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WHOOP

WINTER
5
ISSUE

THIS ISSUE:

7000 Dying Rats

Dennis Thompson of the MC5

An Article by David Lee Roth

A Short Story called The Best Ever

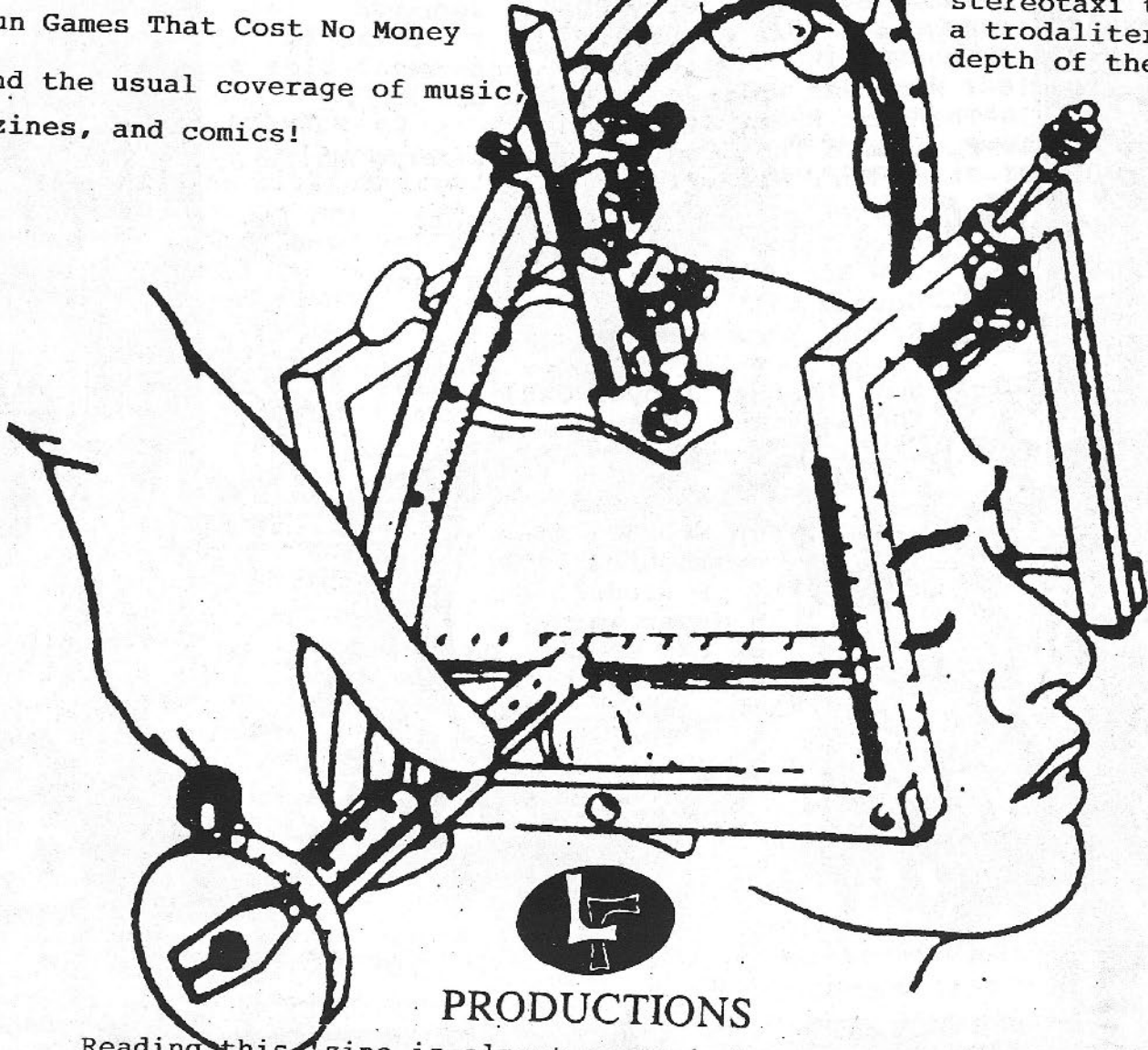
Fun Games That Cost No Money

and the usual coverage of music,

'zines, and comics!

ABOUT OUR COVER:

A diagram of the R-15 electrob strollomatic attached to the head. Skin and muscle have retracted and a hyper zotter has been held to permit the tropic stereotaxi to insert a trodaliter into the depth of the cranium.



Reading this zine is almost as much fun as pooping your pants!

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Places HOOFSIP can be bought:

- Good Vibes (Mt. Pleasant)
- New Moon Records (Mt. Pleasant)
- Gotham City Cafe (Ferndale)
- Record Time (Rochester)
- Planet Ant Coffee House (Hamtramck)
- Noir Leather (Royal Oak)
- Thomas Video (Clawson)

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FROM THE FINGER

By:

Jerry

White

Jr.



Mr. Jerry Wayne White Jr.
and LF Productions stars.

1991 was lots of fun. 1992 said "What about you?" 1993 said "What about me?" 1994 was a whole lot more. 1995 is a Whole New Jive! Hi, I'm Joshua Bogle and I'm from New Hampshire! Ah, actually I'm Jerry Wayne White Junior and you are reading "From The Finger", YAAA! And now with fervor and lust, is the current shit from LF Productions.

With HOOPSIP #5 out now, I'll bet you all think we're millionaires. Believe it or not - NO. That's why we want you to give us lots of money, so we can continue the quality productions we've been providing for you for the last 22 years. Of course you don't have to, it was just a suggestion.

Anyway, with the 11th episode of "30 Minutes Of Madness" crashing and stampeding its way into the homes of up to 100,000 people (no lie!), the good vibes have just been pouring in. Personally, I have gone under a complete transformation, due to the current ongoings, and am now a woman! Honestly, despite recent setbacks, (Dan's car dying in a ditch, and my own vehicle restricted by parental units), our chins are still held high.

So what can I tell you about the event horizon? Well, it seems completely lamety and utterly upetey. Another good thing to mention is that "From The Finger" will not be written by me. GASP! EEK! NORKE! Ah, but never fear, it will be placed in the capable hands of fellow LF Production member, Joesph George Hornacek the Fourth. You see, he's got a few things to say, and what better place than this column, on this page, in this 'zine? THERE IS NONE! I will of course return for my usual lunacy, but shall pass my pen to my willing friends whenever they feel the need.

Now, as an added treat, I would like to present, in honor of the new year, "Mr. Jerry Wayne White Jr.'s Top Ten Albums You Very Well Might Not Own, But Should, 'Cause They're Good". Obviously, *Led Zeppelin* is a great band, but they're not on this list because everyone owns *Led Zeppelin* albums, and if not, turn on the fuckin' radio.

So here it is:

Mr. Jerry White's Top Ten Albums You Blah Blah Blah...

(In random order)

Slayer - South of Heaven

Mr. Bungle - Mr. Bungle

My Bloody Valentine - Loveless

Fugazi - 13 Songs (and any other)

Daisy Chainsaw - Eleventeen

Unsane - Singles 89-92

Beastie Boys - Paul's

Boutique (not Check Your Head, 'cause you probably have that already)

Black Sabbath - Paranoid
(and any other)

Instead of two more,
here's a bunch you should
have, but might not:

Nirvana - Nevermind or In Utero

The Breeders - Last Splash

Beck - Mellow Gold

Sonic Youth - (Just buy a bunch)

Ministry - The Land of Rape and Honey or The Mind's a Terrible Thing to Taste

Jane's Addiction - (Get them all)

Public Enemy - (Any of the first three)

I'm sure there's more, but this ought to keep you going for awhile.

Now rush out and buy these, and in case you're wondering about my credibility as a music connoisseur, just think, when has a 6 foot 7 stranger ever led you astray before?

Alright, so that wasn't a very strict top ten, but when it comes to music I get so - MAYLEADO (pronounced May-lē-ah-dō, from the German word meaning "Slowpa"). Anyhow, I've been rambling on for quite a bit, so now comes the inevitable ending, you know the one. Here is where I say that 1232 Avon Manor Rd, Rochester Hills, MI., 48307 is the best place to get "30 Minutes Of Madness". Just send a tape and some postage money, or just enough money so I can buy a tape and mail it out to you. Remember though, there is a fine line between poop and teeth. That line is dental floss.

PEACE OUT.

Jerry Wayne White

Jr.

