

# HOOFS & SPURS

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SPRING  
7  
ISSUE

RELAUNCH

BILLY GOAT



STICK MEN

# HOOFS & SPURS

# HOOPSIP



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MARCH



# FROM

# THE

# FINGER

by: Dan Augustine

Hi there! It's me, Dan Augustine, the editor of this here 'zine, bringing you this issue's "From The Finger". Hope you enjoyed the last issue, and it's "From The Finger" columnist, Joe Hornacek. So where's Jerry you ask? Is this column now run by Joe and I? Has Jerry left? No, he hasn't left, he just lets Joe, myself, and whoever else is willing to write this column to write it. As for the question of where Jerry is, he's on tour right now with David Lee Roth and Winger! Just kidding, he's just on tour with Winger. But believe me, when he gets back from the tour, he'll pick up his pen and start back up with his usual lunacy. So until then, a serious subject: "The Struggle of Mankind in a Totalitarian Society". I have lied to you. I will give you an update on what's up with LF Productions.

Joe, Jerry, and myself are now working jobs. (Jerry at Kinko's, Joe at Farmer Jack, and myself at Pizza King.) We are saving a portion of our paychecks each week, and plan on using it to buy an editor, some cameras, a computer, and other equipment so we can work on our films and 'zines more often, after all, the public access studio only allows us so much studio time, and I will be graduating from Central Michigan University soon, which

means that I won't get to use their computer lab for much longer.

In February, one of the members of "The Family", Jessey Rivera, moved to Kentucky. Does this mean that he will not be living with us when we get a place together later this year? No it doesn't. You see, he shall be returning to the state of Michigan,



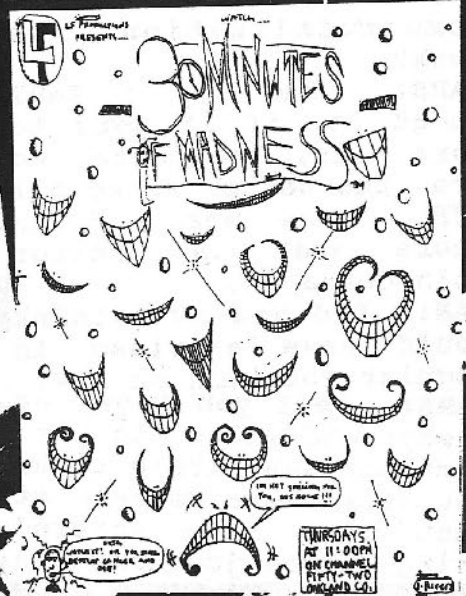
when we get that place. However, he went out in the grandest style. We had a huge going away party for him, which was a total surprise to him. When he arrived, everyone was hiding and then came running out yelling "surprise!". The look on his face was priceless. Not only did Joe decorate a cake, and bring it to the party for Jessey, but his band, Vent, played. All in all a great time was had by everyone, and Vent played a cool set.

Finally, Jerry and myself have been asked to be guest speakers at Oasis High School in Mt. Pleasant, Michigan in April. We will be telling the students about HOOPSIP, giving out free sample copies, and will be showing them a video containing some of the best moments of "30 Minutes Of Madness". We hope we will encourage some of the students to get involved in their own personal projects, and to do what they want in life, no matter what others think.

-PEACE OUT!

-Remember, episodes

of "30 Minutes Of Madness" can be yours! Just send a blank video tape to 1232 Avon Manor, Rochester Hills, MI, 48307. Jerry'll put four episodes on it, then mail it back to you, along with some "30 Minutes Of Madness" flyers. Also, enclosing some money for shipping and handling might be cool.



AN INTERVIEW WITH LARS FREDERIKSEN, GUITARIST OF

# 101

BY: DAN AUGUSTINE



DAN: What is your opinion of where this movement is currently going? The commercialization of punk?

LARS: The way I feel about it, if it gets to more kids, the better we are, the better we're all off. The more of us there are, the better it's gonna be.

DAN: Did you ever think you'd have a video in regular rotation on MTV?

LARS: Well you know, we always did videos to just document our little time, you know where we were at that time. We started doing videos just for the

hell of it, just to have fun. We thought it would be a cool medium. I always thought that film and music were almost the same thing. It can have a definite impact with a message. And Tim, our guitar player, directed "Nihilism" and he co-directed "Salvation". Basically, we did it all ourselves, we never did it for MTV. And this is all a surprise to us. It's about time all that hard work pays off. It doesn't mean we're doing this to make money, because if I was doing this to make money, I would have quit seven

years ago. Basically, punk rock to me has been about making a better life for yourself, going about it yourself, making music for yourself.

At this point Lars went on to give one of the coolest speeches I ever heard about what punk rock means. However, five days later when his speech was done, I looked down at the tape recorder in my hands, only to see that the reels had stopped spinning. The batteries had died during this great, colossal speech! However, being the

prepared journalist I am,  
I had a spare set of  
batteries in my pocket.

LARS: Do you want me to  
say that all again?

DAN: Well, I got some  
of it on tape.

LARS: If you want, you  
can just ad-lib. Just  
make sure you don't make  
me look like an asshole.

DAN: Before your video  
started airing on MTV,  
did you have it air  
anywhere?

LARS: I think a lot of  
public access channels,  
college type of things,  
clubs and shit like that  
ran them.

DAN: Your band met  
Madonna. What do you  
think of her?

LARS: Madonna was a  
really great lady, I have  
tremendous respect for  
her, and she's probably  
punker than all of us put  
together. She does what  
she wants, when she wants  
to do it, she doesn't  
care! She doesn't give a  
fuck! She puts out a sex  
book, she's the shit!  
She wants to go into a  
fuckin' fashion show  
being topless. She's  
like, "Fuck everybody, I

am, who I am, if you  
don't like it, you can  
fuckin' eat me!" That's  
what every fuckin'  
American kid across the  
fuckin' country should be  
doing.

DAN: Did she really send  
a photo of herself nude  
to your band?

LARS: It wasn't like the  
Madonna beaver shot. It  
was a polaroid photo of a  
photo that was all ready  
in her sex book, and it  
was sweet and enduring.  
She dug on us. She  
treated us with so much  
respect. If everybody  
treated everybody with as  
much respect as Madonna  
treated us, there would  
be no wars. That's how  
cool she was.

DAN: How many of you are  
original members from the  
start?

LARS: All of us. Rancid  
started off as a three  
piece, and I joined the  
band right before the  
first record. My very  
first appearance with  
Rancid on vinyl was the  
"Radio Radio Radio" 7".

DAN: How much money have  
you spent on tattoos?

LARS: My buddy, Eric  
Hogan, I'm a godfather to  
his child, he did this  
one for a hundred bucks,  
it was cheap, it's like a  
four hundred dollar  
tattoo in California.  
It's four hours of work.  
Everything else was free.  
My best friends are  
tattoo artists, and we  
grew up together. They  
don't like charging me,  
they'd feel weird taking  
money from me.

DAN: What about your  
family?

LARS: My mom, the reason  
I love her now, so much  
more, she can look in my  
face and not spit in it.  
My mom, I have so much  
respect for her, because  
she worked, she came over  
here, an immigrant, and  
she fuckin' busted her  
ass, and made a life for  
herself, and I'm totally  
proud of her, because she  
did what everybody comes  
to this country looking  
to do. Unfortunately,  
she's still in the same  
place, but she's doing a  
lot better. She's  
working, doing her thing,  
getting ready to retire.  
I have an older brother.  
Basically, I owe all that  
I got into because of  
him. I love him to  
death.

DAN: Is your brother in  
any bands?

LARS: He's in a band  
called *Ridilin* back home.

DAN: Where's home?

