

7
MICROMAG

ISSUE
#1

FREE



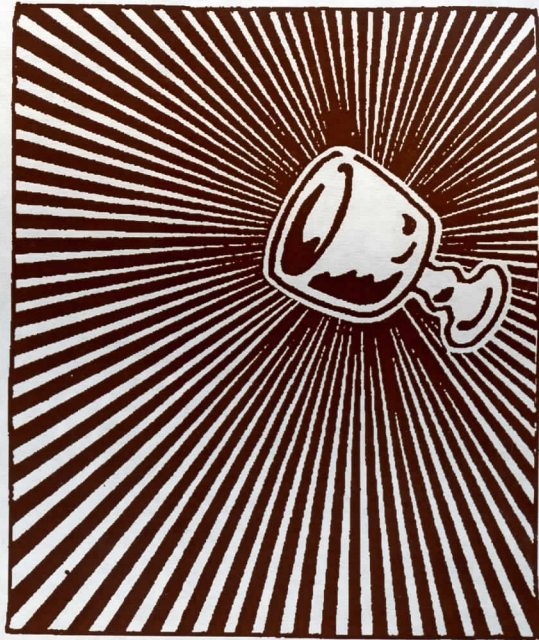
INVASION OF THE

CANDY SNATCHERS!

GAS HUFFER
ODD NUMBERS
BOTTOM FEEDERS
and JONNY POLONSKY

LOUISE'S

★DOWN TOWN★



SCHOONERS • COCKTAILS • CIGARS • POOL
1009 MASS. LAWRENCE

CONTENTS

- *BACKTRAC
- *GAS HUFFE
- *SXSW
- *BARTENDE
- *ODD NUMB
- *BOTTOM FI
- *ASK MR. R
- *CANDY SNA
- *CONSEULA
- DOUBLE W
- *JONNY PO
- *REVIEWS

CONTRIBUTORS

ANNE TANGEMAN
JEREMY SIDENER, S
LAURA SINK, JO
ANGUS MCWHORTE
LESLIE SINK, BO
ANDY TIMMONS,

CONTENTS

- *BACKTRACK
- *GAS HUFFER
- *SKSW
- *BARTENDER'S TIP
- *ODD NUMBERS
- *BOTTOM FEEDERS
- *ASK MR. RUB
- *CANDY SNATCHERS
- *CONSEULA'S
DOUBLE WHAMMY
- *JONNY POLONSKY
- *REVIEWS

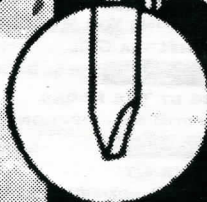
CONTRIBUTORS

ANNE TANGEMAN, BOB DECK,
JEREMY SIDENER, SHELLEY ROGERS,
LAURA SINK, JON HARRISON,
ANGUS MCWHORTER, BEN TUTTLE,
LESLIE SINK, BOOG HIGHBERGER,
ANDY TIMMONS, DAN COOK.

75
Micromag

volume 1 issue 1

100% ROUND WIRE



CHISEL POINT

WHAT THE LOVEGARDEN FOLKS ARE LISTENING TO

KORY

WHITE COUNTRY BLUES 1926-38

SOL HOOPII MASTER OF THE HAWAIIAN GUITAR

DEBBY

THE FALL VARIOUS 12" SINGLES

LOW LONG DIVISION

ZIPPY

ROARING LION SACRED 78s

CALYPSO CALALOO

LISA

PJ HARVEY TO BRING YOU MY LOVE

NICO CHELSEA GIRL

JON

ANYTHING BY THE ROOKS

CHERRY TWISTER "LEILA" FROM SYMPOPHONY #1 COMP. CD

KRISTIN

REX S/T

SPACEMEN 3 SOUND OF CONFUSION

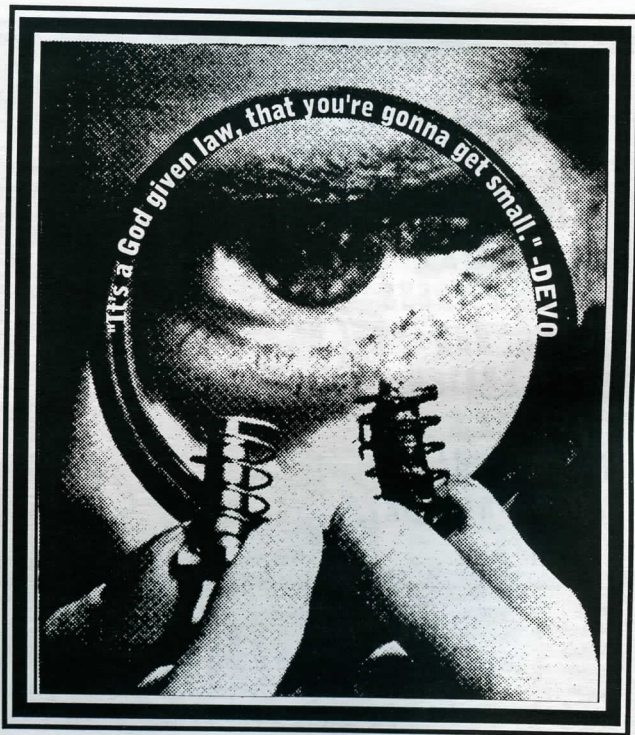
ASTRUD GILBERTO

DJANGO REINHARDT

KLIPH

FLAMING LIPS IN A PRIEST DRIVEN AMBULANCE

SPIRITUALIZED "SMILE/SWAY" SINGLE



It was the second to last night I was going to be the big bad was going to play but then almost left. A friend stopped knew they were in town until she pointed out Nash. Drinks were free, bottles filling up. When UO played with two friends. When B the finest things I've ever sweaty evening and a good with Mixmaster extraordinary about that night and the H

AT So how did this all come a

JS Well, for one reason or Overkill had an acquaintance. Lawrence, probably Kim, remember, but for some reason there at the bar. They had a night. I was working with Eric and talked with them most Hideaway and how it was close said "Hey you guys should pla

AT Why was it closing?

JS It was closing because the shirts, basically. That's my understanding. mysterious rumors rolling around working for one reason or another in which case they were out there at that point rather than trying to. Anyway Eric just said hey you struck a chord and they decid

It was the second to last night the Hideaway was open and the next night was going to be the big bash, but when I got in, it was already packed. 5-0 was going to play but this crowd was BIG. Things were chaotic and I almost left. A friend stopped me and said Urge Overkill was going to play. I knew they were in town to play Day on the Hill, but I didn't believe her until she pointed out Nash Kato and the others standing around drinking. Drinks were free, bottles were being toted around, and the place kept filling up. When UO played I was standing on a couch, squished in there with two friends. When Blackie sang Dropout, well, I think it was one of the finest things I've ever experienced in this town. A blissful, chaotic sweaty evening and a good way to say good-bye to the Hideaway. I talked with Mixmaster extraordinaire and Panel Donor guitarist Jeremy Sidener about that night and the Hideaway.

AT So how did this all come about?

JS Well, for one reason or another, Urge Overkill had an acquaintance here in Lawrence, probably Kim, or - I can't remember, but for some reason they were there at the bar. They had come down to the bar the night before, a Thursday night. I was working with Eric McKee, who had just started working there. He sat and talked with them most of the evening about the plight of the failing of the Hideaway and how it was closing that weekend. And just kind of nonchalantly he said "Hey you guys should play."

AT Why was it closing?

JS It was closing because they decided to sell it, so they would not lose their shirts, basically. That's my understanding at this point in time. There were lots of mysterious rumors rolling around, but I think the main point is that it wasn't working for one reason or another and they had an option to buy the building, in which case they were outbid, so it was better for them to just sell the building at that point rather than try to stick it out under the new owners of the building. Anyway Eric just said hey you guys should play here and something must have struck a chord and they decided to play. 5-0 was playing that night. So they (UO)

came in and did their little impromptu set, which was really actually pretty long, like an hour and a half or so.

AT It was incredible.

JS Yeah, amazing, amazing. They played, they played other people's equipment, they were totally polite, they played encore after encore, they didn't have to do a fucking thing and they didn't take a dollar either. Remember we put all the liquor out on the bar and just said go for it. Pretty cool, a good way to see it go down. That's it, that's what I remember, except that it took about two seconds to start the rumor mill.

AT Was that the night it was supposed to close, or was it the next night?

JS It was supposed to close the next night, but we just ran the liquor out and had the bash that night. We figured there would be no way to top it, except for maybe to have the 'Noose play there and destroy the whole place.

AT It was pretty close to that anyway.

JS Yeah, it did get fucked up pretty bad. I was there and I was not there at the same time.

AT How long was it in operation? Didn't everybody really help out with the painting and everything?

JS Everyone chipped in, more than just the painting. Lots of people were doing flat construction work, lots of people. There were about 20 who were heavily involved in building the place. I'm not real sure about the day it opened. We (Zoom) had been on tour. We worked on it diligently up until the day we left and when we came back, it was the Hideaway. It was open which was amazing. We played that night, Zoom, we played with Mercy Rule and Bonus Pail. It was the first show. It was killer. There were lots of great bands that played there, and lots

BAGNYRACK

of really shitty bands. It was an awesome club and it would still be open if we had put seats in and made it more like a bar as opposed to a rock venue. If we'd have had seating in there, comfortable seating, and kind of did the shows the way the Replay does them. More calendar shows, more shows like "Hot August Night" stuff, you know, free and cheap stuff. Because the booking- I think a lot of the guarantees got in the way- not that it wasn't booked well, but the guarantees started to pile up. As far as paying the bands more than had come in through the door, that was the problem and there wasn't anybody in there when there were no bands. It was very spacey as far as the regulars, they were regulars, but...

AT What were some of the best shows you saw there?

JS Mule on Thanksgiving, that was amazing. I'd put that right up there with the Urge Overkill show. They had an incredibly low guarantee, knew it was Thanksgiving night, lots of people probably wouldn't be there, but they wanted to play anyway. That show was awesome. Flop. Both times Flop played they were great and I didn't know who they were at first and didn't really care for them, to play at the bar. I remember being pissed off at that show thinking "Who are they?" They will be a Flop. No one was there but they were awesome. Same with a Miniature- no one was there- at all. Bonus Pail blew me away a couple of times, Truck Stop Love rocked there a few times, GFB.

Jad Fair played a pretty peculiar show. A Half Japanese show. That was pretty interesting- and I believe he called in a bomb threat to the Bottleneck where we were playing with The Fluid, and got that show fucked up. I'm fairly certain it was him and you can print that.

The Supersuckers were totally badass when they played there- that was a great show. "Hot August Night" was one of my favorite nights there. The Neil Diamond tribute night. It was one of the most packed nights. Totally free. We played, Mammaris Galactis played, Dracomagnet, From.

Stay tuned to micromag for more memorable Lawrence history

AT Tell me about some of the regulars.

JS Abe Heatcrow.

AT The most regular regular.

JS He was the most regular regular. He's the only person we'd allow to sleep on the bar for a short period of time. Everybody else would have to leave, then we'd get old Abe out. Biker Vic, who became the doorman- finest doorman this town's ever seen, aside from the one now at Louise's, of course. Bob Oertel, Ben Steeger, Milk Bob, Eric Eikle, Brandon Aikin, who was underage at that time and never once had a drink there, was so good about it, so loyal, never had a drink- never wanted to jeopardize the future of the bar. I think he turned 21 when it was still open. Eric McKee was there a lot then he started working there. Gaston

and Blur- those were the main regulars. If we would have had booths, and smaller shows, that place would still be open and would be doing big shows. I guess you could say we blew it. Totally blew it. The seating was the main thing. A problem that the Replay solved at least seasonally by having

the seats out back. I'd say the Replay has definitely filled that void, God bless 'em. Although the Hideaway was the coolest place this town had.

AT I liked the two separate rooms, one for bands and the second room.

JS The fireplace room, which was exceptional. Hopefully someday there will be another rock bar there. There will be. Eventually. Although it's nice there's an alternative lifestyles bar, I would rather have a rock bar. The Replay is cool but the Hideaway was that much bigger.

(Wow- ask and ye shall receive. A month or so after this talk The Hideaway has reverted to a rock bar again. The first show? It was May 25- The Bubble Boys and My Three Sons.)

8TH STREET 8 TAPROOM

NEWLY
REMODELED
UPSTAIRS

DRINK
SPECIALS

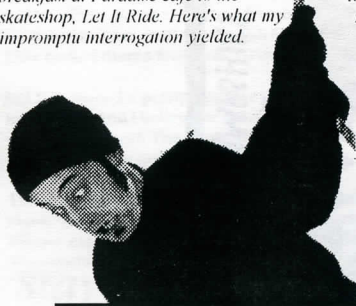
POOL



CORNER OF 8TH &
NEW HAMPSHIRE

GAS HUFFER

Special Agent Gas Huffer made a rendezvous at the cozy confines of the Replay Lounge with the Odd Numbers on Friday, April 5th. They played to a very receptive crowd and fun was had by all. They played new songs from their fourth album **The Inhuman Ordeal of Special Agent Gas Huffer**, as well as shout out requests for older songs. I conducted a strolling interview with the band the next day as we walked from our delicious breakfast at Paradise cafe to the skateshop. Let It Ride. Here's what my impromptu interrogation yielded.



DON BLACKSTONE

(bass, security)

BOB Tell me about the tour.

DON Boise, Salt Lake City, and Lawrence so far. It's been great.

BOB Are you guys doing any overseas tours?

DON A European tour starting in June. We are trying real hard to go to Australia and Japan in the fall.

It's not like we are making any money so we might as well get to see some places.

BOB You guys recorded this last album at EGG studios?

