

# Underground Press

823 Garfield Ave Palmyra, NJ 08065 609-786-8140, 215-482-0890  
OCTOBER 1993 ISSUE



## *hoppy the frog*

PHOTO BY EMILY KATE BERGER

*plus: NEW WOMEN IN LOCAL ROCK*

*SUSAN WERNER, AMY CARR, JENN HESS, AND CAT FAULKNER*

**Also featuring;** Interview with Flower Head; Features on Brother Eye,  
Urge Overkill, Reverend Horton Heat; Record Reviews featuring;  
Half Japanese, Rival Suns, Moonshake, Jake and the Stiffs,  
Thee Misfit Toys, Mondo Topless, Ass Ponys, Plinth and more!



# Underground Press

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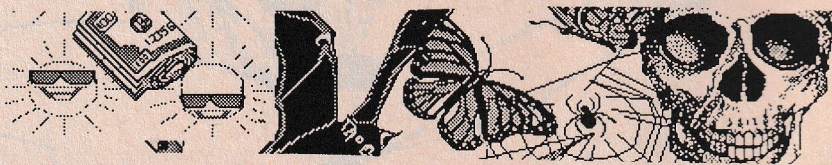
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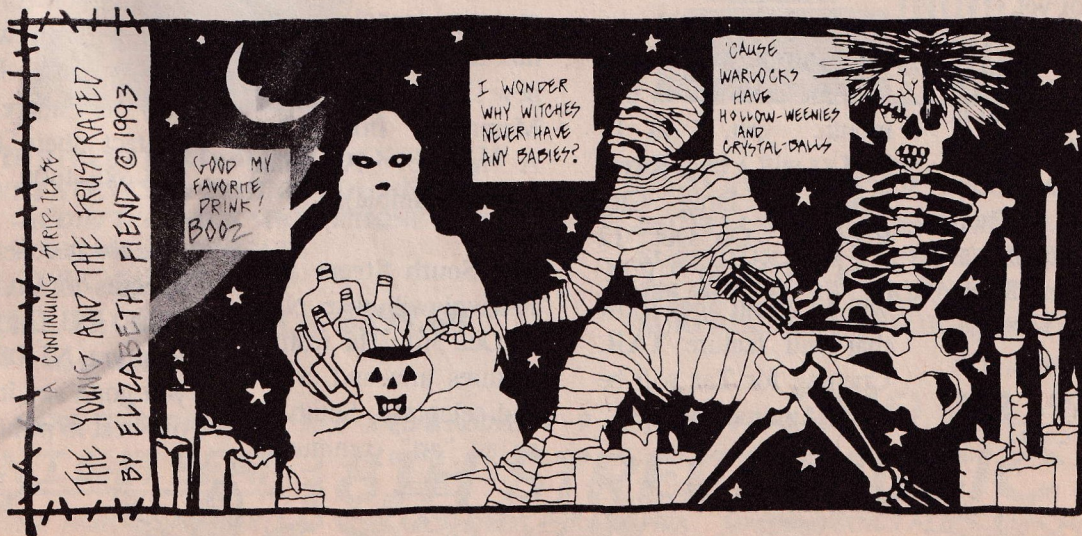
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**Bekka Eaton** is back in town and will be doing a couple of shows while she is here. Among them are October 8th at Rafters which is going to be taped by PRISM. She made an on air appearance Sept. 12 with Ed Schiaky on 94 WYSP oldies station. Having been superb in last years 'Tally's Follies', she'll be following that success with new play running November 3rd to the 21st at the Cheltenham Center For The Performing Arts. Entitled 'LaPucelle', the play was written by Karen Sunday, music by John Lilly of the Hooters and directed by Ken Marini. For information on the play call 215-379-4027.

**Ben Arnold** has released a CD titled "Soar". He celebrated with a record release party at the North Star Bar on Sept. 27th. We haven't heard the release as of yet.

**Trouser** is gaining momentum. The band is a hard edged wall of sound that has been playing out. Their release is available at Third St. Jazz and Rock, The Record Exchange, and Noise Pollution. For info on live dates contact, 387-5767 or 482-9070.

The students of the Art Institute of Philadelphia threw a concert last month that featured **Matt Sevier** and **Suddenly Tammy**. The concert raised \$420 for Midwestern flood victims.



The musical and visual performance of **Certain Flightless Birds**. The band will be at the 23 East in Ardmore on 10/5, and at the Chestnut Cabaret on 10/30.

**The Grip Weeds** have signed a management deal with Villanova based **Bedrock Management**. President **Kimi DiMarco** will be announcing upcoming plans for the band very shortly.

**J.C. Dobbs** will be host to some cool shows this month. Oct. 1 at 10 P.M. will be **Royal Trux** on Drag City Records. On Oct. 12 from 6 P.M. to 9 P.M. will be an all ages show that will feature **TAR**. Opening for Tar will be **Girls Against Boys**.

Philadelphia's **Tubalcain** is becoming one of the city's hottest exports. They returned home from LA to remix their forthcoming 12" at Studio 4. The release is due out soon on Verdugo Records...

...While on the subject of **Studio 4**, word has it that they will be mixing the forthcoming release by **The Disposable Heroes**, who recently dropped the *Of Hipocrisy* off of their moniker. **Joe Nicolo** has recently completed the mix down of **Fishbone's** new single titled "Lemon Merengue," from "Give A Monkey A Brain (Epic/Columbia).