LARS: He lives in  
Campbell, California.  
I'm living in West

Oakland now. When I first started playing guitar, I use to sneak into his room and play his, and he'd beat the shit out of me. So I went out and washed cars and mowed lawns, I was like 16 or 17, and got enough money and bought that purple guitar I ended up smashing. It's pictured on the "Roots Radical" 7". That was my first guitar, I smashed it on stage one night. It gave me so much that I wanted to give back to it. I figured the only cool thing to do was smash it.

DAN: Speaking of guitars, I noticed that tonight you all played wireless guitars. Is that just so you can have more energy on stage?

LARS: We've always fuckin' gone nuts. We figured this, we don't have to pay for guitar amps that tip over anymore, we don't have to pay for broken cords anymore, we're not running into each other half as much, it's a lot more easier. Put it this way, we were breaking so much equipment because we had guitar cords. I remember times when my (guitar's) head would just fall off, and I'd have to buy a brand new head. We'd be in the middle of fuckin' Arkansas or something, and we'd have to buy a brand new head. That's a lot of money! We don't have a lot of money, contrary to popular belief. We figured, let's just spend some money, get some wirelesses.

DAN: Do you play with different bands every night on this tour?

LARS: Yeah. We basically choose the

bands we play with. We figured that's the way to do it. We believe in giving our friend's bands a chance to play.

DAN: I really appreciate that you agreed to do this interview, especially for a silly little publication like HOOPSIP.

LARS: It doesn't matter. Just because we were in

Rolling Stone, doesn't mean that we're going to forget where we come from. I'd rather talk to someone like you, than talk to some guy that doesn't have a clue of what's going on. I'd be more than happy to hang out with you. Your 'zine is the core of it all, you guys are what makes it happen, you're journalism at it's finest. It's like the purest, rawest form of it. That's what punk rock is, a pure, raw form of rock and roll.

DAN (blushing): Thanks. I suppose that's it for the interview.

LARS: No! Ask one more question. Make it weird or something.

DAN: What cartoon character's ass would you like to kick?

LARS: Fuckin' Road Runner. God, I wanna kill him. I want to fight the Road Runner, because he's a dick. I mean, the Coyote's just trying to get some grub. I hate people who root for the Road Runner. I like the underdog. I like the kid who gets beat up, I like that kid.



CROWLEY'S



CORNER



Mistah Crowley:

I've been checkin' yo' column out from the last six issues and it seems like you ain't doin' much for people. You just bust out some bullshit and these people gotta go home empty handed, ya know what I'm sayin' boy? I oughta clock yo' ass, eggman! Yeah, I'm a real sure shot, and I can pluck a fuck before the tick makes the tock. So do ya think your a tough guy? You'd better check your head, cuz I'm Mike D and I don't dig whatcha said! The shit you write makes me sick.

- "Dis" respectfully,  
Mike D.

Mike:

Do whatcha wilt  
-A.C.

# LETTER DEPT.

Dear Lethal Finger Productions,

I am writing as a concerned parent. I recently found a copy of "HOOFSIP" in my son's room. I find your publication disgusting, vile, and satanic. (My research has discovered that the title of your magazine is named after a demon from Hell.) But, what I find most disturbing about your evil magazine is your use of the word "poop". If you and your wicked friends grew up in my home I would wash your mouths out with soap. You must stop using such pornographic vocabulary! I have taken steps to ban your publication. I have reported you to the National Board of Standards, FCC, ACLU, NOW, MADD, BFI, FBI, BBC and the National Dairy Consul. I pray to God everyday that he will cleanse your mind of such evilness. My church group is planning a "HOOFSIP" burning rally to take place at the state capital. We also plan to present law makers with thousands of signatures asking for the censor of your so-called magazine. I hope you understand that I MEAN BUSINESS - you demon worshipping, poop using, corrupter of our innocent children!

Sincerely,  
Mrs. Barb McPhee  
and  
The Committee to Ban HOOFSIP

Get HOOFSIP delivered to your home, by these two guys! Okay, so we're lying. The mailman will bring it. Just send \$1.50 or a trade list to:  
Dan Augustine  
2398 Lee  
Utica, MI. 48317  
or  
Jerry White Jr.  
1232 Avon Manor  
Rochester Hills, MI. 48307



# THE THINGS I HAVE ZINE

THESE ZINE REVIEWS ARE SPONSERED BY THE LETTER "A"

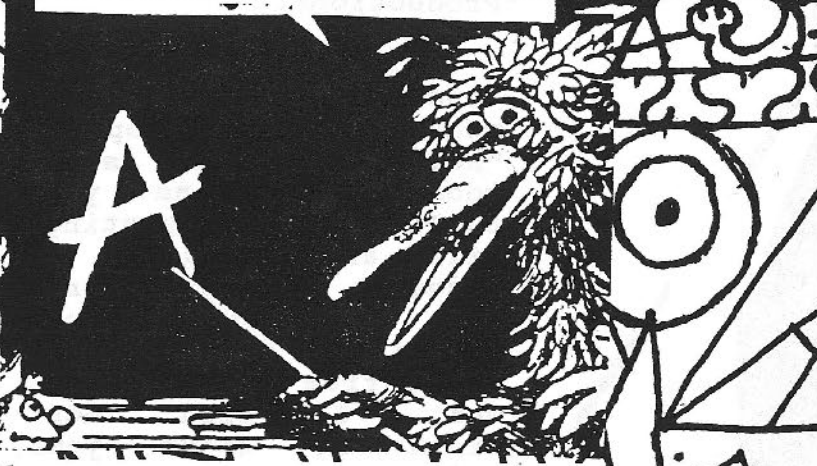
ZINES REVIEWED BY DAN AUGUSTINE

print it in a future edition. (Julie Atomic, P.O. Box 12047, Portland, OR. 97212)

**ATOMIC BALLROOM** - #3, \$1.00, 28 pages: This 'zine has nothing to do with Julie Atomic (see above review), but it does have interviews with *Killdozer*, *The Bollweevils*, and *Rancid* (who, by the way, are interviewed in the 'zine

you are reading right now!). It also has articles about the whole d.i.y. scene, record reviews, and photos of Athens, Georgia bands. (The Atomic Ballroom, P.O. Box 48321, Athens, GA. 30604)

**ANTHROPOMORPHIC** - #9, \$1.50, 22 pages: Doug re-interviews *Quicksand* in this issue (interviewed first in issue #2). He also talks (or "raps" as he always puts it) with Mike Dorn, *Lords of Acid*, *The Jerky Boys*, and *Crash Worship*. Other things include an article about *Quentin Tarantino*, a photo spread of Doug's New Years Eve/Day weekend at Gotham City Cafe, music and 'zine reviews, and poetry. Each copy comes with a free cassette tape of "The Jerky Boys' Sampler". Remember, after this issue, there will only be one more. (Gasp!) (Hideous Productions, LTD. P.O. Box 37456, Oak Park, MI. 48237-0456, e-mail: zenweirdos@aol.com)



Wow! This is like deja vu! Remember in HOOFSIP #1 when all the 'zine reviews began with the letter A? Remember? Huh? Huh? Remember?