DON Yeah, the last two albums. With Kurt Bloch from the Fastbacks. He's a pretty well known producer, engineer in Seattle these days, he's done a lot of cool stuff.

BOB Tell me the craziest thing you have seen on tour.

DON This one, or ever?

BOB Ever.

DON Well, when a guy got shot at our show in Charlotte, maybe.

BOB AT the show?

DON Out front before the show.

BOB Wow!

DON It was frightening. I was very scared.

BOB What are some hot bands in Seattle right now?



DON Oh man, there's a lot of them. We like playing with Steel Wool, los Hornets, and bands that are still kicking around there like the Fastbacks, and Girl Trouble, bands like that, Mono Men.

MATT WRIGHT

(vocals, karate moves, monkey dances)

BOB Do you prefer pinball or video games?

MATT You know I like pinball and video games.

BOB What is your favorite pin?

MATT I like WIFE OF PINBOT, but it is fucked up...BRIDE OF

PINBOT, there you go. Well I like it because you can really tilt it and cheat basically.

I'm pretty bad at all games of skill.

Pinball I find fun but

frustrating. I like video games, too. Is your magazine about pinball?

BOB Well rock and roll and pinball have always gone together.

MATT You should talk to Tom about pinball. He's the Wizard.

BOB We were listening to the Blues Magoos last night,

Interview by

JOE NEWTON

(drums, pens)

JOE Don't listen to Ma

BOB You are an illustr

of your favorite projec

JOE The stuff I like to

screen stuff. I'm not rec

BOB Do you find it han

your own band?

JOE I think doing stuff

everything goes, I get t

about posters is that yo

especially for rock, it d

will say, "Well I don't h

make the lettering bigg

BOB You all rotate art.

JOE Yeah, we've all do

design project though,

BOB Do you work in a

JOE All freelance.

**You can write
GAS HUFFER c
6201 Sunset L
Hollywood CA**

Interview by Bob Deck April 6, 1996

JOE NEWTON

(drums, pens)

JOE Don't listen to Matt, his answers were bad.

BOB You are an illustrator and designer, right? What are some of your favorite projects that you've done?

JOE The stuff I like to do is rock poster illustration, some silk screen stuff. I'm not really into doing my own lettering.

BOB Do you find it harder to do stuff for other bands or your own band?

JOE I think doing stuff for my own band is easy because everything goes. I get to do my own thing. The cool thing about posters is that you can do whatever you want, especially for rock, it doesn't really matter. Sometimes bands will say, "Well I don't think that is appropriate." or "Can you make the lettering bigger?"

BOB You all rotate art jobs as a band?

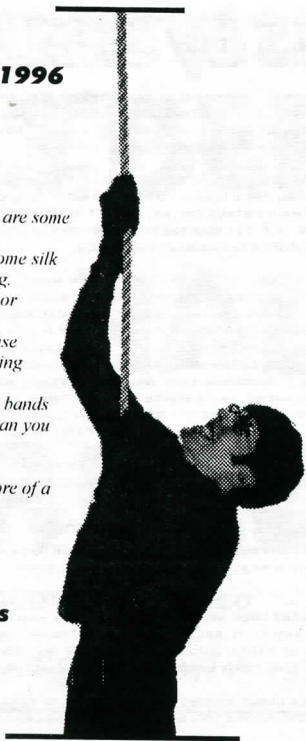
JOE Yeah, we've all done one (album) now. That is more of a design project though, than illustration.

BOB Do you work in a studio, or is it all freelance?

JOE All freelance.

You can write to:

**GAS HUFFER c/o Epitaph Records
6201 Sunset BLVD suite 111
Hollywood CA 90028**



DON BLACKSTONE

(bass, security)

BOB Tell me about the tour.

DON Boise, Salt Lake City, and

Lawrence so far. It's been great.

BOB Are you guys doing any overseas tours?

DON A European tour starting in June. We are trying real hard to go to Australia and Japan in the fall.

It's not like we are making any money so we might as well get to see some places.

BOB You guys recorded this last album at EGG studios?

DON Yeah, the last two albums. With Kurt Bloch from the Fastbacks. He's a pretty well known producer, engineer in Seattle these days, he's done a lot of cool stuff.

BOB Tell me the craziest thing you have seen on tour.

DON This one, or ever?

BOB Ever.

DON Well, when a guy got shot at our show in Charlotte, maybe.

BOB AT the show?

DON Out front before the show.

BOB Wow!

DON It was frightening, I was very scared.

BOB What are some hot bands in Seattle right now?

DON Oh man, there's a lot of them. We like playing with Steel Wool, los Hornets, and bands that are still kicking around there like the Fastbacks, and Girl Trouble, bands like that, Mono Men.



TOO MANY SQUIRRELS by SHELLEY ROGERS

THREE DAYS IN MID-MARCH SAW HUNDREDS OF MUSICIANS, WRITERS, AND OTHER "INDUSTRY TYPES" DESCEND ON AUSTIN, TEXAS FOR THE 10TH ANNIVERSARY OF SOUTH BY SOUTHWEST MUSIC FEST. FROM MTV TO THE PITCH, REPORTERS USE THIS AS AN AVENUE TO BUZZ ON THE CUTTING EDGE OF MUSIC TODAY. AS A "WRISTBAND" (A LOWLY FAN SUCH AS MYSELF) AND NOT A "BADGE" (SOMEONE REALLY IMPORTANT LIKE STEVE NEARENBERG), MY EXPERIENCE MAY HAVE BEEN A BIT DIFFERENT THAN THOSE BIGWIGS IN ATTENDANCE. WITH SHINER BOCK IN HAND, HERE'S HOW I SPENT MY SXSW VACATION.

FIRST, WHAT I DIDN'T DO: I DIDN'T SIGN ANYBODY. NOR WAS I SIGNED. I DIDN'T SIT ON A PANEL TO TALK ABOUT ALTERNA-COUNTRY, JERRY GARCIA, OR WOMEN IN ROCK. I DIDN'T WAIT IN LINE FOR 3 HOURS TO SEE THE MODERN ROCK-SEX GODDESS LIZ PHAIR. NOR DID I HEAR A GOOD REVIEW OF MS. PHAIR'S STAGE FRIGHT. I DIDN'T GET TO SEE FOR SQUIRRELS (I ONLY SAW 3.) I DIDN'T GET TO SEE ALL 600 ACTS, IN FACT I WAS PRETTY LUCKY TO SEE AROUND 20. BUT WITH THE HELP OF THE AUSTIN CHRONICLE, I DID FIND MY WAY THROUGH THE CHAOS.



MARK EITZEL, FORMERLY OF AMERICAN MUSIC CLUB, WAS THE HIGHLIGHT OF MY TRIP. TOMMY STINTSON STANDING NEXT TO ME DURING MARK'S SHOW WASN'T TOO BAD EITHER. THURSDAY NIGHT AT SCHOLZ BEER GARTEN (USUALLY THE HOME OF POLITICAL WRITER MOLLY IVINS) WAS THE BAND IDAHO (FROM LOS ANGELES, CA) WHO THRILLED ME WITH THEIR AIRY TUNES AND SONIC YOUTHISH NOISE. THE MYSTERIES OF LIFE (BLOOMINGTON, IN), TRIPLE FAST ACTION (CHICAGO, IL) AND THE HUMBERS (LONG BEACH, CA) SENT ME INTO A TIZZY ON SATURDAY EVENING. (DON'T WORRY IF YOU HAVE NEVER HEARD OF THESE BANDS. THANKS TO ALL THE SCHMOOZING THAT WAS TAKING PLACE WITH LOCAL RADIO STATION MANAGERS, YOU'LL UNDOUBTEDLY BE HUMMING THEIR SONGS IN THE FUTURE. I CAN GUARANTEE IT. JUST YOU WAIT.) ALSO TO MY AMUSEMENT WAS AN UNEXPECTED RUN IN WITH "KICKIN'" LOCAL FAVORITES DOROTHY, WHO WERE NOT SCHEDULED TO PLAY. CAPPING OFF THE NIGHT WERE MY FAVORITE IOWANS, HOUSE OF LARGE SIZES.

OVERALL IT'S A GREAT TRIP TO TAKE. FAIRLY INEXPENSIVE, IF YOU SKIP THE DAYTIME SEMINAR. WRISTBANDS ARE \$50 IN COMPARISON TO THE BADGES WHICH ARE SEVERAL HUNDRED. IT'S A TRADE-OFF THOUGH, WITHOUT A BADGE YOU MAY NOT GET TO SEE YOUR FAVORITE GROUP BECAUSE OF LIMITED VENUE CAPACITY.

GOING TO SXSW IS ONLY FOR THE PATIENT AND THOSE WILLING TO COMPROMISE. IT'S LIKE A YEAR OF NATIONAL ACTS COMING TO LAWRENCE AND YOU'RE LIMITED TO THREE NIGHTS. IT'S ALMOST TOO MUCH OF A GOOD THING. EVERY EVENING AT MIDNIGHT BECAME A DUEL OVER WHICH BAND TO SEE. LIKE MOST ROCK SHOWS, THE HEADLINERS ALWAYS GO ON LAST.

OTHER THINGS ARE GOING ON IN THE LOVELY CITY OF AUSTIN TO DIVERT YOUR ATTENTION. SXSW FILM AND MULTIMEDIA CONFERENCE IS GOING ON AT THE SAME TIME AS THE MUSIC CONFERENCE. SHOPPING FOR COOL VINTAGE CLOTHING AND VINYL RECORDS IS ALONE WORTH THE DRIVE DOWN SOUTH. NOT TO MENTION REAL TEX-MEX FOOD FROM GREAT PLACES SUCH AS TRUDY'S TEXAS STAR. PLUS, TONS OF BANDS WHO WERE NOT EVEN INVITED TO SXSW ARE PLAYING AT OTHER BARS AND RECORD STORES ALL OVER TOWN. LITERALLY, YOU COULD SEE A LIVE BAND EVERY HOUR ON THE HOUR BETWEEN 10AM AND 2AM.

SO LET ME PUT IT THIS WAY. YOU DON'T NEED TO BE AN A&R REP FROM A LARGE RECORD COMPANY TO ENJOY THREE DAYS OF NO SLEEPING, EATING GREAT FOOD, DRINKING TOO MUCH AND SEEING GREAT BANDS UNTIL YOU DROP. MERE MORTALS CAN DO THIS TOO. SXSW HAS ENOUGH CRAZINESS FOR EVERYONE.

(This is an advertisement)

LIBERTY HALL RULES!

Cinema - Video - Live Events

644 Mass. Lawrence, KS. / (913)749-1972 / Movieline:(913)749-1912

Things I Miss

THE ONLY WAY TO TELL PEOPLE ABOUT WAS THE HAIRSTYLES.

EVERYBODY ALL SKATE!

SAILING TAKES ME AWAY...



THEY WERE ALWAYS SUPER-HAPPY.

I TEND TO BE WARY OF NOSTALGIA (BECAUSE IT SEEMS KIND OF POINT-LESS SOMETIMES), BUT I DO FALL PREY TO IT EVERYONCE AND A WHILE. I HAVE LONGINGS AND REGRETS JUST LIKE EVERYONE.



A BIG REGRET FOR ME IS THROWING AWAY THE ARTWORK I DID AS A KID.

THERE WERE FEW BOYS IN THE STORY, BUT THERE WAS A MAIN VILLIAN - A SORT OF SCAPEGOAT FOR A FIFTH GRADE FEAR OF BOYS. HIS NAME WAS KENNY AND HE WAS BASED ON A REAL BOY WHO WENT TO MY SCHOOL...



I ALWAYS DREW HIM WITH A PIG NOSE.

I DIDN'T THROW AWAY EVERYTHING, BUT I DID TOSS THIS ONE PARTICULAR EPIC COMIC BOOK STORY I DID WHEN I WAS ABOUT TEN. IT WAS ALL DONE IN STICK FIGURES AND PENCIL, AND IT WAS ABOUT MY FIFTH GRADE FANTASIES. I WILL ATTEMPT TO RECREATE A BIT OF IT...



I FELT BAD ABOUT THAT NEW, THOUGH, CAUSE I FOUND OUT THAT HE COMMITTED SUICIDE A COUPLE YEARS AGO. MY MOM SAID HE HUNG HIMSELF, LEAVING BEHIND A WIFE AND TWO (OR THREE?) KIDS. ALTHOUGH HE NEVER SAW MY COMIC, I FEEL SOME UNRESOLVED GUILT.



FIFTH GRADE GENERAL. I MY CREATIVI ALL TIME



FIFTH GRADE WAS A GOOD TIME IN GENERAL. I THINK IT WAS THEN THAT MY CREATIVITY LEVEL WAS AT AN ALL TIME HIGH...



THIS WAS A TYPICAL DAYDREAM.

ANOTHER THING I MISS IS THE TV SHOW "TWIN PEAKS". I WAS ADDICTED TO IT. TV HASN'T BEEN THE SAME SINCE...



MY FAVORITE CHARACTER WAS AUDRY.

IT'S EASIER SOMETIMES TO MISS THE LITTLE THINGS LIKE HAVING NO CELLULITE...



© LAURA SINK

I ALSO MISS BEING ABLE TO ABUSE MY BODY WITH SMOKING AND DRINKING AND STILL BEING ABLE TO WAKE UP FEELING INTACT.



THESE DAYS, I WAKE UP FEELING PRETTY ODOR FOR.

THERE ARE MUCH MORE IMPORTANT THINGS I MISS LIKE BEING WITH MY PARENTS, FOR INSTANCE. BUT IT'S TOO DAMN PAINFUL TO DWELL ON THAT.



Watch for Laura's FAST BUCK comic, coming out soon.



