

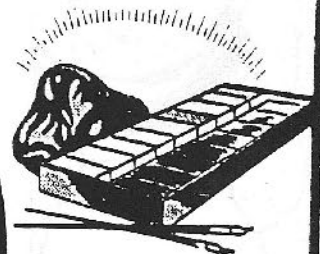
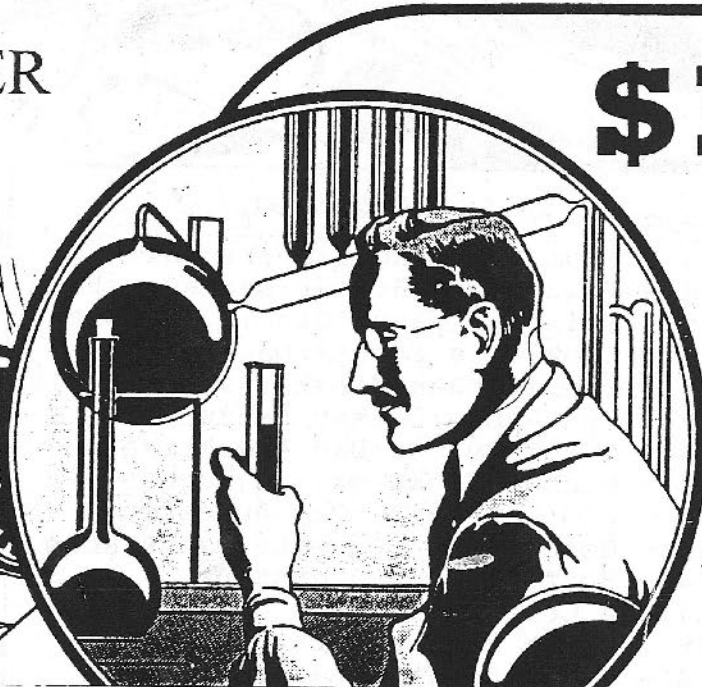


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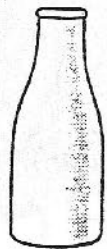
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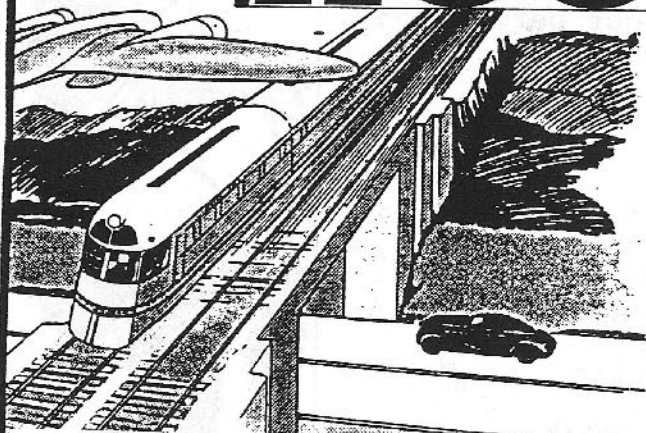
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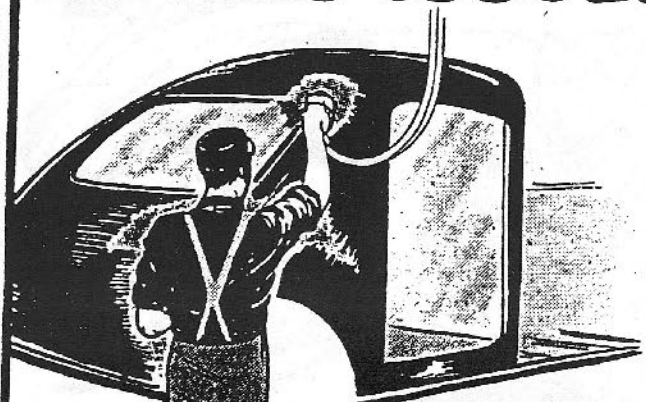
ANESTHETICS
FOR THE RELIEF
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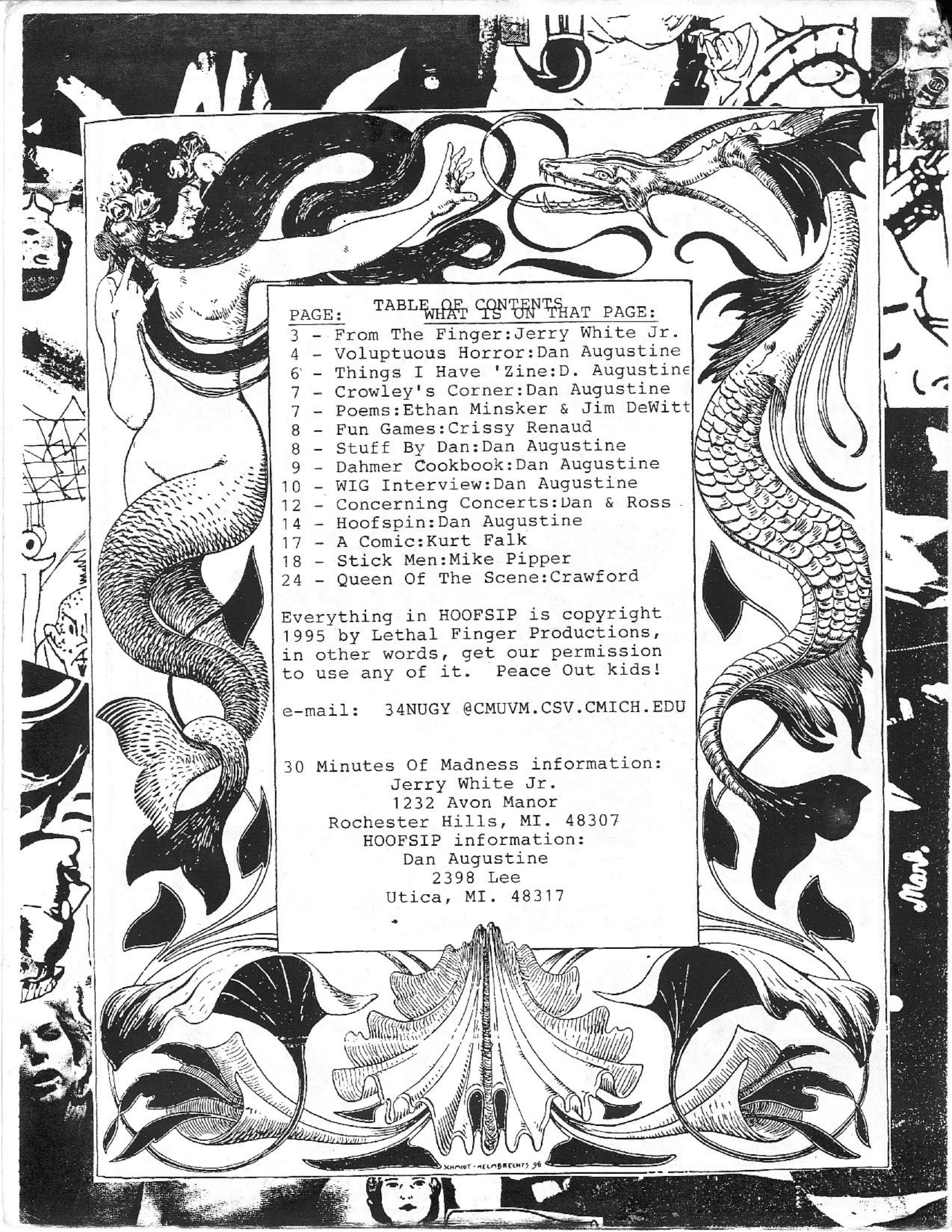
TO LETHAL FINGER PRODUCTIONS
THE CHILDREN OF THE
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DOM FROM YELLOW FEVER,
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TYPHOID FEVER, MALARIA,
AND THE DREADED YAWS OF
THE FAR EAST.



THE VOLUPTUOUS HORROR OF KAREN BLACK



WIG



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Dan Augustine
2398 Lee
Utica, MI. 48317

FROM THE FINGER

Written by: Jerry White Jr.

☺The two highlights for the month of April for LF Productions were, Joe, Jerry, and myself gave a presentation to a group of students at Oasis High School in Mt. Pleasant, Michigan. It was about 30 MINUTES OF MADNESS, HOOFSIP, and getting involved with their own personal projects. This was good, even better was the three films we had shown at Wightman Open Studios, an art fair at Central Michigan University. Those films were "Mind Of An Insect", "The Refrigerator Skit", and "I'm Glad You're Dead", more details on that whole dealaroo in the "Concerning Concerts" section of this issue. And now with guilt and pleasure, I bring you the man who draws pictures of girls puking poop out of their butt, Mr. Jerry Wayne White Jr:

♣Thanks Edsel. Everyone has a job now. Jessey at Dairy Queen, Joe and Dan at Sterling Plastics, and me, still at Kinko's. I don't know why I felt like telling you that info, but I did, so there. Well kids, time for me to dis. But before I go, here's my address so you y'all can send me a blank tape and some postage, so you can get four episodes of 30 MINUTES OF MADNESS:

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

♣Peace Out!