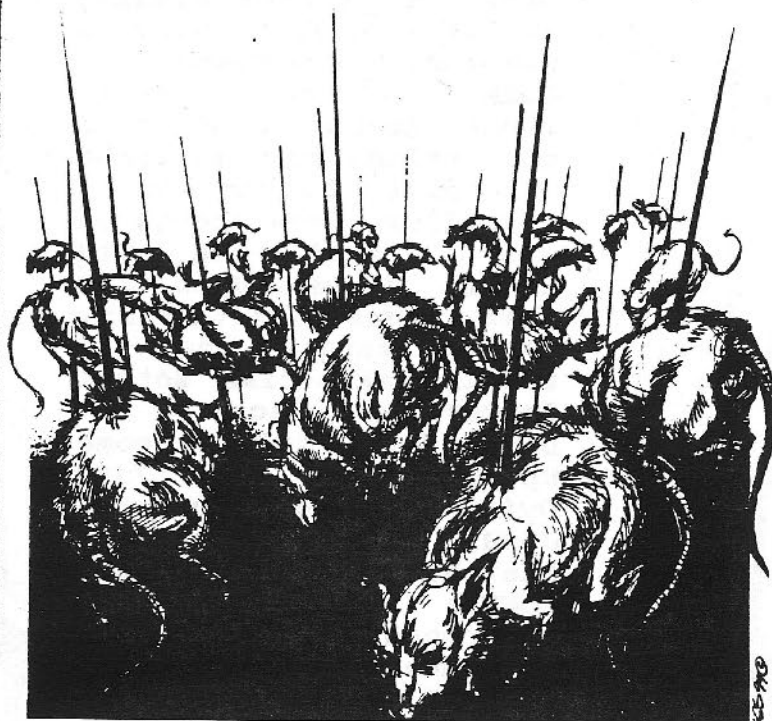


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Kettering, OH 45429-0053

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BACK!!

For more info:
Jerry White Jr.
1232 Avon Manor
Rochester Hills,
MI. 48307



7000 Dying Rats masked...



and unmasked!

An interview with JOSH, JOHN, and TONEY of:

7000 DYING RATS

Interview and photos by Dan Augustine

This here interview with JOSH, JOHN, and TONEY of 7000 Dying Rats was held at TONEY's place right after a performance they gave that night at Club 3-D. It was probably one of the cooler interviews I've done, because of the way the three of them joked around through the whole interview, and it included a ground shattering moment - the three of them removed their ski masks for the LF Productions camera! (This was almost like the time Kiss removed their makeup on MTV!)

DAN: Who's the chief song writer?

JOSH: Him. (points at John)

JOHN: We collaborate though. We write them all in the studio. We don't write songs before we go in the studio. Then we write them later, after we record them, and we try to learn them all over again, then we try to play them live.

DAN: Are most your shows improv?

JOHN: The show's not improv, but the studio's improv. Then we change them and make them more suitable for live, because usually playing

them in the studio, is almost not even playable live.

DAN: Would you ever want to do an "MTV Unplugged" session?

JOHN: Only if we had one of those long-ass fucking Indian things, and Ravi Shankar comes out and starts conducting the whole thing. We gotta have George Harrison come out and do "I Am Why" and all that other crap from "Revolver". (laughs)

DAN: (sarcastically) I know you're into doing very long, very lengthy songs. Have you considered covering "Alice's Restaurant" by Arlo Guthrie?

JOHN: (jokingly) We did in our early days. Back when we did that split single with Minor Threat in '81.

DAN: How long was your version of it?

JOHN: It was probably about 11 and 25.

DAN: The song was 11 minutes long, so that was half the length Arlo Guthrie had it at.

JOSH: Right. We used all the lyrics though.

JOHN: We did nothing but put down Arlo Guthrie and his stupid, faggot, dead father through the whole fucking thing! So "Alice's Restaurant" turned into "Gertrude's Fucking Truck Stop" after that. (laughs)

DAN: Are you in any other bands besides 7000 Dying Rats?

JOSH: We all are in other bands. I'm in a band called Sheephead. John's in other bands that he can tell you about.

JOHN: My other bands are Phunhogg and Beavershoot and Durango 95. Those are rap bands and the other one's a rock-n-roll

stadium band. (laughs)

DAN: So you're opening up for Nine Inch Nails on New Year's Eve then?

JOHN: (laughs) Well, Trent Reznor came down and tried to get some lessons on how to act in a stadium, even though we only played the Old Miami. He wanted to know what it was like to play, so we taught the old fucking skin-fish mother fucker how to act.

DAN: Where did you come up with the name 7000 Dying Rats for your band?

JOSH: I like anything that has a number in it.

TONEY: It's actually a reference to the plague by Camus. (laughs)

DAN: I think I'd have to call you guys the most politically correct band around.

TONEY: (laughs) I hope so. That's our main goal, to make everyone happy. Yeah, we wanna make friends with all those niggers, commies, wops, that's why we have a Jew, just to make it round out a little bit, make it politically correct.

DAN: Do you guys always wear ski masks in concert?

JOSH AND JOHN: Yeah.

JOSH: We were talking about dressing up like everyone in "Reservoir Dogs".

DAN: Who'd be Mr. Pink?

JOHN: I'd be Mr. Pink, 'cause I fucking hate

tipping.

DAN: You thank quite a few people on the inside of your cassette cover, have you ever met any of them?

JOSH: We met a few. We met Mike Patton one time.

DAN: Have you met John Zorn?

JOSH: We wish we did. Our saxophone player has met John Zorn.

JOHN: We have not met the acquaintance of *Slayer*, and that is our biggest downfall as a band.

DAN: What's in the future for *7000 Dying Rats*?

JOSH: I guess we should mention some stuff we have coming out. "Triple R Records" is gonna put out a triple 7" box set. It's out of Massachusetts, but it's gonna be under the label "Stomachache Records". It's gonna have both our tapes on it, plus a bunch of new stuff.

DAN: Each of you owns a record label, who owns which?

TONEY: Anti-Music.

JOHN: Davies Productions.

JOSH: Alley Sweeper.

DAN: This is a very important moment here. *7000 Dying Rats*, much like *Kiss*, when they removed their makeup, are removing their masks for *HOOPSIP*, the very first publication they've removed their masks for. Do you have any comments? How do you feel revealing yourselves?

TONEY: Naked.

JOHN: As long as I get chicks.

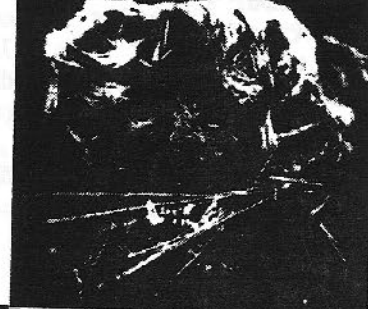
TONEY: I feel like a preserved moose.

JOHN: If I get my dick sucked after this interview, I'll be happy. (laughs)

JOSH: I'm ashamed because my head isn't shaved. (laughs)

TONEY: I'm ashamed because I got some sort of skin disease. (laughs)

GLAZED BABY



The GB Trio are a precision freak-out unit. Cold calculated abrasion. Drugged out violence rock. "Karmic Debt" is their debut album, produced by Tim O'Heir.



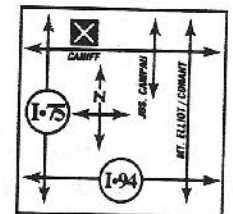
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'Zines Reviewed By: Dan Augustine

ATTITUDE PROBLEM - #18, promotion, time to tell \$3.00, 22 pages: This you about "My Dead Dragon". None of it's all hand letters, comics, an interview with Don Fox, a high school art teacher; another with Bob Carlson, the president of the Glass Art Society; another with skater Israel Forbes; another with poet Maggie Estep; and yet another with pop/punk band Sicko. Articles and stuff on skating, masturbation, and teenage liberation. Also includes poetry, short fiction, comics, artwork, show-'zine-record reviews, and more! (Attitude Problem, P.O. Box 2354, Prescott, AZ. 86302)

MY DEAD DRAGON - #1, .50, 16 pages: Just like HOOPSIP, this 'zine comes out of Michigan too. God, I felt so big when Meredith Gailey (the publisher of "My Dead Dragon") mentioned me in the introduction. She doesn't mention me by name, but I know she's talking about me. She says her motivation to start "My Dead Dragon" was a guy she worked with at the Renaissance Festival who said, "Well if you are too lazy to start your own, you can contribute to mine." And you got it - I said that! Ok, enough self-

promotion, time to tell you about "My Dead Dragon". None of it's all hand letters, comics, an interview with Don Fox, a high school art teacher; another with Bob Carlson, the president of the Glass Art Society; another with skater Israel Forbes; another with poet Maggie Estep; and yet another with pop/punk band Sicko. Articles and stuff on skating, masturbation, and teenage liberation. Also includes poetry, short fiction, comics, artwork, show-'zine-record reviews, and more! (Attitude Problem, P.O. Box 2354, Prescott, AZ. 86302)

