



WINTER
6
ISSUE

\$1.50

HOOP SLAP



In this
issue:

Eddie Lee
Sausage

Priscilla
Ederle

& other
stuff
that's
better
than
poop!

ABOUT OUR COVER:

Boop Slap Pap. Crappy
Pappy Nippy Nappy. Ticky
Tacky - Lip Pimp. Short
cork, Fort Corp. Ap-oop.
Melakah Dante bullpoop.
Hoarse Course, Morose
toast. Hoopy Loopy Coup
de Ville. Allah, Ho lay
down! Gatsby Gaspy Nip
Whip hip shit. Dōnnō.
Crosby Stills and Shaft.
Pork. Sappy Boobies?
Okay. No yes but,
buttah. Locust stuff.
Hepnar Lunt chock loop
sex transfer. Did you
spam! Epodo mundo no-
doz. Sheeky Cheeky Leeky
Speak easy. Oh shit;
regulator : Lap Boop Slap
Pap... NAKAHOJIAH! (Ap,
Ap, Ap) MEEP



TABLE OF CONTENTS

- 3-From The Finger:Joe Hornacek
- 5-Eddie Lee Sausage:Dan Augustine
- 9-Crowley's Corner:Dan and Jerry
- 9-Something By Mike:Mike Pipper
- 10-The Things I Have 'Zine:Dan Augustine
- 11-Priscilla Ederle:Dan Augustine
- 13-Video Secrets:Jerry White Jr.
- 15-Hoofspin:Dan Augustine
- 18-Message From Beyond:Jerry White Jr.
- 20-Mr. Bungle (The Comic):Dan Augustine
- 22-Stick Men:Mike Pipper

E-MAIL US AT: 34NUGY2@CMUVM.CSV.CMICH.EDU

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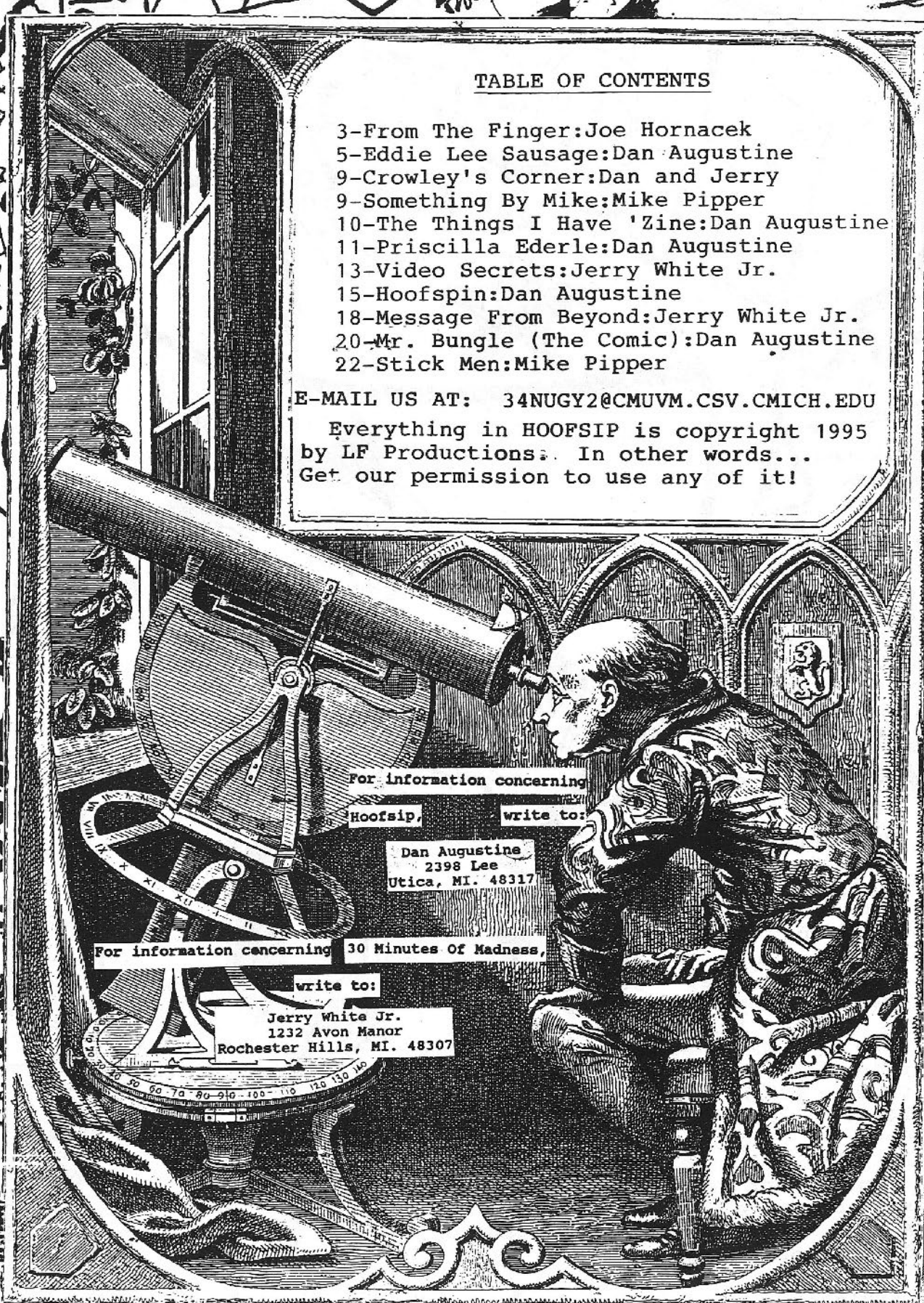
Hoopsip, write to:

Dan Augustine
2398 Lee
Utica, MI. 48317

For information concerning 30 Minutes Of Madness,

write to:

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



FROM THE FINGER



Picture of Joe by: Jerry

This month's "From The Finger" columnist is Joe Hornacek.

Welcome to "The Finger", my name is Joseph George Hornacek the fourth. I thought I would steal Jerry's pen this issue and write some concerns.

WHY DO WE HAVE HOOFSIP?

Reading material is much more informal than oral communication. The readers feel more at home with written material. They can choose whenever to listen. They can imagine the material while reading it, therefore having their own interpretation of what it is.

WHAT CAN HOOFSIP OFFER TO YOU?

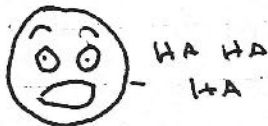
Hoofsip is designed to inspire, teach, and entertain our customers about stories, music, comics, and our main feature television production, "30 Minutes Of Madness". It's a half hour television freak/comedy/variety show based in Oakland County, Michigan. The show is crazy, it has seven to 15 skits per show. From stupid, bizarre skits to unusual sexual skits that make people confused. The composition and variety makes the show stand out like no other. There are 11 shows to date. The 12th and 13th are in production. The stories in the 'zine are by Dan Augustine, and others who contribute. Each story is different from the other and unique in it's own way. Some examples are: "I Might

As Well Jump (off a bridge)" (issue #4), "Waterboy" (issue #2), and many others. The music reviews are reviews from bands from all over the world. From 7000 Dying Rats (Detroit) to Echobelly (England). The music reviews can and definitely will entertain. Comics, poetry, art work, and whatever else is done by everybody in the L.F. Family - who are a bunch of free lance artists.

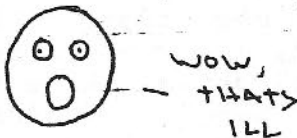
THE FAMILY

"The Family" is a group of people from Michigan who care a lot about art and expression. It's not the kind of art you turn in for a grade, it's not the kind of art that is understood by all, it's just art that happens.

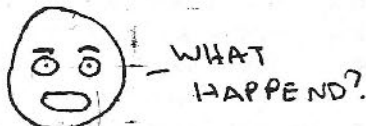
IT COULD BE FUNNY:



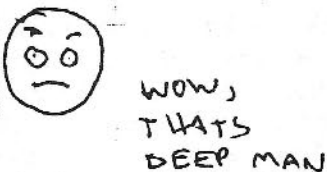
IT COULD BE ILL:



IT COULD BE CONFUSING:



IT COULD BE REAL:



All in all, we try to have our art and ideas relate to the audience. The way we don't always relate to our audience is the fact that we are more loose and live in our own worlds. Everybody conforms to something (we don't). I'm not saying that we're some kind of a cult, but I think our group of artists is the most open.