☺Hello. I am a successful young adult in the '90s! Sorry, that was a bit self indulgent. Anyway, this is the tenth rewrite of this column. Dan has been yelling and screaming, so it's hard for me to concentrate. I swear, if it wasn't for his brother, Mike Augustine, I wouldn't ever get any work done. I really am a liar. Oh, before I forget, my best friend, Jason Donovan, wanted to say, "Ah, poop? Actually poop is, ah, chingle..." That's all. Now hear this, the new dip on LF.

♣The twelfth show shall really be done soon. I mean it this time.

☺And now for an update on some cool things we neglected to mention in the last issue, here is guest paragraph writer, Dan Augustine:



30
Minutes
Of
Madness
Advertisment
By:
Jessey
Rivera

Dan Augustine interviews Kembra Pfahler, singer of The Voluptuous Horror of KAREN BLACK



The Voluptuous Horror of Karen Black is, well... Um... A very unique band, um... Ah... It's kind of hard to describe what their all about, in such a small amount of space, but... I know! Check out the "Concerning Concerts" section of this 'zine, for a pretty good description of what they're all about! But for now, read this interview:

DAN: If you're Kembra, whose *Karen Black*?

KEMBRA: *Karen Black* is the name of an actress, who made horror films in the '70s, like "Trilogy of Terror". A lot of younger kids don't know who she is, because she was from the '70s. When I was a kid, they use to play horror films on TV a lot more than they do now. I always liked those kind of B-movies, and then when I decided to start a rock band, it just seemed natural to name it after one of my favorite horror film actresses, *Karen Black*. We use to make super 8 movies, and someone saw our costumes that we did, and they said, *(in a Mr. Howell voice)* "Oh you look so voluptuously horrific." So the voluptuous horror is kind of describing what we do.

You know, what we look like. We want to look beautiful and ugly at the same time.

DAN: That's kind of neat that you named

the band after a horror movie actress. It kind of reminds me of how *Alice Cooper* was a big fan of B-horror movies, and had that one song, "The Ballad of Dwight Fry", which was also a horror movie actor. Is *Alice Cooper* a big influence of yours?

KEMBRA: Yes, exactly. God, I wish I could have seen his shows in the early days, like the "Billion Dollar Babies" tour. He was really a big influence, and all the costume bands I love. But I also love *Dolly Parton*. She's really an anti-naturalist too. Anyone who has created a real character around themselves, a sort of diluted character around themselves. I like *Elvira, Vampira*, all the comic book people. People who have a little story around them, and a costume to match.

DAN: What are some of your all time favorite horror films?

KEMBRA: "Black Sunday", "The Exorcist", "Blade Runner" gives me the chills, even though it's not horrifying, it's frightening to me. I worship *Ridley Scott*. Those are my favorite films, really beautiful to look at. Not too many people make movies that are gorgeous to look at. I can't believe how shitty Hollywood makes their movies, they don't care about lighting, or sets, or

costumes, or anything.

DAN: Did you ever get your films shown anywhere?

KEMBRA: Yeah, I use to go around having little movie tours. I went to Europe, and I went to the west coast, San Francisco and L.A. and stuff; but I got tired of that.

DAN: How long does it take to prepare for a show, putting on all the make-up and the costumes?

KEMBRA: It takes an hour and a half.

DAN: Sometimes just for kicks, after you have your costumes on, do you go into a McDonalds or a 7-11, just to see the reaction of people?

KEMBRA: Well you know, people have seen it all. Look at our culture, people go into McDonalds these days with machine guns, people have seen it all. People don't bat an eye when they see me, they don't.

DAN: Your guitarist is one of the most energetic guitar players I've seen in awhile, can you tell me a little bit about him?

KEMBRA: He's such a maniac, he's from Hiroshima, Japan, and when he was in high school, he played in a rockabilly band. He played with the *Work Dogs*, he played with *Balls*, which is his own band.

DAN: Is a lot of the make-up based on Kabuki?

KEMBRA: Oh yeah, I love that, and I love Chinese opera too. I was born in Los Angeles, California, and I've always been that type of person that always wanted to change myself, and wearing a lot of costumes and stuff. It was always my dream and fantasy to be a Kabuki person, or to be from Japan, just to be from anywhere but from Los Angeles.

DAN: What was the symbolism of the Kleenex tissues that you used in your show tonight? The ones attached to the wall, that you kept pulling out as you sang.

KEMBRA: That is suppose to be a "wailing wall". You know the Wailing Wall in Jerusalem, where people go against it and cry. I thought it would be handy to have Kleenex coming out of the Wailing Wall, so when you cried, you could have your own Kleenex.

DAN: Who has *not* influenced you the most?

KEMBRA: (long pause) *Melissa Etheridge.*

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TWE TINKS & HAVE ZINE

Zines reviewed by Dan Augustine

DIESEL - #9, Free, 60 pages: Lots of record reviews, lots of band interviews (*Season To Risk, Sick Of It All, Biohazard, Compulsion, Bolt Thrower, God Head Silo, Orange 9mm, D.J. Hurricane, Pitchshifter,* and *Dink*), and a couple of articles ("For Musicians! For All!" and "Punk Rock Professor"). (Diesel, P.O. Box 520574, Salt Lake City, UT. 84152-0547)

ANTHROPOMORPHIC - #10, \$1.50, 20 pages: Well, this is it, the last issue that Doug will ever do! What he has done in this issue is pretty cool too. He passes up the usual in-depth interviews that he usually does, to get a bit more personal with the readers. I almost picture him in a "comfy chair" as he retells the stories of his past in some of the best of the "Don't Call Me Chief" columns (which actually appeared in "The South End", Wayne State University's newspaper, but hey, Doug was the editor of that paper!). He also has memorable quotes from past issues of Anthropomorphic, a list of favorite films; LPs; singles; music videos; and TV shows, reviews of music and 'zines, and other neat things. A special extra big thank you to Doug for giving me, Dan Augustine, a full page to run some of my comics! Too cool! (Hideous Productions, LTD., P.O. Box 37456, Oak Park, MI. 48237-0456, e-mail:

ZENWEIRDOS@AOL.COM)

BEYOND OBLIVION - #3, \$1.00, 20 pages: This 'zine is done by Brian of *The Bollweevils* and *Oblivion*. Wow! This guy must be busy as hell! I mean two bands and a 'zine! Wow! Definitely send for this one! Order B.O. and be entertained by an interview with "White Boy" 'zine editor, Paul Weinman, an interview with cartoonist Gene Mahoney, record reviews, 'zine reviews, and an article entitled "What Is Punk". (B.O.,

442 Hyde Park, Hillsdale, IL. 60162)

ATTITUDE PROBLEM - #19, \$3.00, 22 pages: This here is the "Gang Issue", with interviews with people involved with - gangs (Surprised?!) Also packed into these pages is an interview with *The Melvins*, some comics, poetry, skating coverage, and reviews. (Attitude Problem, P.O. Box 2354, Prescott, AZ. 86302)

ALGERNON - #2, \$1.50, 24 pages: A comic based 'zine with lots of -what else- comics! One of the best features *Henry Rollins* traveling around with a rabbit. Some of the non-comic stuff includes: reviews, "The Kasting Kouch Kontroversy", "Cartoon Comparison Chart", a poem, an interview with *Board*, and other stuff that's handwritten and typed. (Algernon, c/o Stark, 1041 NE 159 St., N. Miami Beach, FL. 33162-5401)

NOTHING TO DECLARE - #4, \$1.00, 10 pages: A 'zine out of Northern Ireland that is chock full of reading. It has interviews with *Cause & Effect, Chaos Engine,* and *Yoghurt Belly*. Also included are poems, short stories, "Tales Of The First Kiss", complaints, and reviews. Perhaps some illustrations or photographs could spice up this 'zine, but if you like to read, read, read, then this is the one for you. (Nothing To Declare, c/o Nine, 44 Craigdarragh Rd., Helen's Bay, Co Down, Northern Ireland BT19 1UB)

TEN THINGS JESUS WANTS YOU TO KNOW - #10, \$1.50, 44 pages: Lots of band interviews (*Melvins, Dancing French Liberals of '48, Mt. Shasta, Alice Domut, Swingin' Utters,* and *Cop Shoot Cop*) plus reviews, articles on various topics, and a cool cover of a guy pooping. (10 Things, 1407 NE 45th St. #17, Seattle, WA. 98105, e-mail: TEN@U.WASHINGTON.EDU)

CROWLEY'S



CORNER



Mr. Crowley:

Hello, my name is Mike Watt, you might have heard my name as of recently, because I am currently touring the states, and the tickets to my shows are selling out like wildfire! Everywhere I play is to a full capacity audience! You might be thinking right now, that it sounds as if I'm doing okay. Well, not really. You see, I'm touring behind my first solo album, "Ballhog or Tugboat", and if it wasn't for all the big names I have on the album, or on tour with me, I fear most people would be saying, "Mike Who?" I mean, sure, I use to be in two fairly well-known bands, first The Minutemen, then FIREHOSE, but even those bands were pretty much unknown by the general public. So I figured if I was to put out a solo album, and do a tour, I'd best get some well-known people, or I'd be going nowhere. So what I'm saying is this, why do I have to rely on the popularity and success of other people in order to sell an album, or to go on tour? Is there anything I can do?