The **South Street Arts Festival** will take place on Oct. 3rd. The festival features arts and crafts, and celebrates South St. as an "art" community.

Local artists will be Performing live at "The Seven Arts Stage" on Passyunk Ave between South and Bainbridge. Performing will be **Bekka Eaton**, **Cat Faulkner**, **Amy Carr**, **Lauren Hart**, **Dukes of Destiny**, **Jen Hess**, and **Mark Boucot**.

The **Cabarets** have some upcoming shows worth mentioning. On 10/5 will be **Certain Flightless Birds** at the 23 East; **Giant Gypsy Panda Blues Band** will be at the 23 East on 10/7; on 10/9 will be the **Radiators** at the Chestnut; on the

13th and 14th will be **Tower of Power** at the Chestnut, **Pat Godwin** will celebrate his record release party at the 23 East on 10/21; **Matt Sevier** will play the 23 East 10/29, and **Dread Zeppelin** will be at the Chestnut on 10/30, while **Living Earth** will be at the 23 East. For more info on Cabaret Shows, contact their office at 215-688-4600.

As always send press releases to Underground Press, 823 Garfield Ave Palmyra NJ 08065. If you gotta say it, we'll do our best to print it.







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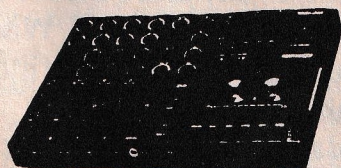
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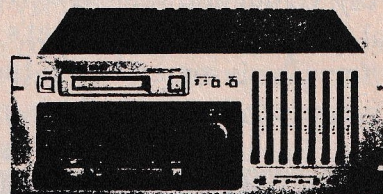


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## WOMEN HAVE IT GOIN' ON!

by d.d.g.

In a once male dominated industry, the exceptional and diverse league of female performers is gaining considerable attention as a primary source of *OUTSTANDING* entertainment.

'*SUSAN WERNER*' and '*AMY CARR*', two distinct performers who are shaking things up...women to be reckoned with!!! Their strong musical abilities, combined with lyrical ingenuity, capture audiences everywhere. The two converse openly about the industry, their music and each other:

"I've seen Susan perform a hundred times and the beauty of her talent is in the complexity of her musicianship. How can I describe it?... She has talent *seeping* out of her," remarks Amy. "We've established a friendship which has led us to a silent understanding of support and motivation, that's something rare to find in the music industry. Last year she had this severe case of food poisoning, but still managed to come in and record on my debut EP, that's true dedication!"

"Amy is very visual and atmospheric and I'm emotional and psychological, that's where we differ. She is a member of the Sylvia Plath camp, while I carry the banner of Anne Sexton," Susan jokes. "I don't seem to have any 'caps' on what I write about or express, tragedy or cynical humor and Amy is the same way, it seems to excite people. Things are happening for her because she's got the goods, look at her writing; her thoughts are well presented, she's an artist, that's what it's all about. A new song that I wrote, 'My Mother's Garden', came directly from listening to Amy's songs."

Amy mentions, "At first there was a little underlying competitiveness with Susan and I, on my part anyway." Susan replies, "Your

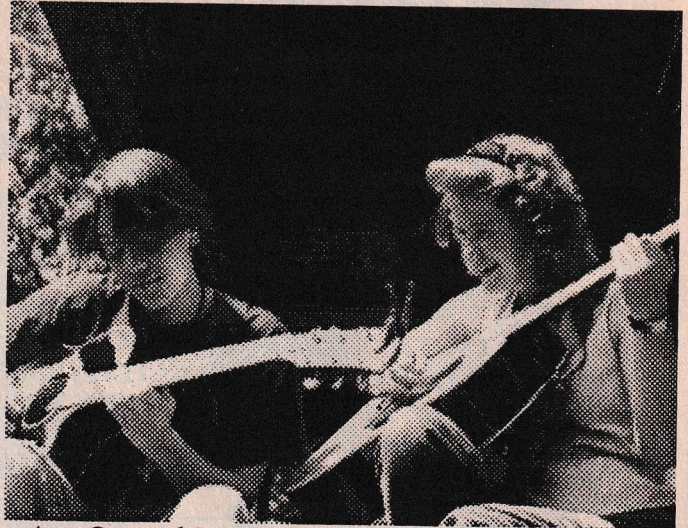


photo by Lisa Carr

*Amy Carr and Susan Werner, doing what they do best!* songs scared the living daylights out of me!" "Really?...", Amy questions. "I'm competitive by nature, but now Susan and I have reached a place where we're comfortable and not competitive with each other."

"I'm influenced by a variety of different artists. I try to listen to everything, but always come back to people like Melissa Etheridge, Indigo Girls, Patty Larkin and of course k.d. lang," Amy continues. "I can relate to what they say and I think Patty can play the hell out of a guitar! What I admire so much about k.d., is her incredible vocal virtuosity, she has no fear."

Susan adds, "A turning point for me was when I saw Nancy Griffith at the Chestnut Cabaret. I really liked what she was doing and said 'I can do that', so I did. It's truer to who I am. I studied opera for seven years but couldn't live up to the expectations of classical music. I was beginning to self-destruct."

"Music is a great vehicle for expression," Amy reveals. "It's being able to communicate through something abstract. Everytime I play, different songs take me back



to a place I was. It's a full expression of how I felt."