**ANODYNE** - #4, .52/trade, 24 pages: "Failure to read (Anodyne) may result in injuries or death" (or at least that's what's printed on the cover). Lots of random cut-ups and paste-downs fill this 'zine. Sort through them and you'll discover that there is a Prison Museum/Gift Shop in southern Colorado, that the publisher of Anodyne, Julie Atomic's heroine of elementary school years is "Harriet the Spy", that Julie met *Archers of Loaf*, that "Power Bars" suck, that six hot dogs can be cooked in just 60 seconds, and other revealing tidbits. Anodyne also comes with a picture of two kids holding a blank sign, write whatever you want on the sign, send it back to Julie, and if you're lucky, she'll

Wow! This is like deja vu! Remember in

A TAG TEAM INTERVIEW WITH MIKE DILLION,  
 PERCUSSIONIST AND SINGER; AND KIM PRUIT,  
 MOVEMENT - ABSTRACT THOUGHT - AND  
 CREATIVE VISUAL ASPECT ORGANIZER OF

# BILLY GOAT

BY: DAN AUGUSTINE AND MARCO LOPICCOLO



On March 23, 1995 I saw the band, Billy Goat performing naked at the Reptile House in Grand Rapids, Michigan. Their sound can best be described with the following sentence: "Carlos Santana meets the Beastie Boys on a Greyhound bus, being driven by John Zorn on the way to Latin America to meet Andy Warhol and Aleister Crowley." This is because the band's sound ranges from world beat to

rock to rap to reggae to sometimes free form jazz to all kinds of other musical genres.

Then there is the influence of all things occult in the band's performance. From Kim Pruit's dream inspired dancing, to Mike Dillon's interest in Robert Anton Wilson and Aleister Crowley. (He got a big kick out of "Crowley's Corner" in the issues of HOOPSIP I gave him.) And of course, I can't forget Kim Pruit's love of Andy Warhol. She

holds up art work that she did during the band's performance based on logos much like the ones Warhol did of Campbell's Soup, Brillo, and Coca-Cola. She even told me an interesting story about David Bowie's song, "Andy Warhol", and how it had a big impact on her life. What was so interesting about this story is, I just told Marco a similar story earlier that evening about how David Bowie had a huge impact on my life, and this was before

we even arrived at the concert. (insert "Twilight Zone" music here)

So anyways...

DAN: Do you make the masks you wear during the show?

KIM: Yeah, I make those. They're all recyclable. All my art work is made from recyclable goods.

MARCO: Are you all very environmental?

KIM: Not environmental, just earth conscious.

MIKE: Not all of us. She's Mama Earth, so we try to be.

DAN: Do the masks have any significance?

KIM: Sure. They represent different dreams that I have.

DAN: Do the masks have any sort of spiritual aspects connected to them?

KIM: It's all spiritual.

MIKE: I think everybody has the right to be as spiritual as they want, but nobody should impose their views on anyone else.

DAN: Whose idea was it to come up with the audience participation? Passing out the maracas made from soup cans to the audience?

KIM: Well, everybody just wanted to play instruments. People kept taking Mike's instruments, and I had these cans at home, and I was like, "What do I do with those?" So it's like, "Hey! We can make shakers out of those!"

So I started making 'em.

DAN: So you have to go through a lot of canned goods?

KIM: I have a lot of people who save cans for me. That's why I have to get 'em back, 'cause people try to take 'em at every show. I hate to ask for 'em back, but I hate eating canned food.

I've been sick many times from eating canned food. (laughs)

MARCO: How long have you been on the road for?

KIM: We just got back from Kansas City for less than 24 hours yesterday.

Before that, we were home for over a month, so we stay on the road a lot.

DAN: what label are you signed on right now?

KIM: None. We have our own label, Flying Fetus. We just had a 7" come out, "Old School" and "Bacon Boy".

DAN: Did this naked stuff happen on accident, or was it planned?

MIKE: Yeah it was an accident. We don't do it every show.

KIM: It's not like, "Let's wear a sock over our cock." Well, I don't have a cock. (laughs) It's not dissin' anybody. It just happens when it happens.

MIKE: You know, we got the song, "Everyone Take Your Clothes Off".

KIM: It's about taking off your inhibitions.

DAN: Have you ever thought about playing any shows with *Crash Worship*?

MIKE: I would love to.

KIM: We had one gig, on the Fourth of July, in

San Marcos, but they didn't show up. Then we got canceled because the cops showed up. That sucked. (laughs)

MARCO: What are some of your influences?

MIKE: *Los Munequitos*. They're from Cuba and they play rumba. They're like spiritual drum gods. *Los Papines* too.

DAN: I was thinking of *Santana* as I watched your show.

MIKE: Oh *Santana*! I'm talking about the roots though, Cuba. It all started from Africa, the rhythm shit, then it went to Cuba, then Brazil.

Brazilian music is a big influence. Santana, back in the '70s, took the Latin rhythms to a rock audience. We try to take that more to our generation. Other influences: jazz, good rock and roll, Dead Kennedys, Jesus Lizard, Cop Shoot Cop.

KIM: Rockabilly, Reverend Horton Heat, Sonic Youth.

MARCO: You ever open up for any of those bands?

KIM: No, a lot of people don't want us to open up for them. A lot of agents don't want us to open up for their bands.

MIKE: The music business is so fucked.

DAN: Those signs you hold up, do you make them?

KIM: Yeah.

MIKE: The signs she holds up, some people will say, "Aw, that's cheesy! You guys need to get more serious!"

DAN: Do you design new signs every night?

KIM: I'd love to. We give them away when people ask for them. It's hard to do them, when we tour every night.

DAN: You tore one up during tonight's performance. Do you do that when they start to get too raggedy from constant use?

KIM: Yeah, like right now they're getting all stuck together.

MIKE: That's something we were talking about just recently. Maybe we can get into making new props, new signs every night, once we get to a little bit of a better level where we can spend a little more time doing that.

KIM: When you get to a town, and you just get a couple hours before a show, it's hard to say,

"Oh, well I gotta make a new prop." It's kind of difficult.

MARCO: Do you consider the showmanship aspect a big part of the band?

MIKE: Well, I like having Kim in the band, 'cause I don't feel like I have to be.

KIM: I don't feel I am a show. I just let myself go, and whatever happens, happens. It has to be for me because I want to do it, not because somebody wants me to do it. I usually have a couple shots, 'cause I get so nervous to get on stage. People looking at me.

MARCO: Do you do a lot of improv?

KIM: Certain aspects of every song is improvisation. That's what makes my job so cool every night.

MARCO: Where do you come up with some of your ideas? Such as rubbing the towel on the inside of the drum?

MIKE: That's all from these other people, I've studied their cultures.

KIM: He plays with other people, and he can play in their genre, and he takes their genre, and mixes it in with rock.

This interview eventually turned into a conversation about all sorts of different music. The conversation got so interesting, that I wasn't paying attention to the tape recorder, and I ran out of tape shortly after the question above. I guess it really didn't matter, because like I said, this interview had turned more or less into a conversation, and there wasn't any more questions asked anyways. So, I hope you enjoyed reading this, and next time Billy Goat comes to your state, **CHECK 'EM OUT!**

# HOPSPIN

RECORDINGS REVIEWED BY DAN AUGUSTINE.

(EXCEPT FOR THE FIRST THREE, THOSE WERE REVIEWED BY JASON DONOVAN.)