TO THE READERS OF HOOPSIP:

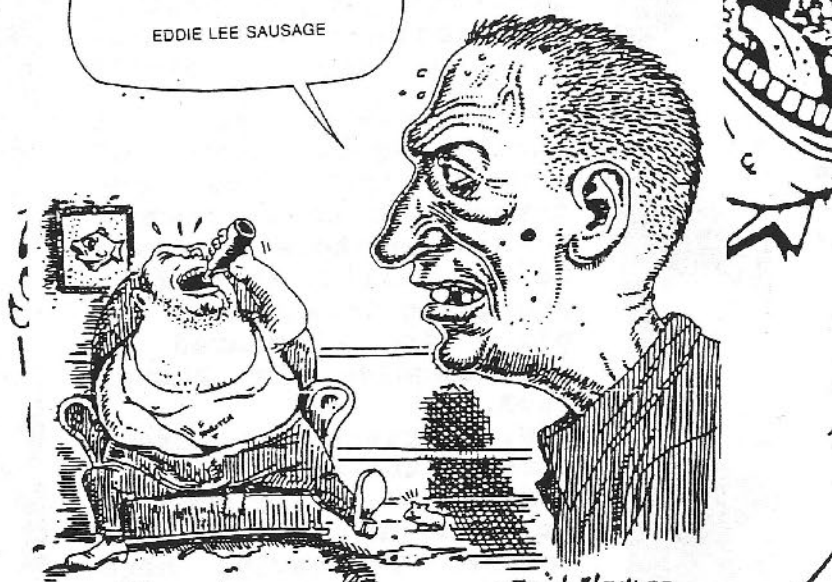
We gladly thank you for your support by purchasing this 'zine. I must emphasize that we are only free lance artists, which means money-less people, with not too much support from the outside world. Any support we can get is helpful. And we're not only asking you to get involved with the 'zine, but to get involved with your own personal goals. Hopefully the readings and writings will be an inspiration.

-Remember: You can still send a blank video tape to Jerry White Jr., 1232 Avon Manor, Rochester Hills, MI. 48307. He will put four episodes of "30 Minutes Of Madness" on it, then mail it back to you, along with some "30 Minutes Of Madness" flyers. Also - it would be cool if you sent Jerry some postage money for shipping and handling.

-PEACE OUT!

DAN AUGUSTINE INTERVIEWS

EDDIE LEE SAUSAGE



and that all kinds of other Raymond and Peter related things are currently bombarding our little world (such as a play in New York, a movie in production, and a "best of" collection called "Shut Up, Little Man" available on American Recordings). I ended this article by letting you know that in a future edition of HOOFSIP would be an interview with one of the people responsible for the recordings, Eddie Lee

Sausage. Well, this is that edition. So now without further ado, an interview with Eddie Lee Sausage:

DAN: How long did you live next door to Raymond and Peter, and when you moved out, were they still living there?

EDDIE: Mitchell and I lived next door, or should I say survived next door to Pete and Ray for about nineteen months. We moved out to pursue other pleasures in other cities, but Pete and Ray carried on living there for about two years after our departure.

DAN: I know Raymond died, but do you have any idea what Peter and Tony are now doing?

EDDIE: About seven months after Raymond died, Peter and Tony had a horrendous fight. It seems that Tony pulled a naked Peter out of bed, beat the shit out of him, literally trying to kick his head in. Tony then deposited the beat, broken, and still naked Peter out on the veranda that we used to share. The cops eventually arrived, drove a badly mangled Peter to the hospital for an extended

SHUT UP
YOU
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HOOFSIP #3 ran an article entitled "Would You Mind Shutting Your Fuckin' Mouth, (And Reading This Article)". The article was about two old men named Raymond and Peter who shared an apartment and scrapped and argued with each other most the time. The reason they lived together was puzzling, since it seemed as if they completely despised each other. The reason I ran this article, was because I wanted to let you HOOFSIP readers know that hours and hours of these old guy's arguments and fist fight had been recorded through the paper-thin Pepto-Bismol colored walls of their apartment by their neighbors, Eddie Lee Sausage and Mitchell D., and was available for you to send away for (see address mentioned later in the interview). I also wanted to let you know that Raymond and Peter are now "underground cult heroes"

EDDIE

IF SO I'M

HELL

stay, and took Tony to the stony lonesome. Tony was charged with aggravated assault, and because his extensive police record, is now doing time in Vacaville Mental Health Prison, the current address of one Charles Manson. Peter has persevered and is now

living in the Tenderloin, a definite step toward the sewer. When Mitchell and I met up with him last August he was shit-faced in the middle of the afternoon, weaving all over the streets. Mush.

DAN: Do you know what Raymond and Peter's preferred brand of beer was?

EDDIE: Bud for Tony. Peter was on the Vodka. Ray drank anything, but I did once catch him at Walgreen's stumbling around with two 40-ouncers of Mickey's Malt Liqueur. It was a suspenseful moment, actually, watching him attempt to wrestle control of the two bottles while locomoting toward the check-out counter. Just before he got there, sure enough, he dropped one and it burst all over the floor. He looked up and said emphatically, "Was not my fault! Was not my fault!" And then real quietly, "Well ... maybe it was."

DAN: Do you get any royalties from the play in New York, and is it going to be running in any other states?

EDDIE: No we received no royalties from the play in New York. The little man who did the play milked me for information for months and months and I even helped him by

sending images of the Pepto-Bismol palace and Pete and Ray and writing something for his program, and he didn't

reciprocate at all. I don't expect much, of course, but the guy turned out to be such a fascist asshole, calling me and telling me that he was going to sue me! The play also premiered in Los Angeles in August 1993.

DAN: What's the latest word on the movie?

EDDIE: The film project is moving along as before. Presently, there is a top-notch writer working up a first draft. He's a very intense, sharp guy. We were flown out to Los Angeles two months ago for a conference with him. There are already bids from production companies to produce the film.

DAN: Did Raymond and Peter always fight like that? Or did you just record them when they argued, just to make them come across as grumpy old men?

EDDIE: Of course they didn't always fight. But the amazing thing about them was the alarming frequency of the fights. I think the longest period of silence next door lasted three weeks. Toward the end of our tenure at the Pepto-Bismol Palace, Pete and Ray were fighting at least every other day. And when they were fighting, it was an all day event.

DAN: Would you consider Tony the "peace-maker" since the majority of the "skits" he's in on "Shut Up, Little Man" are probably the least

argutive of the "skits"?

EDDIE: Tony was a curious element in the Pete and Ray equation. I mean, you listen to the tapes and there is the most intolerable, vitriolic, belligerent screeching going on for thirty or forty minutes, and suddenly, quietly, you will hear Tony say something. And you think, "Holy shit, you mean someone is sitting there in the room tolerating this onslaught?" It is obvious that he was a pathological, sick pup. He was by no means a peace-maker, and I think all in all he was the probable cause of the jealousy-fueled fights. In an interview tape conducted by a New Zealander for radio broadcast in Auckland ("Peter and Tony"), Tony proudly and repeatedly notes how he kicked Ray's ass and put him in the hospital "more than once".

DAN: I've heard about the way Raymond and Peter spent Thanksgiving, what about other holidays?