Susan agrees, "It's complete focus when you perform. You're in that moment completely. You feel it, you see it and you take your audience there with you. You're having a much more intense life on stage, that's the persuasion of art. I think people see me as a lot stronger than I really am. My stage persona is more confident than my everyday life. I present a well organized person on stage and I'm not freaking out. I'm good there."

"Being a woman in this industry," Amy notes, "I sometimes feel slighted, like I have to continually prove myself. On the other hand, working with other women like Susan or Donna Bostock, my percussionist, has been gratifying because we're coming from the same place. I think women in music are misrepresented because of the stigma attached to female musicians. People tend to follow or not follow performers for the wrong reasons and disregard the level of talent involved."

"That's so true," Susan concurs. "There's this *thing* in the 'women's' music industry. That is, women's music that's written about women, for women. There's a bit of an attitude that says 'we need champions', even if they're not *really* talented and that's very dangerous. Are these people surperbly talented regardless of their sexual orientation or what they talk about? People just need to be very careful not to select champions for false reasons."

Susan concludes, "I want to keep growing as a performer. I always want the next gig to be big enough to scare the hell out of me. To stay challenged, that is what's exciting. That's where I want to go. I also want a quiet place in the midwest with lots of open space and sky. I don't know how I'm gonna pull all of this off. I would love to play my Stratocaster and blow the roof off of the Spectrum, then go back stage and breast feed my six month old baby...the modern challenge!"

Amy adds, "I agree with the idea of chal-

lenge and I want to continue to grow as a well rounded musician. I want to have no fear, like k.d."

Susan laughs, "Getting back to the competition thing...it's gonna come down to Amy and me drag racing down Lincoln Drive...eventually it's gonna happen!"

*Scheduled appearances include: Amy Carr at the Tin Angel on Oct. 2nd., ant the 'South Street Arts Festival' on Oct. 3rd. Susan Werner at the Tin Angel, Oct. 8th., Rafter's in West Chester on Oct. 15th., and the 23 East Cabaret on Oct. 22nd. \*\*\**

## KEEP AN EYE OUT FOR....



*Cat Faulkner*

'Cat Faulkner', another dynamic gal to take notice of. Start with a little country swing, add some folk roots, sprinkle with Cat Faulkner's spicy voice and husband, Jack's driving guitar and you'll get a melody that will set your soul on fire! Look for a new CD release late this fall.

Also, quickly gaining attention is singer / songwriter 'Jen Hess' joined with Richard Hotchkiss on cello. Uniting her strengths and vulnerabilities, she comes across with true conviction in her performances..... *enchanting*. A strong representative of women's music and changing social values, a voice to be heard.



*Jen Hess*





## Maria McKee

**Gets Back To Her Roots....** by D. Giano

Maria McKee heats things up with high energy performances while on tour promoting her new CD, "You Gotta Sin To Get Saved." A recent appearance at Philadelphia's Theater of Living Arts on September 18th proved to be remarkably enlivening. A powerful vocalist with a unique blend of country, gospel, blues and rock, she caresses her audiences with invigorating melodies.

Front woman for the 1980's band Lone Justice, McKee certainly has not lost her touch. She has since experimented in off beat musical endeavors, all of which led her back to 'rootsy American rock and roll'. Her new band line up consists of ex-Lone Justice members Marvin Etzioni on bass, Don Heffington on drums and Bruce Brody on keyboards, with Jayhawks guitarists/vocalists Gary Louris and Mark Olson. "The music goes back to the original concept we had for Lone Justice, so getting back with three quarters of the original band was great," McKee beams.

In 1989 after the break up of Lone Justice, Geffen Records released "Maria McKee" which received excellent reviews from the likes of USA Today and Rolling Stone, claiming her vocal abilities to be astonishing and full of passion. Commenting on her new release she states, "These new songs are inti-

mate but they're ironic." Speaking of her producer George Drakoulais she remarks, "...it all comes from the gut level, from the rhythm section...which makes it very sexual. It's hard to explain how he works but it all comes out of instinct." Special guests on the album include Benmont Tench and Don Was as well as Jon Auer and Ken Stringfellow from the Posies. "It's hard being a woman in a sea of boys," Maria reveals. "When they get into the male bonding thing and they're jamming to Lynyrd Skynyrd...it's like the 'He-Man Woman Haters Club'...even though they're not really like that, they all love and respect me...I feel I have to wear my Telecaster and act really tough; you know, the whole...my balls clang and I can hang with the best of them thing."

Maria McKee positively *does* hang with the best of them. Her vocal range is more than amazing as she moves from a subtle sweetness to a belting steadfast roar in a blink of the eye. She sings of pain and pleasure with sensual authenticity. She has the utmost confidence, something a woman needs to make it through the curves thrown in this industry. "I'm a strong woman in a business that doesn't like strong women but I won't compromise."

Performing choice cuts off of the new CD at her TLA appearance ("The Way Young Lovers Do", a soulful personal favorite), McKee also included favorites like "Wicked Ways" and "East of Eden" along with a stirring version of Patti Smith's "Free Money" that sent the audience reeling.

"You Gotta Sin To Be Saved" is a must for all music enthusiasts. The ten song CD contains a variety of eclectic tunes backed by strong musicians. McKee sticks with the essentials and doesn't over crowd her music with elaborate production. Sometimes getting back to the basics is all it takes and it's unfortunate that so many other performers can't find the simplistic perfection that she has happened upon.