ROCK & RAP CONFIDENTIAL - #120, \$27.00 a year (trial subscription is free!), 8 pages: This publication out of Los Angeles reviews books and recordings (including box sets). It also has articles on radio station KNAC, ticket-selling shenanigans, and all ages shows. This publication also has a tribute to Fred "Sonic" Smith, who passed away in November of 1994. (Rock & Rap Confidential, P.O. Box 341305, Los Angeles, CA. 90034)

ANGST ILLUSTRATED - #8, \$2.00, 32 pages: In this issue Chris has compiled interview, comics, an interview with 'zine editor of the month Julie Anna Klausner, tag team record reviews, Rambling Lou's Column, a quiz to determine what kind of asshole you are, personal anecdotes, 'zine reviews, and even a cheese cake recipe?! Oh yeah - there are other surprises in here too. (Ankst Illustrated, 3605 Wruck Rd., Gasport, NY. 14067-9405)

MUSIC AND REVOLUTION - #?, .25 (DONATION), 4 pages: This publication is mostly filled with quotes about music censorship by such people as Speech from Arrested Development, Louie Perez from Los Lobos, and Sugar Blue the harmonica player. It also contains short interviews (one with the staff of "Rock Out Censorship", one with the founders of a "pirate" radio station, and one with trumpet player Carrell Holloway). All three of these interviews are about music censorship. As a matter of fact, this whole damn issue is about music and censorship! (People's Tribune, P.O. Box 3524, Chicago, IL. 60654)



CROWLEY'S  CORNER

Mr. Crowley:

At one time fans of professional wrestling had to hide in a closet, no one wanted to admit to be a pro-wrestling fan. Then in the mid-eighties I (along with Capt. Lou Albano, Cyndi Lauper, and MTV) helped to revitalize it by coming up with the "Rock-n-Wrestling Connection", because hell, rock music is hip, and MTV is hip, and if kids see pro-wrestling on MTV, then pro-wrestling will be hip! And it worked so well! Wrestling was huge! Arenas were packing people in, there was all kinds of merchandising, and top notch celebrities (Mr. T, Andy Warhol, Alice Cooper) were getting involved! Then the '80s ended, and people realized how cheesy pro-wrestling really was. Now I'm back to square one, no one likes pro-wrestling anymore. I have tried acting in movies to distance myself from pro-wrestling, but my movies have all flopped. Who the hell has heard of "Hell Comes To Frog Town"? So if pro-wrestling sucks, and I stand no chance as an actor, what should I do?

-In the PIT
"Rowdy" Roddy Piper

Rod:

Do What Thou Kilt.

-A.C.

ROWNS

Lifetime Of Indecision

by: Ethan Minsker

Lifetime of indecision
That's me- the dirty puerto rican
the fallen angel with the two-toned harp
Tio and titi, too ready to abandon me
don't call me skinhead-just Angel
free me from my tower
my satin wings clipped by their spite
slipped away from the Bronx down to avenue B
destined to be little boy blue
not looking for a power trip, not trying to be the bossman,
just trying to have a better life and look out for mine

Minutes Of Dad

by: Earl Grave

Why don't Boston people pronounce WJR?
These guys say double you jay ah.
Women say fucking dumb bell your Jay are.
How do you pronounce call letters?
Double you jay are all wrong no pome.
A Pomegranate is Red isn't it?

?Widger or Widget is like a tool, isn't it?
Here is a widget. It is a tool.
Nah it's not a tool/ it is a widget.
A little gidget. Goes Hollywood Get it?
No dad not Hollywood shit poem son.

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Dan Augustine
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Utica, MI. 48317

STUFF BY DAN AND JERRY

Jelly Jello
by: Dan Augustine
If Jell-O Brand Gelatin made Green Jello
Change their name to Green Jelly,
Does that mean that Jello Biafra
Is now Jelly Biafra?

Beastie Boys
by: Jerry White Jr.
The Beastie Boys celebrate Hanukkah,
But don't wear no yamalka.

The Army
by: Dan Augustine

If I could rewrite the Army's slogan,
I would change it from:
"Be all that you can be"
to:
"Be what we tell you to be".

A Nice Poem
by: Jerry White Jr.

Roses are red,
And violets are blue,
Just like my butt.

Fortune Cookies
by: Dan Augustine

I think it would be fun to write fortunes for fortune cookies.
Because I'd write up a bunch that say - "Tomorrow you die."

Free?
by: Jerry White Jr.
If the best things in life are free,
Then explain prostitutes.

A Large Number
by: Jerry White Jr.
Two hundred and fifty million
Is a large number.

Apples
by: Dan Augustine

If people could smoke apples,
Like they smoke cigarettes,
Then cider mills could sell one more thing.

HOOFSPIN

RECORDINGS REVIEWED BY:

DAN AUGUSTINE

7000 DYING RATS - "El Santo (We're Making People Happy)": Very short songs. When I say short, I mean short. The longest song on this album is only one minute and 30 seconds long, the rest clock in somewhere between two seconds and about 33 seconds. The songs get right to the point. What do I mean by that? Well for example, "The Plight of The Modern Mailman" is a two second song, which features guitar, drums, and a scream. Now if that doesn't sum up a mailman's life, I don't know what does. (Davies Productions, 206 E. Farnum, Royal Oak, MI. 48067)

777 - "System 7.3: Fire + Water": Ambient music from ex-Gong members Steve Hillage and Miquette Giraudy's new project. I found this one starting out with a real cool dance number, then evolving into a Pink Floyd like album. If you like Pink Floyd, you might like this, if you don't, you'll think it sucks. (Caroline)

QUICKSAND - "Quicksand": I was hoping the next review could be one from 7 Year Bitch or L7, since the first two were both groups with the number 7 in their names, but no such luck. But I guess

I'm not so unlucky after all, because this is a *Quicksand* release! *Quicksand* are a lot like *Clutch* or *Tool* in the way they can be heavy, but not "heavy metal". Do

you know what I mean? Well good, time for the next review... (Island)

COMBINE - "All Tore Up" b/w "Getting A Head": This 7" by the Norfolk, Virginia trio is a real good example of power pop/punk. (GetGo

Records, P.O. Box 7244, New York, NY. 10116-7244).

WAYNE KRAMER - "The Hard Stuff": This solo outing by ex-MC5 member Wayne Kramer is real cool. Features songs about street violence, the negative outcomes of drug use, and other social commentary. This is also a kind of who's who of the punk world. Henry

Rollins does a write up on the back of the CD cover, and everyone from members of *Suicidal Tendencies* to *The Melvins* to *Rancid* to *Penny Wise* to *Bad Religion* to others I don't feel like listing help out. Features a

cover of a song that was done by the MC5 ("Poison"). Also

features two spoken word pieces over instrument playing, which are track 6 ("Incident on Stock Island") and a hidden track (track 40), which is about Charles Bukowski. (Epitaph, 6201 Sunset Blvd., Ste. 111, Hollywood, CA. 90028)

*OPEN

by: Mike Johnston

MC5*

This here interview with Dennis Thompson of the punk rock pioneering band of the '60s and '70s, the MC5 was conducted by Mike Johnston who writes for CODA Jazz Magazine, plays with the improvising jazz band, Northwood Improvisers (CD on British Arc label), and hosts a weekly avant-garde jazz program on Central Michigan University's public radio called "Destination Out". It was real cool that he submitted this interview to HOOPSIP, and we hope you enjoy it as much as we do.

MIKE: How did the MC5 come together? Could you also touch on how you came up with the name for the band?

DENNIS: First off, we went to high school together. When we were in junior high, four of us had a band called the Bounty Hunters. That was Rob, Fred, Wayne, and myself. We broke up for a couple of years and got back together in high school. We reformed as the MC5. Rob came up with the name which stood for Motor City Five.

MIKE: Right away, it seems to me, that you had a unique sound. Was that



Dennis Thompson with the MC5 in 1969. L to R: Wayne Kramer, Dennis Thompson, Mike Davis, Fred "Sonic" Smith, & Rob Tynes.

from primarily cranking the amps?

DENNIS: We had influences. The Yardbirds, of course, as well as The Who, Kinks, Byrds, Stones, and Chuck Berry. This was in the early years. Also some instrumental bands like Duane Eddy and The Ventures; our influences were pretty wide. Plus, we came up with our combined sound. A large part of our sound was from cranking our amps to ten and using feedback and distortion.

MIKE: I heard that on the original "Looking At You" on the label A2, that you had a P.A. in the studio.

DENNIS: Yes, we had it for "Looking At You". It wasn't a massive P.A. system. It was probably just a couple of vox

N72

columns and some horns, but that added clatter to the piece and gave it that metal edge which was ahead of its time.

MIKE: *The Yardbirds* used loud leads, but "Looking At You" went beyond; it really stood out.

DENNIS: Yeah, it did, especially the big dinosaur crash ending. We used to have a name for it. We called it "Avant-Rock", *The Yardbirds* called their thing "Rave Up".

