really good action movie.

I also got to pick up their CD (after months of searching). Now I can die fulfilled.

If you haven't seen either of these bands yet, **FIND THEM!** I assure you, you won't be disappointed.

**THE VANS WARPED TOUR** - 7-23-97, Pine Knob, Clarkston, MI.: This is the third Warped Tour I've attended (so yes, I've been to all of them), and it was the most wack. I didn't review the other two, because I didn't feel like it, but that's kind of weird, because I had a great time at the other two. This one kind of sucked for me.

First off, me and about every other person that does a 'zine in Michigan were pushed around by the people running the box office. The guest lists hadn't arrived, so we had to wait. After about an hour, it finally came, but there were all kinds of mistakes. Names weren't there, people weren't getting photo passes, you name it! After about another half hour, we 'zinesters started getting bitchy and whiny. Finally they gave us tickets to get in, just so we'd shut up! Unfortunately this waiting made me miss **Millencolin**, a band I really like, and wanted to see perform.

All though there were all kinds of bands here, the only ones I watched were **The Bouncing Souls**, **Pennywise**, **Less Than Jake**, **The Descendents**, and **The Suicide Machines**. The rest of the time I walked around feeling like a fuckin' loser!

**The Bouncing Souls** opened up with "Here We Go", and the lead singer (Whatever the hell his name is...) jumped around and acted goofy in his green suit. I stayed away from the pit during their performance, because I was afraid that the depression

I was feeling would make me go postal on a passer-by.

Both **Pennywise** and **The Descendents** did songs I could really relate to. I love these two bands' lyrics! Sometimes it seems like their singing just for me, and I know that's what a lot of bands are trying to do, make their fans feel like they're there for them.

Of course I went nuts during the "Bro Hymn", but it could have been better if I had my two bros, Joe and Jason, at my side. We always go to **Pennywise** shows, and during that song jump around with our arms around each other, singing along. The reason we didn't do it this time, is we got separated from one another in the pit. I did jam out to the song with my friend Chris though. Other songs they did that were special for me were "Pennywise", "Stand By Me", "Every Single Day", "Peaceful Day", "Perfect People" and "Killing Time".

When **The Descendents** played the song "Everything Sucks", I was pumping my fist and singing along, just like the cliché rock fan. But this time I meant it! Because everything did suck for me that day!

I watched **Less Than Jake**, but no big deal. Everyone else I talked to felt they were great, but I couldn't get into it. Hmmm... Could it of had something to do with the shitty attitude I had that day?!

By the time **The Suicide Machines** went on, I had such a raging fury built up inside of me, that I just went into the pit and started punching the hell out of people. Yeah, I was being an asshole, but you're probably one too, so fuck you!

**THE WHO WITH RYAN DOWN** - 7-25-97, Pine Knob, Clarkston, MI.: **Ryan Down** opened the show? Who? Exactly, that's who I came here to see - **The Who**, *not* **Ryan Down!** I never heard of this guy in my life, and he sucked! He had to rely on **The Who** to get people to cheer for him. "Are you here to see **The Who?**" (*crowd cheers*) "I said are you here to see **The Who?**" (*crowd cheers louder*) Dumb.

"And now ladies and gentlemen, dig **The Who!**" - **Keith Richards'** introduction of **The Who** at the "Rolling Stones Rock And Roll Circus".

First time I ever saw **The Who** was July 25, 1989 at The Pontiac Silverdome. This show was exactly eight years later! Strange coincidence, huh?

The second time I saw them was November 3, 1996. The coincidence between that show, and this most recent one is this: Practically the exact same fuckin' show!

Both shows featured the whole entire "Quadrophenia" album being performed, both featured a large screen with the story of "Quadrophenia" being told by a young mod as the show went on, and both featured guest stars on certain songs. In November of last year they had **Billy Idol** and **Gary Glitter**. This time it was two unknowns, but I thought it was a lot cooler this way; no egos. Another thing that was different than last year was last year they did "Won't Get Fooled Again", "Behind Blue Eyes", and "Who Are You" during their encore. This time they did those songs, *plus* "Substitute" and "I Can't Explain". Besides those small differences, it was practically the same show, but I had fun anyway.

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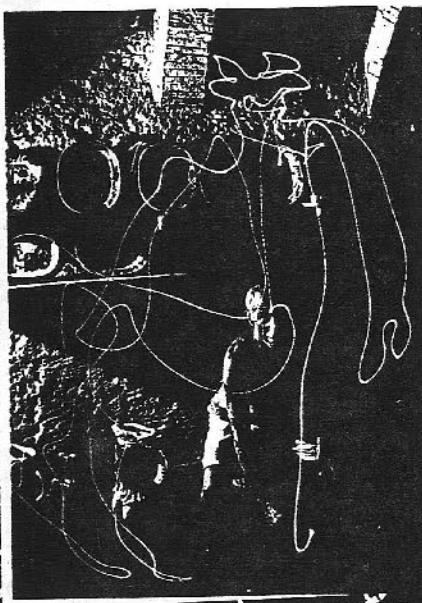
WELCOME  
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PRESENTS

Last month HOOFSIP fanzine brought you the Pink Floyd - "Wizard Of Oz" connection. This month it's a connection between The Who and Pablo Picasso. Mostly, The Who's "Live At Leeds"\* album will be compared with Picasso's artwork and lifestyle. (However, other aspects of The Who will be mentioned besides the "Live At Leeds" album.) Read on to discover the "findings" of someone with a lot of time on their hands:

# THE WHO PICASSO

Connection

by: Dan Augustine



In 1900, Pablo Picasso went to Paris. The type of artwork he was doing at the time was referred to as his "Blue Period". This is because blue was the prevailing color and mood

The Who didn't go to Paris in 1900, (all though it seems like they've been around that long), but some of the songs on "Live At Leeds" have the word "blues" in them. ("Young Man Blues" and "Summertime Blues") Actually, one of the most prevailing influences on The Who was American rhythm and blues groups.

The subject matter of Picasso's "Blue Period" included beggars and derelicts - outcasts or victims of society.

The subject matter of some of the songs on "Live At Leeds" includes outcasts and victims of society:

"Fortune Teller" - a song about a gypsy, the kind of shady character most people don't trust, and see as a kooky, phony prophet.

In the song "Tattoo", two boys are shunned by their parents, and made into outcasts for getting tattoos.

"A young man ain't got nothing in this world today", sings Roger Daltrey on "Young Man's Blues". Of course a young man "ain't got nothing", when most of society shuns him!

The song, "A Quick One, While He's Away", features a character named "Ivan The Filthy Engine Driver". That name alone says "derelict". Ivan is the "other guy" who sees a girl while her boyfriend is away. She doesn't really love him, he's just a mere substitute.

Which brings us to the song "Substitute". This song is about being something you're really not. And why would someone want to do that? Because they're a fuckin' loser! A derelict! A wart on society!

Another outcast mentioned in a song on "Live At Leeds" is "Happy Jack" who "sings the wrong key" and "kids try to hurt".

And in the song "My Generation", Roger is the voice of all the kids that society frowns upon. ("People try to put us down")

It's too bad the song about the child molester, "Uncle Ernie", or mean kid "Cousin Kevin" don't appear on here. They'd fit right in with these other derelicts.

All though the subject manner of Picasso's "Blue Period" are outcasts and such, they reflect more of a poetic melancholy than a feeling of pity or depression.