EDDIE: Well, the most brutal holiday living next to Pete and Ray was Christmas 1987. It was Christmas Eve and they had been pounding on each other all day. It was a frightful time, my first Christmas away from home, and next door these monsters were carving away at each other all day. You can hear it on one of the tapes. Ray is thrashing Peter for a

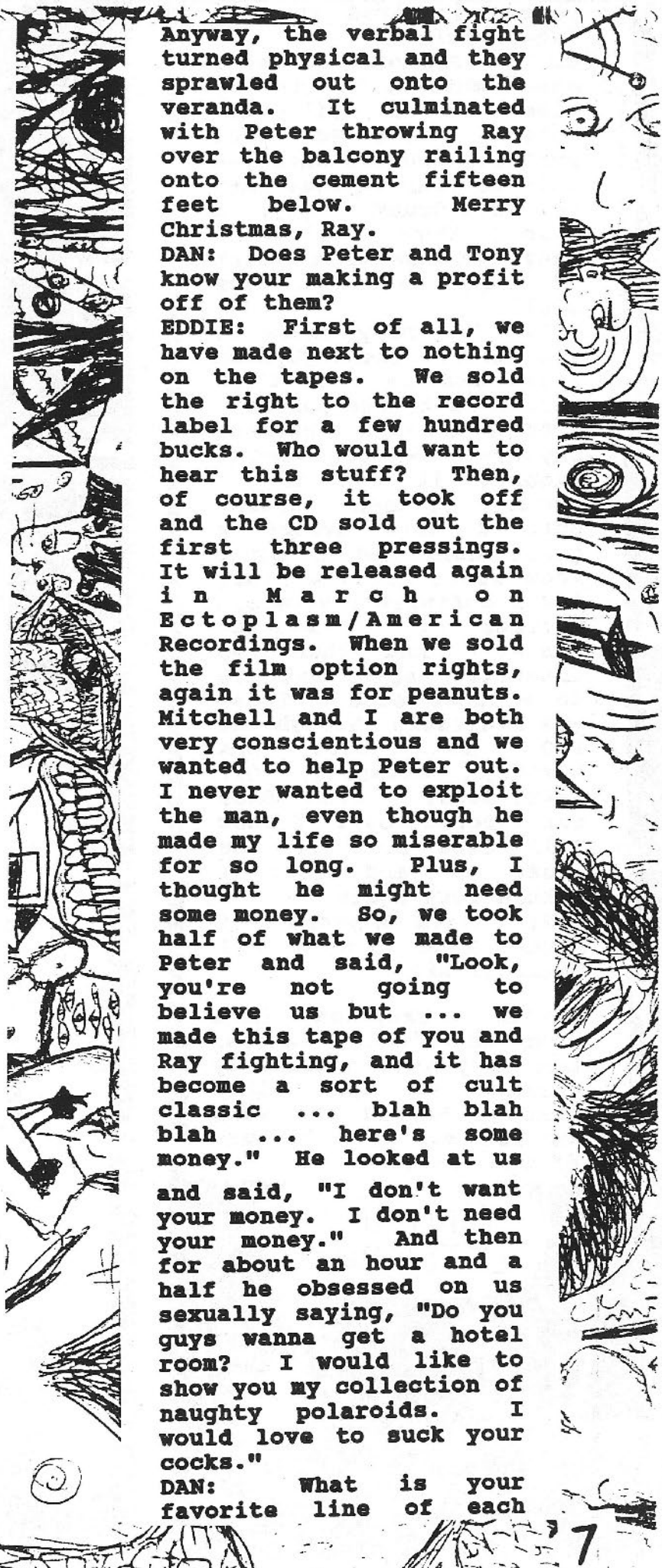
good hour, "I hate all queers. Queers ain't human. I despise you." And very quietly in the background you hear Pete respond, "Merry Christmas, Ray." Tragic.

Anyway, the verbal fight turned physical and they sprawled out onto the veranda. It culminated with Peter throwing Ray over the balcony railing onto the cement fifteen feet below. Merry Christmas, Ray.

DAN: Does Peter and Tony know your making a profit off of them?

EDDIE: First of all, we have made next to nothing on the tapes. We sold the right to the record label for a few hundred bucks. Who would want to hear this stuff? Then, of course, it took off and the CD sold out the first three pressings. It will be released again in March on Ectoplasm/American Recordings. When we sold the film option rights, again it was for peanuts. Mitchell and I are both very conscientious and we wanted to help Peter out. I never wanted to exploit the man, even though he made my life so miserable for so long. Plus, I thought he might need some money. So, we took half of what we made to Peter and said, "Look, you're not going to believe us but ... we made this tape of you and Ray fighting, and it has become a sort of cult classic ... blah blah ... here's some money." He looked at us and said, "I don't want your money. I don't need your money." And then for about an hour and a half he obsessed on us sexually saying, "Do you guys wanna get a hotel room? I would like to show you my collection of naughty polaroids. I would love to suck your cocks."

DAN: What is your favorite line of each



person involved in this "soap opera"?

EDDIE: Raymond: I was a mean muthafucka in my time, and I still am!

Peter: Yeah you were probably wounded when you fell on your bayonet when you were drunk. Tony: I seen them potheads. They, uh, smoke a joint of weed, and then they eat!

DAN: How many hours do you have of these guys on tape, and is all of it available to the public?

EDDIE: I don't even know anymore. At one time I figured it out to be about fifteen hours.

But, I move around a great deal and I don't know where all the stuff is. I definitely have six volumes of 90 minutes rants. And then two interview tapes that are 60 minutes each. These are available through the P.O. Box (P.O. Box 292053, Kettering, OH. 45429-0053. Send SASE for information). I know I'll find more of the stuff if and when I settle down again.

DAN: Have Raymond and Peter been single all their lives?

EDDIE: They may have been technically single, but they were definitely married to each other through hatred and will be for eternity because of the tapes.

EDDIE: They may have been technically single, but they were definitely married to each other through hatred and will be for eternity because of the tapes.

SHUT UP, LITTLE MAN!



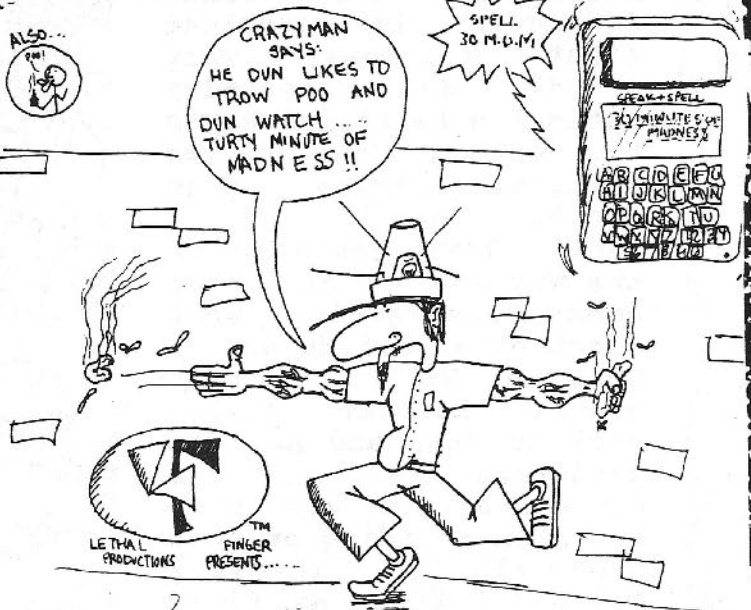
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THURS. AT
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YOUR FORTUNE IS: "GOOD POOP WILL COME YOUR WAY!"

Mr. Crowley:

At one time I was the star of such great, such epic films, that it was unbelievable! I'm talking about the types of films in which the viewer feels as if the action and the scene is going to tumble right out of the screen, that big! Let me be more specific - "The Ten Commandments", "Ben Hur", even "Planet of the Apes", to an extent! Now, I feel as if I'll never be able to rekindle the glory of my past. I'm no longer in those epic films. I'm doing movies like "Wayne's World II"! A fuckin' sequel made for no other reason than to try to capture more money than the first one! Not only that, but my appearance in that film was just a cameo! I mean they made the stars of the film some punk kids who were completely over rated and over hyped just because they did a few funny skits on "Saturday Night Live"! And then they turned up to be big nothings anyways! I mean really, what was their next film called? "So I Married an Opportunity Knockin' Ax Murderer"? Sorry, I seem to be rambling on, it's just that I'm so upset! In essence, what should I do?

-Ben Hurt
Charleston Heston

Chuckton:

Thou Shalt Not Wilt
-A.C.

SOMETHING BY MIKE

By: Mike Pippert

Why the hell must
big stories or have
any shit have to have
this fuckin words in it?
I don't know because
fuckin words. Why big
big is something with
than words in it better
I would write that say
why. Because I know
FAGS! And why of shit
does everything have to
be so fuckin perfect?
I'm not perfect, perfect?
should I have to so why
perfect! I have to write
to beat the man, I'd like
some people that look
down on my poor spelling
my bad hand writing, my
shitty punctuation, my
any other problem in
writing I write in or
I want. So write the way
looks down on this
FUCK OFF!!!