## COMING SOON...

Performing on October 16th at the Trocadero is yet another Geffen premier talent, **Counting Crows**, superb bay area musicians with emotionally generous and articulate songs. Their new CD release "August and Everything After," produced by the renowned T-Bone Burnett, holds listeners captive with subject matters ranging from the perils of excess and denial to seductive coma-visions. Eminently spiral, ...**CHECK IT OUT!**



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Zen Guerilla  
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Qual  
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Napalm Sunday  
Ruder Than You  
Mondo Topless  
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Josh Wink

## ALL HAVE IN COMMON?

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- b) Owes us money \$\$\$
- c) Are foreign tourists in Florida
- d) Realize the futility of advertising
- e) Slept with Michael Jackson
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## The Story Of

# Hoppy The Frog

## An interview with Darrin Finizio

By Mark Boucot

I was walking down 4th St. in the part of old city where there is a little section of garden. Down toward the river I could hear the boats. It was early. Painfully early in the morning, or painfully past a sleepless night. I looked down at my bo-bo's and noticed one was untied. I bent down to tie my shoe. It was a crisp morning, and from the peripheral of a D.T. hallucination I happened to notice this little frog sitting on a 'shroom...or could have been Darrin Finizio the 'Misogynist Man'?...

**M.B.:** So How you doin'?

**Hoppy:** Pretty good, I'm just playing piano.

**M.B.:** Wow! I didn't know frogs could play piano?

**Hoppy:** Darrin also played it on the 'Misogynist Man tape', I'm playing it on this 'Eugenics' project I'm doing now.

**M.B.:** What is 'Eugenics' about?

**Darrin:** This book that was written in the '30's about morality, it is kind of like an extreme moralistic guide book, it's supposed to be scientifically founded.

**M.B.:** So you really believe in its principals?

**Darrin:** Well I'm not sure I really believe in all of it, but some of it, there is this anti-abortion song that, well I don't know if believe

in it, but it makes me feel good when we play it.

**M.B.:** So your anti-abortion?

**Darrin:** Well, while doing the 'Eugenics' tape we were in an anti abortion frame of mind.

**M.B.** That's weird, I wrote a piece on abortion...

**Darrin:** Yeah I read that...

**M.B.** ...any way I did that piece on abortion and I'm Pro Choice socially, meaning I believe every woman should be able to make her own choice in the context of her life, but personally, in the context of my life I don't think I could ever do it...

**Darrin:** In Eugenics it's a crime worse than murder, and whoever commits that crime should pay with their own blood!

**M.B.:** That's pretty intense. That's like, horribly Catholic...Not to change the subject, but lets mention your most recent projects... There's been, 'The Misogynist Man', 'The Muscle Factory', 'Paraplegic' (which was a play performed by real paraplegic), 'Freedom Quest', 'Satan At Large', and now your doing 'Hoppy the Frog'. That's a lot.

**Darrin:** That's just a small percentage, they're the most mentionable ones. There was also 'Stan and The Ass Bandits', which was my

porn rock project. I'm really proud of the 'Stan and The Ass Bandits'. The idea was to kind of combine Hawkwind with G.G. Allin. I wanted to see how they would sound together.

**M.B.:** So back to Hoppy the Frog. Do you want to talk about that?

**Darrin:** Why Not? Yeah, I dress up in a big frog outfit and sing about Hoppy's various journeys. The music is a little more experimental, and its very existential in nature,

**M.B.:** Your concept is?

**Darrin:** The frog is very existential.

**M.B.:** There is other characters right?

**Darrin:** Yeah there's Miss Duck, and Hoppy, and a little boy named Frankie, who puts Hoppy in a cage and all. It's kind of like a play or something. People are taking it as a play or operetta. There is more to Hoppy the Frog though, it is not just a play, because we'll learn other songs when the play is completed. Hoppy the Frog is really more of a live band as opposed to being a play.

**M.B.** You just played the Trenton Avant Garde Festival, how was that?

**Darrin:** There was a large crowd there and people seemed to dig it. It was cool. We also played the

Khyber on Sept. 1st and well be back on Oct. 1st.

**M.B.:** Does it get really hot under the mask?

**Darrin:** We did a couple of shows during the heat wave at the Khyber, and I felt like I was going to pass out, but I made it through it. The Trenton Avant Garde Festival was cooler outside, and physically, I paced myself a little better. I'm looking forward to having bass (guitar) in the band, we're adding a bass player. The music sort of lacks bottom, however the music is unconventional, so what ever, it makes a nice frequency balance.

**M.B.:** I read this article on "sonic correctness", which means certain frequency Hz, Kz etc. need to be present for the most pleasing results to the ear.

**Darrin:** Well it depends on what kind of music you play; certain people get into more unorthodox types of music. Brian Eno plays around with certain frequencies...

**M.B.:** So is Brian Eno an influence

**Darrin:** Yeah, I like the way he distorts the natural sounds, he could be playing a guitar and you don't know its a guitar; or he gets a really shitty drum sound that kind of works.

**M.B.:** You still have ambitions for 'The Muscle Factory', don't you?

**Darrin:** Eventually I want to get members from my gym involved with men and women body builders posing kind, of choreographed to the music. Musically I would base it on 'The Muscle



Factory' tape, I did that tape on really shitty low tech, equipment, and I want to get more high tech, with programmers and sequencers. They play the tape at my gym, but the owner thinks its really weird.