The same can be said about the songs on "Live At Leeds". All though "Ivan The Dirty Engine Driver" and "Happy Jack"

aren't seen as flowers in the eyes of society, both their songs have a bouncy, happy mood to them. Look beneath the music, and the lyrics are a bit dark. As far as being "poetic", what could be more poetic than "Her man's been gone for a night on the year, he was due home yesterday, but he ain't here." Beautiful!



The Old Guitarist - 1903 - Picasso

Picasso was 22 when he painted "The Old Guitarist", one of his better known paintings from his "Blue Period".

**The Who** were all in their 20s when "Live At Leeds" was recorded. Now, 28 years later, **Pete Townshend** is "The Old Guitarist"!

In 1905, Picasso abandoned his "Blue Period" for a more robust and abstract style. This is when he painted "Les Femmes d'Alger (O. J. R.)" ("The Young Ladies of Avignon"), which is a painting of five temptresses.

On the song "A Quick One, While He's Away", a temptress is featured. Her man is gone, so she goes out and seduces another while he's away.

Three of the figures in "Les Femmes d'Alger (O. J. R.)" are based on classical figures, but greatly distorted. By

doing this, Picasso was using abstraction as a "kick to the head" of the classical interpretation of beauty.



Les Femmes d'Alger (O. J. R.) - 1907 - Picasso

While the sound of most of the songs on "Live At Leeds" are close to the original studio versions, two of the songs, "My Generation" and "Magic Bus", are both extended from the three minutes or so power pop songs to an abstract 14:45 and 7:22 respectively. So these classic songs by **The Who** are greatly distorted in the same way Picasso distorted the ladies of Avignon. That is to say, Picasso exaggerated the body parts of the ladies, and **The Who** exaggerated two of their pop hits. They added instrumental solos and more lyrics that go so far away from the original version, that they are abstracted, and almost unrecognizable.

By the end of World War I, Picasso had established himself as a leader in Cubism, and was internationally famous.

By the end of the '60s, **The Who** had established themselves as leaders in rock-n-roll, and were also internationally famous.

One of Picasso's most famous works that appeared at the end of World War I was "Three Musicians".

Much like Picasso painted "Three Musicians", **The Who** had three musicians! Sure **Roger Daltrey** played guitar for the group when they were known as **The Detours**, but this article is concentrating on their years as **The Who**. Roger also started playing guitar for the group in 1982, but the band has always been associated as having



three musicians and one vocalist.

Picasso's name spread throughout the Western world, and he influenced other artists. When he realized this, he decided to move on to a different style. This is when he painted in a realistic style similar to **Jean-Auguste-Dominique Ingres**. This is when he painted "Mother And Child" (1921-22). In this painting, the figures come across more as great, colossal statues, rather than flesh-and-blood human beings. This mock monumental painting helped Picasso

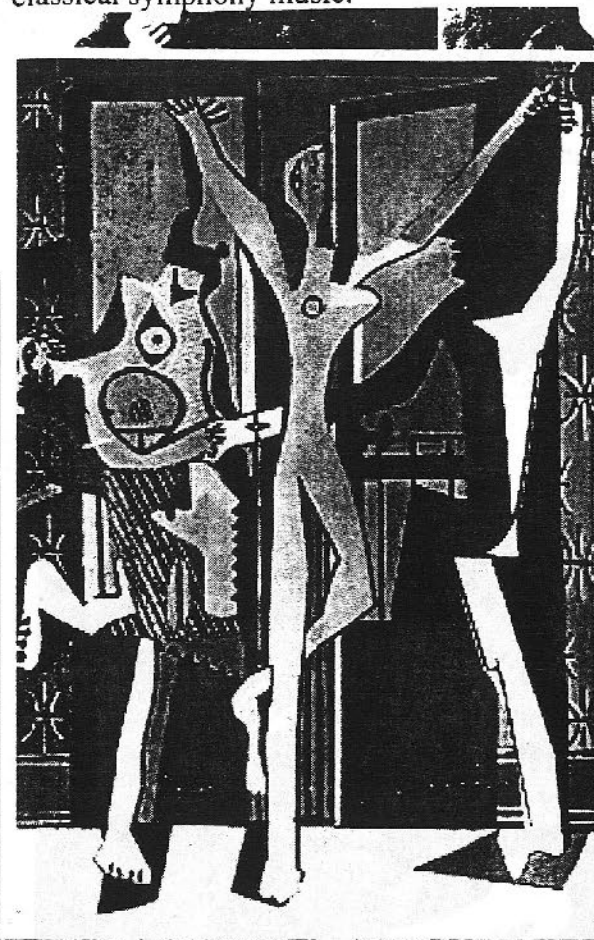
cross two styles - Cubism and Classicism. This double-sided artwork had a couple reasons. One, Picasso felt Cubism was limiting him, and two, he needed to get back in touch with his roots (classical art).

As **The Who's** music spread throughout the world, many people became inspired by them, and started their own bands, such as **Todd Rundgren** and his band **The Nazz**. Seeing this, **The Who** decided it was time to move onto a "new" sound. Thus, the rock opera was born in the late '60s. In 1969, **The Who** released "Tommy", an album with parts similar to symphony-orchestra music. On this album, the main character (Tommy) comes across as a great, colossal being after becoming the "Pinball Wizard" and building "Tommy's Holiday Camp". Soon people discover he's a false prophet, and destroy his Holiday Camp. Much like Picasso mocked monumentary in his painting, "Mother And Child", Tommy is a mockery of monumentary. This double-album set had a couple reasons. One, the band was maturing and getting away from silly songs about girls and love, and two, **The Who** needed to get in touch with "real, serious" musicians, such as classical musicians.

By 1925, Picasso's art work was still reflecting both Cubism and Classicism, but the Cubism was more prevailing. See his "Three Dancers" for example. Structurally, the picture is pure Cubism, but the figures themselves are based upon a classical theme seen in such art work as **Henri Matisse's** "The Joy Of Life".

By 1973, **The Who's** music was still reflecting both rock and opera, ("Who's Next", released in 1971, was originally meant to be a sequel to "Tommy", and "Quadrophenia", released in 1973, used both the music of rock and the symphony to tell the story of Jimmy and the mods.), but the rock was more prevailing. "Quadrophenia"

is pure rock, but the music is based upon classical symphony music.



Three Dancers - 1925 - Picasso

The "Three Dancers" that Picasso painted have no real identity, it is lost.

Breasts become eyes, profiles merge with frontal views, shadows become objects, and vice versa.

The group that Jimmy belonged to on "Quadrophenia" have no real identity. They all shun society, but wind-up looking the same with their "zoot suit jackets with side bands five inches long".

In the end, one can say Picasso's art went through many metamorphoses.

From 1964 to present times, **The Who** have morphed into many things. Three different names (**The Detours**, **The High Numbers**, and finally, **The Who**). They were a mod band, rock opera band, and arena band. And they have had at least four different drummers (**Keith Moon**, **Kenny Jones**, **Simon Phillips**, and **Zak Starkey**).

Now do you see the connection?