**TREE** - "Plant A Tree Or Die": Ha ha, you guys are comic geniuses, as evidenced in your title. Hardcore/metallic riffs (a mix of early mid-period *DRI* and old *Sabbath*), yelling vocals, a fair dash of humor. I think you can get the flavor, without making the recipe. It's really not bad, I guess it might entertain for a couple spins, unless you're horribly jaded about the metal scene like me. I bet this band would be more fun live, with a pit full of raucous, roly-poly fat people. (Cherry Disc, P.O. Box 313, Boston, MA. 02258)

**BLUE AEROPLANES** - "Rough Music": What chu say limey? Rough Music? Cap't say wot? Quite original, very alternative, but hardly "rough". Almost a Brit version of mid-to-modern *REM*. The vocals are a bit difficult to get through ("Some guy whispering to music", says Dan), but for those hip to the alternative scene, might be in for a pleasant surprise. (Beggars Banquet)

**EXCEPTIONS** - "No Shoes, No Shirt, No Exceptions": More rock than I remember them being live, straying away from straight ska, and making way for all kinds of new sounds. Some laid back and horn-accented lounge ("Dear Diary"), some even run rather metal tinged ska ("I Hate You"). Local bands usually suck, especially when they've been playing this long. The organ (Farfisa?) really adds a nice vintage '60s touch. Even though this disc is pretty fine, their live shows are even more manic (read: guest list schmooze). Where's my checkered suit and pork pie hat? Note: "Flowering Scrunch" on this disc was re-recorded from a previous 7", (which includes "Exceptionally Horny" as a B-side). Icon sent this too, so I have to be nice. (Icon, P.O. Box 1746, Royal Oak, MI. 48068)

**THE GOLDENTONES** - "Junior", "Lolly Vegas", and "Green Avalanche" b/w "Miserlou" and "Ode To Jim Essian": This 7" is

by a Detroit surf-guitar band called The Goldentones. All five songs are instrumental, and all five are original, yet they sound like they were taken straight out of the '60s! Oh wait! I stand corrected! One of the songs is a cover. That song is "Miserlou", which was originally done by Dick Dale & His Del-Tones. Many of you "Pulp Fiction" fans may know this song better as the song that follows: "Any of you fuckin' pricks move, and I'll execute every motherfuckin' last one of you". (Icon, P.O. Box 1746, Royal Oak, MI. 48068)

INSIDE OUT - "Cesspool of Fate" b/w "Mirrors": "Cesspool of Fate" sounds a bit more pop than Inside Out recordings I've received in the past. It sounds almost Go-Go's-esque. While "Mirrors" sounds psychedelic. They've also done the same thing Aerosmith did with "Done With Mirrors", they printed the words backwards on the 7". It's a cool recording, as a matter of fact, I like this one the best, and I hope they continue to put out more stuff like this. (Icon, P.O. Box 1746, Royal Oak, MI. 48068)

ZUG ISLAND QUARTET - "The Two Beat To Health & Understanding" b/w "My Island": Heavy bass, heavy guitar, heavy drums ... heavy ... everything. Lyrics are hard to understand too. Oh well... (Icon, P.O. Box 1746, Royal Oak, MI. 48068)

EL SMASHO - "Foster Brooks" b/w "Solid State" and "Banana Seat": More hard-rocking, "heavy everything" music.

Except this time, I know what the singer is saying (I think). (Icon, P.O. Box 1746, Royal Oak, MI. 48068)

THE VOLEBEATS - "Play A Musical Instrument In 7 Days With The Volebeats": About the only thing I like about this 7", which includes the songs "The First Time Next Time" and "Knowing Me, Knowing You", is the art work on the cover. It's too country sounding, & I don't care too much for country. (Icon, P.O. Box 1746, Royal Oak, MI. 48068)

MOL TRIFFID - "In Larry's Living Room" b/w "Brain Sandwich" and "Building an Arc" b/w "Atomic 93": This one is limited to 600 copies, but do these guys really think they can sell that many? "In Larry's Living Room" actually isn't that bad, as a matter of fact, I could even hear Iggy Pop singing it. But the other songs ... no. They're all just too "heavy metalesque". Not even cool heavy metal, but "cheesy, wailing guitar, Ritz-playing heavy metal". No, not too cool at all. Is it just me, or do all bands with umlauts in their name have to sound like this? (Icon, P.O. Box 1746, Royal Oak, MI. 48068)

BORED - "Monsoon Season": How come it seems that as of lately all I've been getting from record companies is "hard rockin' stuff"? I mean I'm getting tired of finding different ways to say "hard rock" in these reviews. It's almost getting to the point where I can just list all the bands, one after the other, then write this as a review: "Very hard

ONALD) rock sounding". (Egg Foot, 7535 West Norton Ave., Suite 008, West Hollywood, CA. 90046)

**ECHOBELLY** - "Insomniac": This "mini-CD" features three songs off of "Everyone's Got One"

("Insomniac", "Give Her A Gun", and "Father Ruler King Computer"), except they're slightly different versions than what appears on "E.G.O.". "Insomniac" is a radio edit, and "Give Her A Gun" and "Father Ruler King Computer" were both recorded live on the BBC. There really isn't much difference between these tracks and the ones that appear on "E.G.O." to get excited about, so if you already own "E.G.O.", you may want to skip getting this one, unless you really like Echobelly, because there is one more track on this "mini-CD" that is not on "E.G.O." That track is "So La Di Da", which is a neat song. (Rhythm King)

**ECHOBELLY** - "I Can't Imagine The World Without Me" b/w "Venus Wheel": This 7" features the Echobelly hit, "I Can't Imagine The World Without Me", off of "Everyone's Got One", along with a neat sounding B-side called "Venus Wheel". It seems like Echobelly isn't capable of putting out anything that doesn't make you feel good. Try to find this one if you can (it's not available in stores). (Advantage #253 of doing a 'zine: getting rare recordings in the mail.) (Rhythm King/Fauve)

**SINKHOLE** - "Space Freak": Now this one I like! Just real cool rock and roll! No yelling, not too heavy, it's perfect! I'd like to see these guys in concert sometime.

I've got  
2nd pearls  
1 my min

MUSHY.

They probably have the types of pits at their concerts where you don't have to worry about getting stomped too hard. (Dr. Strange, P.O. Box 7000-117, Alta Loma, CA. 91701)

**SINKHOLE** - "Tumble Mat" b/w "Weed" and "Heartbreaker": A 7" which includes "Tumble Mat" from "Space Freak", and two other songs on the B-side. See above review for "Tumble Mat" and "Weed". "Heartbreaker" features Lisa Marafioti on vocals, doing a very good cover of the song that was a hit for Pat Benatar. (Dr. Strange, P.O. Box 7000-117, Alta Loma, CA. 91701)

**MAD PARADE** - "Jigsaw Reality": The early '80s melodic-punk group is back. Some of the sounds of early '80s pop, post-punk, and rock still stick to these guy's music. This may be good news to some, and bad news to others. Also, cool CD that folds out with a picture of clowns on it. (Satellite, 920 East Colorado #51, Pasadena, CA. 91106)

**777** - "System 7.3: Fire + Water": Perhaps I should read the press kits, biographies, and other write-ups that come with all these recordings a bit more carefully. Back in HOOPSIP #5, I reviewed a copy of this, except the one I reviewed back then was only an "advance sampler", now I have another copy, which

is the complete recording, both CDs! Disc 1 is called "Fire" and disc 2 is called "Water". Nothing more to say than real cool ambient music. Listen to it to soothe your nerves, slip into a trance, or do

what I do, put it on before going to bed, and find yourself slipping into some real comfortable dreams, as it weaves in and out of your c o n s c i e n c e . (Caroline / Big Life/Butterfly/Astralwerks)

**THE PLEASURE ELITE** - "Bad JuJu": Some pretty twisted stuff from a band that I heard puts on an outrageous stage show. And with songs about cannibalism, sexuality, serial killers, transvestites, and Norman Bates type characters, I believe it! Cool sound effects (the busy signal on "Media Feed"), and dialogue (the person picking out "the one" from a police line-up on "In The Belly", and spoken word pieces "Elements Of Steel" and "Walter") lace the songs. Kind of neat stuff. (Red Light, 880 Lee St., Suite 208, Des Plaines, IL. 60016)

**SARKOMA** - "Integrity": Press kit calls these guys "alternative groove/core". I just call it "hardcore with dialogue leading into some of the songs". A lot of the songs sound alike too. (Red Light, 880 Lee St., Suite 208, Des Plaines, IL. 60016)