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Dan Augustine
2398 Lee
Utica, MI. 48317

THE THINGS I HAVE ZINE

'zines reviewed by: Dan Augustine

REDDING AGITATOR - #4, .50, 6 pages: "This" is the last issue that Ed Hassel will be doing, so get it while you can. It has articles with such titles as, "We're All Victims", "Welcome to the Christian New World Order", "Patriotism = The Bloody Superstition = Gangsterism", some poetry, and other political stuff. (Ed Hassel, P.O. Box 990196, Redding CA. 96099)

MY DEAD DRAGON - #2, .50, 6 pages: This 'zine starts out with an introduction that mentions HOOFSIP (kind of...), then it continues with poetry, "Things To Try At Home", a review of the band Apocalypse Later, a personal opinion about Kramer from "Seinfeld", something about Quentin Tarantino, information on how to terrorize Gillette with the phone, and other things. So you're probably saying right now, "Who is the 'Dead Dragon' in this issue? It was Drew Barrymore in the last issue! Who is it this time?" It's Sybil Kenewell, Meredith's high school assistant principal?! (My Dead Dragon, c/o Meredith Gailey, 2670 Lakeville Rd., Oxford, MI. 48370)

DOY RALPH - #4, .50, 32 pages: This 'zine is a "poopy, smelly, icky thing", but I like it! Any 'zine that mentions the word "poop" in it (more than once) can't be all that bad, just flip through any past, present, or future issue of HOOFSIP! But HOOFSIP

and poop aside, Doy Ralph is cool. It has interviews with Quincy Punx and Slinky, music-'zine-movie reviews, a couple of lists of different subjects, a very funny comic called "Craig's Adventure in Hell", a very funny article called "OJ Sucks", stuff about "Star Wars", a picture of Garfield to color, and other things. Very unique 'zine! (Doy Ralph, P.O. Box 101, Cottage Grove, MN. 55016)

TOUGH GUY - #1, \$1.00, 20 pages: This "hardcore fanzine" comes out of Canaduh, and it's a parody of straight-edge 'zines. It features an interview with Earth Piece, information on trapping animals, a lot of photographs, and other things. If you have a 'zine of your own, send for this, because Mike A will also send you a bunch of ads to run in your 'zine, along with a list of bands he has on his d.i.y. label. (Bad Food For Thought, P.O. Box 26014, 116 Sherbrook St., Winnipeg, MB R3C 4K9)

PSYCHO.MOTO - #?, \$1.00, 44 pages: Ethan Minsker, the guy who does this 'zine, has had poetry in HOOFSIP. It has two band interviews (Orange 9mm and Clutch), some poems and short stories, an article about Riot Grrrls, record-'zine-film reviews, comics, other typical 'zine stuff. Added bonus - free stickers come with this issue! (Psyco Moto, c/o Ethan Minsker, 45 Avenue B#2, New York, NY. 10009-7450)



AN INTERVIEW WITH

Priscilla Ederle

by: Dan Augustine



Detroit Music Awards' Best Folk Album winner, Priscilla Ederle has been playing the coffeehouse circuit for awhile now. Playing everywhere from Ferndale to Hamtramck to Detroit to Mt. Pleasant, and planning shows in Chicago, Ann Arbor, and Ypsilanti, she always seems to get positive results with her folk rock. On February 11th, I interviewed her at University Cup in Mt. Pleasant. Here are some of the questions I asked, and her responses:

DAN: Before going solo, I heard you played with a band, what was that band called?

PRISCILLA: It was called Cylinder Head.

DAN: What instrument did you play in that band?

PRISCILLA: I played guitar and sang.

DAN: What kind of music did the band play?

PRISCILLA: It was in the vein of Pixies and XTC, Breeders. Kind of like that, but it was me and three other guys, so it wasn't an all girl band.

DAN: Did you play acoustic guitar in that band?

PRISCILLA: No, electric. I played electric guitar.

DAN: Did you decide to go solo, because you wanted to play more folk music?

PRISCILLA: No. I decided to go solo

because I wanted to work on my song writing and I needed to work on my own style and develop that. I wasn't ready to work with other people, I needed to see what I could do on my own, rather than always being with other people.

DAN: So once you get your own style developed, would you like to join a band again?

PRISCILLA: I'd like to. People tell me it's better to stay solo because you get interest in you from a label, you have a better pick of musicians, you're in a position to get people to play with you, but I don't really want to wait for a label. So I'll probably be looking in a couple months.

DAN: What would you say most your songs are about?

PRISCILLA: Defunct relationships (laughs).

DAN: So when you're going out with someone, I bet you can't wait until you break up, so you can get some inspiration to write songs.

PRISCILLA: No. Actually the tape I made happens to have a very depressing nature to it. I always refer to it as my therapy tape, because at the time there were a lot of things that I wanted to get out of my system about different people, different issues. I'm trying to get out of that depression mode because I don't want all my songs to be depressing and I want to find other things

to write about. I'd like to be more dynamic than just writing a bunch of depressing songs, basically.

DAN: What groups are inspiring to you?

PRISCILLA: I love The Beatles, they're a big influence. I love Pink Floyd. I also like a lot of David Bowie. I liked the way he progressed. He's somebody I really like. He had a direction and a vision, and I want to try to develop that as well. I don't want to stay the same, because it's boring (laughs).

DAN: Just like Bowie did.

PRISCILLA: Yeah exactly, Bowie changed. He changed all the time, and I like that.

DAN: You have to be careful not to change overnight though. You have to do it gracefully and progressively.

PRISCILLA: Yeah. Your music changes as you grow, because you change as a person. But I don't

think you can do an abrupt change and expect your fans to accept that. There's got to be sort of a common thread that connects it all.

DAN: Have you ever played anywhere else besides coffeehouses?

PRISCILLA: I've opened for bands at St. Andrew's and I've played at Industry down in new Pontiac, and I've played at the 7th House, a new venue in Pontiac.

DAN: You ever play at Lili's?

PRISCILLA: Yeah, I've played there before, I opened up for a band, but I mainly play coffeehouses and bars.

DAN: What kind of thoughts went through your head when you found out you won the "Detroit Music Awards' Best Folk Album"?

PRISCILLA: I didn't go to the awards (laughs). I heard that I won from a friend of mine who went. I thought it was really cool. It's nice to have somebody notice you or recognize you, and like what you did.

DAN: Have you been working in the studio lately?

PRISCILLA: No, I'm trying to work on making a demo tape, so I can know more of what I want on my next album. But I don't think I'll be recording for that for a good, few months. I still have to get the money and get the musicians and the material. It's a lot of work.

Priscilla Ederle's tape, "Last Will & Testament", is available on Trampoline Music, P.O. Box 20811, Ferndale, MI. 48220-0811.



VIDEO SECRETS

By: Jerry White Jr.

Copying a movie is simple, so is editing your own home films, or is it? Some people are hesitant to do these things because of myths of difficulty. Well, as a public service, I am here to quell your feelings of inadequacy to matters such as these.

Copying movies - FBI WARNING! you will be hung by your toes as leeches work their way through your anus into your brain. If you think this is harsh, you should see what they do to people who take off their mattress tag. Really, I'm not saying that you should break the law, but if you do, I want a bootleg! No! Seriously, has the FBI ever come to your door asking to see your video tapes, checking them for copies of V.I. Warshawski? No! Selling copies though, is a bad idea, but if it's just for home use, here's how you do it:

It couldn't be simpler. First you need either two VCRs, or a VCR and a video camera with a u d i o / v i d e o outlets/inlets, or two video cameras, and audio/video wires. You simply choose which machine you want to play your movie through, (usually the VCR is better for this), put your movie tape in that machine, and your blank tape in the other. On

the VCR will be audio and video holes, two for in, two for out. Going through the source deck, (the machine with the movie in it), put your A / V w i r e s i n appropriately. They are color coordinated, so you'd put one color in the "video out" of the source deck, and the other color in the "audio out". The other ends of the A/V wires go into your record deck, (the deck with the blank tape). Using the same color for the "video out" on the source deck, insert that now into the "video in" on your record deck. The audio wire now obviously goes into the "audio in" on the record deck.

Now, on the source deck get the movie ready, and also cue up your blank tape in the record deck. Press play on the source and record on the record. Done. If there are problems, you might have a button on your record deck that says either external or input select. Press the button until the movie properly transfers. ALWAYS record in SP mode. This takes up more room on the tape, (usually two hours), but the quality is worth it.