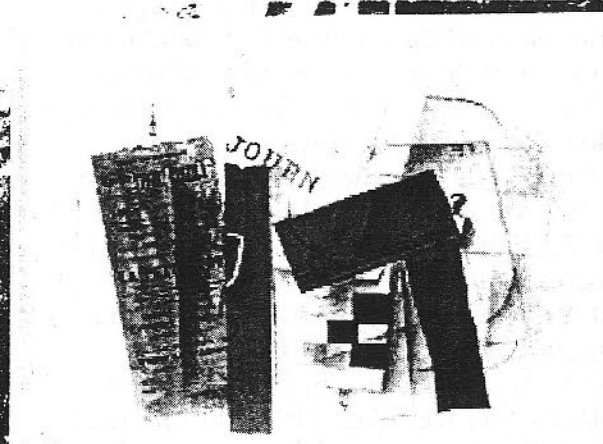
Suprematist Composition: White On White - 1918 - Malevich

Suprematism, an art movement right on the heels of and inspired by Cubism, took the simplest elements of art -such as a single square- and emphasized painting as a painting. The above painting, "Suprematist Composition: White On White", by **Kazimir Malevich**, is an example. Here art is limited to its fewest components.



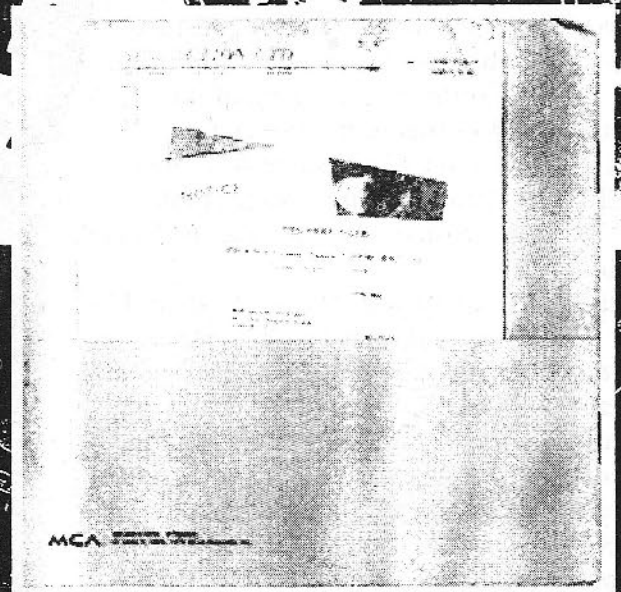
The front cover of "Live At Leeds"

Just like "Suprematist Composition: White On White", a simple element of art -a geometric shape- is used to limit art to it's fewest components.



Le Programme du "Tivoli Cinéma" - 1913 - Braque

The overlapping of newspaper clippings, letters, and words in many Cubist works by **Pablo Picasso** and **George Braque** became common place during the second decade of the 20th century. Note the example above.



The back cover of "Live At Leeds"

The overlapping of newspaper clippings, letters, and words on the back of "Live At Leeds" is similar to the Cubist practice used during the second decade of the 20th century.

# Interview with Kelley Deal

By: Joe, Dan, and Dave

*She's the sister of the girl of The Pixies. She's the one who is in a band called The Breeders, with that girl of The Pixies, who is also her sister. She's the one called Kelley Deal, and on June 13, 1997, she played a show at the Blind Pig, with her band The Kelley Deal 6000. After the show, Joe, Dan, and Dave interviewed her. Here are the results:*

JOE: How do you find the members of your band, and how do you choose them?

KELLEY: Okay, first of all, I'm on my second drummer, my fifth guitarist, and the bass player's the same. So how'd I find them? The bass player at an AA meeting, the current drummer is a friend of the guitarist, who I met in treatment.

DAN: You're on your second drummer?

KELLEY: Yeah, second. **Nick Hook**.

DAN: Did the other one die, like in "Spinal Tap"?

KELLEY: Funny you should say that. I've got a web site, and on it I have a picture of all the guitarists who preceded this one, and what I did was put down that the first one died of a bizarre gardening accident, the second one drowned in vomit; we're not sure whose. Then the third one died... What was the last one? There was three ways, in "Spinal Tap", the drummers died. Bizarre gardening accident...

DAVE: Spontaneous combustion.

KELLEY: Spontaneous combustion! That's exactly! Now what really happened, the first one, whose actually our T-shirt dude now, Jessie, he had a **Yoko Ono** mishap, but he's back now, which is cool, and the second one is in a band called **Deformo**, and they're a Minneapolis band, and they're great. And the third one, we've only actually played with him a couple times,

he's a little too LA for me. LA - **Poison**. Then the other one... Wait! We've only had four guitarists!

JOE: What kind of things motivate you to write music, and do you think that you have a certain sound that influences you from previous bands?

KELLEY: First, I get inspiration everywhere. You know, just *everything*. Like movies. Oh! Pay-per-view! You know pay-per-view? In Dayton for some reason it says on there at the beginning of the pay-per-view movie, it says, "This is broad band. This is the way." That is just so cool. (*repeats phrase a few more times*) What the... Hello? I mean it just begs a million questions. I mean that could be any number of things. Any number of songs. This is the way. What? Okay, influences. I don't know, but for instance, that song "Sugar", it's influenced by **Led Zeppelin**.

JOE: So you're rock influenced?

KELLEY: It's not an influence, I ripped them off!

DAN: They ripped off the blues, so you might as well rip them off.

KELLEY: What it was, I learned those chords, so I was like, "Ooh, cool chords!" And I had been wanting to write a song, you remember that song by the **Staples Family Singers**, "Let's Do It Again"? And they said "again, again" a lot? So in one song we have the **Staples Family Singers** and **Led Zeppelin**.

DAN: Did the **Staples Family Singers** also influence "Box"? Because that's another song with a repeated word. (*box, box, box*)

KELLEY: No. Usually when I have a thingy, when I use it, it's done. I won't use that thingy again. Does that make sense?

DAVE: It seems that your singing is getting



more into the higher registers, on your newer songs, I was wondering if you did it on purpose, or if it just kind of happened?  
KELLEY: That's interesting. *(long pause)* It could have been because a lot of the songs, when I was working out vocals for them, I was in treatment, I was in a halfway house, which I shared with 55 people, and it was like, I'm in my room, with a tape recorder...

DAN: And you didn't want people hearing you?

KELLEY: Yes. If people heard my little voice through the walls, it would be so embarrassing.



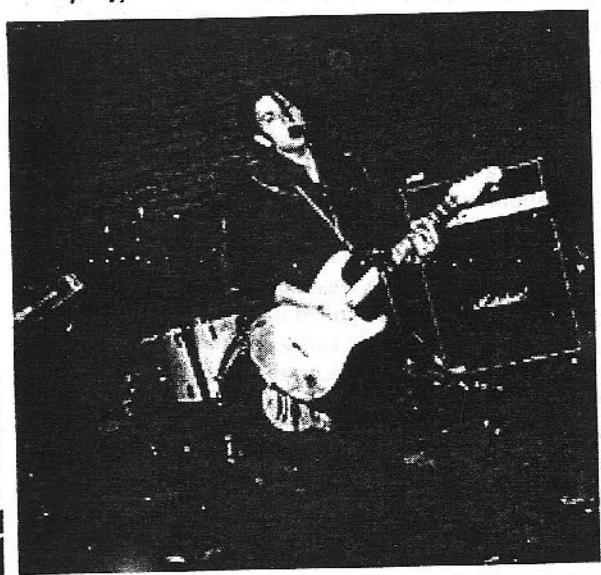
DAN: There's a local band called 7000 Dying Rats, then there's Kelley Deal 6000, then there's 10,000 Maniacs. You should all get together and be "100,006,000,700 Dying Maniac Kelley Deals".

KELLEY: *(laughs)* Yeah.

JOE: Do you have anything to tell our readers?