**THE BOLLWEEVILS** - "History of The Bollweevils Part I": A collection of songs from various Bollweevils recordings. Pretty good to have if you don't own all the others, pretty good if you do! It even includes "White Christmas" off of "A Very Punk Christmas". (Dr. Strange, P.O. Box 7000-117, Alta Loma, CA. 91701)

**GUNS 'N' WANKERS** - "For Dancing And Listening":

The name of this band might get them classified in the "joke band" category, but one listen and you'll see these guys take their music very seriously ... okay, maybe they don't. Good disc never-the-less. (Fat Wreck Chords, P.O. Box 460144, San Francisco, CA. 94146)

**GOOD RIDDANCE** - "For God And Country": Rock music that goes "boom-boom-boom" in your head, not in an irritating sort of way, but in an enjoyable way. Okay ... (Fat Wreck Chords, P.O. Box 460144, San Francisco, CA. 94146)

**CATHERINE** - "Sorry": The packaging of this CD screams out "ALTERNATIVE!!!", and it is very alternative. Something your acid-dropping little sister might like. (TVT, 23 East St., New York, NY. 10003)

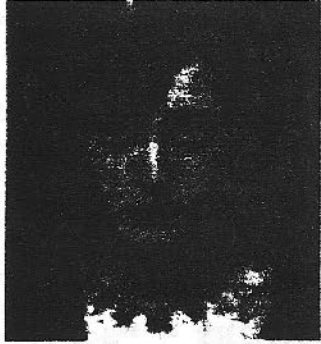
**SKATENIGS** - "What A Mangled Web We Leave": Another thrash-metal/hard-core/hard-rockin'/speed metal recording, except these guys have been doing it for years, and aren't copying anyone. (Like some of the other recordings in this section.) I like "Mt. Carmel Cookout" the most, just because it's a collection of noise and sound effects, and I've always been impressed with people who can link together stuff like that, and make it sound cool. (Red Light, 880 Lee St., Suite 208, Des Plaines, IL. 60016)

**U-ZIQ** - "u-Ziq vs. The Auteurs": u-Ziq (pronounced "music") remixes "Lenny Valentino" off of The Auteurs' second album, "Now I'm A Cowboy" - three times!



Then remixes three other Auteurs' songs ("Daughter Of A Child", "Chinese Bakery" and "Underground Movies"). Remix, remix, remix. This one is an album for fans of r e m i x e s . (Astralwerks / Hut Recordings U.S.A.)

**Gwen Mars**



**GWEN MARS** - "Cosmic Dick" b/w "Shrink": Not a bad 7" at all. Kind of reminds me of *Smashing Pumpkins*. (Dragster)

**ZOINKS!** - "Soap Factory" b/w "Rope Tied" and "Last Song For Barbie": Real cool album cover for this 7" (murder, mayhem, and soap manufacturing) to match an equally cool sounding group. (Dr. Strange, P.O. Box 7000-117, Alta Loma, CA. 91701)

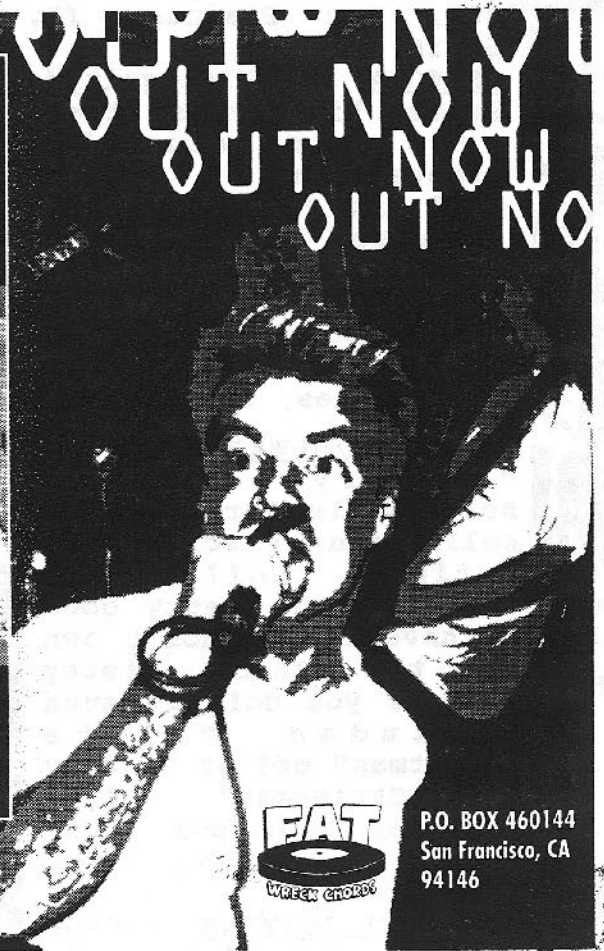
**GARGANTA** - "Social Suicide" b/w "Liquid Mood": A hard, yet melodic sound backs up *Mellissa Cross'* voice, which is at times moody to pretty to quiet to all kinds of other adjectives. (Satellite, 920 E. Colorado #151, Pasadena, CA. 91106)

**THE MANGOS** - "The Diane Linkletter Story" b/w "Fly Me": Neat sounding 7", definitely "alternative", but not stupid. (Icon, P.O. Box 1746, Royal Oak, MI. 48068)

**GOOD RIDDANCE**



For God and Country



P.O. BOX 460144  
San Francisco, CA  
94146

available on LP • CD • CASSETTE

# LF Productions Family Profile

The LF Productions crew consists of many hard working people who bust their asses just to make sure you're getting the best quality as possible in film, music, 'zines and art! There are five members of this crew that must be given special mention, because these five members are what's known as "The Family". Who are these five members and why are they called "The Family"? They are Dan Augustine, Joe Hornacek, Jerry White Jr., Jersey Rivera, and Dennis Petlock. They are called "The Family", because they are the most dedicated, the ones with the strongest hearts, and they're planning on getting a place together soon, so they can start putting their moneys together and buying greater equipment than they already have access to, so they can start making a living off of all this shit! So, without further ado, here is "The LF Productions Family Profile":

**DAN AUGUSTINE**

1815 1898





BORN AT SHÖNHAUSEN,  
IN BRANDENBURG,  
PRUSSIA



MARRIED, IN 1847,  
JOHANNA  
VON PUTTKAMER





WITH JERRY WHITE JR.  
AFTER SWIRLY  
SKT , 1870



HANGING OUT WITH  
JERRY WHITE JR. AND  
JOE HORNACEK , 1871



HIS HOME, "FRIEDRICHSRUH,"  
WHERE HE SPENT HIS  
LAST DAYS



MONUMENT AT THE  
RUDELSBURG, NEAR KÖSEN



MEDAL STRUCK  
FOR HIS EIGHTIETH  
BIRTHDAY ANNIVERSARY



1751 JOE HORNACEK 1836

BORN AT PORT CONWAY, KING GEORGE COUNTY, VIRGINIA



MARRIED, IN 1794, MRS. DOROTHY PAYNE TODD

GRADUATED, IN 1771, FROM THE COLLEGE OF NEW JERSEY (NOW PRINCETON UNIVERSITY)



MEMBER OF THE GROUP VENT

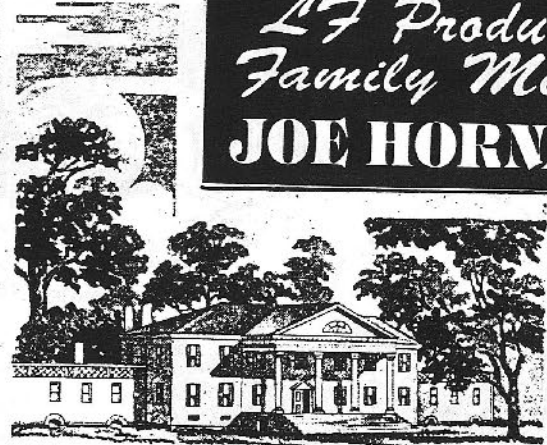
CO-AUTHOR, WITH DAN AUGUSTINE, OF THE FAMOUS "WATERBOY"



MEMBER OF THE CONSTITUTIONAL CONVENTION AT PHILADELPHIA, 1787  
MEMBER CONGRESS, 1789-97  
SECRETARY OF STATE, 1801-09



Profile of 27 Productions Family Member: **JOE HORNACEK**



"MONTPELIER," HOME IN ORANGE CO., VIRGINIA



TOMB AT MONTPELIER, VA.