MIKE: It was your music that helped get me interested in jazz.

DENNIS: Overall, jazz holds up as a solid music better than most rock. There's so much solid music there. It's an art

form - it's not the hocus pocus crap that you hear nowadays.

MIKE: Your tune "Gotta Keep Movin" - I think that that is a classic rock tune. The lyrics are good too. Did you write them?

DENNIS: I wrote the lyrics and I worked with Fred. We got together on that one. I put some ideas to him, and he'd listen and added some of his own. So I went back and fit the lyrics to it. Fred came up with alot of the triplet music thing that we did on that, which made that song work. It was real upbeat. Lots of times we'd play it live and it would kick the set in.

MIKE: It's got a great feel. The version on the *New Race* stuff is great too. That was a great band.

DENNIS: Yeah, that was a good band. We rehearsed for a little while and Asheton was close friends with Deniz Tek. His

band, *Radio Birdman*, had a similar feel to the *MC5*. His band played in Australia for five or six years.

MIKE: I think next to the Michigan rock scene of the '60s, that the Australian scene might be the next most interesting on a lot of levels; including honesty.

DENNIS: You might be right. Most bands don't tour Australia, because it's out of the way and there's no money in it. With *New Race* we rehearsed for two weeks.

Once we hit the road, it gelled quickly. I really enjoyed that band. We tried to do it again, but Deniz was moving up in his doctoral career and couldn't do it.

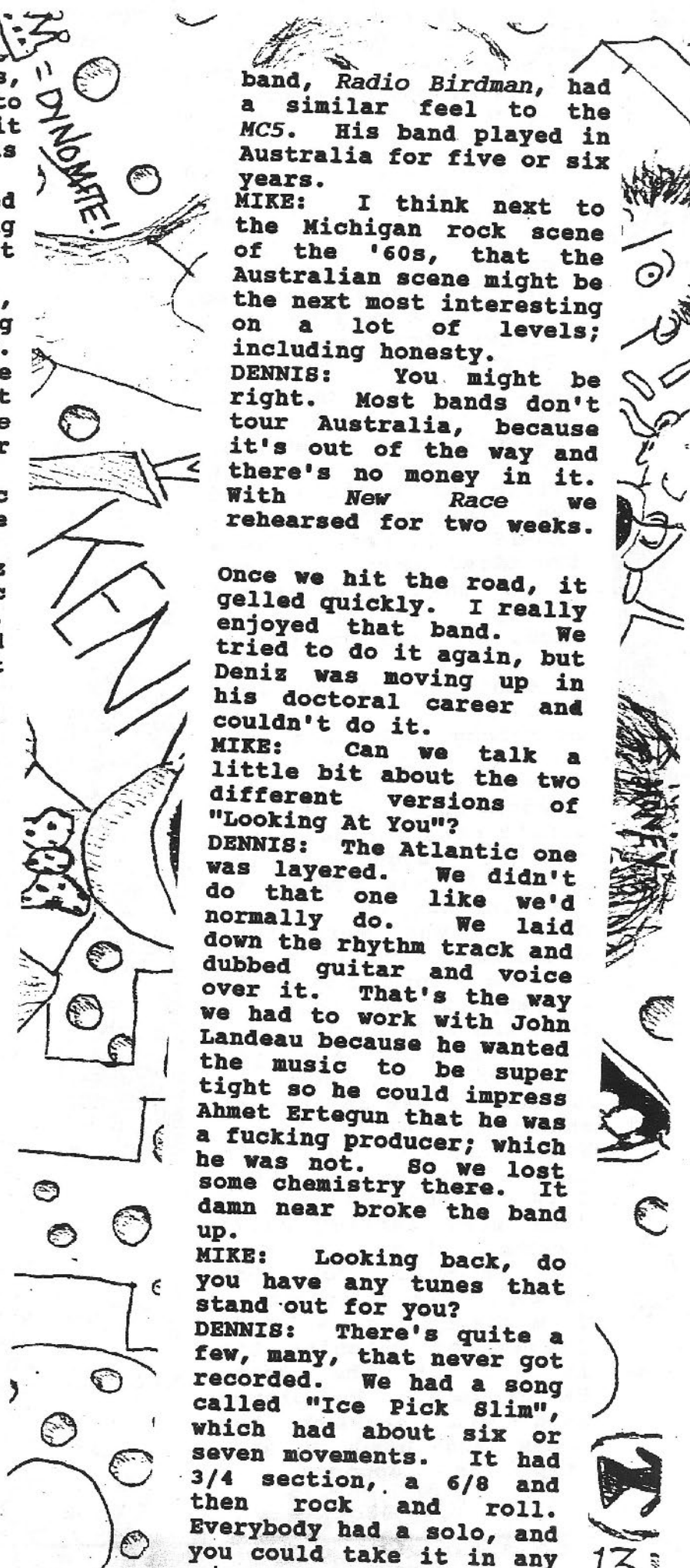
MIKE: Can we talk a little bit about the two different versions of "Looking At You"?

DENNIS: The Atlantic one was layered. We didn't do that one like we'd normally do. We laid down the rhythm track and dubbed guitar and voice over it. That's the way we had to work with John Landeau because he wanted the music to be super tight so he could impress Ahmet Ertegun that he was a fucking producer; which he was not. So we lost some chemistry there. It damn near broke the band up.

MIKE: Looking back, do you have any tunes that stand out for you?

DENNIS: There's quite a few, many, that never got recorded. We had a song called "Ice Pick Slim", which had about six or seven movements. It had 3/4 section, a 6/8 and then rock and roll. Everybody had a solo, and you could take it in any

ELIZABETH
DYNOMITE!



direction you wanted, with an ensemble ending. Another tune "Tungi" which was a Pharaoh Sanders tune. We did an interesting interpretation of that. "Black To Comm", of course, and "Skunk" the Thunder Express bootleg, has a nice version of the Stones "Empty Heart".

There's more out there that are in the can. Kramer and John Sinclair are working on something. MIKE: Can you speak a little on politics and its relation to the band? DENNIS: It really was a two-edged sword. In one way it gave us press and energy. On the other hand, it really killed us. We went against too much really. Almost everybody. Eventually a lot of our own fans didn't like us. The government certainly didn't care for us. Once we got tagged by the press, it was over. We got stereotyped.

MIKE: Who were your drumming influences? You're polyrhythmic player, which isn't a rock and roll style, so I was wondering who you listened to for that. DENNIS: I was influenced mainly by Elvin Jones. Ever since Sinclair turned me on to him, I've listened to him. I like some earlier Billy Cobham, too. Even Charlie Watts for that matter. Also, Joe Butler from the Loving Spoonful. I remember watching him in '66 at the State Fairgrounds. He played hard and smashed the drums and used a mash grip as opposed to

marching style, and that influenced me. So my influences range, but my style is polyrhythmic in a modal sense and that comes from Elvin. To me that's what rhythm is all about. Mixing it up. The more things you

learn, the more you can mix them in a 4/4. You can play in and have them mix and repeat and that generates more of a wall of sound, which I like, instead of a linear thing. But, the linear style sells records.

MIKE: What about the Grande Ballroom? It's hailed now as the mecca for all of this stuff.

DENNIS: Right. The old shrine. It's not really exaggerated too much. It was the focal point in Michigan for rock and roll on an international level because bands came from Europe and all over America. You could see Hendrix, Joplin, all for three or four dollars a night. That was five hours of music. Based upon that, it was a powerful place, but maybe calling it a mecca is a little extreme. People like to romanticize too, you know.

MIKE: How did you and Ron Asheton end up going to Australia to be in The New Race Project?

DENNIS: In 1980, a few years after New Order broke up, I got a call from Ron. Deniz Tek had given him a call out of the clear blue. He had an idea to put together a tour, so he had this idea for The New Race Tour called the First and Last. He asked Ron and

PROKING
COMPOUND

Scott Asheton to go, and Scott turned it down. Ron then gave me a call and asked if I wanted to go pull off a tour and I said, "Hell, yes. Let's go." We booked a flight and popped into Australia.

We were really well received. The people in Australia were really looking forward to this tour and it was promoted great. There were posters, radio spots - everything. Every place we played was packed and people really liked it. At that point in time, the Detroit audience gave us a stiff reception. Detroit had flip-flopped and what was a hard core music fanatic town, had turned into a place that preferred posers and stylists. In Australia, because it was a combination of The Five, Stooges and Birdman, it hit. People were ready and we pumped it out. Every tune was all out at high intensity.

It made me feel great. I didn't want to leave. I cried when it was over. I had some offers, but it

wouldn't have matched up.