-Ragin' Full On
Mike Watt

Mike:

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-A.C.

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DOO-DOO

by: Ethan Minsker

Taking a shit
Working the butt muscles
Pushing my butt cheeks together
Squeezing my sphincter
Pinching a loaf
Making logs.
It's 2 a.m. and I sit on a porcelain throne
praying to the doo-doo god.
Plop plop fizz fizz oh what a relief it is.
Little brown play-dough on the bottom of the fish bowl.
I scoop it out
Smoosh it through my fingers
Roll it into balls
Put it in my mouth. It doesn't taste like chocolate!
I strip buck to the bare
Smear that brown clay all over my body
Wax on- Wax off.
I run out of my apartment into the New York streets.
Everyone runs away from me-
"Doo-Doo Boy, Doo-Doo Boy".
'Cause I got the Doo-Doo Touch.

TEJANO JILL

by: Jim DeWitt

by sticking another yam
up her trenchcoat began a swirlsong
to burst out ear-perky-uppy
& watch her go with an in-motion body
by Dr. Ruthless no less...
& faster than immediately a bigboom voice
burst forth with the tympaniest tune
your stoppered ears
could ever lay decibels to
a Messiah-less rhythm machine of wholenotes
squeak-pitched notes
cracked notes & unnoteworthy notes
of the kind that can
jar your kidneys, call cows barnward,
even petrify snails in mid-jog...
& as to me, I just could(n't) get enough of
these bleedin crystals of sound
the sort you're lucky to get to hear
only once every three Mars Years
singing hi-ho & lordy-oh
to praises be
& so's your splitting headache

FUN GAMES THAT COST NO MONEY (PART III)

This issue's "FGTCNM" columnist is Crissy Renaud, who submitted the following two entries

THE SONG GAME - The number of players doesn't matter, as long as everyone gets a turn. One person sings a verse of a song, and the next person must try to sing a verse of a song, containing the last word sang in the previous song.

For example: "Get up, stand up, stand up for your right." The next person picks up off the word right and begins to sing, "You gotta fight, for your right, to party."

It takes awhile to get the hang of it, but is a lot of fun once you do. Elimination is possible, when someone is unable to come up with a song.

QUOTE GAME - This game involves an intense knowledge of movies and quotes. One person thinks of a quote from a movie, and tells the group the quote.

For example, "I promise I won't laugh." "That's what I'm scared of."

The first person who correctly guesses the movie, gets to say the next quote.

By the way, the above quote is from "Pulp Fiction".

STUFF

BY

DAN

Malcom X

by: Dan Augustine

Walking past a movie theatre one day,
I saw a poster for a movie titled "Malcom X"

"Funny", I thought,

"I, don't recall there ever being Malcom parts I - IX."

The Truth

by: Dan Augustine

Roses are red
Violets are blue
And when they die
They become brown.

Philosophical Fact

by: Dan Augustine

If a tree falls in the woods,
And no one is there to hear it,
Then no one will be there
To have it fall on them.

Shit

by: Dan Augustine

If people ate shit on a regular basis,
And it tasted real good, and people enjoyed it,
Then what would you say if you ate some bad shit?
You know, like rotten shit, or under cooked shit?
Because, you couldn't say, "This tastes like shit!"



Young Man Upside Down Cake

- 2 tablespoons - chocolate
- 1/2 cup - brown sugar
- 4 young men - slice and drained
- 6 eyeballs - cut into fourths
- 1 1/4 cup - sifted enriched ground bone
- 1/2 cup - sugar
- 2 teaspoons - baking powder
- 1/2 teaspoon - salt
- 1/2 cup - shortening
- 1/2 cup - blood
- 1/2 teaspoon - grated lemon peel
- 1 - eggshell
- 10cc - sperm

Melt chocolate in 8x8x2 - inch pan. Stir in brown sugar. Halve young men, place in mixture, center with 6 eyeballs. Sift dry ingredients together over softened shortening. Add remaining ingredients. Beat off for 2 minutes. Pour over young men. Bake in moderate oven (375°), 45 minutes. Let stand 5 minutes, turn upside down.

Popcorn (Eye) Balls

- 5 quarts - eyeballs
- 2 cups - crushed bone
- 1 1/2 cups - blood
- 1/2 teaspoon - salt
- 1/2 cup - guts
- 1 teaspoon - sweat
- 1 teaspoon - vanilla

Keep eyeballs hot and crisp in slow oven (300° to 325°). Combine crushed bone, blood, salt, guts, and sweat. Cook to hard-ball stage (250°). Add vanilla. Pour slowly over eyeballs, mix well making sure retinas are thoroughly cooked. Press into larger balls. Use cellulose on hands if necessary. Makes 15 to 20 balls.

Human Meatballs With Spaghetti

- 1 head - chopped
- 3 tablespoons - cellulose
- 2 1/2 cups - toes
- 2 6 ounce cans - toe jam
- 2 cups - blood
- 1 tablespoon - sugar
- 1 teaspoon - salt
- 1/2 teaspoon - pepper
- 1 - young man
- 3/4 pound - ground arm
- 1/4 pound - ground leg
- 1 cup - fine, dry hands
- 1/2 cup - grated (head) cheese
- 1 - sprig parsley, chopped
- 1 - clove garlic, minced
- 1/2 cup - guts
- 2 - well beaten boys
- long spaghetti - cooked

Cook head in hot cellulose until golden brown. Add toes, toe jam, blood, sugar, salt, pepper, and young man. Cook slowly, one hour. Combine arm and leg, hands, (head) cheese, parsley, garlic, guts, boys, and seasonings; mix thoroughly. Form in small balls, brown in hot cellulose. Add to sauce and cook over low heat 15 minutes. Serve over spaghetti. Makes 6 servings.

Dan Augustine interviews drummer John Burke & singer Clark Nova of



It's always nice to see a local band (like WIG) get signed to a major label (like Island) and still be cool enough to do an interview with a shitty little magazine (like HOOFSIP).

DAN: Your album cover. I've seen it somewhere before, it's 1929 artwork, that was altered, whose idea was that?

JOHN: Somebody found it in an art book. It was a Russian propaganda poster. We saw it and thought it would be pretty cool. It said U.S.S.R. across the foreheads, we changed it, put some blown-out tenement-project looking buildings in front of it, and put the album title on it.

DAN: Who did all that?

JOHN: An artist in New York.

DAN: Is Detroit gonna be the next scene?

JOHN: It's really hard to say. Usually there's certain common elements to each scene, like Minneapolis and Seattle. There's always a local label, like Minneapolis has Twin Tone, and Seattle has Sub Pop, that's doing something for the local scene, and getting it recognized on a broader scale, nationally and internationally, and there's also a lot of places to play. In Detroit, there's places to play, but it's just kind of lame, but Ann Arbor's really good for us. If Ann

Arbor had a real cool label, and more places to play, I'm sure it'd happen. As it is now, I don't know if there's enough support.

DAN: So, you think Detroit needs a better know, label?

JOHN: Yeah, it needs a good indie label.

DAN: What's your opinion of *Val Kilmer* becoming the next Batman?

JOHN: Well, I don't know yet, because I haven't seen the movie. I think some changes definitely have to be made. I'm glad that *Tim Burton* has stepped out of his directorial duties, because I heard it's gonna be a little too campy, like the TV series, and I'm more into the "Dark Knight" Batman.

You know, where he's like an underground outlaw, and people don't know whether he's a good guy or a bad guy, he's controversial.

DAN: If you could be any Batman villain, which one would you be?