KELLEY: For people who are starting bands, try to be good! We don't need another Pearl Jam cover band. We just don't need one. Don't even go that way. Don't go anywhere near there. Just *run* as fast as you can away from there. Listen to a lot of Hank Williams.

*Good advice Kelley!*



JOE: Do you usually take your mom on tour? *(Kelley's mom was in attendance the night of this concert)*

KELLEY: She's a school teacher, so she just got out of school, this last week was her last week. I live in St. Paul now, so I never get to see them *(her parents)*. They live in Dayton, so they drove up for three hours, saw the show, and then I'm gonna spend the night with them in a hotel room tonight, and drive to Cleveland with them tonight.

DAN: I heard that you didn't start playing guitar until The Breeders.

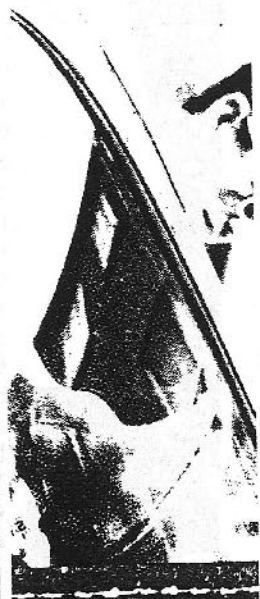
KELLEY: Yes. I've only been playing five years.

DAVE: Were you singing before that?

KELLEY: Yeah, I mean I like to sing. Me and Kim use to have a duet we would do. Like Hank Williams songs. She played guitar, and we both sang.

DAN: How come there's not 6000 people in your band?

KELLEY: I wish. that'd be fun.



SAN FRANCISCO  
PRAZE, DAYTON  
MARK FREEGA  
DANIEL PRESL  
RD. ART DIRECT  
MOMENAMIN. P



# Hoofspin

**THE SNOT ROCKETS** - "Planet Head": Silly punk rock music that seems like it was influenced by the California sound, and weird '80s bands like **Blotto**. Of course these guys probably have no idea who **Blotto** is, but I'm sure their familiar with **Ramones** and **X**, for I hear a little bit of them in the music too. Lead singer's voice sometimes reaches (declines?) to a **Kurt Cobain** wail. Guitarist may have been in a heavy metal band at one time, and he may still be trying to shake off the feeling, for his solos sometimes go into **Kip Winger** territory. Fortunately, this only happens a couple times, which makes it tolerable, because if it was like that through out the whole CD, then it would suck! But since it's only a couple times it's like, ha ha ha! (Mackle, P.O. Box 111, Model City, NY. 14107)

**FLUFFY** - "Hypersonic": Hey! Let's go to the clubs and dance! I mean **Fluffy** are like... sooo cool! It wasn't 'til I received this EP in the mail, that I realized that **Fluffy** is kind of like dance club music! I have their full length, and thought that one was sort of punk, but this one is *total* club music! I mean it even contains two different "mixes" of "Hypersonic", a total club thing to do! The other two songs on here are covers. "Reanimator", which was done originally by some band whose name I forgot because I never even *heard* of them! (So I can't say if it's better or worse than the original.) And then there's "Sick Things", done originally by the prince of goth, **Alice Cooper**! (And a fine cover they do!) (The Enclave, 936 Broadway, New York, NY. 10010)

**MALACODA** - "Cascade": **Malacoda** - it sounds like, but it shouldn't be confused with, "Makalaka", the "Pezz Wurd" character who likes to dress like "Blow Poo", who likes to dress like Jesus. Then again, maybe it could be confused with the "Pezz Wurd" comic. **Malacoda** features indecipherable singing. People often tell me that "Pezz Wurd" is some surreal, hard-to-interpret comic. **Malacoda** uses a lot of electronica, analog keyboards, and a Theremin. "Pezz Wurd" has signs with legs, The Elevator Action Faction, and a sky hole. So both **Malacoda** and "Pezz Wurd" are hard to describe, weird, and cool. Note to World Domination: Sorry if this review compares one of your bands to one of our comics, but I'm just one of those guys who sees strange connections. (Take **The Who/Pablo Picasso** article else where in this 'zine, or the **Pink Floyd**/"Wizard Of Oz" article in last month's issue.) (World Domination, P.O. Box 8097, Universal City Station, N. Hollywood, CA. 91618-8097)

**COLIN NEWMAN** - "Bastard": This solo album, by founding member of '70s "art" band, **Wire**, is a great ambient/electronical album! This guy may be "old", but he knows what's up, he's been doing this for a long time, and he sure could show a lot of today's "techno stars" a thing or two! (Swim, 3675 Cahuenga Blvd., West Suite 450, Los Angeles, CA. 90068)

**KEN ISHII** - "Jelly Tones": Techno, techno, techno. Why am I getting so many techno CDs in the mail this month? Oh well, I'll take a break from the

Recordings

reviewed

by:

Dan

Augustine

techno after this review, and review a couple punk rawk CDs. The beat of this music reminds me of exercising. This is techno music to jog to. Ha ha ha, that's so true! I could actually picture a guy running to this music! Yeah ha ha ha la la moolalala! Dhhbfjbfxbj! Whatever... Too much techno makes you insane. Time for some punk... (The Medicine Label, 137 West 14th Street, Suite 202, New York, NY. 10011)

**ADVICE FOR ADDICTS** - "Advice For Addicts": Local band with a sound much like **The Buzzcocks**, **Sex Pistols**, and **Misfits**, and these are three bands that are good to be compared to! (Dwyer Broadcasting, P.O. Box 81901, Rochester, MI. 48308-1901)

**DOWN BY LAW** - "Last Of The Sharpshooters": This new one by **DBL** is no where near as punk as their other stuff. But that's not saying it's not good! It reminds us a lot of **The Clash** and **Elvis Costello**! I know what you're saying, "But those guys are punk!" Yeah right. I mean I *love* both **Elvis Costello's** and **The Clash's** music, but I've never considered them punk, just good pop music with a bit of reggae and ska done by guys who are slightly pissed off and political. **Dave Smalley**, **DBL's** singer/songwriter says that he writes music from the heart about how he views the world. And because his attitude of the world is cynical, **DBL** gets classified as punk. And the same can be said about **Elvis Costello**. The way he views past relationships and corporate America is cynical too, giving his music an angst that makes people call it "punk rock". Get it? I hope so. I hope I didn't too analytical. (Epitaph)

**VARIOUS ARTISTS** - "Poptopia! Power Pop Classics Of The '70s", "Poptopia! Power Pop Classics Of The '80s", & "Poptopia! Power Pop Classics Of The '90s": **The Who** and **The Beatles** started it; some bands from the mid-seventies brought it back! I'm talking about power pop! Tired of the way rock had grown into some monstrous arena rock thing with 10 minute guitar solos, bands like **Raspberries**, **Big Star**, **Nick Lowe**, **The Knack**, and others brought back silly little love songs inspired by the likes of Lennon-McCartney and **Pete Townshend**. Besides the bands mentioned in the sentence before this one, other bands on the '70s CD include **Cheap Trick**, **Todd Rundgren**, and **Badfinger**. Then came the '80s. Here the spirit of **The Beatles** and **The Who** are kept alive, but it's bands like **The Romantics**, **Marshall Crenshaw**, **Hoodoo Gurus**, **Bangles**, **dB's**, **The Smithereens**, and **The La's** that are waving the pop flag. And

despite the '90s being polluted with crap industrial and dumb club music, there were still some bands and artists that kept their heads on, and their pop sensibilities. These bands and artists would be **Matthew Sweet**, **Jellyfish**, **Ride**, **Gigolo Aunts**, **The Rembrandts**, **The Posies**, **The Lemonheads**, **Velocity Girl**, and others. This set of three CDs can be purchased for a suggested retail price of \$15.98. The front cover of all three CDs have some art work that looks like it was inspired by **Roy Lichtenstein**. The back covers have some **Andy Warhol** inspired art. Get it? Lichtenstein? Warhol? Pop art? Pop music! Inside the CD jewel case is a picture of a record player that actually moves! Neato! (Rhino)