So, you wanna make a movie? There is like, a million materials you could use, the bare minimum can consist of merely A/V wires, a VCR,

and a video camera. I'll make editing and directing as simple as possible. Film something

with your camera, using the method described earlier - use your camera as the source deck, and your VCR as your record deck. Play your home video stuff and by pressing record and pause functions on your VCR, you can put scenes together, edit out mistakes, etc. Again, ALWAYS record in SP mode. I know you can get more time from your tape, but your tape won't be worth shit when two years down the road you can't tell if someone's wearing a big hat, or you're looking at a horse - it gets that bad, believe me, I KNOW!

Okay, so what can you do now that you've edited your home movie called, "Leper Village From Hell"? Well, what makes a movie more interesting than music? Take your finished edit and put it in the source deck, put another blank tape into your record deck. Now there's several ways of doing this, and if you get into it, you'll surely discover more and better, but for the time being, listen up. Buy a splitter. They come in many forms, but all do the same thing, split a signal so two inputs can be used instead of one. What you have to do is take your audio line that's running from your source deck, split it with the splitter, hook another audio line (buy

it) into the splitter adapter - then put that

into the "audio in" on your record deck. Take your newly bought audio line and hook it to an "audio out" of a stereo, (if you don't have one, buy it). Now you can play your master edit (source deck), play a tape/CD/record from your stereo system, and record on your record deck. YAAA!

Problems are that you lose quality (or generations) every time you copy something, and it can be a tremendous pain in the ass getting everything just right. But wait, didn't I say all this was easy? Didn't I say that people needlessly fear such simple tasks? Uh, I kind of lied, but the outcome is sooo worth it. Editing like this is how I started out. Sure it doesn't nearly compare with the stuff I do now, using real editors, but it got me started, got me interested. There are zillions of things that you can find around your house that can be hooked up to your TV with crazy, awesome shit being the end result. This is the stuff that can be done on a rainy day, or when everyone goes to the beach, and you don't feel like it. I must say though, if you are truly interested in making movies or weird videos, skip all this shit, and go take free classes offered by your cable company (if you're 18 or older). But then again, this is a great start.

HOOPSIP

Recordings reviewed by: Dan Augustine

BLACK VELVET FLAG - "Come Recline ... with": A collection of mellow angst cocktail music recorded live at CBGB's in September of '94, with a couple of interviews thrown in. The impression I get listening to this disc is *Black Velvet Flag* may be a cheesy lounge rock act, but at the same time they have developed a sort of "punk" attitude. Swearing at the audience and singing songs about "sex, drugs and rock-n-roll" are just some of the aspects of this disc that makes one think of punk. Of course the cover of the *Suicidal Tendencies* "Institutionalized" helps out in this department. Overall, a good one. (Go Kart Records, P.O. Box 20, Prince Street Station, New York, NY. 10012)

THE JERKY BOYS - "The Jerky Boys Sampler": The *Jerky Boys* are now releasing singles! This one has "Auto Mechanic" and "Dental Malpractice" from "The Jerky Boys", and "Sol's Nude Beach" from "The Jerky Boys 2". If you don't already own *The Jerky Boys* two albums, then this sampler may be a good "introduction". (Select Records)

VARIOUS ARTISTS - "Riot 67 - The Detroit Sessions": A collection of groups on the Rust Belt label. The groups on here range from hardcore to ZZ Top sounding blues to just straight out rock-n-roll. All in all, a good collection of songs, and a nice representation of the "Rust Belt Democracy". (Rust Belt Records, 1145 Griswold 3rd Fl., Detroit, MI. 48226)

BIG BLOCK - "Guardrail": Detroit's own *Big Block* with a full length album! I reviewed a 7" of this band back in HOOPSIP #1. I said in that issue that these guys were a "straight-out rock band". And now I will say it again: "These guys are a straight-out rock band". (Rust Belt Records, 1145 Griswold 3rd Fl., Detroit, MI. 48226)

RED SQUARE BLACK - "Square": Industrial rock music which is drawing comparisons to *Ministry* and *Nine Inch Nails*. These guys however seem to rely more on traditional instrument playing (you know the kind where you actually play the instrument, not just play samples). There's also some pretty cool sounding noises on this one. (Zoo Entertainment/BMG Music)

S P A D E G H E T T O
DESTRUCTION - "Spade
Ghetto Destruction":
Another thrash metal
band. What makes this
one different than others
is occasionally these
guys throw in a couple
reggae sounding beats.
U n i q u e . (Zoo
Entertainment/BMG Music)

FLOWERHEAD - "The
People's Fuzz": This
band draws some of it's
influences from '70s
rock, acid rock, and all
that other hippie-dippie
bullshit that sooo many
bands nowadays are trying
to capture. The
difference is only some
of it's influences come
from these genres. The
rest of it has enough of
a "modern rock" sound to
make these guys stand out
from the rest of the
pseudo-hippie, wanna be,
born-to-late fools. (Zoo
Entertainment/BMG Music)

THE 6TH'S - "Wasps'
Nests": Fifteen indie
pop stars join *Stephin
Merritt* of the *Magnetic
Fields* to put out this
collection of songs.
Members of such groups as
Luna, *The Bats*,
Superchunk, *Sebadoh*,
Velvet Crush, *The Tall
Dwarves*, *Unrest*, *Helium*,
and others all smile at
you through your stereo
speakers. "Smile?", you
say. Yes - smile.
Rather happy, cheery,
colorful music which I
found to be very
uplifting. Pop this one
in when you're in a pooppy
mood, and you'll soon be
smilin'. (London
Records, Worldwide Plaza,
825 Eighth Ave., New
York, NY. 10019)

PETER AND TONY - "Peter
and Tony": This issue of
HOOPSIP brings you an
interview with *Eddie Lee
Sausage*, one of the men
responsible for recording
the infamous "Shut Up
Little Man" tapes, and if
you read that, but feel
as if you need more, then
send for this interview
tape conducted by a young

man named Robert for New
Zealand Radio with Peter
and Tony (two of the old
grunts who were actually
recorded!) Through the
slow slur of words
muttered by a drunken
Peter, and the southern
drawl of Tony, such
things are revealed as
Chewy the dog's hatred of
Peter (it attacks him
during the interview),
Tony's bragging of
putting Ray in the
hospital ("more than
once"), Peter and Tony's
thoughts of having their
arguments with Ray
recorded and released to
the public, and other
revealing tidbits.
(Tedium House, P.O. Box
424762, San Francisco,
CA. 94142-4762)

PETER AND RAY - "Volume
I: Early Routines": I
recently found out that
"Shut Up Little Man" is
actually a "best of"
collection taken from six
volumes of Raymond and
Peter. This review, and
the two which follow, are
reviews of some of the
volumes: This tape
features the earliest of
Peter and Ray's rants.
It was made before *Eddie
Lee Sausage* and *Mitchell
D.* had the technology for
the crisp later
recordings, but if you
listen closely, you'll
hear such moments as Ray
knocking Peter

unconscious, and then he speaks of what he has done in a Shakespearean soliloquy, Peter calling Ray a series of feminine names ("Sally, June, Abigail, Mae"), and the usual name calling and insults. (Eddie Lee Sausage/Mitchell D., P.O. Box 292053, Kettering, OH. 45429-0053)

PETER AND RAY - "Volume II: In the Spirit of Thanksgiving": This one's a riot. It begins with Eddie Lee Sausage visiting Ray with two 40-ouncers for Thanksgiving, Ray refuses, which seems to have fucked up the rest of his day. He has on this tape, what sounds like some of the most intense, violent arguments and fights with his roommate Peter, and to make all matters worse, keeps receiving prank phone calls from Mitchell D. A howl! (Eddie Lee Sausage/Mitchell D., P.O. Box 292053, Kettering, OH. 45429-0053)

PETER AND RAY - "Volume IV: A Night in the 'Stony Lonesome'": Finally, on this volume, Peter is at his drunkest! He keeps begging Ray to call the police so he can be arrested (now that's drunk!). Also, a trip down memory lane in which Peter and Ray discuss how they met, when they met, and their jobs of the past. This may sound like a pleasant moment, but it's not. They even yell at each other during this moment! (Eddie Lee Sausage/Mitchell D., P.O. Box 292053, Kettering, OH. 45429-0053)