JOHN: Aw man, that's tough, let me think... Probably Clay Face, because he could morph into anything, and you can throw your mud around, and you can just ooze around.

You're strong, plus your an actor, so you can quote Shakespeare, because he was an actor. He tried to take this eternal youth drug, and it turned him into Clay Face. So he's like a tragic hero, really.



E/
AL

DAN: (to Clark): Let's hear something from you, why don't you tell us your name?

CLARK: My name is Clark.

DAN: Clark what?

CLARK: Clark Nova.

DAN: Nova, like the Marvel Comic Book's hero?

CLARK: No, like the typewriter.

DAN: Besides singing, do you ever play any instruments?

CLARK: I play guitar, I play some drums. I played a little bit of trumpet on our last record.

DAN: How many records do you have out now?

CLARK: We got two out.

DAN: I know you have "Deliverance" out on Island, what's the other one?

CLARK: It's called "Lying Next To You", it's on Nocturnal Records. out of Detroit. It's the first one, I'm not on that record. I've been with them three years now. They had a different singer then.

DAN: Where did you guys come up with the name WIG?

JOHN: It's a Detroit reference. If you go to downtown Detroit, and drive down Woodward, there's a block of these wig stores, each store front has "WIG" all over

them, they're all abandoned, they're like from the '60s, but they're still there, the signs are still up there. It's one of those things where you're driving down the street, trying to come up with a name, and there it is, on an abandoned store front.

DAN: Where are some of the cities that were cool for you to play?

CLARK: Marquette, Pittsburgh, San Francisco...

JOHN: Philadelphia, New York, Seattle...

DAN: Did you guys just get done touring?

CLARK: We just toured the states, two U.S. tours since October.

DAN: Are there any plans for European tours?

CLARK: Yeah, we've been talking about that.

After this comment, WIG's bass player, Fran Falls walked into the room, and we just started talking about music, and going on and on and on, to the point where it was no longer an interview, but just a conversation. So I didn't print that part, because it'd probably be boring to read, but if you would have heard the conversation, you wouldn't be bored, because for some odd reason, Fran sang as he talked. Weird.

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CONCERNING CONCERTS

Shows reviewed by Dan Augustine (except for the *Mike Watt* show, that was reviewed by Ross Martin)

SINKHOLE AND THE BOLLWEEVILS WITH I AGAINST, STANLEY, AND LADDER JACK - 4-21-95, The Alibi Rock Theatre: Originally there was to be four bands at this show, but since *Stanley* was all ready in town for an Earth Day concert the next day, they decided to perform too.

But before they played, *Ladder Jack* played. *Ladder Jack's* set was very short, I think they played for less than a half-hour, but I didn't really pay much attention to them, because I was at the bar with some friends drinking beers, which, by the way, were only a buck! So by the time *Stanley* did on stage, some of my friends were kind of drunk, and I was slightly buzzed (I was trying to stay in control, because I knew I'd be interviewing *Sinkhole* and *The Bollweevils* later, see HOOFSIP #8 for that.)

It was *Stanley* that kind of got the crowd fired-up, and when they were done playing, I traded a copy of HOOFSIP #7 I had with me for some recorded material of *Stanley*. (Which I reviewed in this issue, so check that out!)

I Against was next, and some of us stood in front of the stage yelling stuff at them, and they were cool about it, yelling stuff back, and joking around with us. As a matter of fact, they were sooo cool that Bill bought them some beers later that night. Okay, so they joked with us, and Bill bought them beer, but how did they sound? Great! and before they stepped off the stage, I had the lead singer announce to the crowd that it was *Iggy Pop's* 48th birthday.

When *The Bollweevils* hit the stage, they did all their "hits", a cover of the *Tommy Tutone* song "867-5309", and other cool stuff.

By this time a pit had formed and I

found myself slamming into my peers (After all, when else can you do this, and get away with it?) I was sooo into this, that I didn't notice that my watch had fallen off. When I stepped out of the pit for a breather, I noticed it was gone, only to have Daryl Bollweevil find it seconds later, and announce to the crowd that he found a watch. You better believe I jumped up on stage and snatched that!

Finally, *Sinkhole*. They too played all their "hits", and the pit continued to grow, of course by this time it got kind of out of control, and so my friends and I just pretty much avoided it, and stood aside, and enjoyed the music. Why is it that these "new kids" always have to ruin pits? I'll tell you why, because they don't understand what it's all about. Sure it's fun to knock people around, but if someone falls, help them up! WIGHTMAN OPEN STUDIOS - 4-28-95, Wightman Hall: This was kind of an art fair, held at Central Michigan University, but it was much cooler. Sure, they had some of the student's art on display, but the main things here were two bands that performed (*Fire Mountain Rock Music* and *The World Percussion Ensemble*), and the "First Annual Anchovy Can Film Festival". So...

Fire Mountain Rock Music was what I'd have to call one of the most original, if not one of the best bands I've seen come out of Mt. Pleasant, since I've started attending CMU back in 1993. What was so original about them? Well, if you know about Mt. Pleasant bands, you know that most of them want to look like the *Grateful Dead*, and sound like *Pearl Jam*. These guys however put the "cock back into rock". They did everything from play guitar with an egg beater, to use metal stools as a drum kit, to scream into microphone connected to a

distortion pedal, to swapping instruments, to all kinds of experimental things. *Yamatsuka Eye* would be proud of these guys.

Before *The World Percussion Ensemble* played, the films rolled. Of course, I'm gonna say the highlight was the three Lethal Finger Productions films they showed, but that would just be self-promotion. So I'll just tell you about some of the others who had films shown.

Robert Beardsley, Mike Goodale, Jason Wambsgans, and other students had films shown. Most, well okay, all films were freaky, art school films. I especially liked "Calling Baby Home" by Jason Flowers, Mystic Thelen, and Jason Wambsgans, which Joe described as a sort of "Little Red Riding Hood", and I liked the costume design. I also liked "Time Vs. Me, Me Vs. Time" by Jason Wambsgans, which was close-ups of a human body. What was neat about this film was sometimes the camera was zoomed in sooo close, that you couldn't tell what body part it was, and this mysterious element was what made the film. And finally, I liked "Fung" by Robert Beardsley, which was a look at how man relates to the media.

Now... *The World Percussion Ensemble*. A band whose name pretty much describes them. They played percussion instruments (all though one guitar was played), and performed World Beat music. I'm not sure what parts of the world the music came from, but I think it came from Africa or Latin America. They even did a cover of *Santana's* "Oye Como Va".

Lastly, I'd like to add that during this shebang, a costume based on the one that *Salvador Dali* had built for himself for the documentary film, "A Soft, Self Portrait", was worn by Robert Beardsley, as he paraded around Wightman Hall. What kind of costume is it you ask? A very large shirt and tie, that's what kind. If you ever get a chance to rent the film, rent it!

MIKE WATT WITH HOVERCRAFT AND THE FOO FIGHTERS - 5-5-95, St.

Andrew's Hall: I was there, at the pre show thing, in The Shelter, tha knows, as *Mike*

Watt shook and said howdy to about 15 people.

Regrettably, I did not see *Hovercraft*

or *Foo Fighters*, but I did see the man do his bit. Watching from the balcony, makes one feel a bit "spectatorish". It wasn't 'til about a third of the way through the set, that he started playing *Minutemen* songs for good ol' D. Boon. I then started jumping around, and bothering those around me. There was *FIREHOSE* songs, and of course his new stuff from "Ballhog Or Tugboat".

Instruments got swapped, two drummers at times.

Pat Smear sang a number.

Mike had some sort of strap malfunction which he would rig mid-number for added excitement. The bass was loud.

Mike Watt rips!

Dave Grohl had fun being a kook.

People threw shoes at *Eddie Vedder's* head - what's up with that? "Go to a Tigers game if you wanna do that shit" -B.H.

St. Andrew's was packed and very hot, but the kids had a great time down on the floor hearing the words and sounds of one very influential man.

THE VOLUPTUOUS HORROR OF KAREN BLACK WITH MOTOR DOLLS -

5-15-95, The Shelter: Local band *Motor Dolls* started out and played kind of a shitty set. It was apparent that they were having trouble with their equipment. First off, they kept picking up a radio station through their amp, second off, the drums sounded bad. They were too tinny sounding. So after their disastrous set, *The Voluptuous Horror Of Karen Black* took the stage, and talk about performance art/rock at it's best! Tons and tons of props used during their set, and enough make-up and costumes on all eight members (I think I counted eight), to make *Alice Cooper* jealous. Much of the make-up was based on Kabuki, and the costumes on... Well... I don't know... One guy in drag, the girls in body suits, the drummer in nothing but underwear, one guitarist in a Star Trek uniform, another in an orange and yellow striped suit doing moves borrowed from *Gene Simmons*, *Pete Townshend*, and *David Lee Roth*, and everyone in heavy metal boots! And oh yeah... The music... Kind of comedic, with songs about thrift shops, Alaska, and a girl named Diane. When this band comes to your area, be prepared to see a show that will blow your mind!