**VARIOUS ARTISTS** - "Give 'Em The Boot":

Mostly ska. From Jamaican roots rocksteady to Two-Tone to today's punk/ska, this CD on the newly formed "Hellcat Records", formed by **Mr. Brett** and **Tim Armstrong**, will be releasing ska music of every kind along with '77 style punk! Are these bands too punk to be on Epitaph? Who knows. Maybe they just don't have that California punk sound!?! Hey! There we go! They don't have that California punk sound! Like I mentioned earlier, ska and '77 style punk! That's what this has got! Here's the run down of some of the bands and songs: A new **Rancid** song ("The Brothels"), **The Slackers** and **Hepcat** playing ska the way it was meant to be, Oi! legends **The Business** with their song "Spirit Of The Streets", previously unreleased material from **Skinnerbox**; **The Upbeat**; and **U.S. Bombs**, the **Hanson** of punk - the **Gadjits** (all brothers, ages 15, 17, and 20) doing their song "Beautiful Girl", **Union 13** covering the **Rancid** song "Roots Radicals" - in Spanish, a never released live version of the first ska band, **The Skatalites**' "Latin Goes Ska", and ska super group **The Dave Hillyard Rocksteady 7**, featuring members of **The Slackers**, **Stubborn Allstars**, **Skatalites**, **Mephiskapheles** and more! (Hellcat/Epitaph)

**VARIOUS ARTISTS** - "Modern Day Paintings By Original Musical Artists": A collection of 12 indie rockers on one CD. **Beck**, **Campfire Girls**, **Idaho**, **Radar Bros.**, and others are included on this compilation. Good for you. (Fingerpaint, P.O. Box 277, New York, NY. 10012)

**VARIOUS ARTISTS** - "We Will Fall: The Iggy Pop Tribute": Done to honor the "godfather of punk", as well as raise money for AIDS research, this tribute has some damn good songs on it! The artists covering the songs do them great justice! Some of them include: **Joey Ramone** "1969", **Red Hot Chili Peppers** "Search & Destroy", **Joan Jett & The Blackhearts** "Real Wild Child", **Misfits** "I Got A Right", **Monster Magnet** "Gimmie Danger", **NY Loose** "Lust For Life", **Pansy Division** "Loose", **Lunachicks** "The Passenger", **Nada Surf** "I'm Sick Of You", **Blanks 77** "Funtime", **D-Generation** "I

Got Nothing", **7 Year Bitch** "Shake Appeal", **Lenny Kaye** "We Will Fall", and more! Yes! Believe it or not! There's more! With all the above mentioned artists, plus a handful more, this CD is over an hour long of Iggy lovin' fun! (Royalty)

**GUTTERMOUTH** - "Musical Monkey": This is good. Killing animals for fun, Mark's mom getting fucked by a donkey, gay bashing, ass wiping with a Bible, making fun of "punks", vegan bashing, parent abusing, whores, and a lot of other stuff people frown upon. So how can this be good? Because it's **Guttermouth!** And **Guttermouth** is known for it's unP.C. punk! This CD has got to be their most unP.C. triumph yet! Not only unP.C., but more shock value than... Than... Something with a lot of shock value! It's funny too! Check out "What If?", a song that looks at **Fred Schneider** of the **B-52s** singing for **The Doors!** If it wasn't raunchy and silly, it wouldn't be **Guttermouth!** (Nitro)

**BIRDDOG** - "The Trackhouse, The Valley, The Liquor Store Drive-Thru": Seven songs of folk-rock indie music. Has a certain melancholy to it. It's kind of like watching "Sesame Street" in the slums. (Sugar Free, P.O. Box 14166, Chicago, IL. 60614)

**UP, BUSTLE & OUT** - "Light 'Em Up, Blow 'Em Out": Jazzpsychedelictrancelatintvthemes-loungefunkmysticnoisestaticbigbandshort-waveradiobassdrumsspymoviearabic music. Nine people have created a whole new genre. (Ninja Tune, 2457-A Notre Dame West, Montreal, PQ, H3Z 2T5)  
**ASHA VIDA** - "As One Of One": Space rock from a long, long time ago, in a galaxy far, far away. Not really. But kinda. You see, space rock is usually associated with electronic instrumentation, but this space rock uses none of that! Thus the "long, long time ago" reference, Get it? A long, long time ago they had *no* electronic instruments! So... They may be "unplugged", but don't expect some dumb hippie MTV music! More like spirits rising up, and making music with the instruments they remember, for a time they never heard! (Icon, P.O. Box 1746, Royal Oak, MI. 48068)

**VELOUR 100** - "Rainwater": More Michigan space rock - different label. This time it's the more ambient sounding music of **Velour 100**. If you like that **My Bloody Valentine** stuff, you'll like this CD recorded by **Warren Defever** of **His Name Is Alive** fame. (Tooth & Nail, P.O. Box 12698, Seattle, WA. 98111-4698 or **Velour 100**, P.O. Box 971534, Ypsilanti, MI. 48197)

**SUPERGRASS** - "In It For The Money": If you like the type of power pop described in the review of the "Poptopia!" CD set (Reviewed in this issue. Look for it asshole!), then you'll like **Supergrass**. Too bad they came around a little too late to make the "Poptopia!" CD set. (Capitol)

**ROADSIDE MONUMENT** - "Eight Hours Away From Being A Man": Starts out, and it sounds like

hard-core punk. The rest of it sounds like Seattle rock. Too bad. (Tooth & Nail, P.O. Box 12698, Seattle, WA. 98111-4698)

**HEADRILLAZ** - "Coldharbour Rocks": Back to the techno. Three brothers make electronica. You know, robots, bass, beats, science fiction sounding. Good stuff to say about techno. (Gee Street, 14 East 4th St., 3rd Floor, New York, NY. 10012)

**GARAGELAND** - "Last Exit To Garageland": A mix of **Sonic Youth**, **Pavement**, and **Polvo**. Addictive riffs and catchy hooks. That's why it's a mix of those three groups. (Foodchain)

**PRODIGY** - "The Fat Of The Land": To just call this techno, would be like calling The Eiffel Tower just a piece of metal. It's got heavy, dirty beats surrounded by rock-n-roll gestures, rapping by **Dr. Octagon**, sampling of the **Beastie Boys**, and a cover of an **L7** song ("Fuel My Fire"). When was the last time techno did that? I didn't care for their last album, but this one rocks the house. (Maverick/Warner Bros.)