BARTENDER'S TIP

Guest Bartender: JEREMY SIDENER
Louise's Downtown in the Continental Room

One of the most important things is never cajole a Bartender. "Please" and "Thank You" go so far. If you're slapping your hand on the bar, pounding on the bar yelling out "Bartender" you are causing trouble and you are not going to get a good drink. If you are patient, if you make eye contact with the bartender, that's all you have to do, they know you are there. "Please" and "Thank You" make the liquor pour.

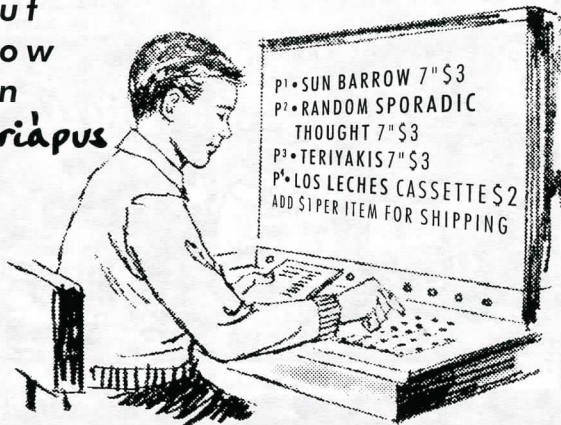
Drink Du Jour: **The Dublin 8**
(created especially for the Continental Room)

- Roughly an 8 count (2, 2 1/2 oz.) of Irish Whisky of your choice
- Fresh squeezed O.J. (one orange)
- 1/2 teaspoon of sugar

Shake well. Strain over ice, add equal parts soda and 7 -Up.

Beer of choice: Pauliner Hefe Weizen

out
now
on
Priapus



COMING SOON: T-SHIRT 7"!

SEND CHECK OR MONEY ORDER TO:

Priapus

1723 ILLINOIS LAWRENCE KS 66044

(913) 841-6169

email: bobbafet@Tyrell.Net

the ODD NUMBERS

INTERVIEWED BY ANNE TANGEMAN APRIL 5, 1996

the ODD NUMBERS

INTERVIEWED BY ANNE TANGEMAN APRIL 5, 1996

AT: Can I start over here and say your name and what you play?

Odd Number 1: OK, I'm Dave and I play drums.

Ray Ray: I'm Ray, I'm the soundman and the manager.

Odd Number 2: I'm Dave, I play the guitar and sing

Odd Number 3: and I'm Dave and I play the bass.

AT: No way, 3 Daves.

D: Odd isn't it?

AT: How long have you guys been together?

D: It's been about seven years or so.

D: Eight years, eight years

R: Nineteen months.

D: [drummer] I've only been with band for a month now, I just joined.

AT: And you guys are from California?

D: Yeah, San Jose.

AT: How did you guys hook up with Martin McMarin and get on that BAHR compilation?

All Daves: Martin!

D: How did we hook up with Martin?

R: He liked you guys.

D: I guess he just reviewed some stuff and we had a mutual friend, this guy named Joe Siv who lives down there, he's pretty good friends with him and he gave him our number and we've been keeping in touch ever since then. He's a really nice guy though.

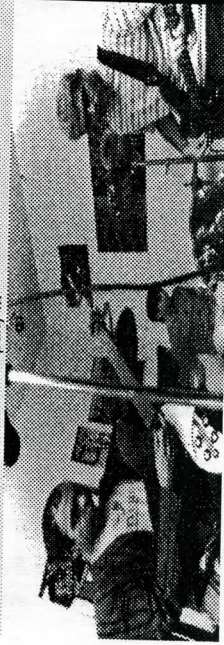
AT: What other stuff do you guys have out?

D: We have a bunch of 7 inches out and we have the one CD [Retrofitted for Today]. We got a CD coming out on Lester Records which is a Spanish label. That's coming out in probably two weeks or so. We're on a bunch of compilations, other than that, we have about six or 7 singles out. We have a tape [About Time]. A lot of the songs were on a bunch of skateboard videos a long time ago. That got us a lot of exposure. But that's about it.

AT: Are you touring with Gas Huffer right now?

D: Yeah, just for a week. We've been actually doing a lot of other stuff with them, two week deals on and off.

D: We were on their record release party ...



AT: How long are you on the road for this time?
D: About a month.
AT: What have you guys been listening to on the road?
D: What have we been listening to?
All Daves: Books on Tapel!
D: There are some shifty ones out there. JFK today.
D: And we listened to Angie, David Bowie's ex-wife.
Groans from everyone
D: The worst. We hate her now.
D: We didn't like her before, but...
R: There's a good one called Double Crossed that we listened to the last time we went to Seattle. It's about a mafia guy.
D: Moody Gaitano, the big mafia guy in Chicago—that was the best one we've listened to.
AT: Nudie Gaitano?
D: Moody, Moody.
R: "Never be a rat, kid"
D: That's Moody's advice.
AT: Have you played with some cool bands on the road?
D: We've played with Hagfish the last couple of nights, man those guys are really good. Stoked on those guys.
D: So far that's been it because the tour just started, this is the fourth night.
AT: What about your guy's name?
D: I guess you'd have to ask the Who about that, it's a rip from the Who. We like to rip everything off.
AT: Are there any unusual things that have happened to you on the road?
D: We went on tour this summer and our original drummer got on the back of a motorcycle and busted his leg in half and he's still in a wheelchair. He's in a wheelchair for eight months. His name's John, he's been with us ever since we started, we went to high school together. He's out for quite awhile, so we've got Dave here. That's about the weirdest thing that's ever happened to us on tour—the most tragic. We played The Outhouse once before, that was pretty tragic!
AT: Wait a second, that place is legendary.
D: Yeah, not the night we were there though!
AT: Did you go explore the cornfields?
D: Yeah and played with all the huge bugs.
AT: So what happened at the Outhouse, who did you guys play out there with?

D: Well the thing is we came from Salt Lake City, we were playing there the night before and were supposed to play Lawrence the next day, but it was like a 24 hour drive. We left the show in Salt Lake and drove all the way here and got here like an hour late and missed the show. So the guys who put it on tried to put on a show the next night for us and it just didn't happen really. There were maybe like ten people there.
D: Band people.
D: Yeah there were two bands, and a lot of crickets.
AT: That was a great place though.
D: Everyone wanted to go to there. Everyone knows about that place.

The Odd Numbers went on to do a killer set before Gas Huffer. It rocked and was beautifully poppy at the same time. Good songs. Addictive actually. Check out their disc "Retraffited For Today" and their earlier tape, "About Time".

Odd Numbers c/o Eight One Nine Productions, 190 Martha St., Unit 1, San Jose, CA 95112

The interview begins as the band...
Dave: Scott's a beer snob.
AT: There's nothing wrong with that.
Dave: I agree.
Scott: I'm not a beer snob, I like Guinness.
AT: What's your favorite cheap beer?
Scott: My favorite cheap beer is Miller.
Ben: Guinness is a fag beer man.
Scott: Yeah, why don't you go to Ireland.
Ben: Are you a Britophile?
Scott: No, but I'm an Irophile.
Dave: I know one thing for sure, he's not a Britophile.
The General: Yeah he's not a Britophile.
Dave: Is this the first time you've been to Ireland?
AT: Yeah, it's the first time.
Scott: Yeah they're a great band, but I don't like them.
The General: Yeah, almost two years ago I was in Ireland with the band for a while.
Dave: No the desert show was the first time.
Scott: I don't think that desert show was the first time.
The General: No, that doesn't count.
Ben: The desert show was the last time I was in Ireland.
Dave: Yeah, with his girlfriend.
Scott: Oh, they must be great if they're so good.
AT: How long have you guys been in Ireland?
The General: Two weeks. Too long.

The interview begins as the band sits drinking Budweiser at the Replay.

Dave: Scott's a beer snob.

AT: *There's nothing wrong with being a beer snob.*

Dave: I agree.

Scott: I'm not a beer snob, I like Guinness. I'm polarized-I like really good beer or really bad beer.

AT: *What's your favorite cheap beer?*

Scott: My favorite cheap beer is Mickey's, my favorite good beer is Guinness.

Ben: Guinness is a *fag* beer man.

Dave: Yeah, why don't you go to Ireland to get your head kicked in?

Ben: Are you a Britophile?

Scott: No, but I'm an Irophile.

Dave: I know one thing for sure, he's not a dumbassphile.

The General: Yeah he is.

Dave: Is this thing on?

AT: *Yeah-why don't we do the regular thing and go from the left, say your name and what you play...*

Dave: (in the voice of an imbecile) My name's Dave and

I play guitar and I sing a lot of the songs.

Scott: I'm Scott and I play with myself.
Everyday.

BOTTOM FEEDERS

that turned into the
Bottomfeeders.

AT: *What was the name of the band*

then?

Ben: Cradlecap.

Scott: I've been in the band, Scott, the one who plays with himself,
for about...

Dave: You were in the band Scott? I heard Scott is really cool.

Scott: Yeah they're a great band, but I've been in the Bottomfeeders four years, Don for two years?

The General: Yeah, almost two years exactly. Yeah the first Supersuckers show with Jack Sugarshack-I'd been with the band for about a month.

Dave: No the desert show was the first one.

Scott: I don't think that desert show counts.

The General: No, that doesn't count.

Ben: The desert show was the last Humpers show with Jeff Fieldhouse. He has a band in Portland now, I can't remember what they're called.

Dave: Yeah, with his girlfriend.

Scott: Oh, they must be great if they're from Portland.

AT: *How long have you guys been on this tour?*

The General: Two weeks. Too long.

Dave: I do too actually.

Scott: Yeah, he plays with me too.

The General: We all do.

AT: *This is a close knit band.*

Ben: I'm a ...I'm in Slayer.

Scott: But what's your name?

Dave: Can you name one band member of Slayer?

Ben: Tom Iayo, the bass player.

Dave: What?

Ben: Tom, uh...whatever.

Scott: Araya (or something similar to Ore-Ida)

The General: Tommy Araya, alright, whatever.

Ben: I'm not gonna talk anymore.

Dave: I wish.

The General: I'm bored and I play doctor.

AT: *Alright, how long have the Bottomfeeders been together?*

Dave: Officially? Three years.

AT: *Is that debatable?*

Ben: Me and Dave had a hand

interview by
Anne Tangeman

Dave: One more week to go.

The General: We don't do
anymore than three weeks because we
really can't afford it.

AT: *What about your day jobs?*

Dave: I'm a streetcar conductor. Swear to God.

Ben: Hey Scott, what's your day job?

Dave: I conduct streetcars. It's hard to get them in tune with each other-you have
to seat them correctly you know.

Scott: I'm an astronaut and I fly space shuttles.

Hen: I used to have a day job, now I have a woman who supports me.

Scott: Yeah, he lives with his mom!

Dave: He used to have a day job, now he has a rim job.

The General: I'm a porno stand-in.

Dave and Scott: A stunt-dick.

Dave: It's not that it's so big, but he could pound nails with it.

Ben: We recorded in February and we've been home for like three weeks since then.

AT: *When's the record coming out and are you touring again then?*

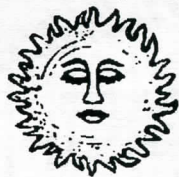
Scott: June and we'll tour right after that.

Ben: We're going on tour with Slayer sometime in July.



LOVE GARDEN
VINYL
FOR THE THIRD MILLENNIUM!

**936 1/2 Mass. St.
Lawrence KS
66044
(913) 843-1551**



**RUDY'S
PIZZERIA**

Taste The Rudy's Difference

FREE DELIVERY

749-0055

**704 MASSACHUSETTS
LAWRENCE, KANSAS**

17 E.
Seventh

The
Java Break
ESPRESSO BAR
C & F E
Used Books
OPEN 24 HOURS

749-JAVA
(5282)

- Breakfast, Lunch, and Dinner Served 24 Hours
- Live Music (Pick up a calendar)
- Handmade Candles, Jewelry, and other gifts
- Buy, Sell, Trade Used Books
- Board Games and Fully Functional Toilet
- Artwork by Local Artists on Display
- Bagels, Pastries, Cookies, and Desserts
- Newsstand
- Something to drink, eat, and read for everyone!

Dave: (emphatically) No we're not.
The General: We're not going out.
Dave: No, not for a long time.
The General: Not in June?
Dave: We'll see.
Ben: Did I ever tell you how much I love you?
Dave: Did I ever care?
Ben: Apparently not.
AT: *You guys are getting surly about the Scooch Pooch label?*
The General: Six months.
Dave: The single was like a year ago. Our contracts until December.
The General: Scooch Pooch-I got it.
Dave: Look at it, isn't it stupid?
Scooch Pooch and all I got was this label. Those too. We all did. (I cannot hear the resonating sound of Scott's mouth.)
They tell me I should spell it A-S-C-O-O-C-H.
AT: *What's going on in L.A.?*
Dave: Ok-right now there's a bunch of guns in South Central, there's a lot of people.
Scott: There's probably 2,000 Mexicans.
The General: That's true.
Scott: There's no Mexican restaurant in L.A.
meat than the gristle, pure gristle.
(Pandemonium ensues and I hear another on the tape-obvious near and dear to these boys.)
Ben: I gotta say one thing here, about L.A. is the speed here, it, we say the best thing is the food.
The General: It really is. Not as good as the food.
Scott: Don and I disagree-he lives here but I think even better than Me.
food.
AT: *Where's the best place to eat?*
Scott: El Torino.
Dave: Taco Bell.
Scott: Not to be confused with El Toro.
Dave: They have pictures of bulls.
Scott: And hot sauce so hot you can't eat it.
The General: It's a good place.

ve: (emphatically) No we're not.

e General: We're not going on tour again?

ve: No, not for a long time.

e General: Not in June?

ve: We'll see.

n: Did I ever tell you how much of a fag you are?

ve: Did I ever care?

n: Apparently not.