SEASON TO RISK - "In A Perfect World":

I saw these guys in concert a few years back and dug them. I received this recording in the mail about a month back, and dug it.

Real cool punk sounding group with *Steve Tulipana* singing lead vocals through a CB radio mic, to even further "rough up" his voice. Also, cool album artwork by "the unfade-able" Derek Hess, who has done artwork in the past for *7000 Dying Rats*, and "Anti-Music Records", to name a few. (Red Decibel, 2217 Nicollet Ave. South, Minneapolis, MN. 55404)

7000 DYING RATS - "Feeling Good, Feeling Spry!": And speaking of *7000 Dying Rats*, here is their latest effort. It is more of the same fast, short songs that we've come to expect from them, this one however includes some spoken word tracks mocking old school punks, children's television programs, pillow talk, and TV commercials. (Davies Productions, 206 East Farnum, Royal Oak, MI. 48067)

TRICK BABYS - "Player": A girl with a sort of bluesy-rockin' sounding voice singing for a kind of poppy sounding band. I think this band is nice. (Go-Kart, P.O. Box 20, Prince Street Station, New York, NY. 10012)

BORED - "Folky As Fuck": The name of this album is just about all I need for the review, however, I shall elaborate: Pretty good country flavored blues music, with more emphasis on the blues than the country. (Thank goodness!) (EggFoot, 625 S. Los Robles Ave., Pasadena, CA. 91106)

IRRESISTIBLE FORCE - "Global Chillage": Yet another ambient recording that pretty much sounds like most other ambient recordings, that is to say, some guy messing around with keyboards and making space age sounds. My friend, Quinn, said it sounds like "Dr. Who" music.

(Astralwerks/Caroline)

STANLEY - "Stanley": Three songs on this cassette, "Redeem Your Weathered Soul" starts out sounding very *Primus*, then evolves into something more, "Half-Ass Man" has some more great instrumentation, and "Abe's Nuts" is a very disturbed, noise-based piece, with some very demented words being spoken over it all. (Scoop, c/o

Stanley, 228 W. 4th St. Apt.21, New York, NY. 10014)

STANLEY - "Lovefeast" b/w "Goner":

Two pretty cool songs on this 7", with "Goner" being my favorite of the two. It sounds kind of rockabilly-ish and this makes it funny. (Rope A Dope, P.O. Box 577, Yonkers, NY. 10710)

BRACKET - "4-Wheel Vibe": A lot of groups have this "poppy-angst" sound, such as *Cracker*, *Cher UK*, *The Bollweevils*, and oh yeah, *Bracket* too. I kind of like this sound, but can see myself growing tired of it *real* soon. (Caroline)

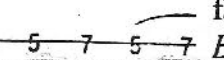
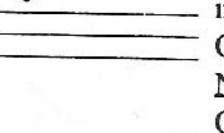
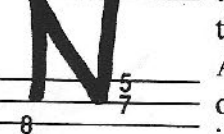
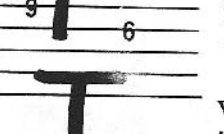
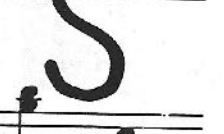
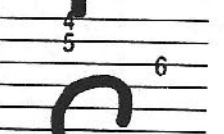
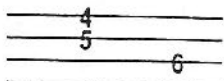
ENORMOUS - "Greetings": Another "poppy-angst" group, this time with a girl on vocals. Some of the songs do have a softer sound to them, but most are on the pop-music side. (E Pluribus Unum, 84241 A Santa Monica Blvd, #831, West Hollywood, CA. 90069)

ENGINE 88 - "Clean Your Room": The third recording in this section that I would have to call "poppy-angst". As I said before, I may start to get tired of this... (Caroline)

VENT - "Vent": A release from the band featuring Joe Hornacek of Lethal Finger Productions! We're sooo proud of him! Seven songs on this one, all featuring that "classic" *Vent* sound, which comes from the various inspirations of the band members, ranging from *Husker Du* to *Minutemen* to *Sonic Youth* to other groups I don't feel like listing. Two highlights of the tape are "Monster Song", which features Joe on

vocals, with lyrics that are kind of funny, and "Dischord", which features Ross Martin on vocals, with lyrics taken straight from a letter they received from Dischord records, another funny song! The next best thing to the music on this one is the price - **ABSOLUTELY FREE!** To receive a copy of this d.i.y. band's tape, write to the address in parentheses: (Vent, 464 Tanview, Oxford, MI. 48371)

NO USE FOR A NAME - "¡Leche Con Carne!": I was telling you earlier, that a lot of groups have that "poppy-angst" sound, well another sound that seems to be popular with the kids is "fast-punk", and these guys fall into that category. You might think of *Bad Religion* when listening to these guys.



(Fat Wreck Chords, P.O. Box 460144, San Francisco, CA. 94146)

TILT - "Til It Kills": Imagine *Debbie Harry* singing for a punk outfit, and you'd be imagining *Tilt*. (Fat Wreck Chords, P.O. Box 460144, San Francisco, CA. 94146)

SVEN VATH - "The Harlequin - The Robot And The Ballet-Dancer": Most rave and underground dance music has no individuality or style of it's own, in my opinion. *Sven Vath* does though. It's refreshing to hear someone doing something in this genre that stands out from the rest. I also like the lyrics on this, which are sung in German. (Warner Bros./Eye Q)

SVEN VATH - "Touch Themes Of...
...Harlequin - Robot - Ballet-Dancer": Other creators of underground dance music put their own sound perspective to *Sven Vath's* compositions and expand and elaborate on them. A truly great collaboration effort. (Warner Bros./Eye Q)

SCREAMING HEADLESS TORSOS - "Screaming Headless Torsos": Real funky album that weds jazz and thrash, and then thrash has an affair with soul, and jazz has an affair with rock, and then they all decide to live together. (Discovery)

THE APPLES - "Fun Trick Noisemaker": Not only has this group captured the sound of '60s pop music perfectly, but the manner in which they recorded it matches the days of mods and rockers. By avoiding studio trickery and the latest digital gadgets, and doing the recording "the old-fashioned way" with "so-so fidelity", you can't help but to admire their quest to recreate the elements of "classic recording". Also - these guys must have had a hard time deciding on album artwork, because there are eight different versions! (SpinART, P.O. Box 1798, New York, NY. 10156-1798)

VARIOUS ARTISTS - "Transmissions From The Planet Dog": Four different techno groups are represented on this disc, *Eat Static*, *Banco De Gaia*, *Timeshard*, and *Children Of The Bong*. Each one has a series of songs that start out with very distinct sounds, to keep them disassociated from most techno groups that sound like all others (see *Irresistible Force*), however, they unfortunately fall into that trap later, for



the rest of the songs are the same ol' samples, drumbeats, and synthesized music that ravers have grown to love. Of course, when you're all fucked up on E, you probably could care less what you're dancing to. (Mammoth)

SILVERCHAIR - "Frogstomp": As I looked at these guy's publicity photo, I thought, "They look like a bunch of grungy, 15-year old bastards". Then I put on their tape and discovered they sound like the "Kings of Grunge" (oh, what a stupid title), Pearl Germ. I then did some reading on the band, and found out that they are strongly influenced by Pearl Germ, that they are all 15-year olds, and that they're huge in Australia. I feel like going to Australia and slapping some people around now. One more gripe: these guys are on Murmur Records, which is part of Epic Records. If Epic is going to sign cheesy, Pearl Germ wanna-bes, then they should just go around to the bars here in Michigan, they'd find a gold mine! (Epic/Murmur)

MOTOR DOLLS - "All Fired Up!": A group of tough girls with ok songs. One complaint, well it's a pet peeve more or less: some of the guitar is too close to cheese metal. (Sludgecake, P.O. Box 1014, Royal Oak, MI. 48068)

BUZZKILL - "Tooth & Sole": A sarcastic, punk rock group with some catchy songs (especially "The Yapper", "E-Mo", and "This Place Sucks"). (Tee Pee, 111 East 14th Street, Suite 223, New York, NY. 10003)