**M.B.:** For now you'll focus on Hoppy The Frog?

**Darrin:** Yeah The Muscle Factory is definitely a long term project, but there is definitely a need for body building music that rhythmically corresponds to pumping iron, and the music of stoned rock star dinosaurs isn't conducive to a good work out. I lift weights to the tape, and for me it really does work

**M.B.:** So you basically watch your health and don't do drugs or drink?

**Darrin:** No I don't do any drugs or drink.

**M.B.:** Are you sure, you don't have to hide it from this magazine's readership!

**Darrin:** Well no really, I think it replaces something that's missing for a lot of people...

**M.B.:** I guess I really have something missing...

**Darrin:** Well we all do, you might have a drink, but I would probably have some other kind of obsessional neuroses. Obsessional neurosis are common in our culture, whether it be drugs or sex or what ever...

**M.B.:** What else about Hoppy The Frog? Do you want to say who's in it. **John Mulvaney** plays keyboards, he used to be in **Temple of Bon Matin**, he is the boy in the story;

**Hoagie** who plays banjo, drum pads, and percussion, we're working on a part for him; there is also **Diane Flemming** works the drum machine, and plays a duck. She dials up the drum programs and sets tempos and stuff.

**M.B.:** Where are you playing after the Khyber?

**Darrin:** I don't know, I think the band should conclude the play, and

**M.B.:** That means a lot coming from you. He did the art for the mag last month. Yeah I've heard a lot about them, and that they're really good. I'll have to get out to see them.

**Darrin:** It's tonal music with an element of noise in it and it's really dynamic. They've discovered dynamics and it really invites the listener into it

**M.B.:** Who else locally do

for a while, but I feel funny putting them on the cover with Andy being my partner and all...

**Darrin:** Oh yeah, I could understand that. As far as music goes in general, I like a lot of different stuff, 70's art rock to jazz, to late sixties San Francisco groups to **Pere Ubu**. The best new album I think is **Hawkwind's**

'Electric Tee Pee'. It's incredible, a double album with no breaks between songs and a lot of different synthesizer effects.

**M.B.:** They're really into levitation and the occult. The first album I ever got by them was 'Stonehenge'.

**Darrin:** That's the one I don't have. I don't know so much of them being into the occult, but they're definitely into taking drugs. A group I like better than Hawkwind is **Anon Dull**, which was an early seventies group from Germany. Very Psychedelic.

**M.B.:** You like Psychedelic music?

**Darrin:** Yes music that really takes you somewhere.

**M.B.:** That's strange for someone who doesn't do drugs.

**Darrin:** I guess that's why I listen to it. You need some kind of escape, though I imagine it's even better when you are on drugs, I don't know.

If you want to see a local band that will take you 'somewhere', check out Hoppy the Frog.



Hoppy The Frog, a.k.a. Darrin Finizio  
Photo By Emily-Kate Berger

work on other concepts so we can mix up our sets.

**M.B.:** That's cool.

**Darrin:** Have you seen **Temple of Bon Matin**?

**M.B.:** Not yet. I've heard a lot about them, they might be due for a write-up soon... I don't know.

**Darrin:** Yeah you have to see them, they're really good, one of the few local bands I really like. You have to see **Ed Wilcox**, drum. He's neat to see live.

you like?

**Darrin:** **Puncture Project** was good until I heard **Fishbone**, then I thought they were trying to sound like them, but the singer has some real unique songs, they're a good band. Maybe originality isn't so important but... I really like **EDO**, I saw them at **Clark Park** and I thought they were really unique...

**M.B.:** Yeah me too. They were my favorite local band



# FLOWERHEAD

(Eric Faust)

## The Interview.....

by: Jay S. Jacobs

It's funny how sometimes you can make the most monumental decisions in your life for the simplest of reasons. For example, lead singer Eric Faust of Flowerhead put together his band because he and his friends were about to graduate from college and did not want to have to get real jobs.

Of course, coming from the University of Texas in Austin pushed the idea along. Austin has the best college music scene that side of Athens, Georgia. Faust and his buddies, drummer Pete Levine and guitarists Eric Schmitz and Buz Zoller decided to pursue the band idea and put together Flowerhead. They figured it made sense in Austin, which had a pretty low cost of living with lots of clubs and students running around. They got the band name in a typical slacker fashion. "Buz came up with it," Faust explains. "It's from a doodle, basically. He drew a little guy with a flower on his head. When we were thinking of names, it just seemed to fit. It wasn't intended to be anything like a psychedelic symbol or anything like that. Much more than just an expression of personal growth."

Faust got into rock & roll in a kind of round-about way. As a kid, Faust was learning Mozart and Beethoven, even if he would rather be listening to Hendrix and Aerosmith. "I just did the classical thing because my parents prodded me into it," Faust admits. "I would say that I basically grew up on rock and roll, not so much the classical music. It's helped out a lot, just knowing a little bit of the theory behind the music and stuff; all my training in piano and stuff."

Flowerhead recently released their debut album, ...ka-BLOOM!, a tasty gumbo of psychedelia, metal, grunge and southern rock influences. Not bad for a band that just a few years ago was playing a gig in which both audience members were arrested in the



club. The band kept playing though, because they were playing for beer.

...ka-BLOOM! has met with a good amount of critical success and the songs 'Snagglepuss' and 'Acid Reign' have been garnering a lot of alternative airplay. The band has also recently toured with Blind Melon and Ned's Atomic Dustbin. "I don't know if I've had time to be surprised yet," Faust laughs. "It's a good feeling to know people are appreciating what you're doing, especially since we started in the completely grass roots level, you know? We didn't form ourselves with the idea we were going to be superstars and go around and play huge shows. We basically just wanted to make good music."