Y: You guys are getting surly. How long have you been on the Scooch Pooch label?

e General: Six months.

ve: The single was like a year ago, but we didn't actually sign contracts until December.

e General: Scooch Pooch-I got the shirt on.

ve: Look at it, isn't it stupid? (Says: My band got signed by Scooch Pooch and all I got was this lousy t-shirt.) I got one of those too. All we did. (I cannot possibly recreate the cavernous, sonating sound of Scott's monstrous burp, but it was amazing. They tell me I should spell it A-A U-U G-G A when I write this.)

Y: What's going on in L.A. right now?

ve: Ok-right now there's a bunch of black people shooting cars in South Central, there's a traffic jam on the freeway...

ott: There's probably 2,000 Mexicans folding up some of the best most mouthwatering burritos you've ever tasted on little coke trucks.

en: That's true.

ott: There's no Mexican restaurant that can serve up better meat than the gristle, pure gristle from the taco trucks.

andemonium ensues and I can't tell one voice from another on the tape-obviously Mexican food is a subject near and dear to these boys' hearts.)

en: I gotta say one thing here, you know Zeke says the best thing about L.A. is the speed because the white trash still makes us say the best thing is the fucking Mexican food.

e General: It really is. Not as good as San Diego though.

ott: Don and I disagree-he lived in San Diego for a long time, but I think even better than Mexico, L.A. has the best Mexican food.

T: Where's the best place to go?

ott: El Torino.

ave: Taco Bell.

ott: Not to be confused with El Tarito.

ave: They have pictures of bulls being slain.

ott: And hot sauce so hot your eyes will fall out.

e General: It's a good place.

AT: What bands do you guys go out to see in L.A.?

Dave: Clawhammer, The Humphers...

Scott: Popdefect...

Dave: I hear the Cowgirls broke up.

The General: Yeah, the Lazy Cowgirls. There's probably bands we don't even know about right now.

Scott: The Countdowns are pretty cool.

Dave: There's really not a lot going on-there's a lot of bands, a lot of little scenes.

The General: There's a zillion bands but only a few cool ones.

Dave: If you like bubblegummy pop music there's a ton of bands.

The General: German Mangandi and Sus Amigos. We're the best band though.

AT: What have you been listening to on the road?

The General: You really want to know? Gram Parsons and the International Submarine Band, Judas Priest...

AT: What album?

The General: Unleashed in the East and...

AT: That's got "Green Manalishi" on it. (I asked them to sing the last bit of the song where Rob Halford shows his operatic cajones (or rather lack thereof!) and they obliged-jumped right in and falsettoed a beautiful version).

The General: Also Zeke, The Didjits, Stones, Devil Dogs, AC/DC...

Dave: Laughing Hyenas, Johnny Cash...

The General: Hank Williams, Patsy Cline

Dave: Lots of Patsy Cline.

Scott: We'd listen to Speedy West if anyone could find the album.

Dave: Send Speedy West cassettes to the Bottomfeeders in Los Angeles because we need them.

AT: Well, good luck in Austin TX-I don't really have anymore questions.

Dave and the General: Oh come on...

AT: OK how was it touring with the Supersuckers and Teen Angels?

The General and Scott: That was pretty cool.

Dave: I could say it was the best tour I've ever had.

The General: It was weird because we'd never played big halls like that.

Dave: And we got a good response.

The General: We got good responses from most everywhere.

AT: What was the biggest crowd?

The General: Probably about 400-500 people.

Dave: A lot of people were into us-it was cool.

The General: Bozeman, Montana-it was insane.

Dave: Those kids-they were climbing on rafters and diving off.

The General: We walked in and there wasn't anyone in there except a few barflies and rednecks...

Dave: I have bruises from when I went into the audience and they kicked me, beat me up!

The General: The Teen Angels played, some people showed up and by the time we played the place was just jammed wall-to-wall with kids, they just came out of nowhere and they dug us. The Supersuckers-they got into them hard.

Scott: One thing that confused me is why the Teen Angels always played before us because they're such a good band. They should have played second.

The General: We were supposed to open up-we were supposed to alternate, but for some reason they didn't feel like they wanted to play after us. They really kick ass now.

Dave: It was good touring with them though because we're friends with both bands-going out and seeing the same people every night makes it a lot more fun.

Scott: Minneapolis is insane and I hate rave clubs.

(About here Scott farts really really loudly and I (thinking of a chair moving across a floor) actually said "I hope that was a stool")

Dave: You better hope that wasn't a stool-was that a stool?

The General: Hopefully that was the gas variety or you'd be breaking out the visine about now.

Dave: You'd be needing a mop.

AT: So I've heard the one of the worst things about touring is not being able to find a place to take a dump early in the morning-is there worse?

The General: The worst thing about touring is...

All: Touring

Dave: Ben. No, it's not knowing where your next shower or place to sleep is gonna be.

Scott: No, I'll sum it up-Hallucinating, heartburn and lack of sleep. And not making any money.

Dave: Waking up feeling like you've got to get all the bugs off of you-waking up thinking you've got spiders on you because you've been drinking so much.

Things come full circle as we talk about drinking and beer again. The Bottomfeeders absolutely tore up the Replay. This is some fine rock and roll folks-look for them again later this summer and check out their new record in stores in June.

BLUE JEANS FOREVER

7940 Wornall in KCMO

(816) 361-BLUE (2583)

701 West 9th in Lawrence KS

(913) 842-BLUE

open seven days a week
to buy, sell, and trade

come to us
with your blues

Dear Mr. RUB,
I was playing a pint
ago and my friend, 's
playing correctly. I
mine, but he insiste
hollering, twisting
really hard when you
is closing in on you
a 76-year-old widow
to take a leak would
majority of the peop
twisting, and holler
real way to play.

Myrtle i

Dear Myrtle,
I'm sorry, but Larry is r
if you want to see your
you're gonna have to ki

Dear RUB guy,
You think you're so g
You think you're so i
know what I think?
machines. I think you
you're a tilting piece o
BOB in R

Dear BOB,
FUCK YOU.

Dear RUB,
What's the trick to beating
I've picked the correct sus
is Tex?
Joe Questionasker in Dan

Dear Mr. RUB,
I was playing a pinball machine called whodunnit? not too very goddamn long ago and my friend, "Larry", kept bothering me and telling me that I was not playing correctly. I pointed out to Larry that his score was much lower than mine, but he insisted that the score was not as important as jumping around, hollering, twisting with each flip, and kicking your leg out behind you really hard when you see the reflection in the back glass of some dumb-ass who is closing in on you trying to get to the bathroom or some such nonsense. I am a 76-year-old widow and know that kicking an unsuspecting stranger who needs to take a leak would be considered an entirely different bar sport by a vast majority of the people of the world. I told Larry that I would try jumping, twisting, and hollering, but would not try to kick folks. Please tell me the real way to play.

Myrtle in Leavenworth

Dear Myrtle,

I'm sorry, but Larry is right on this one. If you want to get those high scores, if you want to see your name on the board, if you want to be the champ, you're gonna have to kick someone - hard.

Dear RUB guy,
You think you're so good. You think you're one slick dude. You think you're so hot. You think you're the king. Do you know what I think? I think you're a cheater. I think you've got keys to the machines. I think you play with the glass off. I think you got magnets. I think you're a tilting piece of shit.

BOB in Russell

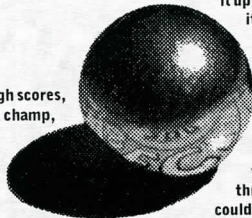
Dear BOB,
FUCK YOU.

Dear RUB,
What's the trick to beating the Whodunnit? pinball machine? I can't seem to get on the roof. I've picked the correct suspect plenty of times, but I always fail to nab the bastard. Who the hell is Tex?

Joe Questionasker in Dangville

Dear Joe,

If you want to master a machine, stick a dollar in there so as to get yourself 3 credits. Punch up 2 players and then ask someone to watch the game for you while you go order a chilidog and some bourbon. You'll be offered a choice between NOVICE and REGULAR. Don't pick novice. Novice sucks. Are you with me? OK, you've got your bourbon and you've opted for regular play. You're gonna try to hit the skill shot. Chances are that no matter how soft or hard you shoot the ball onto the playfield, it's gonna hit the X of TAXI. So, just let them yellow lights approach the X and then nail it. Be ready for lane changing. There are four lanes. Two of 'em say Taxi Chase and lead safely to the flippers. The other two, however, are drain lanes and lead directly to a shitty score unless you can work the lights on over to where the ball is saying good-bye for a free spin of the slot machine. If two of the items in the three windows match, you will be awarded a second chance and the ball will come shootin' on back out. You'll have 10 seconds to drop the ball in a spin hole or fling it up through the elevator Exit, thus completing the spin and collecting whatever the hell it was that the machine had offered. During those ten seconds, another free spin will not be available and if the ball happens to just bounce a couple times from side to side and then heads right out the drain lane again, you're fucked and you should go see what's keeping that chilidog. Another possibility is that you fail to complete the spin but keep the ball alive. Shake off the slight misery of failing to make an easy shot and concentrate on getting some Multi-ball happening. There are three ways to get multi-ball. You could luck into it with a slot spin. You could take the elevator to the basement and then exit there. Did I say three? There are four ways of achieving Multi-ball. You could fall into the basement three times through the super skillshot hole. Did I say four? There are five ways to multi-ball. You could get a Wild Wild Wild on the slots sending your ass to the roof from where you must chase down the digital murderer by hitting the flashing taxi chase and then collaring him or her down the phone hole. The fifth way is to pick the correct suspect, hit the flash, and then drop it in the phone. The basement is a three ball deal with jackpots starting at 75,000,000. The thing to do is shoot the balls up top to those three red bumper posts. Each bump raises the jackpot. If you can make that jackpot climb to about a half-billion, you are on your way to kicking some serious pinball butt. Of course, you're gonna have to cash in and make some jackpot shots. Balls will quite often be coming out of the Sewer drain thing on your right. Just hold your right flipper up and allow the ball to hop over to the left flipper. Twist a little bit as you fire that mother into the Rat hole. Keeping both hands on the machine, jump off the floor and holler something like "I got you!" or "Where's my chilidog?". Shake the hell out of that machine and really get into it, or at least pretend to get into it. Now and again glance up at the back glass to see if there is anyone behind you. If so, mule-kick screaming like a gym teacher. Tex is Bruno. Walter is the Butler. There's an instruction card down in the front left corner of the machine under the glass. Read it. I gotta go.



ASK MR. RUB

ADVICE ON BAR SPORTS AND OTHER SHIT

Send questions to PO BOX 442337 Lawrence KS 66044



(L-R) BARRY AND WILLY

INVASION OF THE

On April 13th, a band I had heard a lot of interesting stories about was scheduled to play at the Jazzhaus. The band was the Candy Snatchers, and they were opening for The Meteors, a psychobilly band from England. I was familiar with a few singles worth of songs by this full on energy rock band, and I had heard that they often get a bit out of control onstage (i.e. breaking bottles over each other's heads, cutting themselves with glass, and more). I didn't know what to expect, and the instant they started playing, the lead singer Larry was off the stage and in the faces of everyone present. He was all over the Jazzhaus, singing and screamin' and standing on tables. Woah! The band hardly stopped between songs, and ROCKED for about 20 minutes. Then as quickly as they had started, they quit and it was over. The band later apologized to Anne and me for not cutting themselves up on stage. It was definitely the wrong spot for a show like that. We caught up to them for a quick interview after they finished, while The Meteors played their own style of freaky rockabilly and did gravel voiced covers (These Boots Were Made For Walking).

Bob

Bob: Tell us about the road?

LARRY: Five days. We're gurus that I went to high. So all the people there and they go nuts. Cleveland to start our playing in a couple of sucks because you can and it will look like two guards in front of the we're just going to flip

WILLY: Large. Last night was great. We played in

BOB: I hear the kids go

LARRY: The kids were

MATT: The kids are all

BARRY: They were bad

BOB: So don't drink the

MATT: It's one more night

interesting
naus. The
opening
and. I was
is full on
n get a bit
ver each
I more). I
y started
and in the
azzhaus,
oah! The
KED for
I started,
gized to
stage. It
that. We
ter they
style of
s (These

Bob: Tell us about the tour so far. How long have you been out on the road?

LARRY: Five days. We started in Nagshead (NC) So all of the surf gurus that I went to high school with all live down there and get high. So all the people I hadn't seen in years, we go down there and they go nuts. But then we drove all the way to Cleveland to start our tour with the Meteors. We've been playing in a couple of places that are real big, which sucks because you can have a couple hundred people and it will look like two people are there. There were guards in front of the stage, like we need guards, like we're just going to flip out over the stage. So it was silly.

WILLY: Large. Last night we played Sioux City which was great. We played in this American Legion Hall.

BOB: I hear the kids go crazy there.

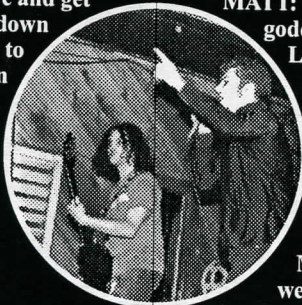
LARRY: The kids were going crazy and having a blast.

MATT: The kids are all fucked up there, but in a good way.

BARRY: They were basically retarded.

BOB: So don't drink the water there. How long is the tour?

MATT: It's one more month.



BOB: And you are waiting anxiously for your cd to come out.

WILLY: Yeah.