BEAVER SHOOT - "Your Friend Lester" & "The Way I Feel About You (Extended Dance Remix)" b/w "Eli's Comin'" & "Shake N' Bake": The porno-rap kings latest 7", featuring songs to make you cream your jeans. "Your Friend Lester" is about the child abusing Hustler cartoon character, "The Way I Feel About You (Extended Dance Remix)" is 27 seconds of weirdness (I wonder how long the regular version is?), "Eli's Comin'" has nothing to do with the *Three Dog Night* song of the same name, and "Shake N' Bake" is yet another weird number. (Davies Productions, 206 East Farnum, Royal Oak, MI. 48067)

TOTAL CHAOS - "Patriotic Shock": I could have had this CD review be the

shortest one that ever appeared in **HOOFSIP**. I could have just printed one word, that word would have been "Punk", however I choose to tell you more. *Rob Chaos'* vocals sound as if he gargles with whiskey every morning, drummer *Gearbox* actually knows more than one beat (unlike most punk drummers), and *Joe E. Bastard*, *Ronald McMurder*, and *Germ* round out the band with total assault of the guitar. (Epitaph, 2798 Sunset Blvd., Hollywood, CA. 90026)

SENER - "Stacked Up": Bill and I both listened to this one and agreed that we thought we were listening to a CD of "various artists". First they'd sound like *Public Enemy*, then *Rage Against The Machine*, then *Nine Inch Nails*, even *Jethro Tull*?! (Atlas/Ultimate)

FUNERAL ORATION - "Stop For A Moment" & "Expanding": A free gift in the latest issue of *Flipside*, this flexi-disc, like most flexi-discs doesn't do justice for the band. Tinny sounding and not of the greatest quality, makes for a shitty recording, then again, maybe these guys actually sound like this. (Hopeless, 15910 Ventura Blvd, 11th Floor, Encino, CA. 91436-2804)

PHÜNHÖGG - "Freight Liner": A 7" featuring the song "Ecorse", about a town in Michigan where people are rumored to have

no thumbs, and "Marching Powder", written after listening to *DIO's* "Holy Diver". In other words, this is a sarcastic heavy-metal band. As *Phühnhögg* guitarist, *John "Hot Guy" Davies* put it, "local white-trash-core heroes". (Davies Productions, 206 East Farnum, Royal Oak, MI. 48067)

STELLAR DWELLER - "Hiwattrama": Heavy weight music that is ok. It relies more on a *Pavement* type heavy as opposed to a heavy-metal type heavy. This should make some of you smile. Also available, a 7" with the songs "Catlips & Kittequality" and "Sadness Rings". (Bear, 511 Sixth Ave. #321, New York, NY. 10011)

THE HELLACOPTERS - "Killing Allan" b/w "Ferry Tale" & "The Creeps": Punk rock band with some "industrial sounding" vocals. Includes a free comic. (Psychout, K. Hakansson, c/o Fredriksson, Ekehjelmstorget 6nb, 11854 Stockholm, Sweden)

RICH ZERBEY - "The Candle In The Window": The vocals on this one are very unique (in a good sort of way), and the instruments sound pretty cool too, lots of unexpected pleasant surprises come from them. The only weakness would be too

many sappy ballads on side one, other than that a good recording. (Rich Zerbey, P.O. Box 147, West Chester, PA. 19381)



FREE MUSIC

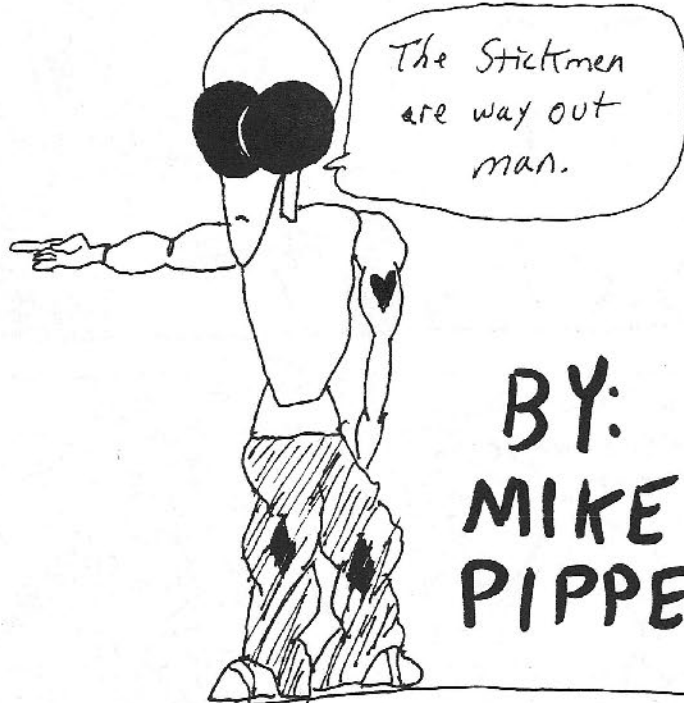
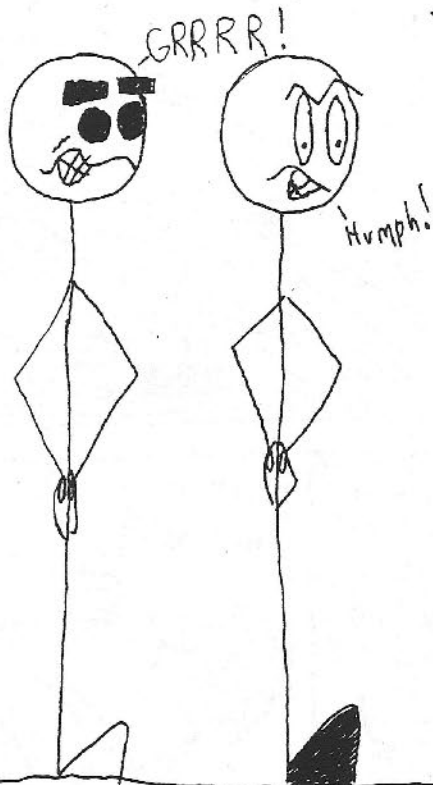
IT SONG DEMO
ITS A BAND CALLED VENT.
WAIT. VENT?

¿ VENT?

ITS PUNK ROCK & STUFF.
YOU WILL LAUGH, YOU
WILL CRY, YOU WILL
KISS A SASSIE WITH 2
STAMPS ON IT) GOODBYE.
OH YEAH, THERE IS GOING TO
BE THIS SONG IN THE FUTURE
THAT PEOPLE WILL WANT
TO BREAKDANCE TO, ANYWAY
OUR MUSIC IS FROM THE
HEART AND WE PUT A LOT
OF THOUGHT AND FEELING
INTO IT. IT WOULD BE COOL
IF YOU GAVE US A CHANCE.
ITS ONLY A SASSIE WITH
2 STAMPS. BE COOL.