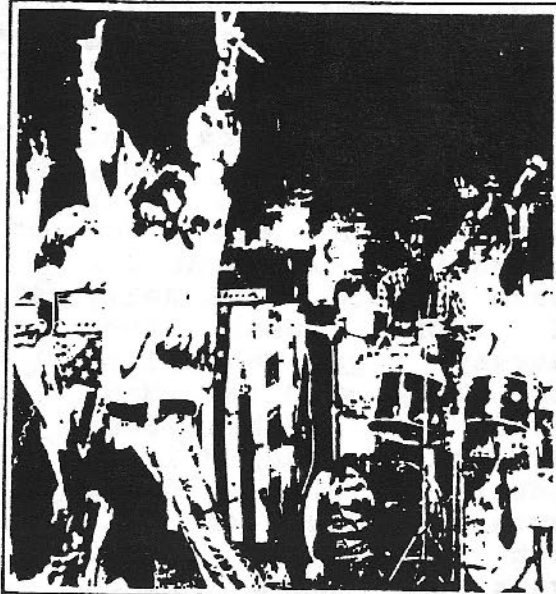
MIKE: What kind of feelings are you left with after all of this?

DENNIS: I'm sad that Rob is no longer with us. He was an important ingredient in The Five. He was the poet and father figure of the group. At times he was an outcast, but deep down everyone really loved him.

As far as the music is concerned, I think The Five were one of the hottest rock and roll bands, and it's sad that at this point in time, there isn't anything

around that comes close to that. We tried to open up the limits. To me, most music is constrictive nowadays. It's formats and rock equations played over and over again. There's not much there for the people to grab onto as a contemporary art form. There's not much that you can take away with you; no real content that people can dream on and base their lives around. A lot of music is negative and a lot is pop and fluff. One thing I can say about The Five is that we stood for a lot of quality things. We stood for brotherhood, for experimentation, and for the art form. I have to give The Five all of the credit I can for that.

★ MC5 ★



KICK OUT THE JAMS, MOTHERFUCKER!



and kick in the door if the store won't sell you the album on

FUCK HUDSON'S!



Poster that got the MC5 fired from Elektra Records.

I MIGHT AS WELL JUMP

(off a bridge)

By: David Lee Roth

Hey man, it's me, back from the dead, and gettin' ready to fire it up!

David Lee Roth here, and I'll tell you man, I'm fucking pissed off. My problem is simple, I MISS THE '80S! Man, things were so kick ass back then, I was the biggest rock star the world ever seen, I had more babes than Alice Cooper, man it was awesome, I was a fuckin' idol man, all the chicks wanted me, and all the dudes wanted to be me. Man, I took a little, unknown, shit band to the top, I made 'em all famous, but what thanks did I get? None man. They booted me out, selfish bastards, they wanted it all for themselves, no room for Dave no more. But Hell, I didn't need them anyway, I was Van Halen, and always will be. Man, bands were knockin' down my fuckin' door, Maiden, Metallica, shit I don't even remember 'em all. But you see, I didn't want my heart broken again, I'm a sensitive guy ya know.

So, I went out on my own, but it wasn't the same, I just didn't feel it anymore.

shit, this ain't workin', let me tell it to you straight folks - I ain't got a pot to piss in or a window to throw it out. Alright, I fucked up, okay? There you've heard it! I'm fuckin' sorry, why can't you give me a chance? Remember "Just A Gigolo"? Man that wasn't a song, it was a premonition, but shit, I can't even do that anymore. Listen, I'm reaching out to you, I just need a little boost, I've got rent to pay! Sure it's easier now that Vince Neal's helping me out, but that ain't enough. I want to rock again, to KICK ASS, YOWW! This landscaping business ain't for shit. Come on, I used to make you laugh, remember DAVE TV? MTV should be throwing me a bone, I was a pioneer of that fuckin' station. Give me a VJ job, somethin'!

Okay, even I've got my limits of degradation. Just due me a favor and check out a few of my gigs. First of all, me and Vince and the guys from Twisted Sister and Winger are doin' a birthday party in a couple of weeks, it's bring your own and you can just check the want ads for the location.



These Bastards Didn't Realize Vince's Genius Either.

Also, I'll be a guest on the Davey Aubert Tonight Show on Public Access channel 52, this Thursday at 11:00 pm, so check that out. And finally, I'll be signing autographs in the back of The Ritz this Sunday around 3:00 am, they're \$20 a pop, or a case of Busch, alright a six pack.

Finally, a big FUCK YOU to Eddie and Sammy, I hope you fuckin' die during the making of one of your shitty videos - of course with my luck you guys will become ROCK MARTYRS - okay, two FUCK YOUs then! Also, to my fans, I love you mom and dad! And last, but not least, to all you young, grungy bastards out there, Kurt never fucked nearly as many women as me and Eddie can't touch me in the drug department, I hope everyone of you alternative Lollapalosers remember who laid down the foundations, who kicked ass first and hardest! ME! DAVID LEE ROTH! All you sons of bitches will someday realize my genius - don't forget, they ridiculed all the greats, Einstein, Osbourne, Poison - just to name a few. My day will come again, I'll be rockin' and rollin' the pants off you all, just you wait!

DAVID LEE ROTH

-David Lee Roth




My Fans. I'll Always Love You.



Back

stabbing

Asshole.



THE BEST EVER

A Short Story By: John Ryan

(Drawing of girl by John Ryan)

Back some years ago, there was this girl, and she kind of used to be hot, but she never worked a day in her life, nor did a thing, SHE WAS THE PRINCESS.

Back some years ago, I got in some trouble in my town, for talking to a thirteen year old girl who asked what time it was, SHE WAS THE PRINCESS.

Back some years ago, when I got in trouble, the Mayor-Judge said it was up to the princess - my punishment.

She took me aside in this little room of white formica walls, floor, ceiling, and bench.

She said that she could do any ill thing she wanted to me and that I was a dirty bastard and she could see this nasty look in my eyes. And she knew what I wanted. And she put me in a room full of mirrors and injected cocaine in me and surrounded me with several ex-Penthouse models that were slaves to her. They'd get me the hardest, because there would be oil all over my body. They would get me so hard and then she would have these ex-wrestlers that were slaves to her come and chain me up while she put on these razor sharp dentures that looked like this:

They had these furious handles that were

attached to the sides.

They operated similar to scissors, they were not dissimilar to hedge trimmers.

She told me that she would make real bad things to happen to me in my future in a synthetic humanoid kazoo like reverbed out voice that reminded me of the way I first felt when hearing the middle of "Whole Lotta Love", and that last guitar solo. In grade school I listened to it all the time, I think that song is a spell.

The next time she talked to me, I realized in her voice were hidden subliminal samples of the middle of "Whole Lotta Love" composed into a hypnotizing ill soul groove. She told me that I was to wait in a computer-conscious-world of unconscious hypnotized virtual reality unit that would nurse me into an eternal life of pure euphoric bliss and feelings of existence in Utopia of my soul.

Sometimes over the years of my life she would pull me away from this computer-incubation unit. This pull from bliss damaged my soul. Reality was instant in the pull of microbes and then she would hum to me in her kazoo, satanic, blissful, resonating sounds of THE BEST EVER!

- Some of these you may have heard of, others not. If you know of any not listed, write us at the address listed about 15 times in this 'zine, and hook us up.

WORD ASSOCIATION - This game can be played with as little as two people, but is more fun in large groups. Basically it's a take-off of Freudian psychological tests, wherein a word is said and you say the first word that comes to mind. In our version this is done, but the next person reacts to that new word, and it goes around, each word reacting to the last. This is fun because sometimes people will say the most unexpected things, like - "POOP" - "SEX". The laughs abound, but be warned, you might find out a friend's immediate reaction to "GUITAR" is "PENIS".

LAST NAME GAME - This is a fun game, but gets old after playing it a while. What you do is take a celebrities name (you can limit yourself to sports, TV, movies, porno or infomercial celebrities - or not limit it at all), for example, Charles Grodin from "Beethoven" fame. You say his name and the next person takes the first letter of the last name, in this case "G", and has to name a celebrity whose first name starts with "G", like Gary Coleman ("Diff'rent Strokes"). The game continues like that until 1- a person is stumped or 2- a person repeats a name already stated. When playing with more than two people, elimination is in effect, there can be only



PRODUCTIONS

PRESENTS



by:

Jerry

White

Jr.

one. A couple more things, a person can't ask if a name has already been used, one person has to second a questionable name, like "Okay, Robert Wuhl." "Who the fuck is that?" "Oh, hey, I know him, wasn't he in Bull Durham and Batman?" "Oh yeah...", and the celebrity has to have a last name - no "Cher" or "Slash", and by the way, it's "Michealangelo" and not "Micheal Angelo".