**THE DANDY WARHOLS** - "Come Down": A sound that ranges from alternative to pop music. This band will do a slow instrumental song, then a beautiful pouty one. "Not If You Were The Last Junkie On Earth" takes a look at how heroin is oh-so out of style now, and "Cool As Kim Deal" is just that. (Capitol/Tim Kerr)

**CHERRY POPPIN' DADDIES** - "Zoot Suit Riot": Yeah! This swings! A collection of **Cherry Poppin' Daddies** songs from previous recordings, along with four new songs (including the title track). Watch out! This band may take the swing comeback by storm! I

guess occasionally these guys do ska, but this one is *all* swing! Wish I could say more to make this sound cooler, but that's all there is to it, swing, swing, swing! Swing baby! And that's cool enough as it is! (Mojo, 1453 14th Street, P.O. Box 284, Santa Monica, CA. 90404 or Cherry Poppin' Daddies, P.O. Box 10494, Eugene, OR. 97440)

**STAVESACRE** - "Absolutes": The press kit raved about how "Hypno" and "Lollipop" gave Stavesacre great reviews. These are the only two magazines quoted in the press kit. Probably because everybody else says they sound like **Pearl Jam**. At least that's what I think, and since I'm the center of the universe, everybody else *has* to think like me. (Yeah, right. Whatever.) (Tooth & Nail, P.O. Box 12698, Seattle, WA. 98111-4698)

**THE SUPERTONES** - "Supertones Strike Back": Real horny ska. As ska as ska can get in the '90s. They go from a **Metallica** riff at the beginning to singing about God at the end. Weird.

**Mephiskapheles** may have the Satanic end of ska covered, these guys have the Christian side covered. (BEC Recordings, 810 3rd Ave. #410-20, Seattle, WA. 98104)

**COLDCUT** - "Let Us Play": I hate this! No! I like it, but I hate it! You see, the music I like, the fact that after many listenings, I still can't think of the right words to describe it, makes me hate it. If it sucked, and I was unable to describe it, I'd only listen to it once, then simply type into my Mac: "This blows." But the fact that it doesn't blow made me want to listen to it over and over to try to come up with a fair enough description. It's electronica, but way better than most electronica. See what I mean, that's lame! It's much better than that, it's... It's... Way way better!?! I liked track three ("More Beats & Pieces (Daddy Rips It Up Mix)") because it samples that generic Hanna-Barbera song heard in all their cartoons. Some of the jazz-fusion-spoken word tracks are good too. Especially "More Beats & Pieces (Featuring Jello Biafra)" because, well... Read the fuckin' song title again! It features **Jello Biafra**! And no, not *all* the tracks have the words "More Beats & Pieces" in them! This band is creative, and uses words like "Margin", "Opticon", and "Toilet" in their song titles! (Ninja Tune, 2457-A Notre Dame West, Montreal, PQ, H3Z 2T5)

**COLDCUT** - "More Beats & Pieces": This CD *does* have the words "More Beats & Pieces" in every song title! It's just a bunch of different DJs doing their thing with Coldcut's music. Features a guy named **Q-Bert**. Yeah. That's cool. I wonder if it's the same **Q-Bert** that works with **Dr. Octagon**? Or could it be that little orange guy with the big snout? (Ninja Tune, 2457-A Notre Dame West, Montreal, PQ, H3Z 2T5)

**THE MULTIPLE CAT** - "Multi-Kat Mixy-Mixy": Four tracks that'll take you back to schoolin'! "Chemistry", "Biology", "English", and "History". It reminds me of a collaboration between **Pink Floyd** and **Polvo**?!?! No lie! Buy it yourself and find out! (Zero Hour, 14 W. 23rd Street, New York, NY. 10010)

**SASHA AND JOHN DIGWEED** - "Northern Exposure": Two DJs work together as one. None of this "vs." shit either! It's mostly ambient stuff with "Satellite Serenade" by **Keiichi Suzuki** going into

some weird "Jeopardy!" groove. "Out Of Body Experience" by **Rabbit In The Moon** kind of booms. Actually everything booms after that! (Ultra, 588 Broadway #1003, New York, NY. 10012)

**SPECTRUM** - "Forever Alien": This is one half of **Spacemen 3**... It's just **Pete Dinklage** messing around with a keyboard or something like that, making a bunch of beeps and boops, and sounding like a robot. I could record something like this. As a matter of fact, I *have* recorded stuff like this! Why can't I get a record deal? Probably because I'm not looking for one. Anyway, I like this stuff, it's encouraging to people like me who are into space-age noise. I could have done without the "faggy" poetry recitals during some of the tracks. The song "Like..."

is kind of repetitious, but I like it! The song "Like..." is kind of repetitious, but I like it! The song "Like..." is kind of repetitious, but I like it! Sometimes this reminds me of **John Cale**. (Reprise)

**SPIRITUALIZED** - "Ladies And Gentlemen We Are Floating In Space": ...and this is the other half of **Spacemen 3**. Starts out with an announcement that is the album title. All though at first it just seems like British pop music, you know like **Oasis**... It gets "deeper" as the CD goes on. By the third or fourth track, it takes on a jazzy, soulzy, spacezy thing. A bit like **His Name Is Alive**. CD ends with a song called "Cop Shoot Cop". That band may be dead, but at least there's a song about 'em. Eh?!?

(Dedicated/Arista)

**MEL HENKE** - "La Dolce Henke": This re-release is silly! Silly! It's full of sexual innuendoes, but whenever the naughty word is to be spoken, a odd sound effect goes off?!? It's all about being a swinger, driving convertibles, makin' out with chicks, and just sheer looniness. So loony that "Incredibly Strange Music" has called it "amazing"! (Scamp/Caroline)

**BEAUTY SCHOOL DROPOUTS & MAILBOX BANDITS** - "What's This Nonsense?": This split cassette by two locals bands is very cool. Great, catchy songs, and a well done production job on behalf of both the bands! I put in the side labeled "Beauty School Dropouts" first. I've heard this band before, but this time they sounded different?!? In the past I thought the band had kind of a nerdy sound, and maybe a bit too whiny of a vocalist. That's when I figured out that I wasn't actually listening to **Beauty School Dropouts**, the cassette sides were just mislabeled. Okay, so this was the **Mailbox Bandits** I was enjoying, and enjoy I did. From the first song, "Ms. Pacman" to the last song "Time To Go", this was nothing but great sing along music! My favorite was the really silly, almost loungey "Time To Go". This song looked at the trendiness of going to a punk rock show. It was almost like, "Hey look at me ma! I'm going to a punk rock show!" Okay, so I was done listening to that side, now for the *real* **Beauty School Dropouts**. This group sounded much better on this cassette, than they did on their first demo. It may have been due to a much sleeker production value, or maybe they just improved?!? One of the songs, "VCR's", was on their first demo, but it sounded better here. The rest of it had that same sing along value that I heard from the **Mailbox Bandits**. (Beauty School Dropouts, P.O. Box 7639, Bloomfield, MI. 48302 or Bandits HQ, 30011 Fox Grove, Farmington Hills, MI. 48334)

**MARTIN DENNY** - "Quiet Village & The Enchanted Sea": If you know about **Martin Denny**, then you know his music is all about xylophones, percussion instruments, keyboards, Hawaii, and man made bird calls. If you don't know about **Martin**

**Denny**, you do now. If you want to look like a hip cat, then put this re-release on the next time you have some chickies over at your pad. (Scamp/Caroline)

**THE APPLES IN STEREO** - "Tone Soul Evolution": This is the first time **The Apples** have recorded on a 24-track, but it's still like their sweet sound of the 8-track. **Jimi Hendrix**, **John Lennon**, and **Buddy Holly** would have liked **The Apples In Stereo**. **Syd Barrett** would like them to, if he didn't have to be such an eccentric fuck who didn't listen to rock music. **Syd Barrett** may be missing out on **The Apples In Stereo**, but you don't have to! Go out to your local record store, and buy this amazing CD of dreamy, lazy pop that sounds like it was plucked straight out of the '60s! (spinART, P.O. Box 1798, New York, NY. 10156-1798)

**COMET GAIN** - "Sneaky": Oasis? Brit-pop? Maybe... Compare **Oasis** to **Comet Gain**, and you'll be pointing the Brit-pop stick at **Comet Gain**. All though this band features some former riot grrrls, you'd never know it. No aggression here. You won't feel like you have to fear the group. Just happy music that you can shake your ass to. Very British sounding, '90s mod-like stuff here. From **Dexy's Midnight Runners** to **Madness** to **The Wedding Present**, you can hear every kind of influence in here. The lead singer's name is **David Bower**. I bet people always call him **David Bowie**, and then he gets mad. There is one song on here in which **David Bower** erupts into a yelling frenzy. That song is "Language Of The Spy". Maybe someone called him **David Bowie** just before he stepped into the studio. Who knows?