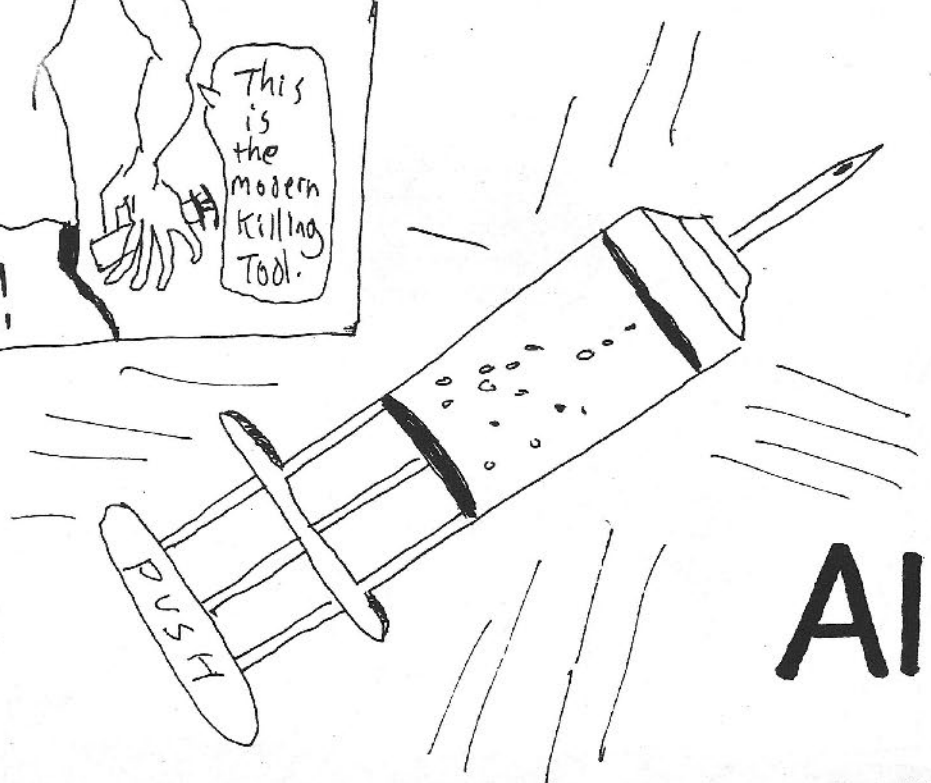
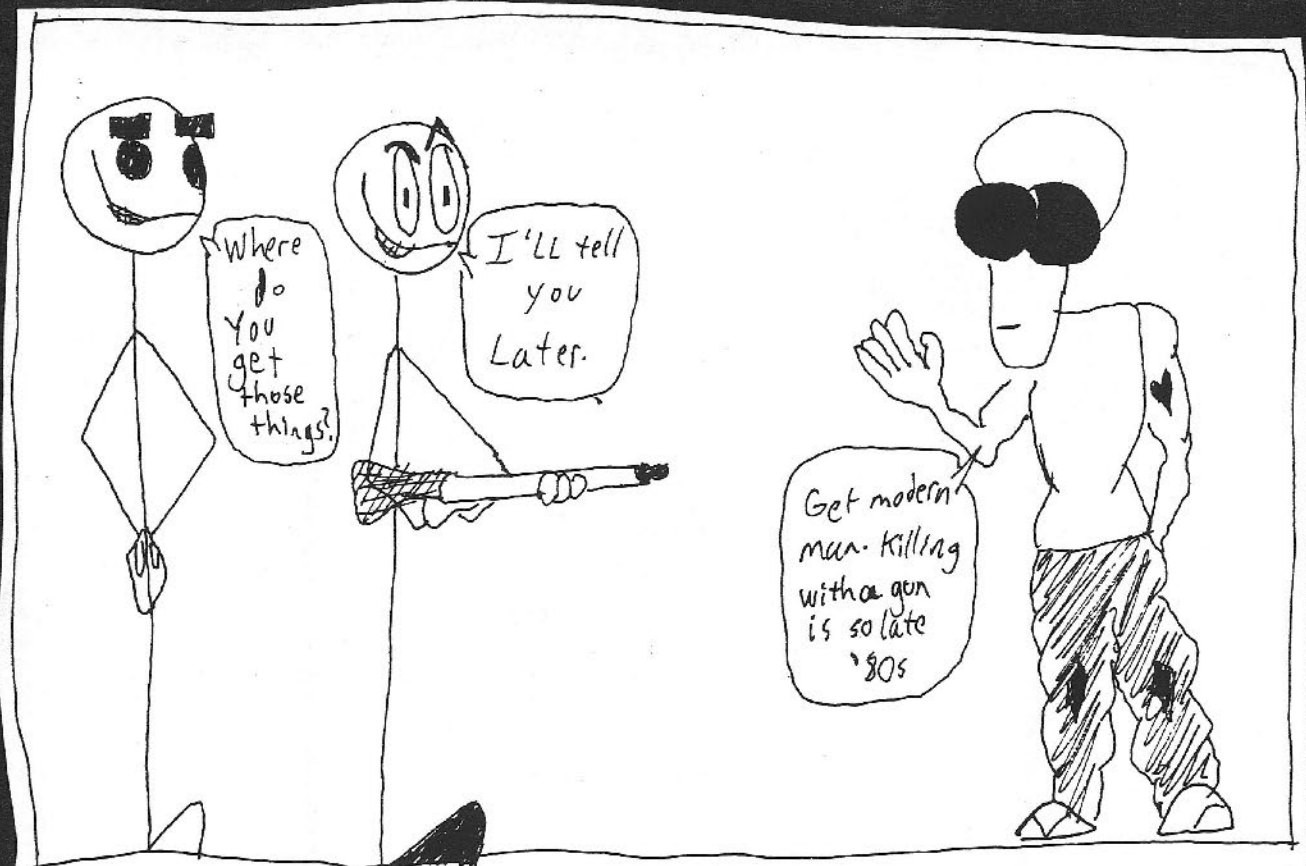
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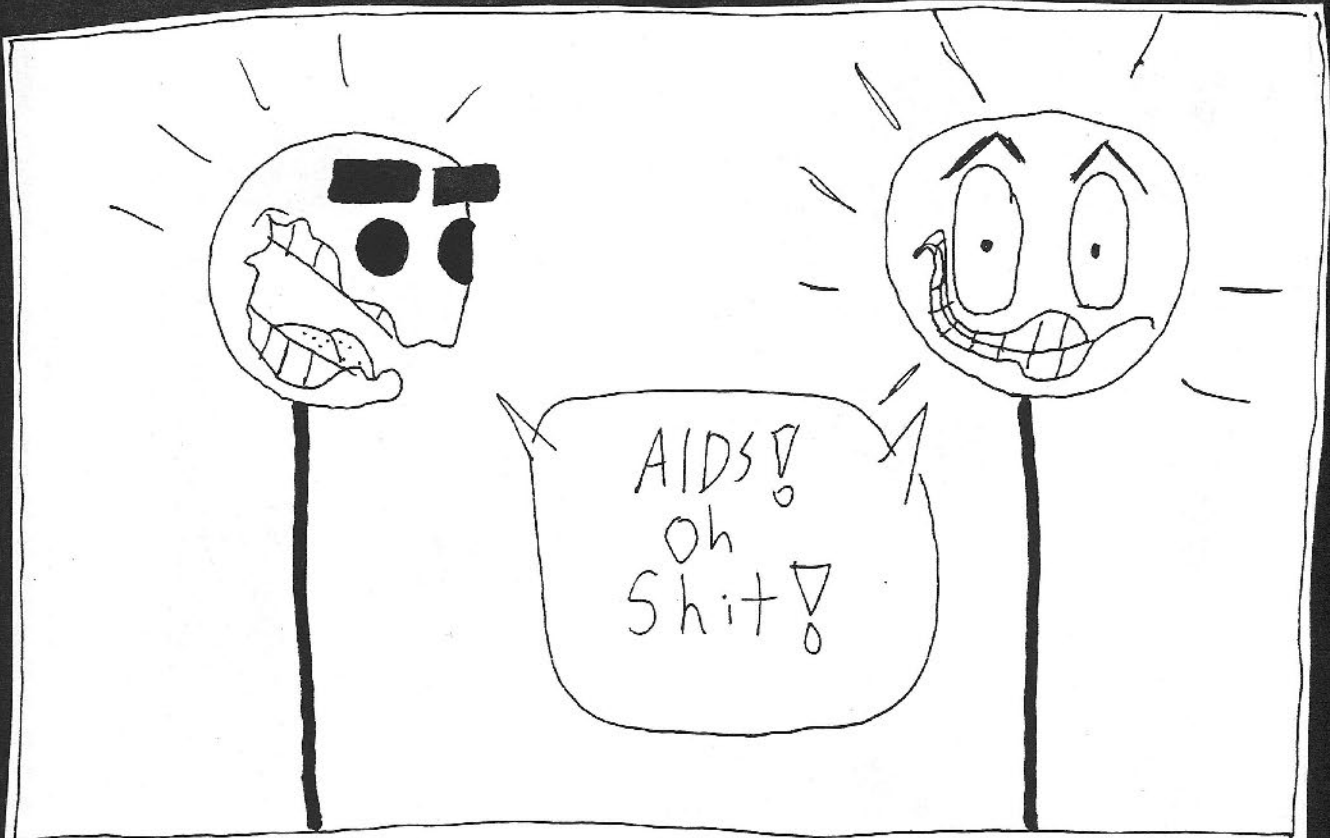