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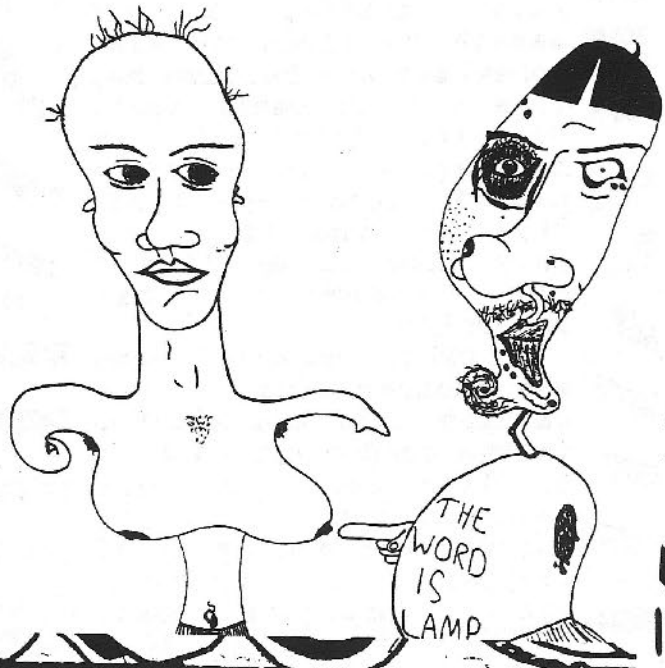
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Message

From

Beyond

by: Jerry White Jr.

I was once sitting in my room staring blankly at the wall. I guess I was trying to meditate in my own way. After awhile, I did manage to clean my mind somewhat; and believe me, this was no small feat. Not too long into my meditation, a sentence popped into my head. This was the first and only time in my life I can remember this happening.

Okay, maybe there was another time. I was walking into the kitchen in the condominium I used to live in. My mind wasn't blank, quite the contrary; I had my usual clatter of thoughts echoing through my head.

As I rounded the corner, a thought jumped into my consciousness. Now I must emphatically state that as far as my senses could perceive, there was nothing in my presence that could arouse this thought, it just happened. The thought was exactly this, "I wonder what it would be like if grandpa was dead." That was it, in all it's simplicity. An hour or two later, I heard my father crying on the phone. My grandpa, my mother's father, had died. He had not been ill or in the hospital at the time, nor had he been as long as I can remember. He had a heart attack, quietly, unexpectedly, while drinking a cup of coffee. The incident occurred earlier that day.

But I digress, my story, and it's inherent mystery lies within the odd sentence that jumped into my mind while sitting and staring at the wall. Unlike my experience at the condo, this thought, or whatever it was, did not seem to originate from me. In fact, I heard it in a sense, not with my ears, but with my mind. It was spoken to me, in a voiceless voice, not like a command, but as a statement of fact. "You will learn to fulfill me."

There was no movie, song, book, or any other outside influence that I can possibly think of, that could have generated this statement. There was no one in my life that would issue such a statement, then or now.

It was, and has been, an enigma, one that I sometimes offer to my peers in hopes of insight. To date, none has been given. Though at the time, there did seem to be one person that might have passed the thought to me, a wiccan whom I had met recently. The reason I no longer consider her is that she was proven, in my mind, to be nothing more than another wannabe, gothic, romantic figure - an emulate of Anne Rice novels.

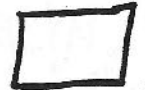
This occurred in the summer of '93. At this time I had been severely influenced by a great book I had just read, "The Occult, A History".

After reading the book, several strange "coincidences" and eerie events occurred. This one I am relating is rather tame in comparison to others. I must concede the possibility that with all the craziness I was experiencing, my mind conjured another weird event so I could feel more in touch with the other weird characters around me. Yet, this would not explain my premonition, I guess I'd have to call it, of my grandfather's death. Maybe "You will learn to fulfill me" is a message from the future. Perhaps it is from God, or the Devil. All I can factually say is this, if ever I meet a woman, or am shown biblical scripture, that contains the phrase I "heard", I will do the best I can to do just that. I will learn to fulfill them.

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GEEKS
AND
UNCLE
SILLY-
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TOO.
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FOR
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(THE COMIC)



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MYSELF
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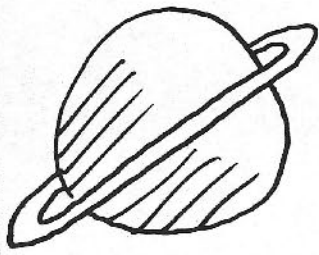
DAN

AUGUSTINE



AS I
FUCK
...