Some people have called Flowerhead a bit of a seventies revival band. Faust doesn't buy this categorization. One reason that they have had this problem, he admits, was some of the titles that they used on ...ka-BLOOM!, particularly (continued...)



## Flowerhead *continued...*

'Snagglepuss' (which was *not* named after the cartoon character) and 'Everything Is Beautiful.'

"Basically we just title our songs haphazardly just to give them a title. Most of them are working titles that never got replaced. In the case of 'Everything Is Beautiful', we didn't think about Ray Stevens until the album was already out, actually. We were like, 'Oh', people are going to think it's a cover!"

Flowerhead had released stuff on indies, but **...ka-BLOOM!** was their first experience recording for a major label. Faust doesn't think that it was all that different than their earlier work, though. "We drank a lot of beer and just jammed. We all got together in the same room and just played. In basically the same way, except it took a lot longer due to the fact that we had 18 more tracks to fill up."

It's kind of rare for a band to get the chance to produce their major label debut. Faust says it's still a mystery to him how the band got the chance. He says their label, Zoo Entertainment, is pretty cool about that. They've let several other artists produce their own debut albums and it's just the way it happened. Flowerhead was looking for producers and nobody really seemed to fit in. They suggested they could probably do it themselves, since the band had produced its own demos up to that point. "We talked them into it and we really didn't know what the hell we were doing when we went in there. We just experimented around until we came up with the sounds that we wanted. It was a definite learning experience, but it was cool."

"Caffeine drives my writing, I guess. I get inspired and I think as a band we definitely write in spurts. We haven't written anything in the past few months, but when we sit down together and we get some time in our practice space it'll just all come out in a big mass. We definitely get inspired and we get in different moods. When we get in a writing mood, we just crank them out."

"What I want people to get out of our music is sort of like what I was saying before, with trying to reach a common thread among people. I think it's open to your own interpretation. That's why we didn't print our lyrics in the album cover because I always thought that was a lot cooler. You can listen to a song

and you maybe listen to it a hundred times before you actually figure out what the song is about, what the actual real lyrics are. I think I want people to get a variety of things out of our music. I think I want to be perceived as just somebody that writes from the heart, personally."

Faust is happy with the way that the album turned out. It's got a good ambience to it. It doesn't sound like they went in and tried to make everything the perfect recording and the flawless take. There's a lot of mistakes there, but they just add to the atmosphere. The band just let it flow. Faust says that's what they were after, more of a feel thing than the world's most polished recording. If you want that, listen to New Kids on the Block.

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# BUZZMAKER

by Veronique Berry

I've enjoyed reading the comments and questions I receive about publicity. Keep them coming and you might find yours published in this column. Here's some questions that keep getting asked over and over again...

Having worked with both bands and clubs, I understand the need for both sides to work together to make a show successful. Clubs need to build their business and their image on a consistent basis. Their ability to pull in customers and make a living is based on not just the act playing on a particular night but also what drink specials they are offering, how expensive a night at the club might be, their overall music strategy, the staff's reputation, etc. While it is a club's responsibility to publicize their establishment, it is the band's responsibility to publicize their own gig. In trying to secure a date, be sure and let the club know that you plan on doing everything you can to promote the gig. Once booked, ask the club for their contacts and phone numbers at local radio stations, newspapers, magazines and even TV. They will be more than happy to turn over names so you can follow up. You are your band's best salesperson!

Call those contacts to make sure that they are indeed still there and to get a current address. Send them your press kit, which consists of at least a tape, a bio and an 8 x 10 black and white glossy photo. Other things you can include are a quote sheet (things other journalists or DJ's have said about your band), lyric sheets, a song list (if you are a cover band) and newspaper articles (no more than three - and preferably not listings). Also, you need to write up a short press release that lists the date, the name of the club, address, phone number, when doors open, show time, who is opening, admission and what "NEWS" has happened to the band recently. This can include new members, successful shows, recording, recent record release, TV or radio appearances, record sales activity etc. You might also want to include a list of other dates booked so far. Be sure and send the club the same package you are sending the media as well as 5 photos and posters or flyers you'd like them to post.

All this information gives the media and the club the tools they need to help you promote your show. AS LONG AS YOU FOLLOW UP! Nothing happens by itself. Most people on the receiving end get hundreds of packages a month. They will respond to the ones that you force them to pay attention to by calling. Start by asking if this is a good time for them to talk - you'll only take a minute of their time. Tell them when you mailed the package and ask them if they remember receiving it. Try using as many open ended questions that require more than a yes or no answer such as what are your thoughts on the kit or what is the possibility of using the information. While you want to engage them in conversation, be respectful and make it short. You can suggest a listing, column mention, record review, critic's pick, performance review or possibly even a feature article depending on your "story."

Always thank them for their time, even if a journalist does not respond to you the way you would like. If they do write something, ask them if they could mail you a copy for your kit and be sure to send a thank you. Thoughtfulness is always appreciated.

Beyond working with the local media, you can accomplish a lot by putting the word out to your existing fans. Send them a monthly calendar that lists your dates but give them enough lead time to make plans. Call them and extend a personal invitation to come out to your show. Make a flyer and post it anywhere and everywhere you can think of. Bring some to work, give some to your family. Also remember to ask the club if they plan on advertising on radio or in the papers. Make sure those people get a tape to use in the commercial or a logo and photo to use in the ad. With a solid plan, some effort and follow up you can plan a successful show. Don't leave your career to chance - take the responsibility of promoting yourself.