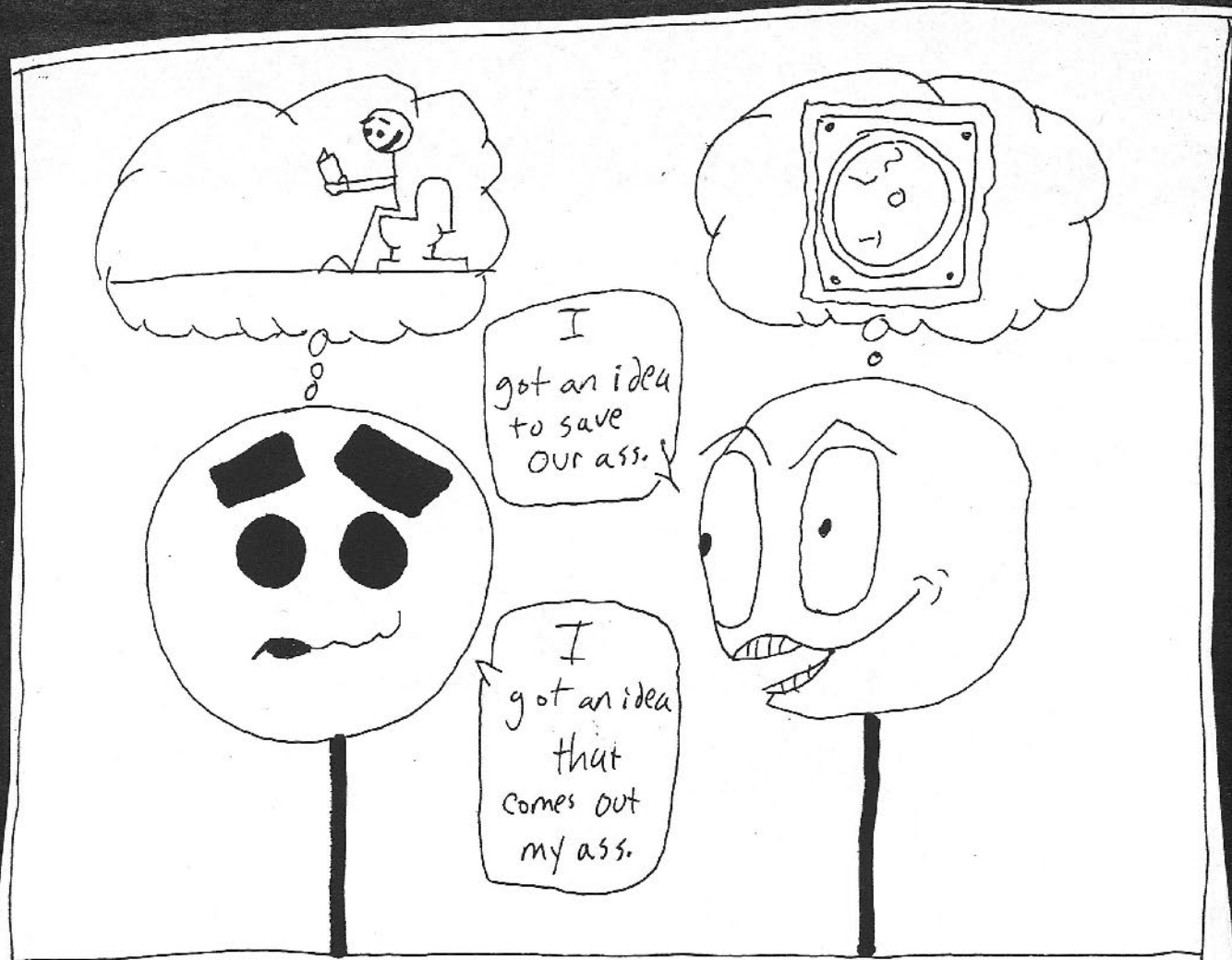
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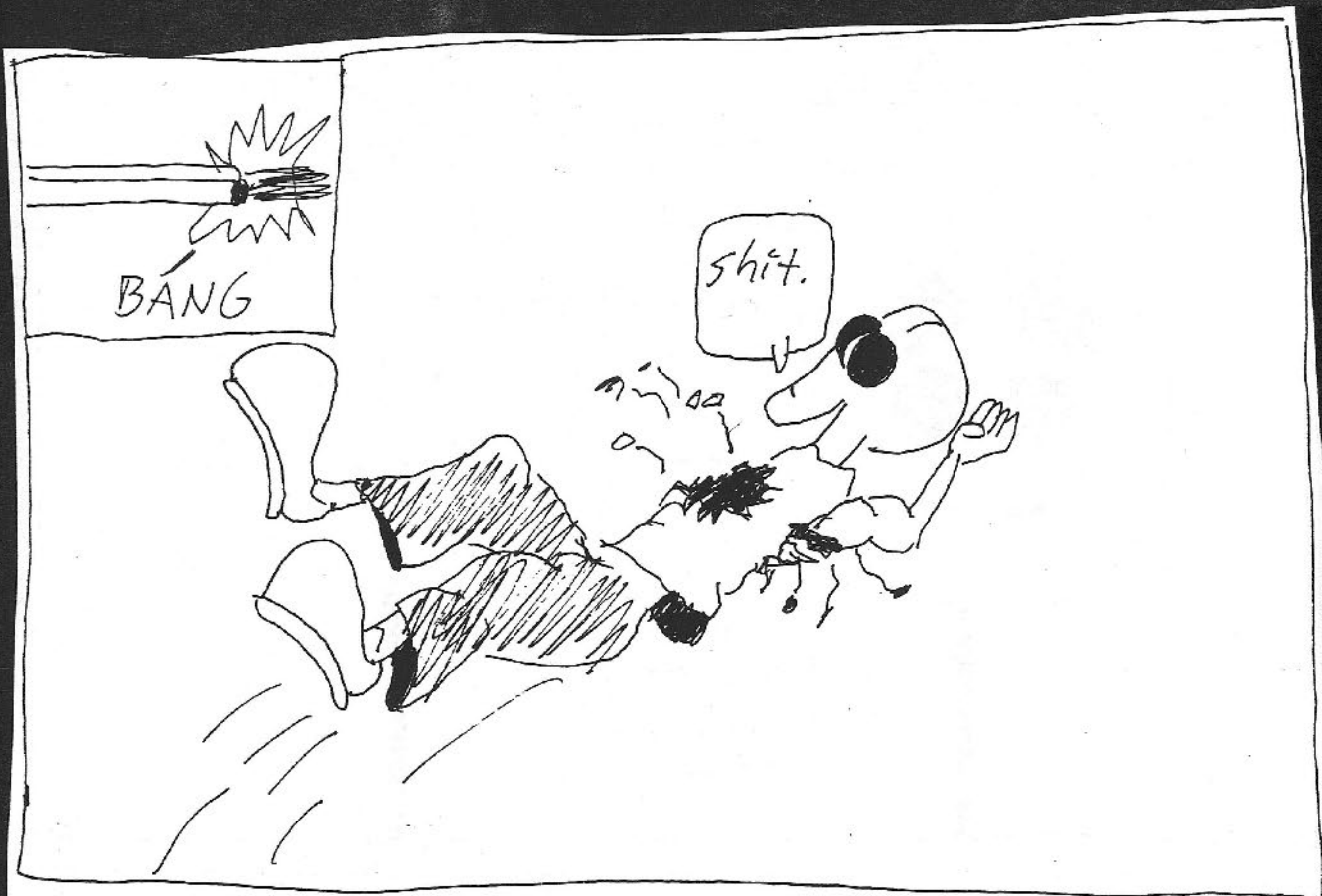




AIDS.







That was fun. But why didn't he try to stick us with the AIDS before we put on the Latex?



I don't know. Maybe we'll find out next time we meet up with him. Look, he got away





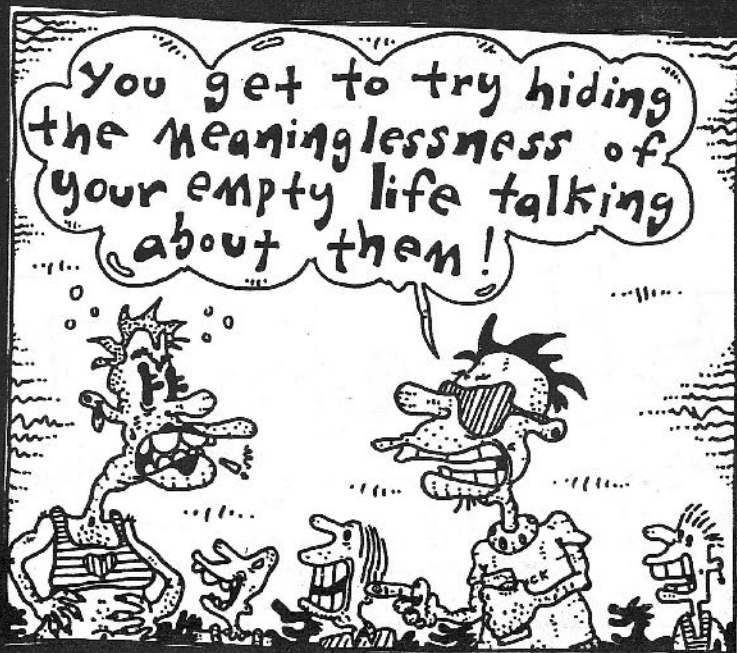
DANG!

EVEN Stretched
out this page
can't contain
all the action
in our comic.
Trust me when
I say he got away.

There are those who tell us things,
and when we first hear them we are
surprised at what appears to be wisdom
and understanding. But, the more you listen
the less impressive it all seems until you
finally realize it was all shit to begin
with. You gotta be a moron to want to be:

Queen of the Scene!





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