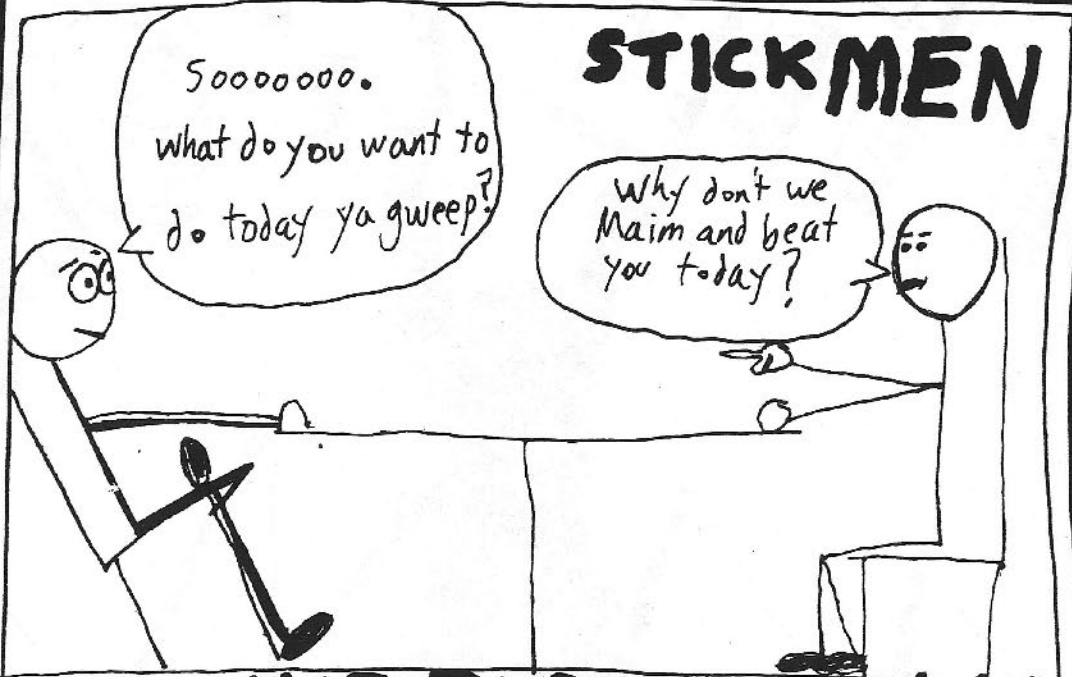
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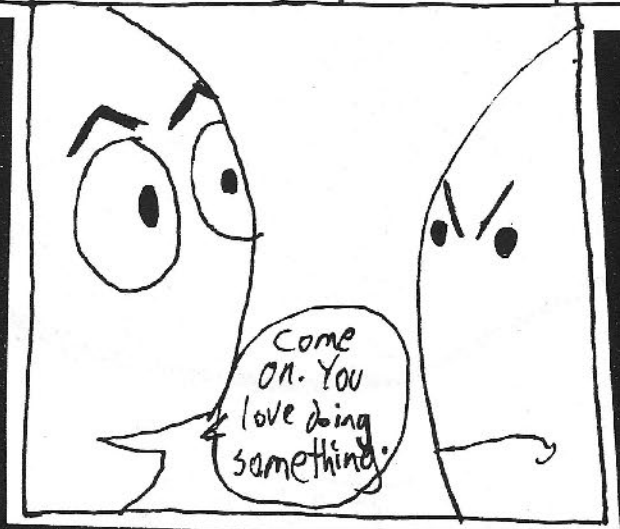
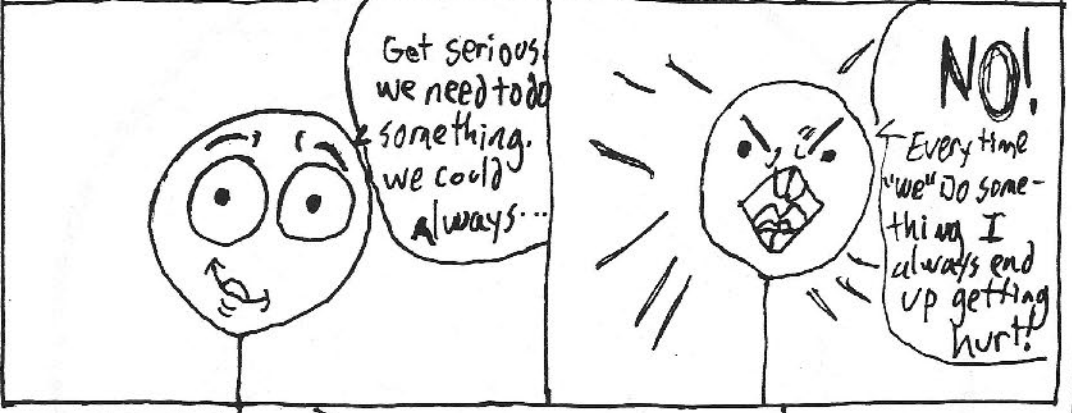
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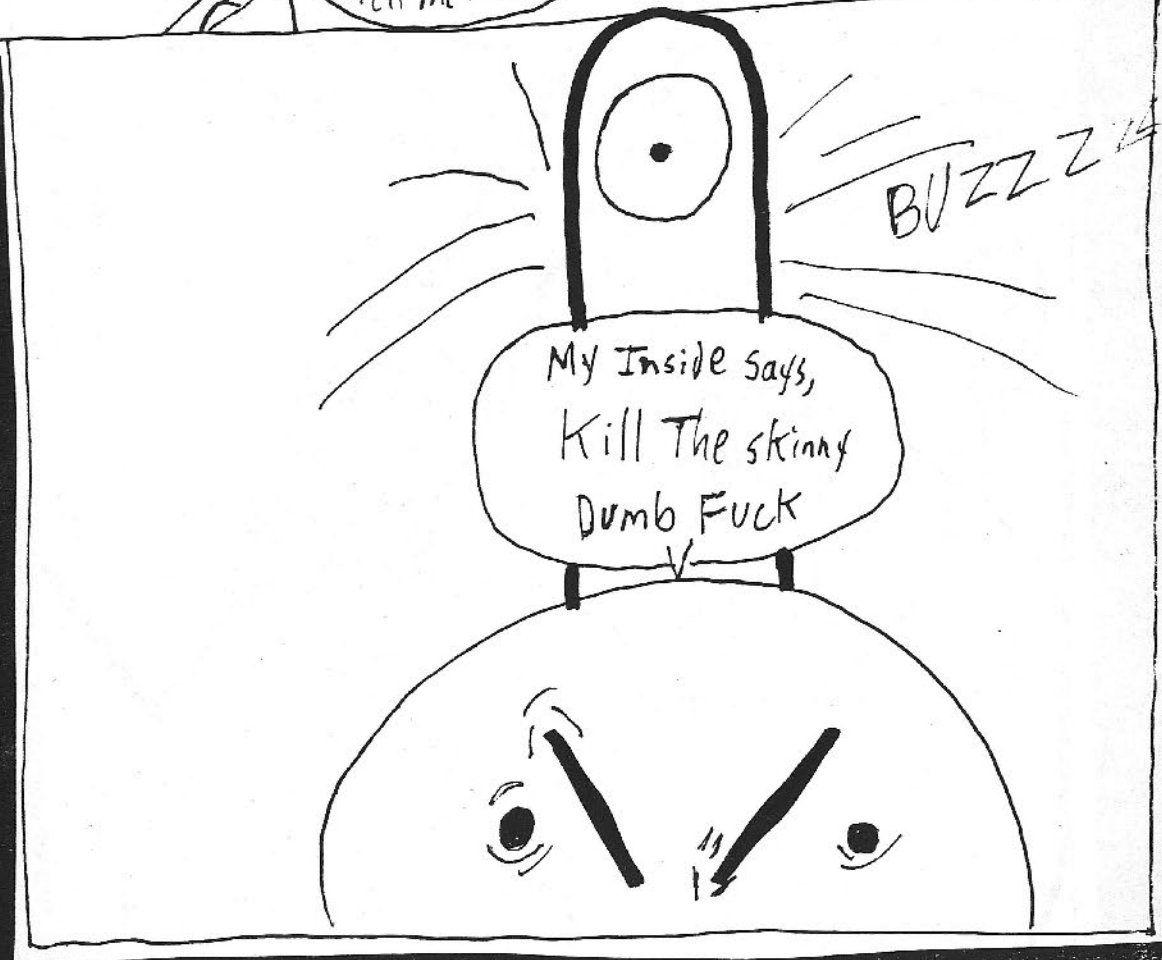
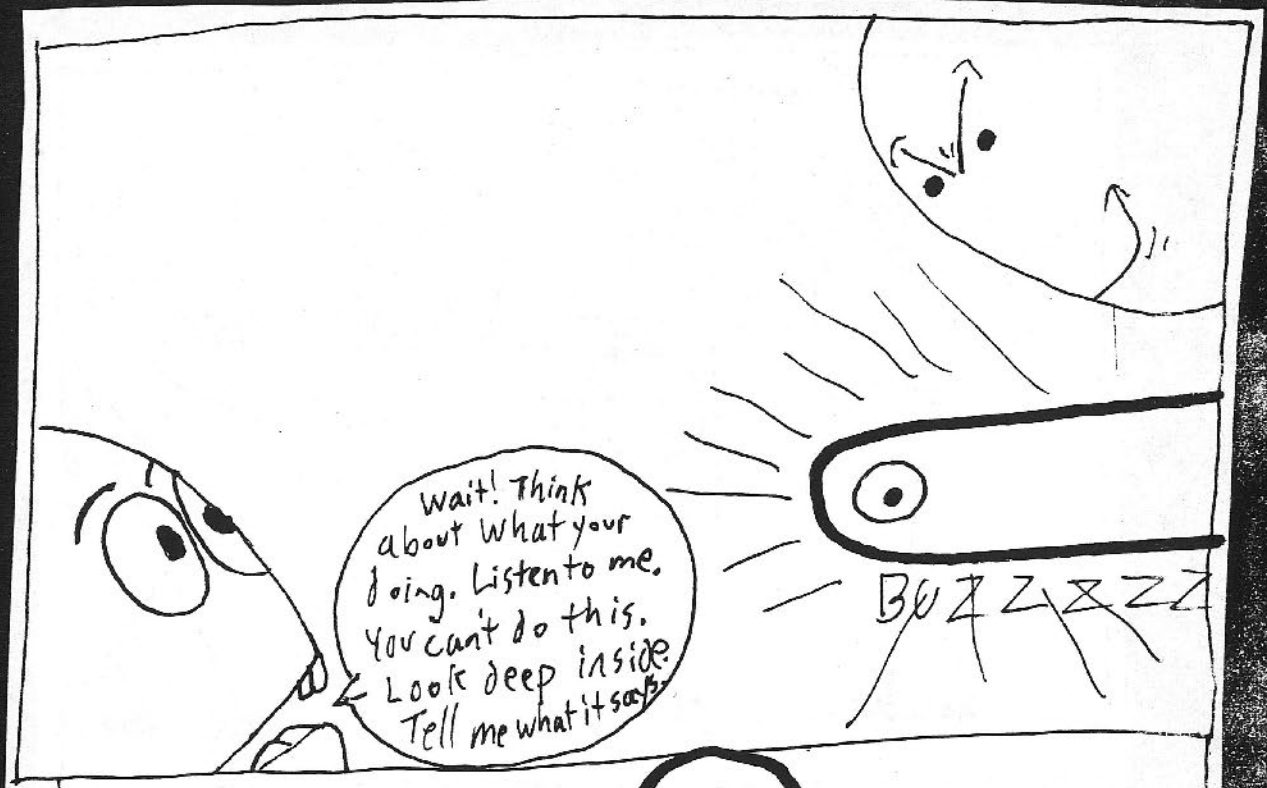
STICK MEN