*When is the right time to hire a publicist? Is there an average hourly rate? What can I expect from him or her?*

Depending on what level of the business a publicist is working at, there are many roles he or she can play. No matter what stage of development your band is in, it is important to find someone to represent you who shares your vision. An inexperienced yet professional person with a lot of enthusiasm for your project can sometimes achieve  
(Continued on next page)



more for you than an experienced one with too much to do. A publicist can help a band or band manager by developing a press kit, writing press releases, consulting on imaging, photos, marketing strategy, record release, local music show airplay etc. If the band does have a manager, the publicist usually works in tandem with that person and follows up the bookings with press efforts. Either way, hiring a publicist can be an expensive, ego-boosting gesture if the band isn't ready for it. This means first, having a publicity budget set aside to go three to six months (for fees and expenses like supplies, phone, printing and postage), because this is how long it takes to execute a press campaign (generally built around a record release). Secondly, you need to have built enough of a buzz on your own that there is news for a publicist to be talking about.

Finding a publicist can sometimes be tricky because it is a word of mouth business. Call your local or regional music publication(s) or daily paper and ask for recommendations. They work with these people on a regular basis. Be wary of a publicist who doesn't ask to hear your music before agreeing to represent you. A publicist's reputation depends on his or her credibility which is based on consistent representation of great product. Ask to see some of their work (their press kit) and always check references.

Fees can really vary from market to market; some publicists work on an hourly basis but more often they work on retainer (a flat monthly rate) with expense money up front. Request a weekly report that details activity. Not only do these updates keep you enthused, but progress gives you or your manager ammunition to get you to the next level. Just remember that even a great publicist is not a band's answer to a manager.

Keep your questions coming and until next time, keep the buzz!

*Veronique Berry is President of VNB Marketing Network. For almost 10 years it has specialized in entertainment marketing and public relations with a local, regional and national focus. Please send questions for printed response to 623 Argyle Avenue, Ambler, PA 19002.*

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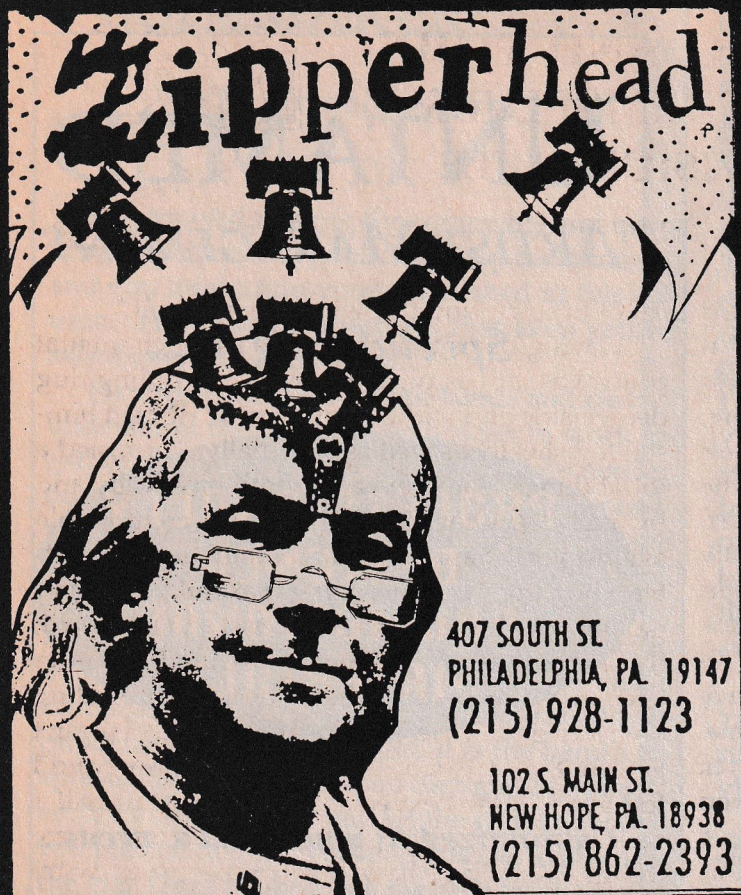
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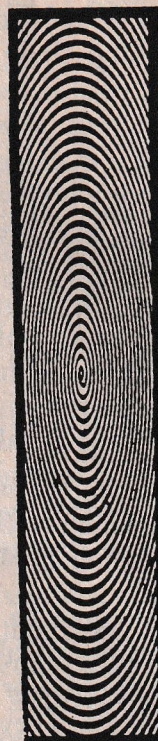




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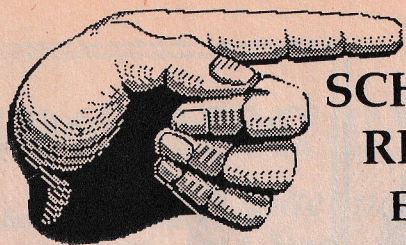
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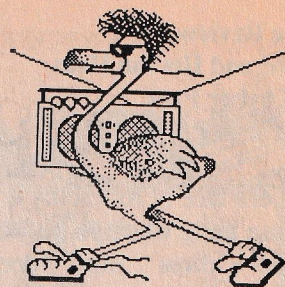
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## SCHILLING AND PHILS RIGHT THEMSELVES: EYE DIVISION TITLE

by Al Thompson



Maybe the baseball gods have a story board already in place. Maybe John Candy is sitting at his typewriter ala "Delirious" and is a **BIG** Phillies fan who can't help himself around the 8th inning. Whatever it is, the Phillies have come out of their mid-season funk and put a stranglehold on the National League East.