1800 JERRY WHITE JR. 1874



BORN IN A LOG HOUSE AT SUMMER HILL, N.Y.



MARRIED ABIGAIL POWERS 1826



1854 FORCE OF VENGEANCE AIRS IN JAPAN

30 MINUTES OF MADNESS #1



RELEASED 1852

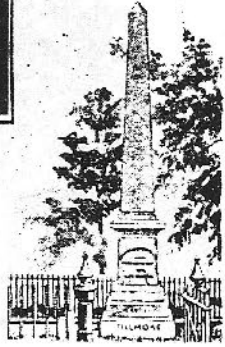


IN 1858 MARRIED MRS. CAROLINE MCINTOSH

Founder of  
27 Productions &  
30 Minutes Of Madness  
**JERRY WHITE JR.**



HOME AT BUFFALO, N.Y.



MONUMENT AT HIS GRAVE IN BUFFALO, N.Y.

©

11:50P.M. 53

12M

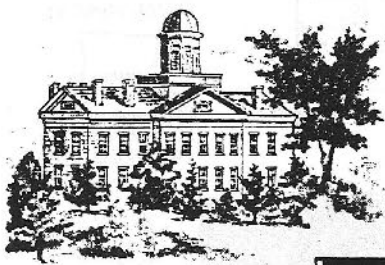
JESSEY RIVERA  
1831 1881



BIRTHPLACE AT ORANGE, OHIO



MARRIED LUCRETIA RUDOLPH, 1858

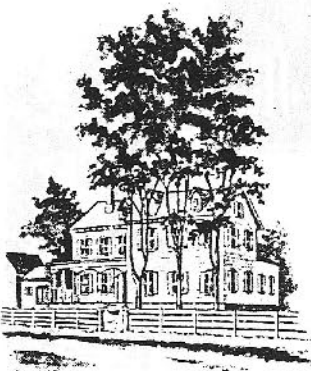


PRESIDENT OF HIRAM COLLEGE, AGE 26



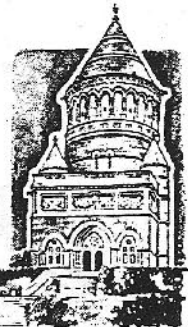
AT THE 30 MINUTES OF MADNESS #11

RELEASE PARTY 1863



HOME AT MENTOR, OHIO

Profile of 27 Productions Family Member: JESSEY RIVERA



TOMB AT CLEVELAND, OHIO

1822 DENNIS PETLOCK 1885



BIRTHPLACE  
AT POINT PLEASANT, OHIO.



MARRIED JULIA DENT, 1848

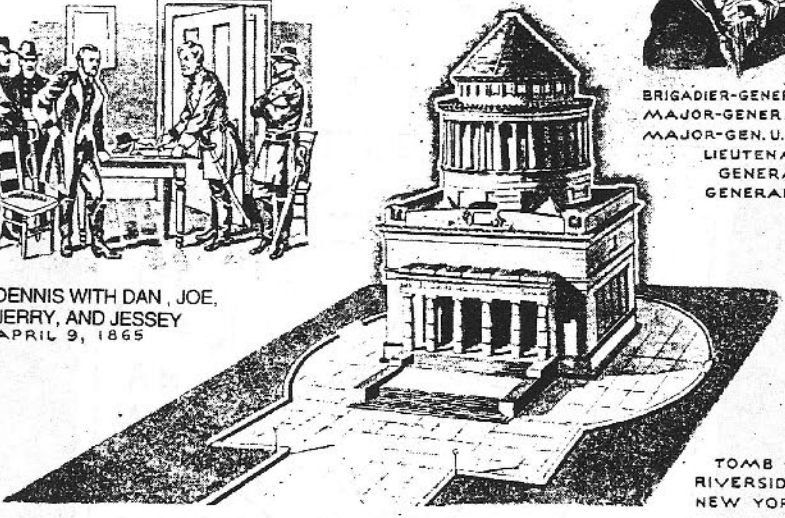
*Profile of L7 Productions  
Family Member:*  
**DENNIS PETLOCK**