MATT: I don't give a fuck anymore, it's been so goddamn long.

LARRY: It's supposed to be out this week, but if it's not we're going to go up to New Hampshire to kick some ass.

WILLY: We're the only band in the world without an album now, and we've done five, six tours.

LARRY: We're moving up on the one year since the album was recorded.

MATT: No, it was last weekend, Easter weekend.

LARRY: It was a year ago last weekend. And it was supposed to be out last September. So, at least we have something to do when we get home, we can plan our trip to New Hampshire to kick ass.

WILLY: What's going on in New Hampshire?

INTERVIEW BY BOB ON APRIL 13, 1996

PHOTOGRAPHY BY ANNE TANGEMAN

LARRY & BARRY: That's where Jim lives.

WILLY: Oh we're gonna...

LARRY: We're gonna beat him up.

WILLY: Good deal.

BOB: You guys have really high energy shows. Has there been anything out of hand that has happened at a show that you felt bad about?

MATT: We never felt bad about anything.

LARRY: Matt hit some girl in the head with a guitar, we don't like to hurt girls. But it was an accident.

WILLY: We like to hurt boys.

LARRY: It bounced off Bret (from the TRICK BABYS) arm and hit her in the head. So that was an accident.

MATT: I just chucked the guitar as far as I could, I was really fucked up, it was the end of the set, and I just threw it as far as I could.

LARRY: That is the thing that we hate the most- all the meatheads that come up to the front and don't let the girls dance and have a good time. Our main pet peeve.

MATT: She was such a jerk about it, so I was glad I hit her in the head. Fuck her.

WILLY: But Larry is crowd control. He takes care of that kind of thing.

LARRY: Yeah, call 'em "a bunch of faggots"

WILLY: It hurts their manhood.

LARRY: They like it when I tell them to "go back to the locker

room and bust each other in the ass". When they are all sweaty with their shirts off rubbing up against each other, I'm like "you like that don't you buddy?"

WILLY: This one time this guy did get third degree burns on his hand and his arm. He had to get plastic surgery. It was in Richmond.

LARRY: It was our buddy Scott. He was lighting Willy on fire and it backfired and blew up his hand.

WILLY: He went up in flames. It was ugly.

LARRY: And then in New York, our buddy Dave always goes crazy, and we were doing our usual broken glass thing, and cutting ourselves up, and he fell down in the broken glass on the stage and had to get plastic surgery on his hand, he had to get nerve repair, and he's a chef so he has to cook every day. But that's what happens.

WILLY: But Noel from the Continental layed down in the blood and we got a picture of it for our album.

BARRY: It's on the back cover of our album.

LARRY: He's laying down in the blood like he is dead or something, but it is really Dave Crane's blood.

BOB: Well inversely, have any of you guys had any major injuries?

LARRY: Plenty of blood and scars, but we haven'y gone to the hospital.

WILLY: One time Larry fell off this eight foot stage, it was like the Enormadome, and he landed on his rib on the barricade.

LARRY: Actual ribs landed on the

WILLY: It was u

LARRY: If I w

place because it

I could have, bec

BARRY: That's

LARRY: That p

MATT: Fuck th

Dean! Ted Dea

getting bands in

BOB: You were t

you are into late

LARRY: From t

The Stallions, Ye

MATT: Black Je

LARRY: There

remembering ri

forget the Slobs!

WILLY: The Hu

LARRY: The M

those guys pretty

here between t

Humpers hate th

this, and then th

they hate the Hu

Brats. And we ge

WILLY: Well th

are all sweaty
other, I'm like

gree burns on
gery. It was in

g Willy on fire

re always goes
ass thing, and
oken glass on
and, he had to
ok every day.

down in the

he is dead or

ad any major

'y gone to the

age, it was like
barricade.

LARRY: Actually I hit the barrier with my legs, and my ribs landed on the cement.

WILLY: It was ugly.

LARRY: If I was smart I would have tried to sue the place because it was this fuckin' cock rock arena. I wish I could have, because the place sucks.

BARRY: That's the Abyss in Virginia Beach, VA.

LARRY: That place sucks!

MATT: Fuck that place! Fuck Cellar Door! Fuck Ted Dean! Ted Dean is this guy who thinks he is the guru of getting bands into town.

BOB: *You were telling us earlier of a couple of bands that you are into lately...*

LARRY: From Cincinnati- The Slobs, from New York- The Stallions, Yellow Scab, Snooka is pretty rockin'.

MATT: Black Jesus from Manhattan-east side.

LARRY: There are a bunch of bands that we should be remembering right now, but I'll always say I'll never forget the Slobs!

WILLY: The Humpers!

LARRY: The Meteors are rockin'. We get along with those guys pretty good. There is this huge battle going on here between the Meteors and the Humpers. The Humpers hate the Meteors... We're like in the middle of this, and then there is the Trash Brats in Detroit and they hate the Humpers, and the Humpers hate the Trash Brats. And we get along with everyone.

WILLY: Well that's because Scott Drake got up on stage

(L-R) BARRY, LARRY, AND WILLY



and started going "This place sucks, these people are lame" And the Trash Brats got mad about that.

LARRY: But both sides say totally different things. It's a bunch of trivial shit.

BARRY: But all the action will come down in Long Beach, which is the Humpers home town, we'll be there the Humpers will be there and the Meteors will be there.

WILLY: It ought to be good.

I have been skateboarding for approximately ten years. I received my first skateboard in the fifth grade after winning a contest via my paper route. Regardless of such historical information, my point lies in the fact that skateboarding has allowed me to survive in this all too crazy world. Without such an activity, I more than likely would have turned out to be a burned out spinner, relaxing somewhere near or within the confines of Humboldt County. Luckily for me and possibly even you, this did not occur. In towns and cities all across this country, skateboarding has become the primary target for law enforcement officials. Filling the dreams of police officers and security forces are no

HOW ABOUT A SKATEPARK?

longer the screams of mugging victims and such but rather the click and clack of the common skateboarder. What can be done about this problem? Why are so many innocent people becoming victims? Many cities believe that kids will stop skateboarding if it becomes a crime and is therefore punishable through arrest and/or a fine. This does not work. Banning skateboarding is as elaborately useless as outlawing drugs. As I am sure you all know, because drugs such as marijuana and cocaine are illegal in this country, nobody uses them. In the same manner, because skateboarding at an excellent location such as Wescoe Hall on the campus of the University of Kansas is illegal, people don't skate there. Wait.... these are all common misconceptions, aren't they? Skateboarding is a viable sport for millions of people and it allows many of these people to live their lives without mass confusion. Instead of banning skateboarding, authority figures must learn that they need to provide an adequate and centralized facility for skateboarders to gather. In doing so, many problems are solved: skateboarders are happy because they now have somewhere good and legal to skate; business owners are happy because the skaters have somewhere to skate other than in front of their stores; police are happy because kids no longer have to break the law. While banning such activities as skateboarding, cops are sitting behind their desks wondering why crime and drug use among youth is on the rise. The action of outlawing skateboarding without providing somewhere decent and legal to skate sends a message that the government does not give a damn about kids. The purpose of this commentary is to bring it to the attention of the reader that the establishment of a public skateboard park in the city of Lawrence, Kansas will provide the necessary outlet for many kids and adults such as I who happen to derive extreme amounts of pleasure in an activity which upsets an equal amount of people. Want to help us in our fight or just tell me that I am confused? Call Let It Ride at 913-842-7787 or for those of you who are technologically inclined to the status of e-mail, write me at: poohbear@falcon.cc.ukans.edu and perhaps something can be arranged.

by **BEN TUTTLE**

THE BOTTLENECK
IN LAWRENCE

◆ GRANADA ◆

CHEAP BEER • SOUL ASYLUM • BIG HEAD
TODD • MARTINIS • LEMONHEADS
• SUPERCHUNK • DANCE NIGHTS • BROOK-
LYN FUNK ESSENTIALS • ROCKET FROM
THE CRYPT • 100 IMPORTS • LUSH • RANCID
• BEER • DICK DALE • HUM • MARTINIS
• SOUNDGARDEN • FISHBONE • 100 IMPORTS
• FILTER • THE JESUS LIZARD • RETRO
DANCE • THE FUGEES • BOSS HOG • \$1
PITCHERS • BUTTHOLE SURFERS • GUIDED
BY VOICES • 100 IMPORTS • PRESIDENTS OF
THE UNITED STATES OF AMERICA • 311
• ACID JAZZ • MEAT PUPPETS • HELMET
• REVOLUTION • FLAMING LIPS • MIKE
WATT • GROOVY FISH TANK • SUGAR
• EVERCLEAR • PINBALL • REDD KROSS
• THE CRAMPS • FREE POOL • SOCIAL DIS-
TORTION • CRACKER • MARTINIS • WILCO •
NED'S ATOMIC DUSTBIN •
AND SO MUCH MORE...



WE CAN SATISFY ALL YOUR NEEDS

Conseula's Double Whammy

DOUBLE YOUR PLEASURE, DOUBLE YOUR FUN AT THE VIDEO STORE
BEYOND THE VALLEY OF THE DOLLS

CHOCK FULL OF EVERYTHING THAT IS SHINY, NAKED AND PERVERSE, IT'S HARD TO BELIEVE ROGER "TWO THUMBS UP" EBERT CO-WROTE THIS EPIC WITH THE MAMMARY MASTER RUSS MEYERS (SEE ALSO FASTER PUSSYCAT... KILL! KILL!). PICTURE AN ALL GIRL BAND (WITH BIG HAIR), THE CARRIE NATIONS, ARRIVING IN HOLLYWEIRD AND TANGLING WITH SLEAZY PEOPLE AT EVERY TURN. OF COURSE THEY DO HAVE A GREAT TIME HANGING OUT AT Z-MAN BAR-ELL THE TEEN TYCOON'S HOUSE PARTIES TILL ALL HOURS, SLEEPING AROUND, DOING DRUGS, UNTIL THE DREAM FACES AND THINGS GET UGLY. Z MAN'S HOT TUB PARADISE IS REVEALED TO BE JUST ANOTHER CALI FREAKHOUSE AND HE GOES ON A MAD RAMPAGE AND TRIES TO KILL EVERYONE. THE STRAWBERRY ALARM CLOCK PERFORM A SONG, AS DO THE CARRIE NATIONS. OH BOY. CHECK OUT Z MAN'S PECS AT THE END.

WILD IN THE STREETS

ANOTHER GREAT 60'S FLICK FULL OF WEIRD PSYCHEDELIC HAPPENINGS: TEENAGED RICHARD PRYOR ON DRUMS AND THAT HOLLYWOOD GODDESS, SHELLEY WINTERS AS THE MOTHER OF MAX FROST, JUST ANOTHER DISGRUNTLED TEEN MANUFACTURING LSD IN HIS BASEMENT. HE HATES SOCIETY (ESPECIALLY SHELLEY WINTERS) AND SETS OUT TO RID THE WORLD OF PEOPLE OVER THE AGE OF THIRTY. HE GETS A BAND TOGETHER AND THEY ROCK SO HARD HE GETS TO BECOME PRESIDENT. WATCH CONGRESS ON ACID, A JANIS JOPLIN CHICK AS A SENATOR, AND SHELLEY WINTERS SCREAMING ALONG WITH EVERYONE ELSE OVER THIRTY STUCK IN ACID CONCENTRATION CAMPS. A DOSE A DAY. GOOD MUSIC.

THAT'S JUST SICK:

EXORCIST 3

TRUST ME, IT'S GRIPPING. SATANIC AND WILL SCARE YOU. CHECK OUT EXORCIST 1 IF YOU'VE NOT SEEN IT, BUT SKIP #2. IT'S A DRAG. EXORCIST 3 GRACEFULLY COMBINES THE ULTIMATE A LITTLE COMEDY WITH THE TRULY SICK. GEORGE C. SCOTT IS A COP WHO INVESTIGATES WEIRD NEW SATANIC MURDERS IN THE CITY. ARE THEY THE WORK OF THE GEMINI KILLER (A REGULAR PSYCHO) OR SATAN (THE ULTIMATE PSYCHO)? AND HOW DID THE MURDERER GET ALL THE BLOOD OUT OF THAT GUY INTO ALL THOSE LITTLE TINY BOTTLES ON THE NIGHTSTAND WITHOUT LOSING A DROP? COOL BRAD DOURIF (CUCKOO'S NEST/CHILD'S PLAY) PLAYS ANOTHER PSYCHO. SCARY.

IN A GLASS CAGE

TRULY SICK AND INTRIGUING. A FORMER NAZI DOCTOR IS HIDING/LIVING OUT HIS LAST DAYS IN A LITTLE SPANISH TOWN. BEING ILL, HE LIVES IN AN IRON LUNG AND HIS WIFE HIRES A FELLOW TO HELP CARE FOR HIM. IT BECOMES APPARENT THAT THE FELLOW WAS MOLESTED AND TORTURED AS A BOY BY THIS DOCTOR LONG AGO AND HE STARTS PLAYING SICK PSYCHOLOGICAL GAMES WITH THE PARALYZED DOD TO GET HIS REVENGE. THE TABLES TURN AND IT GETS EVEN UGLIER. WHO IS REALLY IN CONTROL, WHO IS THE CORRUPTED ONE? VERY DARK AND DISTURBING. EN ESPAÑOL W/SUBTITLES.

NO WAY TO TREAT A LADY

I'LL SAY. PEOPLE ARE DROPPING LIKE FLIES BECAUSE ROD STEIGER IS RUNNING AROUND IN COOL DISGUISES WHACKING EVERYONE. WHILE HE'S STRANGLING FOLKS, HE STARTS TAUNTING THE COP WHO'S ON HIS CASE (BRIAN SEGAL) WITH MINOR CLUES AND PUZZLING PHONE CALLS. IT GETS HEAVY WHEN STEIGER STARTS STALKING THE COPS GIRL. LEE REMICK. SLY AND SURPRISING.