MOVIE GAME - This is a hilarious game for the imaginative. It's very simple, think of the last two people (or more) that would be in a movie, state their names, and give the movie a title. For example "Weird" Al Yankovic and Oscar the Grouch in "Keeping the World Clean". Or Kirk Cameran and Patrick Swayze with special appearances by the Harlem Globetrotters in "Instant Flop". Or Louie Anderson and Loni Anderson with Christian Slater wearing Christian D'Yorr perfume in "Similar Names". Or Mr. T and Walter Cronkite in "And That's The Way It Is, Fool!" This is a game to go absolutely crazy in, use friends names, parents, siblings, you'll make yourself laugh so hard, you'll puke. One more... Legendary baseball announcer Ernie Harwell in "Hard On"!

ESP - This is a wonderful game that entails reading the inner most thoughts of friends or strangers, then speaking them aloud and ridiculing them.

RAP - Get a group of friends together and have a sing-a-long. But it's rappin'! Alright, it's easy, I would start a rap - "Just the other day I was walking down the street" - then you'd pick

up, on rhythm, and say something like - "When this little mutha' fucka' jumped under my feet"... Something like that, anyhow the rules are - rhythm must be kept, you must rhyme if someone leaves an "open ending", and it has to somewhat make sense. What I mean by an "open ending" is if someone is starting a new rap line that doesn't rhyme with the previous (this can only be done if the previous rhyme had been wrapped up), you have to rhyme with it. Simplified, a new rhyme scheme can only be started if a matching pair of rhymes have just occurred - and that new rhyme scheme must be matched with a rhyme. Maybe it's a tad confusing, but try it, and see how it feels. Anyway, if any rule is broken, the elimination mode is again in full effect.

CLOCKWORK ORANGE, GREEN? - This game requires only that you sleep.

MAD MOVIES - Have some friends over, turn the TV to some black and white movie channel, press mute. Choose what characters you want, and dub over their voices with your own. With practice you can give people bloody noses from laughing so hard. This game can also be played in public. Go to a mall or restaurant or something, look for a couple or a group of people together, dub their voices over, use your imagination, but be careful, if they start looking at you and laughing, they might be playing the same game.

I'LL GIVE YOU HOUR AFTER HOUR OF...

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Cher U.K.'s catch of the day is *Go-Go Fish*, a massive pop fillet, made with Keith Cleversley.

CHER U.K.

Go-Go Fish



Two chicks and a dick from Kansas City, MO. Three's Company gone awry.

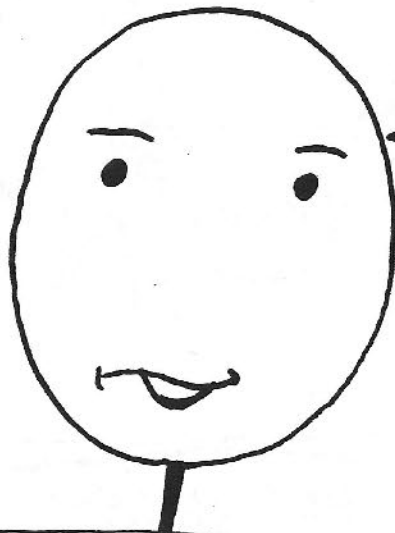


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ALSO AVAILABLE GLAZED BABY KARMIC DEBT & CHER U.K. SHE'S A WEIRD LITTLE SNACK

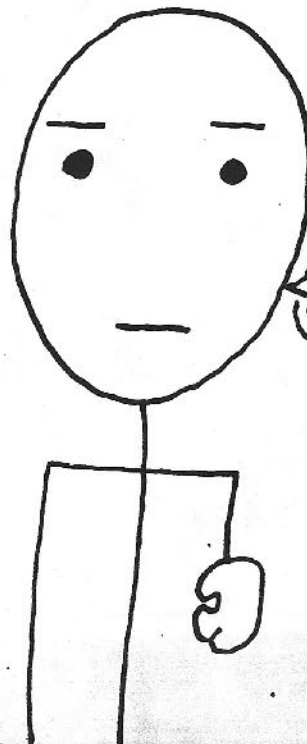
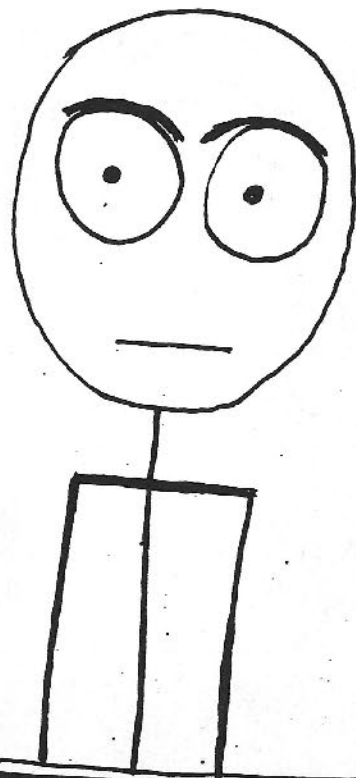
NEW SEASON TO RISK COMING SOON!

STICK MEN

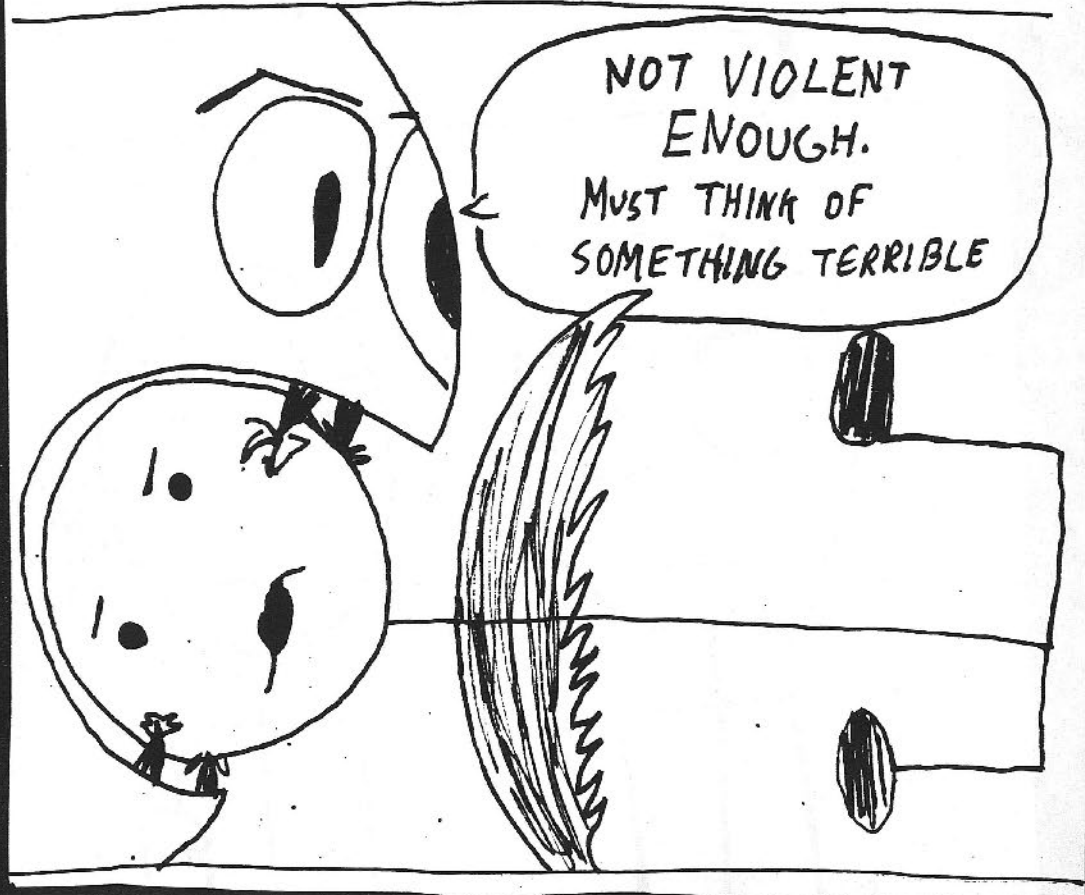
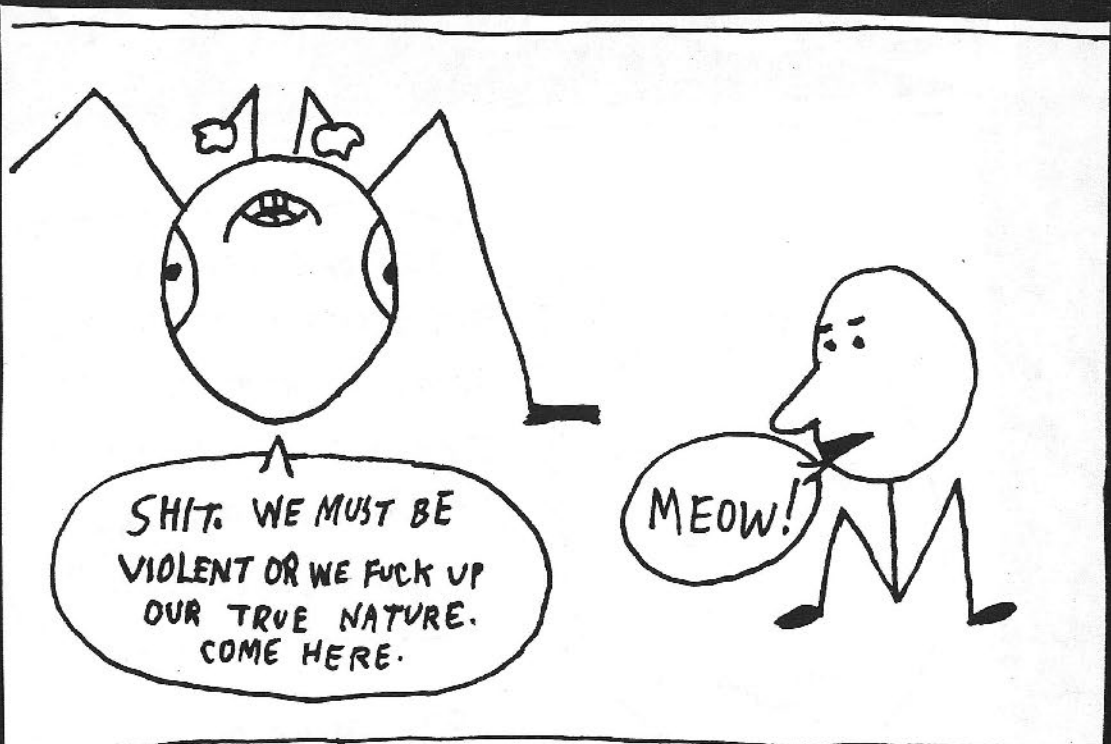