BRIGADIER-GENERAL 1861  
MAJOR-GENERAL 1862  
MAJOR-GEN. U.S.A. 1863  
LIEUTENANT-GENERAL 1864  
GENERAL 1866

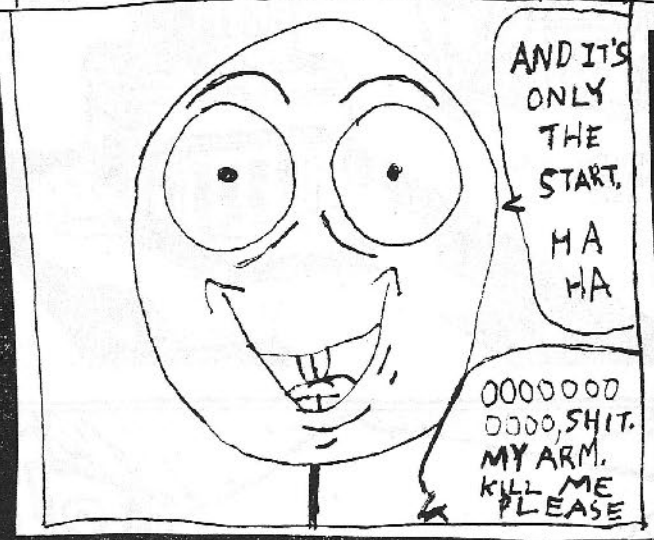
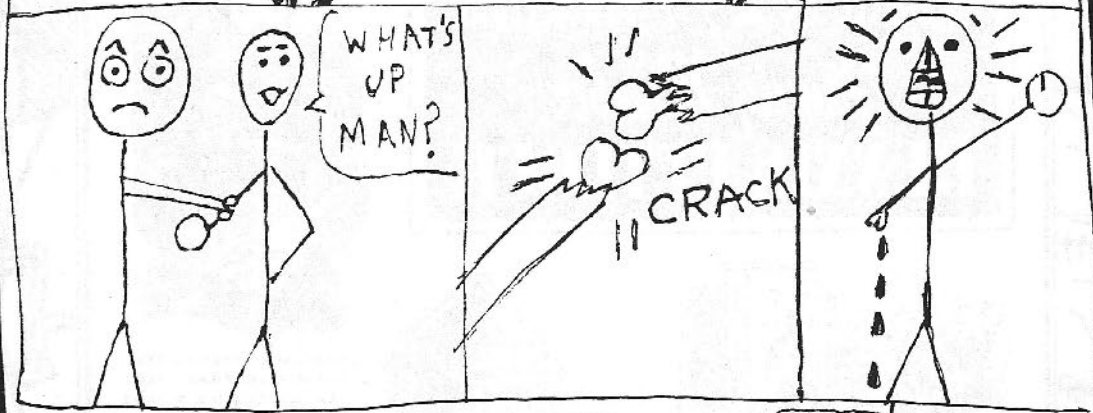
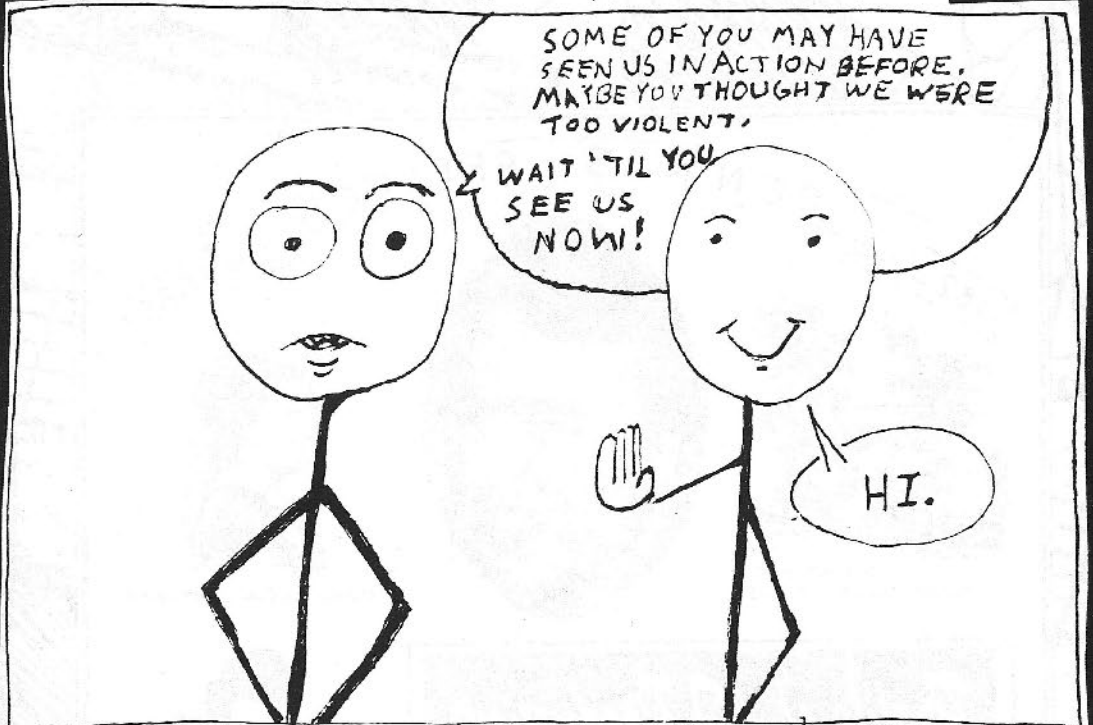


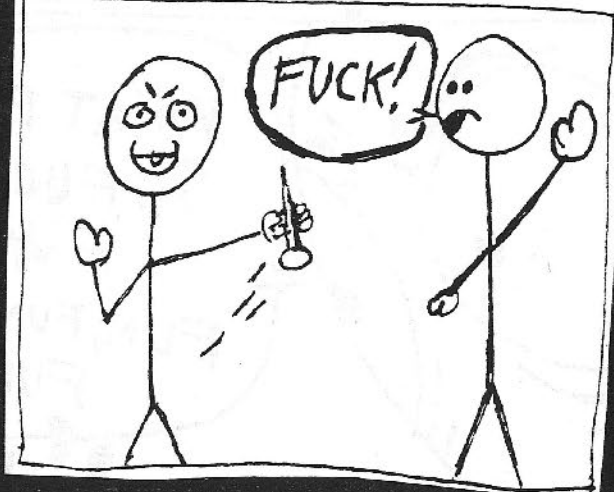
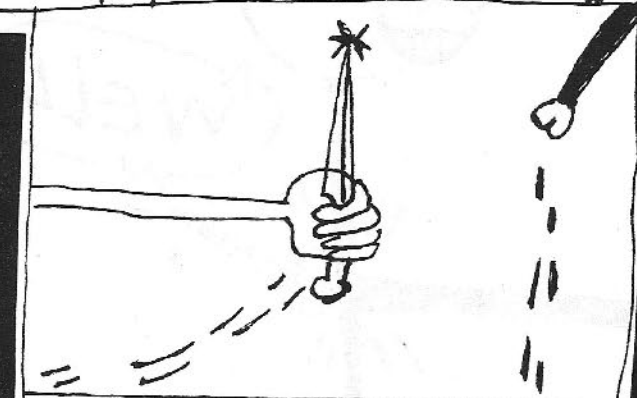
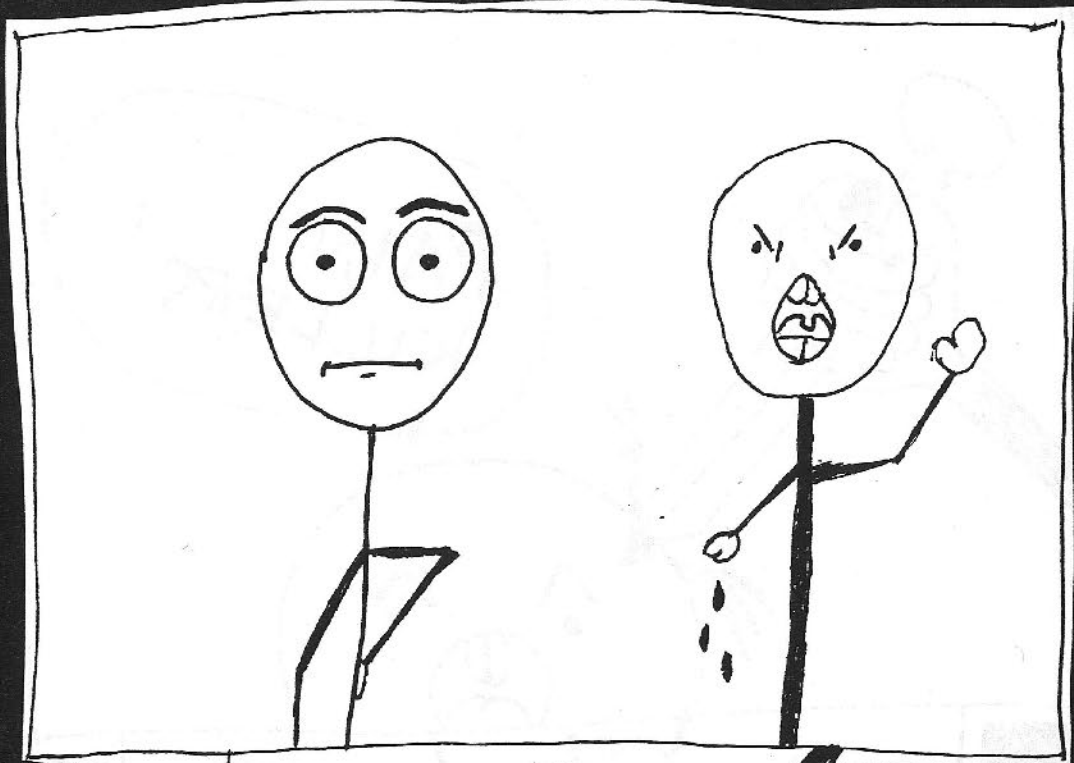
DENNIS WITH DAN, JOE,  
JERRY, AND JESSEY  
APRIL 9, 1865