ANGUISH

REMEMBER ZELDA RUBENSTEIN, THE LITTLE PSYCHIC FROM POLTERGEIST? SHE PLAYS A MANIACAL MOTHER WHO GETS HER SON TO KILL PEOPLE AND SNATCH THEIR EYEBALLS TO KEEP FOR THEIR FAMILY COLLECTION. THE EYES OF THE CITY ARE MINE. YUM. BUT WAIT, IT'S A MOVIE-YOU KNOW, A MOVIE WITHIN A MOVIE AND THE AUDIENCE IS DISAPPEARING ONE BY ONE. WICKED ZELDA.

(ALL VIDEOS ARE AVAILABLE FROM THOSE COOL FOLKS AT ROCKIN' LIBERTY HALL)



ANNE: How d
JONNY: Yeah,
years older pla
piano back in t
music, so yeah
How'd you get
I've known the
while. I met hi
me a manager,
to different rec
with them. And
What about co
Sure! I love the
Who were som
James Honey
Pretenders. He
Black is an am
guitar playing,
called White Fa
a lot about guit
influence as any
(a girl comes in
never done that
You go girl!
You've played fo
Somewhere bet
It seems the onl



ANNE: How did you get started in music?-was your family into music?

JONNY: Yeah, I've been playing since I was nine. My brother who is four years older plays bass and my Mom always sang and played guitar and piano back in the sixties and my dad was always a big appreciator of music, so yeah. It was a big musical household.

How'd you get the tour with Frank Black?

I've known the man for a couple of years, we've been friends for a little while. I met him through a guy from Boston. What can I say? Frank got me a manager, did a demo with me a couple years ago, I sent it around to different record labels and American liked it, so I started working with them. And they hooked me up with this tour.

What about comparisons with Jonathan Richman and Paul Westerberg?

Sure! I love those guys. Totally a compliment.

Who were some of your favorite guitar players?

James Honeyman Scott is my favorite. The dead guy from the Pretenders. He was amazing. Paul Westerberg's a great guitarist. Frank Black is an amazing guitarist. He doesn't get as much recognition for his guitar playing, but he's got such a style. One of the first bands I was in called White Fat Farm, the leader of that band, Mike Smith, taught me a lot about guitar playing, writing songs and singing. He's been as big an influence as anybody has.

(a girl comes in back and is dancing around-"I just body surfed, I've never done that before! I just rode the snake.")

You go girl!

You've played for so long, how many bands have you been involved with? Somewhere between 2 and 40.

It seems the only media I've seen about you left me with the impression

that you lived in your basement making these tapes and then boom, landed some record deal, which is clearly not the case.

Yeah, they like to make me out as a dork, but hey, what can you do? I've been in different bands, different recording situations. I have been recording these tapes in my brother's bedroom for a couple of years when I was living at home. It's something that I did for fun that's become my job now.

What have you been listening to this week on the road?

Social Distortion, The Jesus Lizard, love the Lizard. Listening to a lot of David Bowie these days, I never really listened to a lot of him before-but now I'm a big fan of Ziggy, Scary Monsters. I like all sorts of things. Mostly pop is what I go out of my way to listen to .

You had a book with you today-can I ask what that was?

The Heart is A Lonely Hunter, by Carson McCullers. I've read a bit of it before and I've heard it's a really great book.

That's all I have to ask.

That's all I have to say.

**JONNY
POLONSKY**

interview by Anne Tangeman

live reviews

THE HUMPERS

Goodpuss, The Bishops, Sex Offenders

The Bottleneck

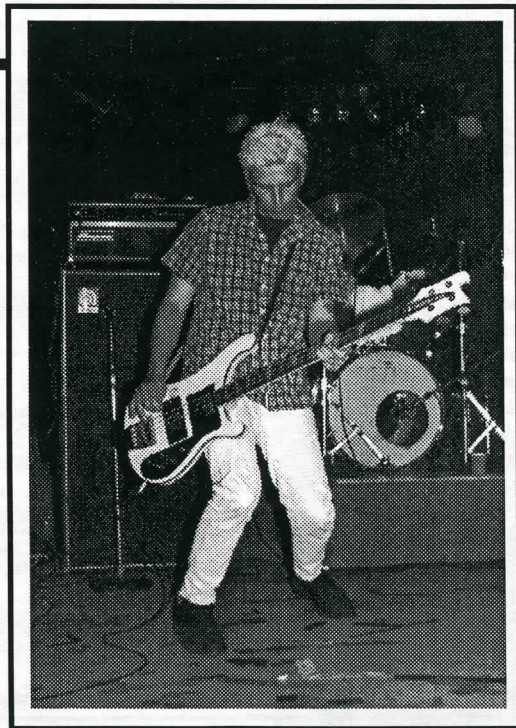
3/23/96



Replay punk rock and roll favorites, The Humpers played the big top in support of their new Epitaph album *Live Forever or Die Trying*. This Long Beach, CA band ripped through their finest songs from the start and didn't let up. Admittedly it was too short a set, a fact I blame entirely on the guitarist, Mark Lee's home town of Sioux City, IA who wore the band out the night before. They absolutely rocked though—Wake Up and Lose, Space Station Love, Loser's Club, this is the real thing baybee. Kansas City's Goodpuss was disappointing. Maybe it was the cover of the Pina Colada Song. Not funny, more like excruciating. Sorry I missed the Bishops and the Sex Offenders sets. I checked the Humpers out at Cicero's in St. Louis the next night. Excellent show in a smaller venue with the highlight being a guy spraying beer on the singer, Scott Drake, who smiled, leaned in at the guy and shot a wad of spit right on his face.

The guy just smiled right back. AT

(l) Scott Drake (r) Mitch Cartwright Photos by Anne Tangeman



MR T. EXPERIENCE

The Smugglers

Daily Grind

For those of us who haven't heard Mr. T. Experience graced the Daily Grind show this March. Mr. T. pioneered the again zig-zagging the nation with his lineup. Their set contained plenty of new release "Love is Dead", including "You, Ba Ba Ba Ba Ba" and their Band. Dr. Frank and Co. also kicked in an array of older songs (I Love You, Two-Minute Itch Tapin' Up My Spidey, Spiderman theme). They even covered Smugglers, their current tour's theme song, still filled with ooo's, getting better. Playing in front of a large audience appeared to vitalize the show. Mr. T. played a nearby bar, making the listening from the parking lot a bit more fun. These minors are truly the most fun. Experience was a tight, high-energy show. Add The Smugglers to the bill, and you've got a rock and roll show. Too bad I had to leave. (They ROCKED-ed). DO

THE CHICKENHAWKS

The Criminals

Replay Lounge

3/17/96

The Chickenhawks from Sioux Falls, SD, NE friends The Criminals were the main attraction. The Criminals were a guitar style of rock and roll. I'm not sure if they were a rock and roll band. They did a searing set of Chickenhawks. Beautiful Bets. The attitude to spare while husband and wife. The ground, on the bar. Cram

MRT. EXPERIENCE

The Smugglers Daily Grind

For those of us who haven't had enough of silly love songs, the Mr. T Experience graced the Daily Grind in KC for a stellar all ages show this March. Mr. T, pioneers of the East Bay punk sound, are again zig-zagging the nation with a slightly revised and revived lineup. Their set contained plenty of tracks off their latest Lookout release "Love is Dead", including Sackcloth and Ashes, I Fell For You, Ba Ba Ba Ba Ba. and their amusing self tribute Dumb Little Band. Dr. Frank and Co. also kept the youngsters hopping with an array of older songs (I Love You But You're Standing On My Foot. Two-Minute Itch Tapin' Up My Heart) plus a dynamic cover of the Spiderman theme. They even swapped drummers with The Smugglers, their current tour mates, for one song. Dr. Frank's song-writing, still filled with oooos, ahhs and harmonies seems to keep getting better. Playing in front of a younger, more receptive audience appeared to vitalize the Berkeley trio. Last August when Mr. T played a nearby bar, many of the same kids were resigned to listening from the parking lot after being turned down at the door. These minors are truly the more appreciative fans. The Mr. T Experience was a tight, high-energy show with a blazing pop sound. Add The Smugglers to the bill and you've got yourself quite a rock and roll show. Too bad I had to run down the block to get a drink. (They ROCKED-ed). DC

THE CHICKENHAWKS

The Criminals Replay Lounge 3/17/96

The Chickenhawks from Sioux City, IA were kind enough to bring Omaha, NE friends The Criminals along with them for this killer free show. The Criminals were amazing, reminiscent of J. Thunders' guitar style of rock and roll. I'm not talking retro- I'm talking rock and roll. They did a searing set followed by the rantings of the Chickenhawks. Beautiful Betsy Phillips sang and screeched with attitude to spare while husband Peter rocked his guitar all over - on the ground, on the bar... Crampsish rawk-Two girls, two guys and

a II raunchy. The crowd wanted more and they delivered. The Criminals came back on for a few more numbers. Hot show! Look for their return in June and July. AT

ACTION FAMILY

Replay Lounge sometime in March

I'm not sure where everyone else was but this was one of the best shows in a long time. Toody, JD and Bruce (ex-68 Comeback) came through from Portland, OR and stunned the minimal crowd at the Replay with garage trashy rock. Absolutely driving rock and roll. Stooges-esque guitar rantings and relentless drums and bass. Word is they aren't together anymore. Dog. AT

JERRY LEE LEWIS/LITTLE RICHARD

Bluff's Run Casino, IA 3/25/96

Fuck the Bahamas! I'll drive 3 hours to Omaha in 20 below weather to spend my Spring Break with Jerry Lee Lewis. It was worth all of the measly \$12 we paid, even though there were some drawbacks to the concert, the first being how we almost got trampled coming into the show due to a log-jam at the top of moving escalators. I heard a man behind me say "I can see being trampled at a Who concert but this is ridiculous!" Sorry sir, but I can't see myself being trampled anywhere. Furthermore, the seating was absolutely bizarre! We were pretty much parallel to the stage, but not to fear- you could watch the show on a huge video screen or stationed on each table was a small T.V. where you could see the show, watch the Oscars, or play a little keno. In any case, we were still thrilled to see one of the living legends, an "architect" of rock-n-roll (which the ticket read) good ole Jerry Lee. And did he rock! A little shaky at the

beginning (notta whole lotta shaky), Jerry soon became right at home in front of his beautiful white piano and rattled off his repertoire which included the oldies and some newer songs as well. He seemed to scare some of the older numbers of the crowd (i.e. everyone) with his nasty demeanor. The Killer kept calling everyone "mother humpers" and was as rowdy as a seventeen year old. When starting "Whole Lotta Shakin'" he stopped abruptly and told the audience that playing that song was like makin' love to a woman, "you have to ease on in" (or something like that; my memory fails me due to the \$1 drinks that the casino had to offer). In short, Jerry played a helluva show and I urge you all to try and see him wherever he plays again. Little Richard was more of a crowd pleaser, playing an amazing set as well. Sporting a sequined green suit and all the pancake makeup that money can buy, he flew through some great old favorites. Telling the crowd to "shut up" in his trademark way got kind of redundant, but he charmed the oldsters with his tour stories. When he asked "all the ladies to come and dance with Little Richard" we could do nothing but advance to the stage, where some casino cronies let us up there to dance (of course nobody took pictures of Sarah B. and I up there with a bunch of lowans and Little Richard, while earlier we had snapped a million pictures of the bar we went to before the show. Wouldn't you know it!) After the lengthy set, some of our group got to hang out with Mr. Midnight, Little Richard's son, while some others (mainly me) lost their shirts on the slots, but overall it was a great time. By the way, check out Omaha, NE on a day trip if you haven't already. It is a neat place with good shopping, great food, and extremely friendly people. A nice bar to check out is called Mister Toad's which is an English style pub with church pews for seating, and they make a great
black & tan! LS

see ya at the shows!

YOU CAN'T HIDE YOUR LOVE FOREVER.

Hi. This is the first in what hopefully will be a series of columns extolling the greatness of some of my favorite not-necessarily-current 45's. I thought this might prove more interesting than providing reviews of current bands you've already made your mind up about, or worse yet, slagging yet another hapless indie effort by a band that appears not to have heard any records older than Spiderland. The point I hope to make is that there are hundreds of brilliant indie-label 45's that came out between the advent of seventies punk and the early nineties, and while they may be rare or obscure, most can be tracked down if you're willing to spend a little time looking. Some will be easy to find, some quite difficult. Some will be dirt cheap, and some will set you back a bit. But for those who search diligently, the rewards can be magnificent indeed. For example:

Columbus, Ohio's **Boys from Nowhere** blurred lines between 60's garage and that snotty Dead Boy whine peculiar to Ohio on three astounding mid-80's singles, all on their own Young Lion label, that leave most like-minded outfits in the dust. The first of these was "Beg" b/w "You Can Make It". "Beg" conjures up a malevolent throb as singer Mick Divvens howls his way through a vicious revenge fantasy, highlighted by some truly inspired backing vocals. Like much great punk rock, it manages to come off as thoroughly pissed, and insanely joyous at the same time. Unfortunately, the flip turns up the organ at the expense of the guitar, and is merely competent. The second single, "Jungle Boy" b/w "1966" combines two flawless pounders in the same general bag as "Beg" and are similarly essential. As great as these are, my favorite is the third single, "Goin Too Far" which adds some Byrdsy 12-string chime to the fuzztone riffing. Heaven! Divvens delivers perhaps his best vocal performance, alternately yowling and sighing through an imaginative and well-crafted song that blows away any notions of safe genre-rehashing. The flip, "I Don't Bother" leans even further into the sadly neglected folk-punk genre, with some Dylan-esque vocal action used to good effect. Honestly, whether you're wearing a leather jacket, or a paisley shirt and a Brian Jones haircut, you'll love the hell outta these. The Boys from Nowhere made several more records, but they've never matched the power of these singles.