(Wiiiija/Beggar's Banquet, 580 Broadway, Suite 1004, New York, NY. 10012)

**BABY ALIVE** - "What Is It?": This new female rock band has a sort of gothic look to their CD art work. They look kind of goth in their press photo too. But the music... Kind of a pop music sound. (Maybe they just like the goth imagery!?) Many of the songs reminded me of the **Smashing Pumpkins** ("Changes" [not the **David Bowie** song], "Little Doll" [not the **Stooges** song], and "Happiness Is" [not the **Charles Shultz** book]), others recalled **The Greg Kihn Band** ("She's Bad"), **Veruca Salt** ("I'll Take You There"), and heavy metal music with searing guitar solos ("Sharing The Love" and "So High") This band wants to be taken seriously as women in music, but it's kind of hard to do that when the lead vocalist, **Elizabeth Mehr**, says things like, "It's so much more socially acceptable for women to express their feelings and emotions, so the romantic pain in 'Why Don't You Love Me?' is more believable coming from an all-girl band." Like, totally.

Couldn't you just picture that being said by some ditzy blonde from a movie like "Valley Girl" or "Clueless"? The other band members say some pretty cheesy things too. They talk about fashion, poetry, and meeting boys. How cliché! I bet if there was more room in the press kit, they'd be talking about painting toenails, and slumber parties too! I found their music to be just okay, but their thoughts

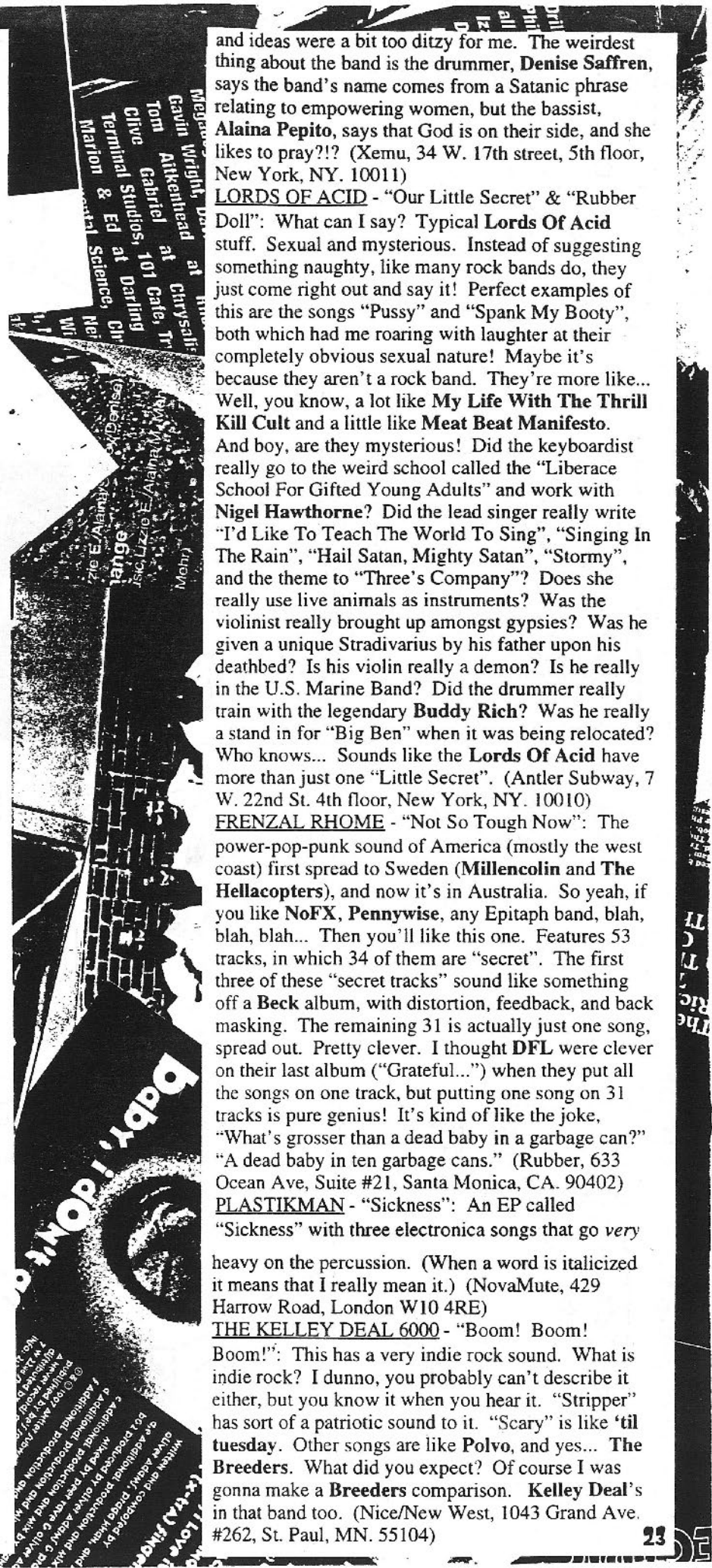
and ideas were a bit too ditzy for me. The weirdest thing about the band is the drummer, **Denise Saffren**, says the band's name comes from a Satanic phrase relating to empowering women, but the bassist, **Alaina Pepito**, says that God is on their side, and she likes to pray?!? (Xemu, 34 W. 17th street, 5th floor, New York, NY. 10011)

**LORDS OF ACID** - "Our Little Secret" & "Rubber Doll": What can I say? Typical **Lords Of Acid** stuff. Sexual and mysterious. Instead of suggesting something naughty, like many rock bands do, they just come right out and say it! Perfect examples of this are the songs "Pussy" and "Spank My Booty", both which had me roaring with laughter at their completely obvious sexual nature! Maybe it's because they aren't a rock band. They're more like... Well, you know, a lot like **My Life With The Thrill Kill Cult** and a little like **Meat Beat Manifesto**. And boy, are they mysterious! Did the keyboardist really go to the weird school called the "Liberace School For Gifted Young Adults" and work with **Nigel Hawthorne**? Did the lead singer really write "I'd Like To Teach The World To Sing", "Singing In The Rain", "Hail Satan, Mighty Satan", "Stormy", and the theme to "Three's Company"? Does she really use live animals as instruments? Was the violinist really brought up amongst gypsies? Was he given a unique Stradivarius by his father upon his deathbed? Is his violin really a demon? Is he really in the U.S. Marine Band? Did the drummer really train with the legendary **Buddy Rich**? Was he really a stand in for "Big Ben" when it was being relocated? Who knows... Sounds like the **Lords Of Acid** have more than just one "Little Secret". (Antler Subway, 7 W. 22nd St. 4th floor, New York, NY. 10010)