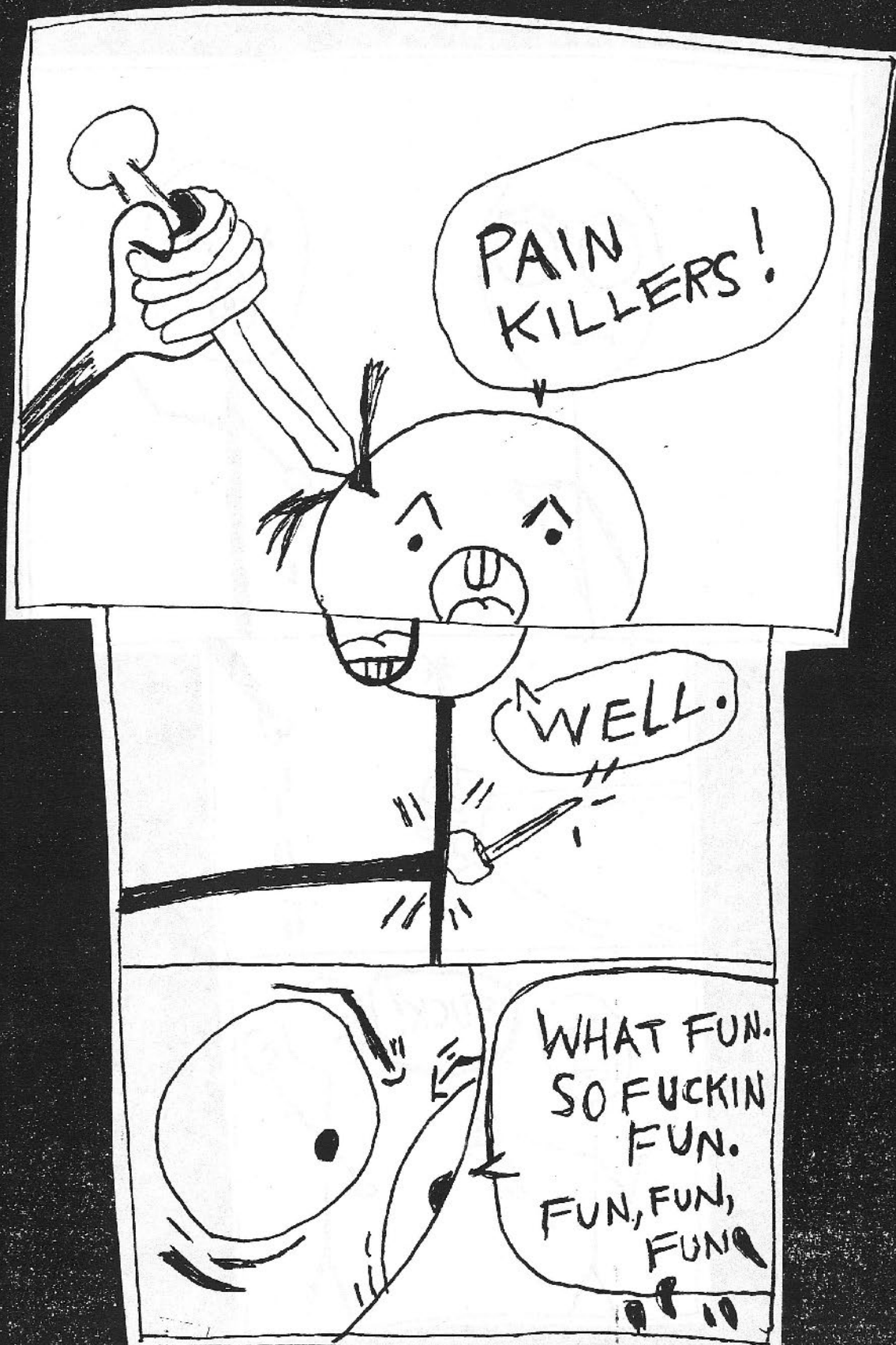


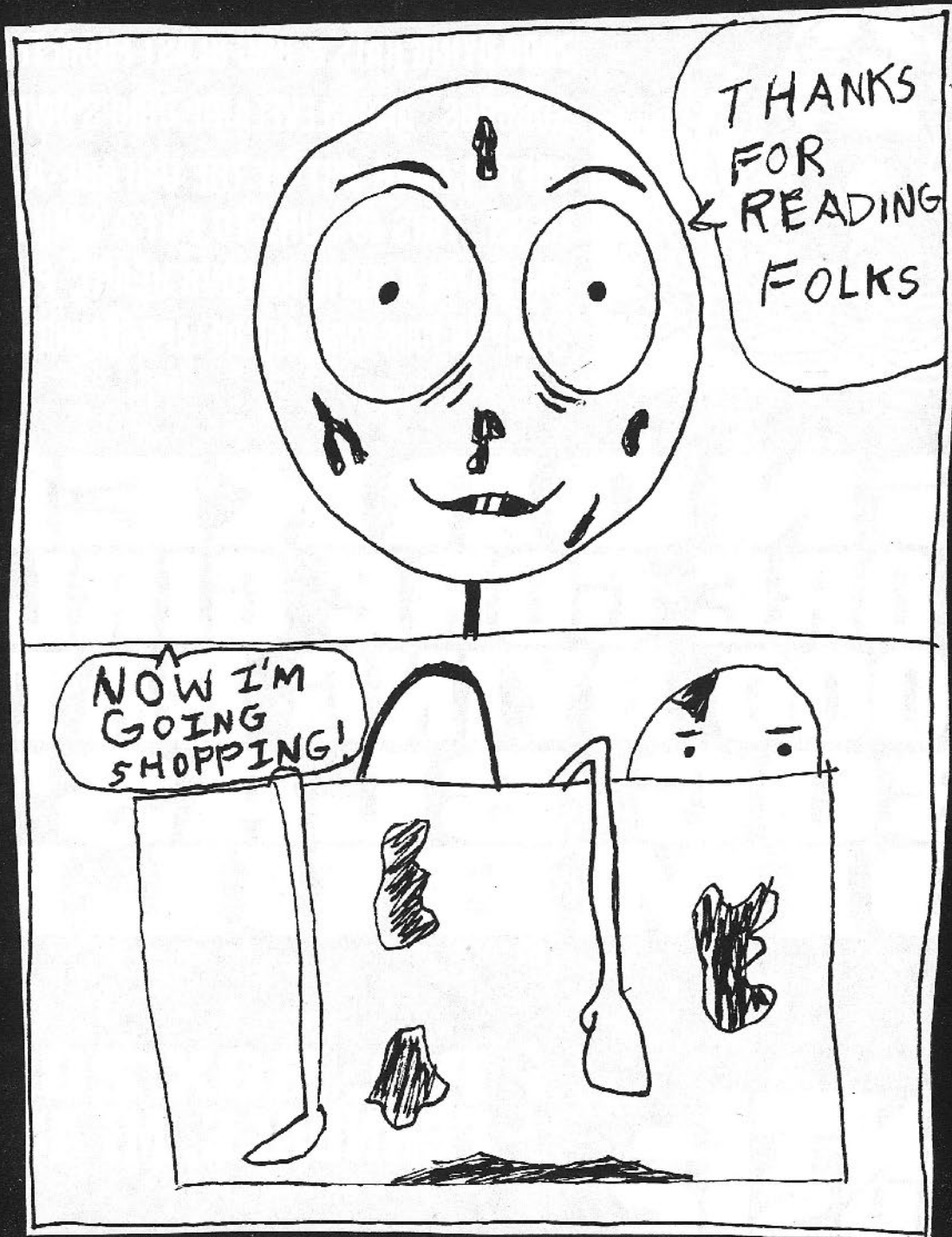
TOMB ON  
RIVERSIDE DRIVE  
NEW YORK CITY.

FUCKIN' FUN by: Mike Pimper









THANKS  
FOR  
READING  
FOLKS

NOW I'M  
GOING  
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