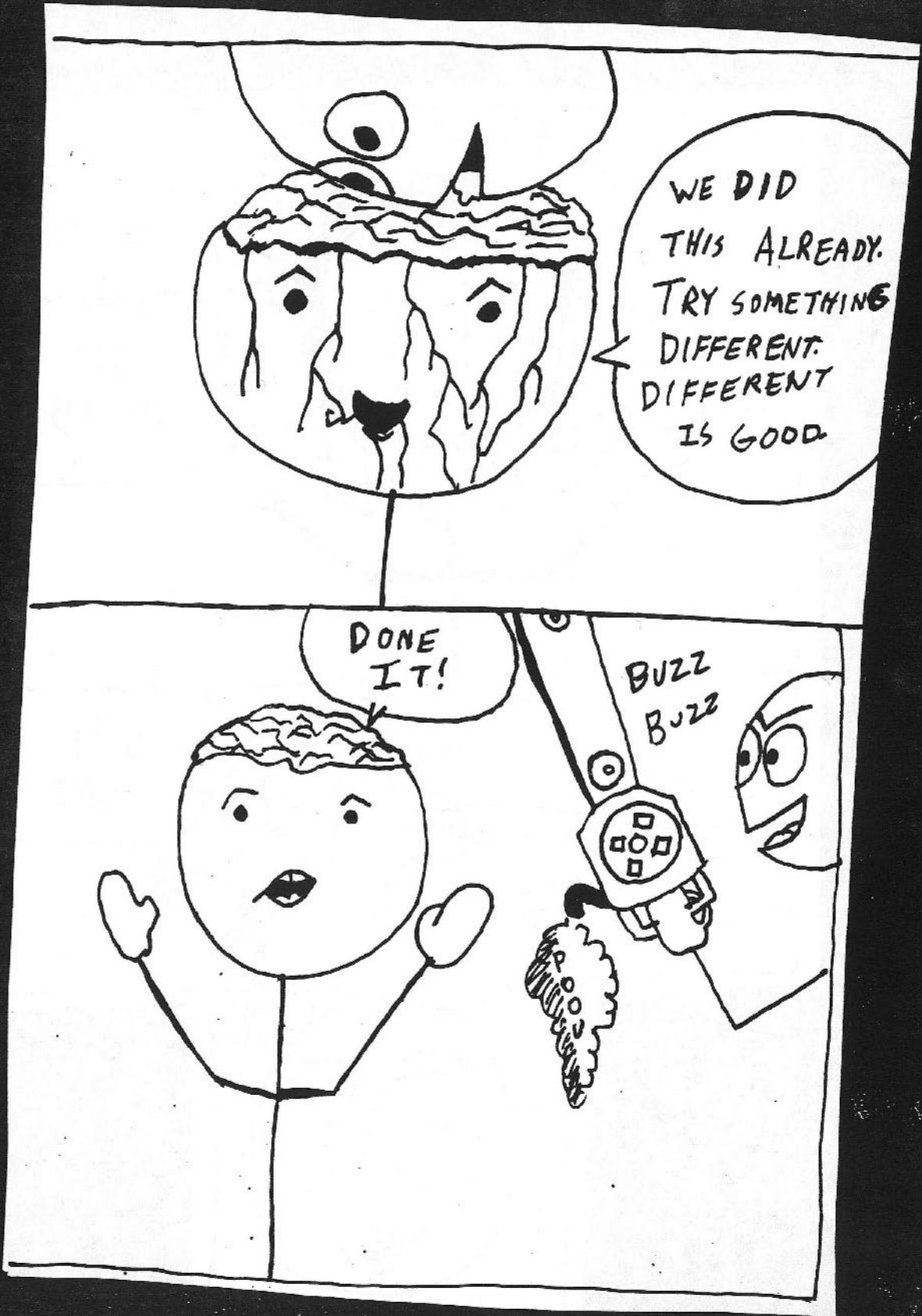
MOST OF OUR COMICS
HAVE BEEN FULL OF VIOLENCE
AND HAD NO REAL PLOT TO
THEM. FOR ALL THE CRAP WE
HAVE DONE WE MUST SAY SORRY.
THIS ONE WILL BE DIFFERENT

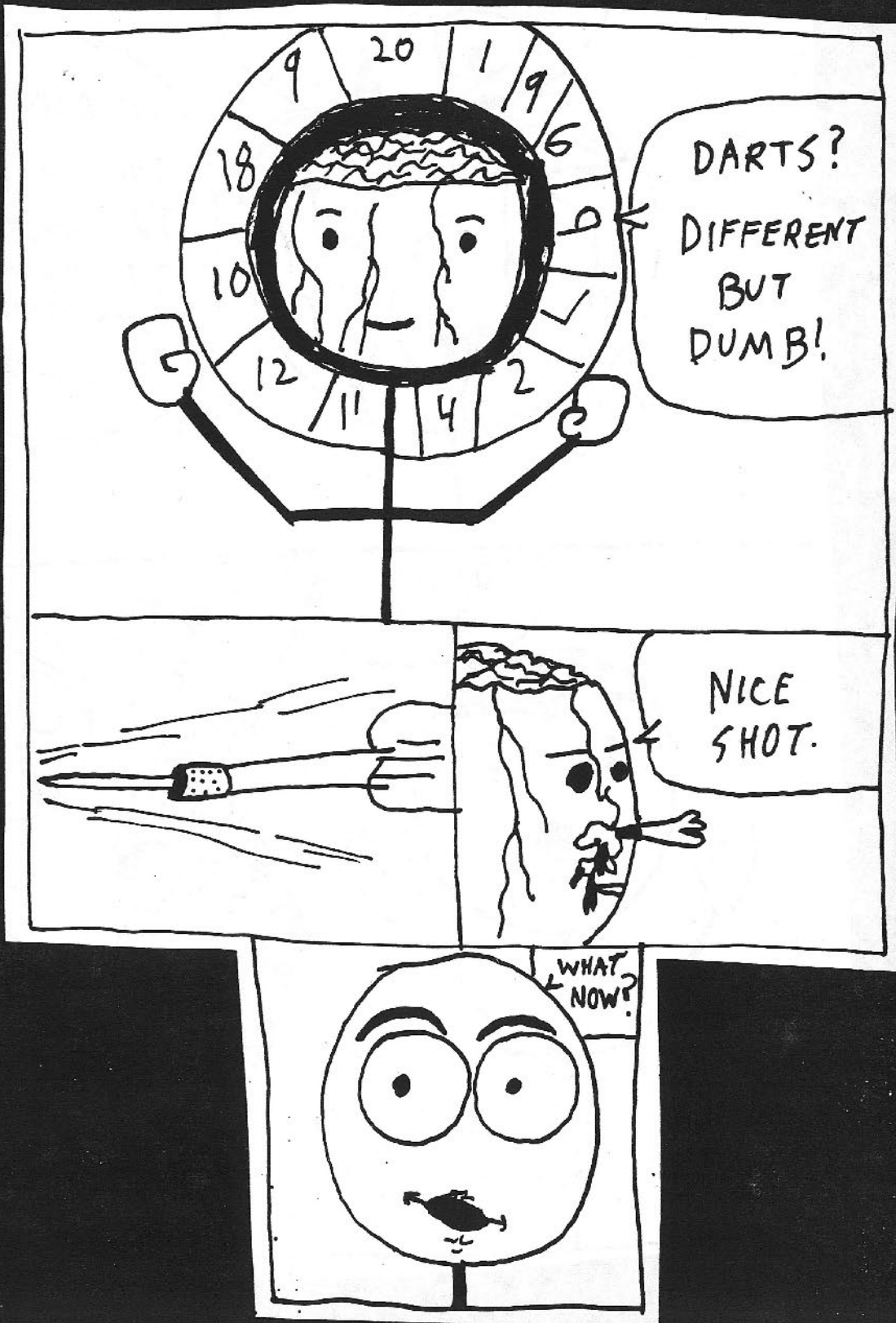
BY: MIKE PIPPER.