In a pure pop vein we have a 1986 single from **The Someloves**. "It's My Time" b/w "Don't Talk About Us", on Australia's Citadel label. Featuring the songcraft of Dom Mariani (formerly of the Stems, currently with DM3) and Darryl Mather, "It's My Time" is a crystalline power-pop nugget, the sort of thing Tom Petty would kill for, with that clean-on-the-verge-of-dirty guitar sound I dig so much, great harmonies and a minimum of production fussiness. The up-tempo B-side "Don't Talk About Us" reminds me a bit of the Plimsouls "A Million Miles Away", and is every bit as good, with a melody and harmonies are that are even more droolworthy than the A. If you don't understand what is so great about an infectious pop song that just happens to contain the line "So I wish you were deaaad baayby" then this is probably not the column for you. The Someloves would release two more singles, an album, and an EP, all exquisite pop of the highest order, but this single exhibits a toughness that was never present on later recordings.

It might be a good idea to close with the poetry of **The Jurassics** from their odd 1985 single on Surf or Die records (New York) entitled "The Ballad Of James T. Kirk" b/w "1,000,000,000 Years Ago". The truly cultured among you will delight in the poignancy of lyrics like "You've got a Vulcan Psychic, and you went to space school...And you stopped the wrath of Khan/But now they call you Shatner, or worse, T.J. Hooker/But you can't fool us. See, we know you're not a copper, you're Kirk." All this over a ridiculously loud drum machine and a single power chord riff supplied by two guys known to history as Jet Screamer and Surfer Joe Atomic. Utterly stoopid. I like it. Lots. Thanks for reading. Send questions, comments and suggestions c/o Micromag. See you soon.

BY JON HARRISON

R.

ought this
effort by a
came out
little time
rds can be

g mid-80's
ures up a
nk rock, it
is merely
these are.
best vocal
o. "I Don't
g a leather
tched the

songcraft
uld kill for.
About Us"
e A. If you
ly not the
s that was

Of James
t to space
e Kirk." All
stupid. I

SON

**How do you afford your ?
Rock-n-Roll Lifestyle ?**



20 FILTER
CIGARETTES

**by
shopping
at**

**arizona
trading
co.**

734 Massachusetts • Lawrence, KS
(913) 749-2377

16 South Ninth • Columbia, MO
(314) 499-0420

**we
BUY/SELL/TRADE
clothes everyday!**

Stuff worthy of a mention...

Take Back the Night March in April-an incredible sight to see women of all ages walking down Mass. St. to "take back the night" and speak out against violence against women and children. KU's Campanile is finally ringing again after two years. Roger's TV in North Lawrence-where did our favorite sign go? Tune in to Lawrence's own Community radio station soon. If anyone finds it on the dial, let us know where it's at! Contrary to rumours, Cocknoose is still together-look for shows coming up soon...Bill Colburn and Ricky Dean have amicably parted ways. Paul Matthews is helping out the Dean (who's been in the studio recording) and Bill's got a few hot irons in the fire. Vitreous Humor is no more, but look for some VH folks in Vietnam. Kill Creek will release their second album on Mammoth soon. The Bubble Boys have been recording in KC. The Tap Room has revamped the upstairs into a new cocktail lounge. The Hideaway is now Bubba Zuel's Hideaway and booking live acts. Check out Polvo and Butterglory at the Bottleneck June 10th, the incredible Bad Livers at the Bottleneck June 28th, at the Replay June 6th, the Loudmouths and the much talked about Men's Club-also they've got the Replay o Rama garage rock type music fest June 14th and 15th with Satan's Pilgrim's, the Oblivians, The Sons of Hercules, Dropouts and more-word is tix are going fast. Wayne Kramer in KC-the Grand Emporium, June 17th-yowza-do not miss this one. New Brewery=more beer, Kaw River Brewery is now open. Shaboom will be opening soon from the fine folks who brought you Arizona Trading Co. Hookin' up: Congratulations Nancy & Mike, Kristi & Tim. Sorry if we totally overlooked something, which I'm sure we did. Bye.

YOU
NEVER
LOVED
ME



© LAURA SINK '96

Alternative

Volume 2, 03, WI

APR is what
by Jason McQuinn of
Anarchy magazine (which
Kepley). Each issue of A
press (not to be confused
that are almost always in
of obscure references a
interview or two with pe
one article on a current t
an original eyewitness
with Jay Kinney, publish
Radio, which should be
working on the local co
in this country need inst
charge of our lives is to
music, information, bee
economy suck away all
supporting the alternati
local food co-ops, and
project.

This issue
Apocalypse Culture) qu
exposé of the big lies to
about "the return of pre
no advertisements. APR
Books at 920 Massachu
\$16 for 4 issues from C

Alternative Press Review Experimental Musical Instruments

Volume 2, 03, Winter 1995

APR is what the Utne Reader ought to be. APR is edited by Jason McQuinn of Columbia, Missouri, who also used to edit Anarchy magazine (which is now in the hands of our own beloved Tad Kepley). Each issue of APR is full of the best writing from the real small press (not to be confused with the really small press) and features articles that are almost always intelligent and insightful without being crammed full of obscure references and unreadable jargon. Each issue also includes an interview or two with people involved in alternative media, and usually at least one article on a current issue written especially for APR. The most recent issue has an original eyewitness report from a Zapatista village in Chiapas and interviews with Jay Kinney, publisher of Gnosis magazine, and David Barsamian of Alternative Radio, which should be of interest to everybody who has ever worked at KJHK or who is working on the local community radio project. Barsamian says that "Progressive people in this country need institutions," and he's absolutely right-- the only way we can really take charge of our lives is to create our own means of getting the things we need-- food, shelter, music, information, beer (not necessarily in that order)-- and stop letting the corporate death economy suck away all of our time, money, and energy. So that's why it's important to keep supporting the alternative institutions that are already out there-- like independent record labels, local food co-ops, and APR-- at the same time we're building new ones, like the community radio project.

This issue of APR is rounded out with a long screed by Adam Parfrey (editor of Apocalypse Culture) questioning the government, a version of the Oklahoma City bombing story, an exposé of the big lies told on the Wall Street Journal's editorial page, an interview with Noam Chomsky about "the return of predatory capitalism," and lots of comics by Tom Tomorrow and Mr. Fish. And there are no advertisements. APR is available locally at the *Community Mercantile* at 901 Mississippi and *Terra Nova Books* at 920 Massachusetts (which probably both qualify as alternative institutions). Subscriptions to APR are \$16 for 4 issues from CAL Press, PO Box 1446, Columbia, MO 65205-1446.

I don't know beans about music, but I still really like this magazine. It's dedicated to "the design, construction, and enjoyment of unusual sound sources." They're not kidding, either-- over the last couple of years they have printed how-to articles about constructing instruments from flower pots, pot lids, and plastic pipe, info on making home-made pickups for electrical instruments and growing bamboo for making all sorts of things, and descriptions of things like pyrophones, tubulongs, trigon incantors, glass harmonicas, violins and cellos with speaker horns that look like something from a Dr. Seuss book, the Volkswagen beetle harp, ("constructed from half of a Volkswagen chassis strung like a harp"), and the dreaded Vox Insecta.

There's quite a bit of historical information in each EMI, too, like descriptions of old patents issued for weird sound-making devices and reprints of old articles, like the one in the March 1995 issue about Mr. Franco Piper, the Banjo King, who could juggle up to six banjos while playing, them. Another one of my favorite articles was a piece by Q.R. Ghazala in the September 1995 issue, describing his compact disc Requiem for a Radio, the music on which is composed entirely from the sounds made by prying apart, crushing, melting, and cutting up a small plastic radio. EMI also gets a lot of feedback from readers, and one ongoing discussion that has really intrigued me is about the possibilities of making cars into musical instruments by making carefully spaced grooves in highways. As you can see, this magazine has a little something for everybody.

EMI is published 4 times a year; for a 1-year subscription send \$24 to Experimental Musical Instruments, PO Box 784, Nicasio, CA 94946. Recent single issues are available for \$6 each. Each year EMI releases a cassette featuring music made with instruments featured in the previous year's magazines; these are available to subscribers for \$8 each or to everyone else for \$11.

reviews by
Boog Highberger

THE SMUGGLERS *Selling the Sizzle*

(Mint • #699-810 West Broadway Vancouver BC Canada v5z
4c9/Lookout! Records • PO Box 11374 Berkely CA 94712)

"Hats off to the new entertainers" starts off "To Serve, Protect and Entertain" the first song on the new Smugglers record, co-released on Lookout! and Mint (the Candian label that put out a slew of 7 inch records by these Vancouver, BC rockers). Hats off is right! These guys deserve much more recognition than they have gotten in their four years of existence for precisely this reason-they are Entertainers, with a capital E. Case in point: live shows at both the Replay Lounge last August and recently with The Mr.T Experience at the Daily Grind, both full of intensity and style. Back to the record. Mostly rockin' with a few heartfelt stompers to boot. My favorite song is "Bishy-Bishy" which the boys claimed means something about a bad case of diarrhea in Japanese. Watch out world. BD

REX *Waltz 10"*

(Southern Records • PO Box 25529 Chicago IL 60625)

It seems like a lot of people gained instant respect this band after their performance opening for The Grifters on their last tour. Mellow, country-ish hooks ala Palace with intense, distorted elevations make this a great album to chill out with. There are four great songs (one the traditional "Willow Garden") on this 10 inch platter, packaged to look like an old waltz record. BD

MONO MEN *Another Way 7"*

(Estrus Records • Box 2125 Dept. c9 Bellingham WA 98227)

This record is worth owning for the super sparkly gold and purple flamed Art Chantry designed cover alone. But the bonus is that it rocks! "Another Way" is more straight forward R-n-R, while the backside "Behind Bars" is a stompin' country rockin hoedown instrumental with an incredible solo. This band must have more

singles than the Who by now. I guess that's why singer/guitarist Dave Crider started Estrus records in the first place. BD

TERIYAKIS 7"

(Priapus • 1723 Illinois Lawrence KS 66044)

I guess my favorite part about the Teriyakis (aka Happy Teriyaki 6) is their ability to construct multi dimensional sounds, with addictive hooks without taking it too far over the edge. There is always something new to catch your attention. Whether it's deciphering the layered vocals, or catching new guitar noodlings, or zoning in on different instrument sounds, it's a fun record to hear. You can tell they certainly are having fun. BD

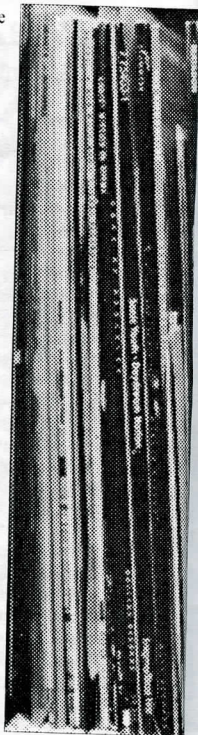
THE OLD 97s *Wreck Your Life*

THE GREVOUS ANGELS *Angels and Inbreds*
(Bloodshot Records • Chicago)

I'm quickly becoming dis-illusioned with the rash of "alternative-country" bands that have been springing up in the wake of one of the Midwest's greatest-ever bands, Uncle Tupelo. While what Tupelo did, taking traditional folk and country music and putting it in a context modern listeners can relate to, was absolutely brilliant, we need to learn some lessons from what happened the last time. It was only a short step from the heartbreakingly brilliant country-rock of Gram Parsons to the bastardization of the same genre by the Eagles and other equally wretched bands of the '70s.

The fact that many of these alternative-country bands are being signed to Chicago's Bloodshot Records is itself a cause for suspicion. What does Chicago, of all places in the Midwest, know about country music? Could it be, as one local record store authority has claimed, that country music is being claimed on all sides by suburbanite youths who know nothing about what it really means?

Some of the bands on Bloodshot are pretty good. The two most representative bands from this label are the Old 97s and the Grievous Angels. The Old 97s, named after the classic traditional train song, and the Grievous Angels, named after Gram Parsons' last



MM

ELECTRONICS

SEND YOUR MUSIC



A cassette (left) is about the size of a playing card, and as thick as a cigarette. Total playing time: up to two hours for two "sides."

**Send your stuff in any
format for review to:
micromag
PO BOX 442337
Lawrence KS
66044**

solo album and the personal metaphor for his own life, are like two different approaches to the same thing: although equipped with different instruments (the 97s are a stripped down guitar-based garage band and the Angels are fully decked out with a multi-instrumental steel/fiddle/banjo/mandolin player and no distortion), the bands sound similar arrangement wise. They could almost have the same vocalist (I had to check to make sure they didn't).

When I first got the 45 for "W.I.F.E." by the Old 97s, I was ecstatic. It had a fantastic steel guitar solo. But I was somewhat disappointed when I got the album and found out the steel was only present on the single. There wasn't any anywhere on the album. Nevertheless, Wreck Your Life has good, catchy pop moments, particularly "Doreen," which first appeared in bluegrass form on the 97s' earlier Big Iron release, and their cover of Bill Monroe's "Sweet Blue-Eyed Darlin'." Old 97s are best when fast and infectious. But they just don't have the same honest, heartbreaking appeal of a band like Uncle Tupelo on the slower tracks. Rumor has it the Old 97s are great live, and hopefully they will be coming to town someday soon.