**FRENZAL RHOME** - "Not So Tough Now": The power-pop-punk sound of America (mostly the west coast) first spread to Sweden (**Millencolin** and **The Hellacopters**), and now it's in Australia. So yeah, if you like **NoFX**, **Pennywise**, any **Epitaph** band, blah, blah, blah... Then you'll like this one. Features 53 tracks, in which 34 of them are "secret". The first three of these "secret tracks" sound like something off a **Beck** album, with distortion, feedback, and back masking. The remaining 31 is actually just one song, spread out. Pretty clever. I thought **DFL** were clever on their last album ("Grateful...") when they put all the songs on one track, but putting one song on 31 tracks is pure genius! It's kind of like the joke, "What's grosser than a dead baby in a garbage can?" "A dead baby in ten garbage cans." (Rubber, 633 Ocean Ave, Suite #21, Santa Monica, CA. 90402)

**PLASTIKMAN** - "Sickness": An EP called "Sickness" with three electronica songs that go very heavy on the percussion. (When a word is italicized it means that I really mean it.) (NovaMute, 429 Harrow Road, London W10 4RE)

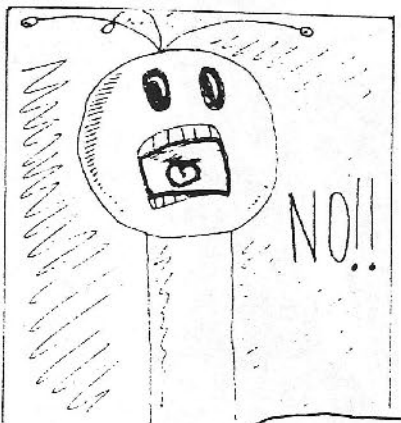
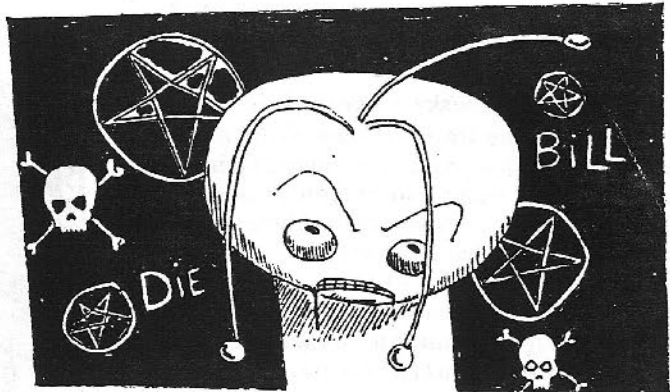
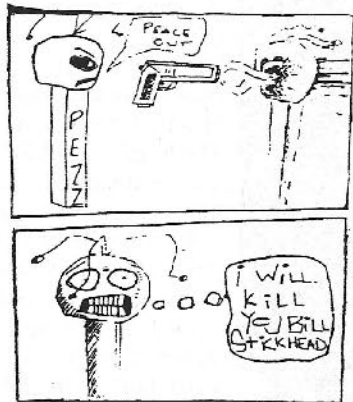
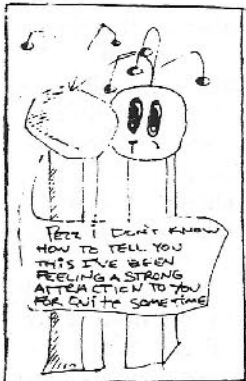
**THE KELLEY DEAL 6000** - "Boom! Boom! Boom!": This has a very indie rock sound. What is indie rock? I dunno, you probably can't describe it either, but you know it when you hear it. "Stripper" has sort of a patriotic sound to it. "Scary" is like 'til tuesday. Other songs are like **Polvo**, and yes... **The Breeders**. What did you expect? Of course I was gonna make a **Breeders** comparison. **Kelley Deal's** in that band too. (Nice/New West, 1043 Grand Ave. #262, St. Paul, MN. 55104)



# Pezz World

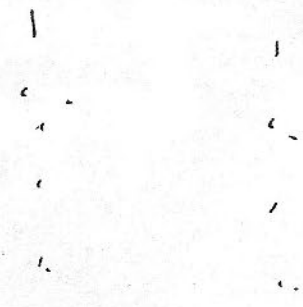
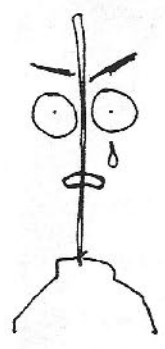
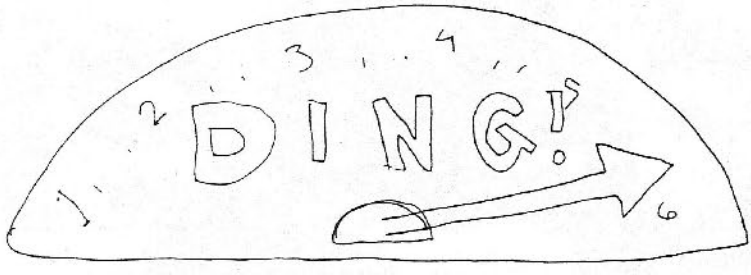
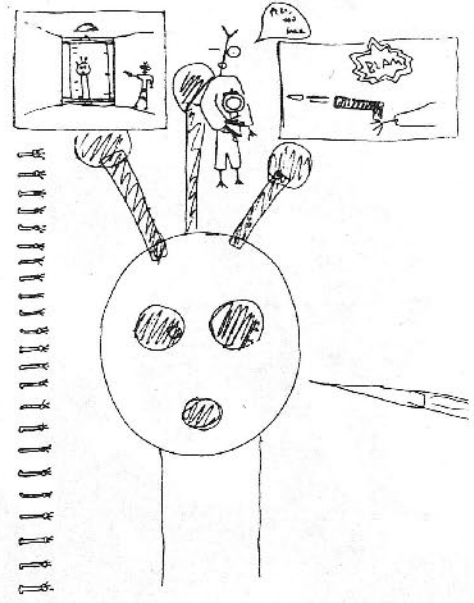
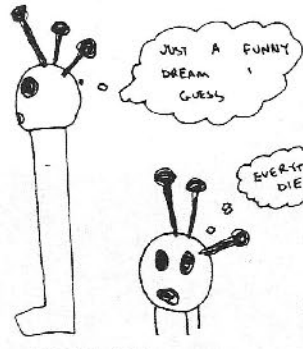
JOE  
HORNACEK:  
THE  
LAST  
ARTIST

WHEN WE LAST LEFT PEZZ WORLD...



AND NOW FOR THE CONCLUSION ...



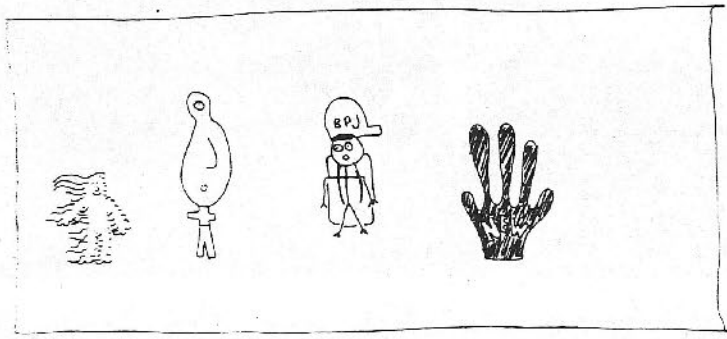



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