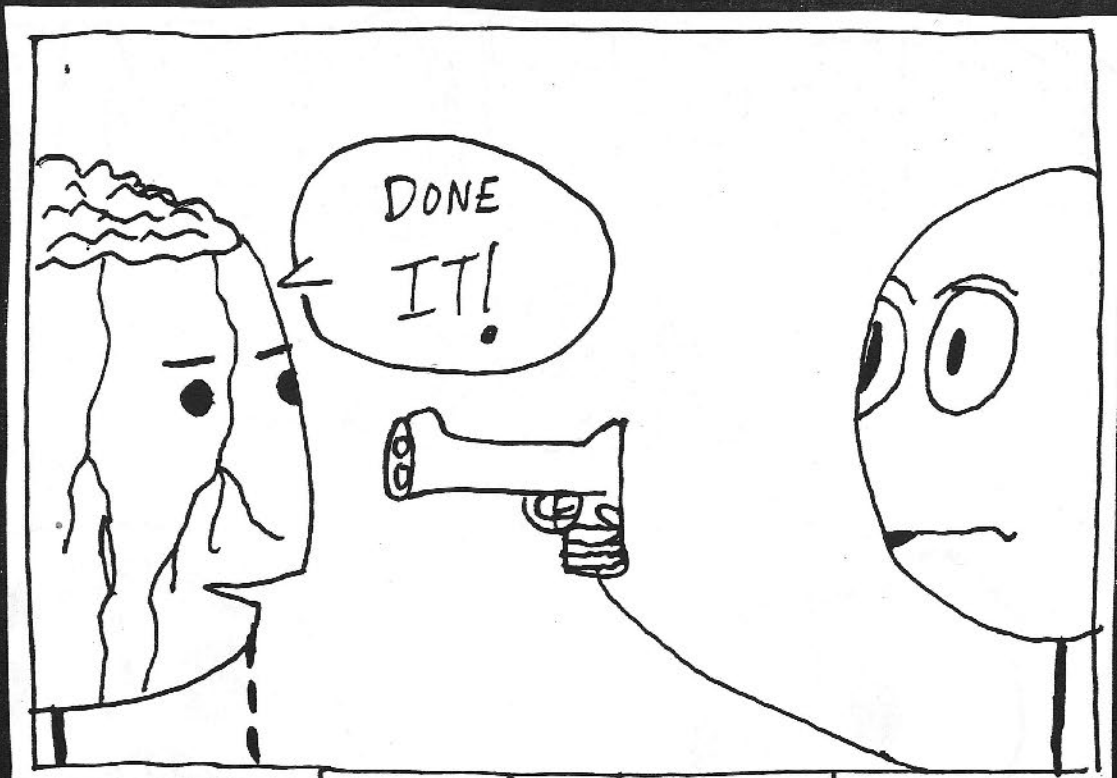


Hi
Again





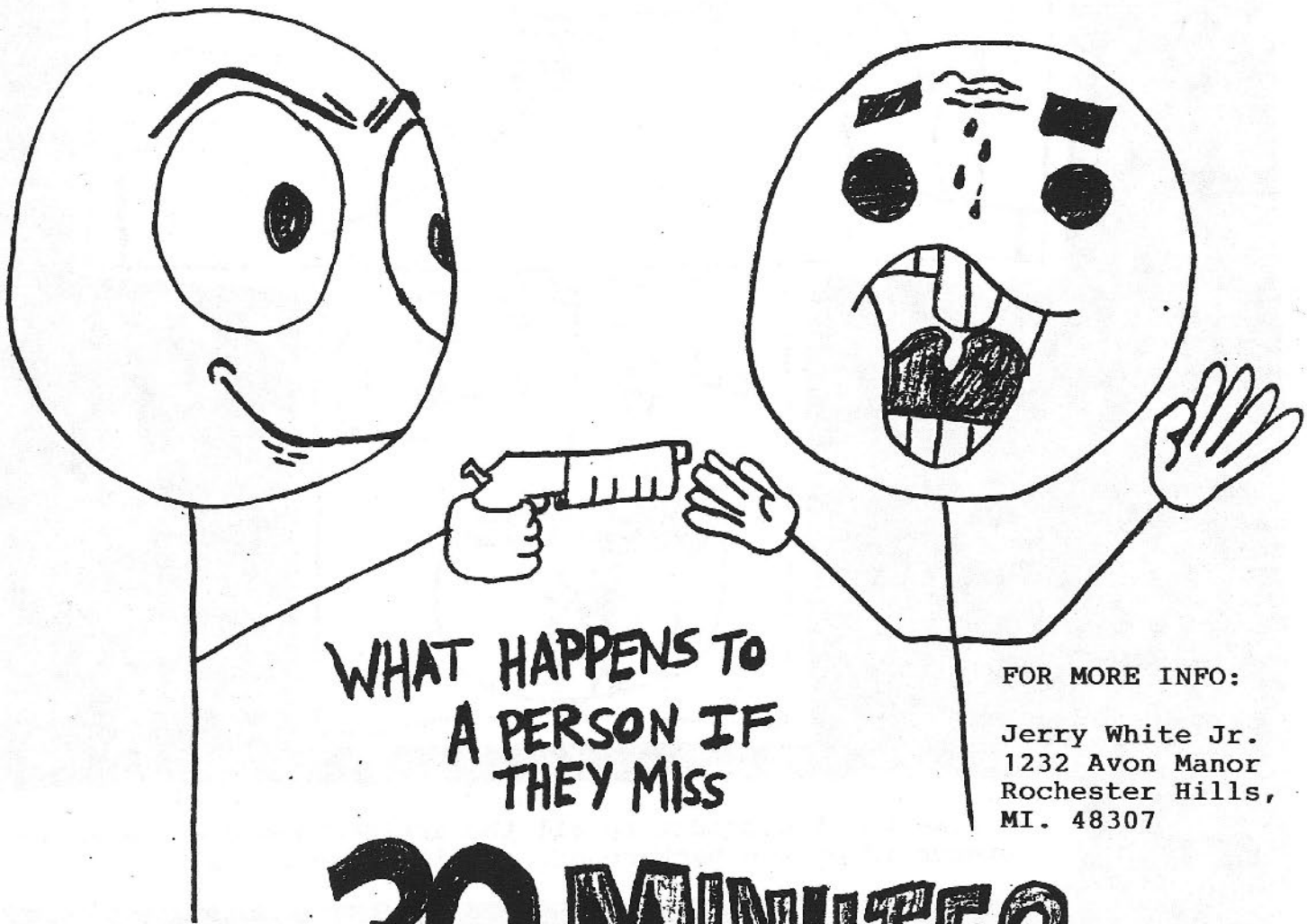




Now time to give credit to all the artists whose art work is represented on the backgrounds of all these pages:

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Page 6: Derek Hess
Pages 7,8: Unknown
Pages 11,16: Jerry White Jr.
Pages 12,13,15: Jessey Rivera
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THE STICKMEN ASK.....



WHAT HAPPENS TO
A PERSON IF
THEY MISS

FOR MORE INFO:

Jerry White Jr.
1232 Avon Manor
Rochester Hills,
MI. 48307

NOW AT A NEW TIME!

30 MINUTES

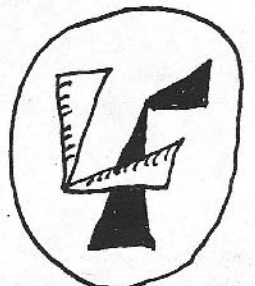
THURSDAY NIGHTS AT 11:00 PM!

OF

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52
OAKLAND

MANES?



PRODUCTIONS