The Grievous Angels are definitely great especially when the steel guitarist is present. The songs on Angels and Inbreds waver back and forth between honky-tonk and bluegrass, and in fact, the Angels' alter-ego, the Inbreds, make them the only band I've ever seen to open for themselves. The album features a cover of The Byrds' version of "I Am a Pilgrim", and live the band covers "You're Still On My Mind" and "Return of the Grievous Angel".

Although neither of these bands quite fill the empty stages left by Uncle Tupelo, both are pretty good, especially the Grievous Angels. Their approach is more traditional and lacks the bandwagon-esque quality of the alternative country movement. At best, either band can perform songs about the shit that happens to us every day, but in doing so, infuse it with a beat that enables you somehow to forget about it, just for a little while. That's what country music is all about. MP

SNAP HER *It Smells, It Burns, It Stings* (New Red Archives)

Energetic Punk-n-Fuck you Roll is so evident that you better not immediately pick up this disc after each listen, unless you want to risk first degree burns to you fingers. Sure, this band is not the most original sounding thing around, but they happen to grab my earlobes and make me want to listen to more of their beer drinking inspired music. This Los Angeles outfit is so full of attitude that any Orange County pseud-punk band (read Bad Religion) would end up being compared to Garth Brooks. AM

PANEL DONOR *Obedience and Global* (Lotuspool • PO Box 442277 Lawrence KS 66044)

Much thanks and overall appreciation to the wonderful fellows who make up Panel Donor. First of all let me declare this the best local release since...well, since Zoom's last recording (and this has nothing to do with Jeremy). After much delay and anticipation, this band has finally released their second album on the Lotuspool label. Luckily for me, I was able to get a copy on tape several months prior to this review and it allowed living life to be much more excellent than before. I cannot name all the songs that make me happy, for that would involve me naming all of the songs. However, the song that has been grilled upon my mind for some time now, is track number eight, "Extract Centrifugade." This song represents pure brilliance in the form of song arrangement, melodic structure, precisional elements, and all that is necessary to accomplish pure rock. I think you can tell I like this album very much, but I want to make it clear that Brandon Aikin found out I am writing this review and he is now holding a gun to my head...just kidding. Perhaps you should check this record out and decide for yourself. BT

VITREOUS HUMOR *My Midget/New Victoria Theatre 7"* (Mute America • 140 West 22 st #10a NYC NY 10011)

Julie Christie, the rumors are true. VH has broken up. This single serves as a last offering from these local Lawrence





favorites. "My Midget" is a nearly epic song with a super duper start-stop part that sounds great on vinyl, as the platter crackles with each silent part. Late vocals add a whole new texture to the song. "New Victoria Theatre" is a mid tempo honest rocker. Both good songs, both recorded at Kingsize Soundlab in Chicago with Dave Trumfio (Butterglory, Number One Cup). BD

THE HUMPERS *The Dionysis Years 10"*

(Hell Yeah! PO Box 1975 Burbank CA 91057)

I believe this is a reissue of a couple of singles put out on Dionysis Records with a couple extra songs thrown in. It's six songs altogether by the kings of Punk and Roll trash rock all recorded in 1992-3 with a previous lineup including Scott Drake (pictured on the front when he used to smoke and wear boots) who sings, Billy Burks, who wails on guitar, Jimi "3-Way (?) Silveroli who pounds the drums as well as Humpers-past Jaybird Blake (bass) and Jeff Feildhouse (guitar). The first side has some really rockin' versions of some of my all time favorite Humpers tunes- "Insect Liberation", "Hey Shadow" and "Cops and Robbers". Side B contains three more songs including the classics "Dead Last" and "Superpower" (sung by Jeff Fieldhouse) and a badly recorded version of a song called "Black Cat". BD

JESUS LIZARD *Shot*

(Capitol Recordings)

Oh dear, when I found out Jesus Lizard was coming to play at the Granada in the month of May, I nearly lost grip of my steering wheel. Luckily I regained all necessary thought processes and was able to redirect my attention to obtaining the new Jesus Lizard album, entitled Shot. After hearing the song "Too Bad About the Fire" on the radio, smiles abounded on my delighted face as well as in the rear view mirror where I caught a glimpse of my enlightened self. I wasn't really sure who was singing until the end of the song when the ultimately inebriated presence of Mr. David Yow became fully known. After listening to the album in it's entirety, I

was able to determine the songs "Thumper", "Good Riddance" and "Skull of a German" as my favorites. There are a few tracks which sound a bit commercial for this band, and don't get me wrong...this is not criticism, I merely found this to be different than previous Jesus Lizard recordings. Check out this record, it has cool red vinyl, and there is even a shot glass provided with the album in order to further your appreciation of its artistic value. BT

POLVO *Exploded Drawing*

(Touch and Go • PO Box 25520 Chicago IL 60625)

It's so good to hear progress from a band that you like. The newest offering from Polvo is a perfect example. A lot of the album seems darker than anything else they've put out. It's a double record filled with middle eastern sounding experimentation, exhilarating hooks and sparks, and blasts of raw energy, finely orchestrated in that Polvo sort of way. The lyrics are much deeper, too. Apogetic, concerned ("Everybody's saying that you're falling apart") and sometimes harsh ("I will never think of you the same"), but still liberating ("Why should I care when you think that the voice I chase is nothing special in the first place"). A lot of Ash's vocals remind me of SooYoung Park's tone on Seam's last record (also on Touch and Go), very somber and related to personal experience. Great record! BD

WAYNE KRAMER *Dangerous Madness*

(Epitaph • 2798 Sunset BLVD Los Angeles CA 90026)

Former Motor City Five guitarist Wayne Kramer's mission to destroy the alternative music scene continues with his second solo album. Dangerous Madness displays this rock-n-roll messiah's versatility, ranging from distorted blazing guitars (ala MC5) to a funky Minutemen style song. Even though a free jazz spoken word song is thrown in, Kramer does not follow the footsteps of a tortured artist. He knows how to crank up his guitar loud, write a few good tunes and sing some rational, yet effective social commentary, mainly about life in urban America. So the next time

you decide to buy another crappy sounding re-issue of the MC5, maybe you ought to pick up this gem instead. AM

TV 50 *Christopher's Rocket*
(Don't Touch Me Records)

Fun poppy punk stuff from Kansas City. Most of you have probably heard their song "Better" grazing the airwaves on The Lazer and KJHK. This disk contains seven energetic tunes, like their seminal hit, with sensible solos, manic drums, brilliant bass lines, and catchy lyrics. I forsee great things for this band, and they deserve it. These boys put this cd out on their own and kept it affordable, so go buy it already. Or better yet, check out their live show. BD

and now for an old one...

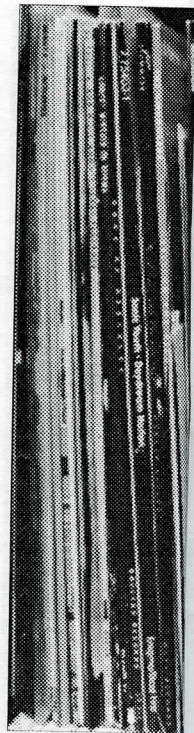
BLUES MAGOOS *Psychedelic Lollipop*
(Mercury Record Corporation)

I was turned on to the groovin' rock sounds of this late sixties New York 5 piece recently while listening to Dick Barkley's American Gold syndicated radio program on Oldies 95 FM. The song I heard, "Gotta Get Away", is one of those gems that the oldies station would never play during regular programming, but I was lucky enough to catch on the more brave syndicated show. I was instantly drawn into the punchy ditty complete with pounding drums, deuling "Hey"s, and cool guitar and organ sounds. I started a mission to find this debut record. I checked out Lovegarden, and low and behold there it was for a pricey \$25. I listened to a few songs and dug the one's I hadn't heard before. I also listened to a later record by the band (with nearly all new members) and it BLEW. I opted not to purchase this lost classic, but continued to go look at it (and nearly broke down a couple of times). Debby even pointed out a reissue of a Christmas 7 inch by the Blues Magoos that she had come across in the singles bin. No thanks. I researched CD reissues, but I don't think they've ever made any. I decided I would continue the mission and it would give me something to mill about for at other stores and record

conventions that I find myself at from time to time. Well my luck changed one afternoon while looking in the used records bin at the 'Garden. There it was, a nearly mint reissue of the prized record, for only five bucks (I LOVE that place!). Although it was a reissue, it was within my budget and has provided me with hours of listening enjoyment. My new favorites are "(We Ain't Got) Nothing Yet" a bluesy rocker with a great bass groove and guitar solo, "Sometimes I Think About" a real haunting blues number, and their trashy psychedelic version of "Tobacco Road". Check this one out if you can get ahold of it. BD

FRIENDS OF DEAN MARTINEZ *The Shadow of Your Smile*

A sound born of the American Southwest, Friends of Dean Martinez are a mariachi-flavored, reverbed out and surfed up instrumental take on their lounge crooning namesake, Dean Martin. The first album from this Giant Sand side project, The "Shadow of Your Smile" stands out from the recent flurry of retro-cocktail lounge acts in its seamless combination of elements: lap steel and marimba, accordion and reverb in one coherent sound. The album begins with a steel guitar and reverb Western theme song: "All the Pretty Horses". This song would be equally welcome in a Clint Eastwood/Sergio Leone film or a garage rock compilation. With the second track, FODM are already throwing listeners for a loop. This track is jazzy, louny, with Esquivel-esque use of steel guitar. Other tracks including "Chunder", "El Tiradito.", "The Shadow of Your Smile" and "Per Sempre" (with its stirring, martial beer-barrel polka-meets-The Godfather beat) leave you thinking that this is the best soundtrack ever to a movie that was never made. MP



Liberty Hall

644 Mass

749-1912

Evening shows only \$5.00

"A ghoulish, expertly made black comedy loaded with macabre glee."

Janet Maslin - The New York Times

THE YOUNG POISONER'S HANDBOOK

A film by Benjamin Ross



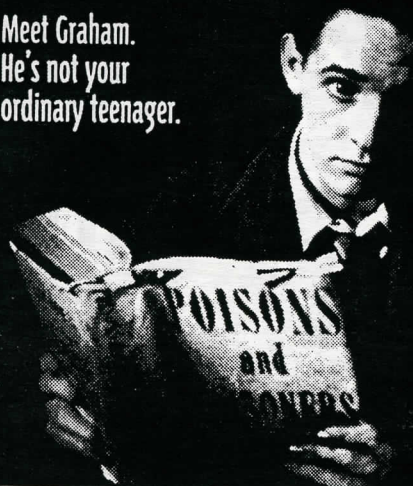
pandora



© 1995 MASS / KINOWELT / HAUT ET COURT

CFP
DISTRIBUTION

Meet Graham.
He's not your
ordinary teenager.



OPENS JUNE 7

showtimes and info at www.rock-chalk.com/liberty

5900 Raytown TRFWY • Raytown MO • (816) 358-5517

609 Vermont • Lawrence KS 66044 • (913) 842-7787

4510 W 107th • Overland Park KS • (913) 642-8900

TE

2.

CO

- LA
- CON

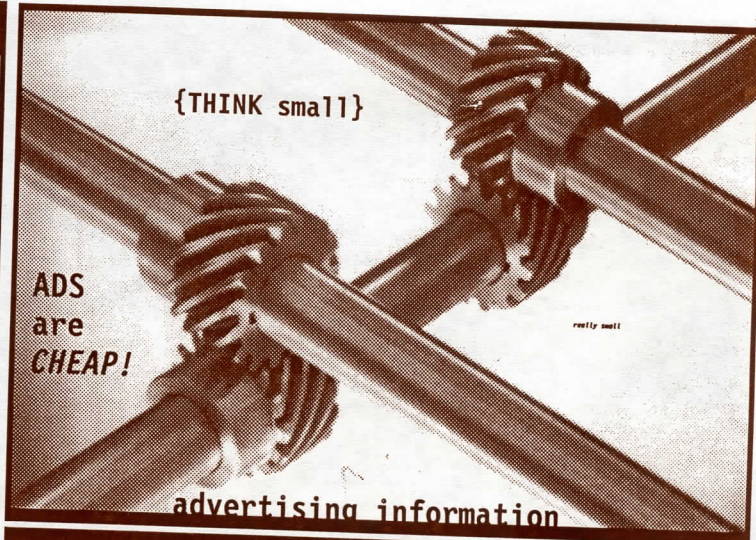
TEEN LOVE ON THE ROAD AGAIN

Jacki B's Top 5 up & coming events

1. **KISS**-July 3, Kemper Arena-KC
(WOW!)
2. **Wayne Kramer**-June 17, Grand Emporium-KC
(love that new record!)
3. **Electrafixian**-June 7, Granada
(I missed Echo in '87 cuz I passed out in the car)
4. **Gov't Mule**-June 11, Bottleneck
(Warren Haynes of the Allman Brothers)
5. **The Plimsouls**-June 25, Granada
(all original line-up...a million miles away,
I loved this pre-buzz buzz band)

COMING NEXT ISSUE!

- TENDERLOIN •
- LAWRENCE PINBALL-WHERE TO PLAY-WHAT TO PAY •
- CONSUELA'S VIDEO DOUBLE DATE WITH VINCENT PRICE •
- MORE REVIEWS •
- MORE INTERVIEWS •



advertising information

FULL page {6.5x3.75} \$25
HALF page {6.5x1.75 or 3.125x3.75} \$15
QUARTER page {3.125x1.75} \$10

For more information or prices for designing an ad
write to: micromag at PO Box 442337 Lawrence KS 66044
or e-mail us: bobbafet@Tyrell1.Net