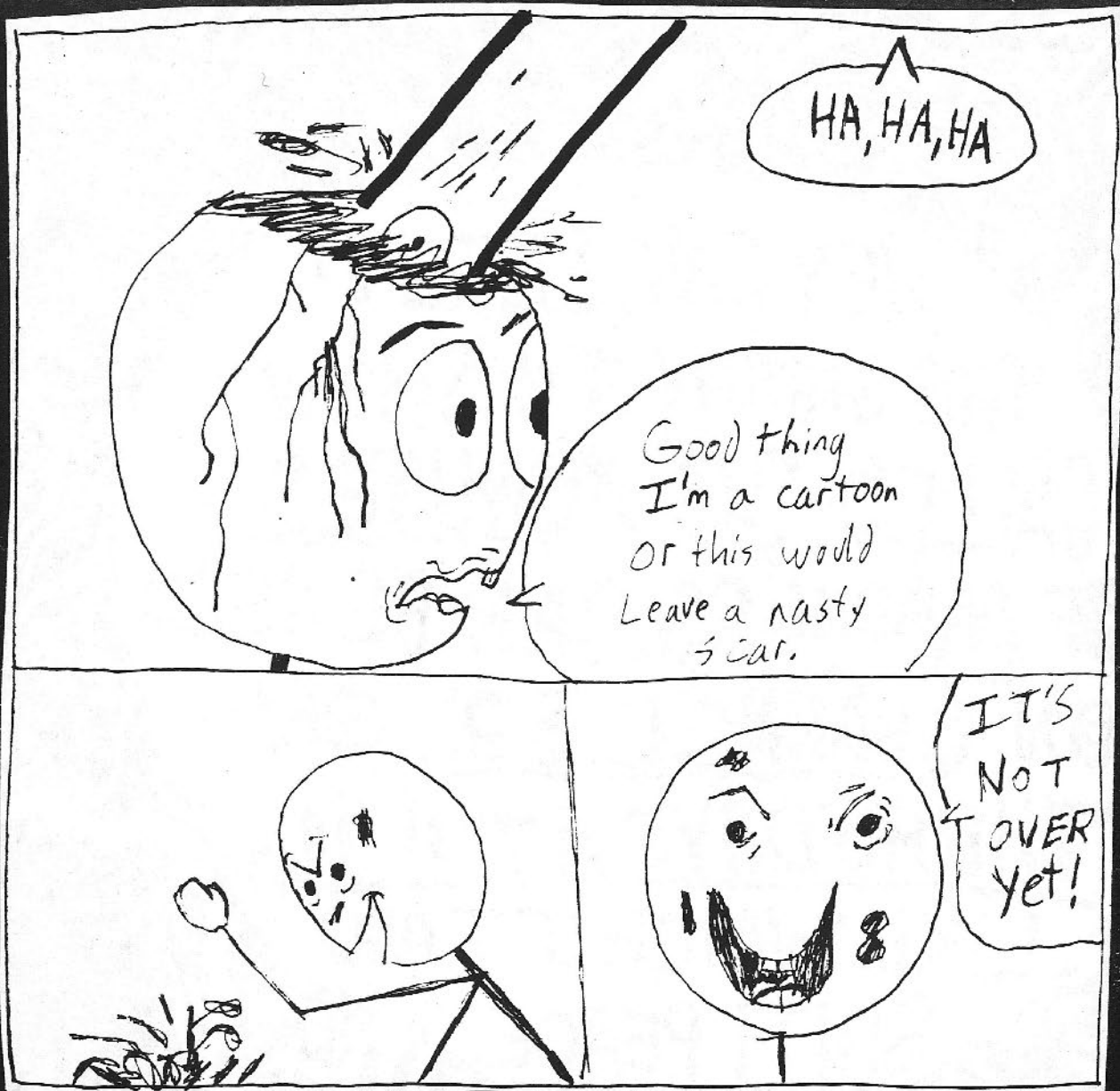


BY: MIKE PIPPER!!!!









Time to give credit to all the artists whose art work is represented on the backgrounds of the pages of this 'zine:

pages 2, 6, 11, 17 - Dan Augustine

pages 3, 8, 12, 13, 14, 18, 19 - Unknown

pages 4, 7 - Jerry White Jr.

page 5 - ~~A~~

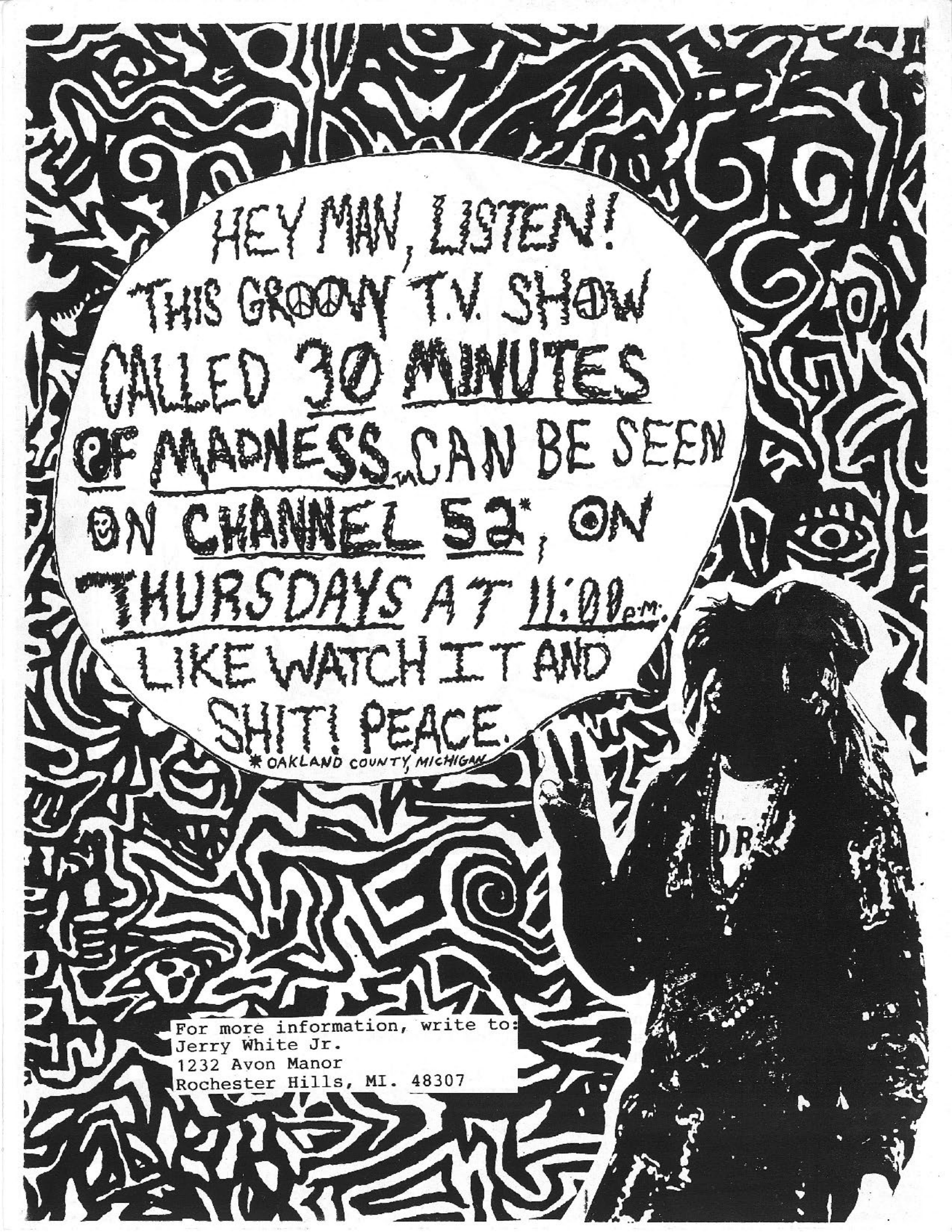
page 9 - Alli Perkowski

page 10 - Dennis Petlock

page 15 - Jason Donovan, Joe Hornacek, and Jerry White Jr.

page 16 - John Ryan

pages 20, 21, 22, 23, 24, 25 - Sick Grandpa



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