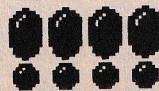
One of the main fingers around the throat of the division is that of Curt Schilling's. The big right hander has turned around a downfall that saw his record drop from 8-1 to 8-6. Since that last loss (10-2 to San Francisco on July 11th), the Phillies have gone 5-1 in games that Schilling has started. During the losing period (6/21 to 7/11) Schilling struck out a measly 11 batters in 5 games with 27 earned runs charged to him. Since then he has K'd 38 batters in those 6 games with just 15 earned runs during that span. You may ask, with justification, what the hell happened? "I learned a lot about myself and about myself as a pitcher going through that rut. I told myself and I told everybody coming out of the all-star break that I felt I was going to have a real strong second half. If it picks us up and guys start getting back to where we were in April and May and maybe I'm part of the reason for it, then so be it. I want this team to be able to count on me when I go out there."

Those are words spoken by a man with confidence in himself. But what actually happened? How does a pitcher in a groove such as Schilling was in, fall out of it so fast...and for so long? Manager Jim Fregosi, who fiercely backs his player's to the media, didn't try to make excuses for his pitcher. Anyone who has been around the Phillies clubhouse in these past two seasons knows that Curt Schilling would not have it any other way but brutally honest. "I don't think it was anything physical," Fregosi conceded. "I think he was putting a lot of pressure on himself to make the all-star team. He wanted to go back to Baltimore where he had been traded from and pitch in the all-star game. I think he put a lot of undue pressure on himself and that can bother you mentally. After he came back from the break he's been

right in stride and throwing the ball well."

Playing a position that takes as much mental control as it does physical control, Schilling dug deep inside and without any denial, righted himself logistically as well as spiritually. "I learned a lot of things. I learned a lot both physically and mentally. You can't let the hitters feel comfortable against you no matter what the situation, no matter who's up. You start doing that and you'll start getting your head pounded around and like I said, it was frustration, the most frustrated I've ever been in my life because these guy's were counting on me to go out there every fifth day and I wasn't getting the job done. I'm through that now and I feel good. I don't expect to lose a game this half, I really don't. Maybe I got preoccupied with some things I shouldn't have been preoccupied with, but I don't think I'm any different than any other player. Sure I wanted to win ball games for this club because I want *us* to go to the playoff's. That's the attitude I think everybody in this club has. I've learned. Hopefully it didn't cost us anything."

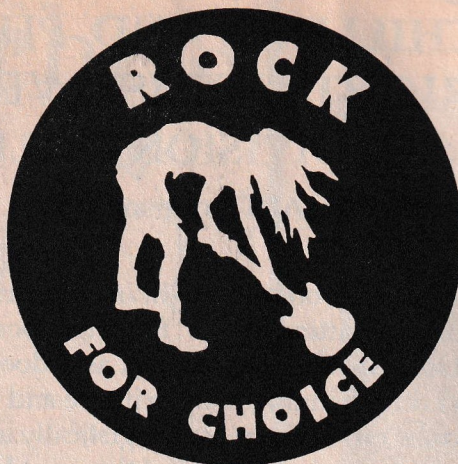
When Schilling's next start came up he fell behind 4-0 in the 1st inning with the lowly Mets at the Vet. Then the resolve kicked in. Schilling went on to record 6 straight shutout innings. Still, his team was behind 4-1 going into the bottom of the 8th. Now out of the game for a pinchhitter, Schilling watched as another miracle finish unfolded and the fightin' Phils came back to score 4 runs and nip the Mets 5-4 on clutch hits by Kruk (2 run homer) and Daulton (double), Chamberlain (RBI single) and Batiste (winning RBI single). Afterward, Schilling stated what all of the Delaware Valley is starting to come to realize. "You've got to understand, there's something special going on here this year. Even when there's not a lot of talk and a lot of jabbering on the bench, the guy's know that...we're going to find a way. That's basically what we've done all year...we find a way, every day."





**Live Review**  
**Reverend Horton Heat**  
**@Khyber Pass**  
**by Yanni P.**

Let's face it, rockabilly is the most intense thing white people do. When music dives too deep into pretentiousness, rockabilly always seems to return, like a phoenix, to lead us back to rock-n-roll. Reverend Horton Heat was ripping heads off at the Khyber. After each decapitating song the audience shrieked like they were about to charge straight into enemy lines. That old geezer played a razor sharp combination of surf, thrash, and country. He could also be downright frightening, like a cold-eyed, sun-bleached reptile striking out from under a rock at some awkward mammal. And the band! Best rhythm section I've seen in years. The drummer was a huge wild animal and the bass player blasted away on a fat upright. So damn it, see this guy before he retires to his gun collection.



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## The Real Good News (part 1)

by Andy McConnell

The beginning of the world happened when nobody else was looking, so the one guy who did see it called the local news, called themselves "The Good News". After Norm had a couple flagons of local camel piss, he met with Abigone and spouted out the entire Old Testament as we know it. Nobody questioned it for months initially, as it first appeared in a second-rate livestock journal that was run by The Good News' editor's black sheep nephew, to whom no one paid any attention. Several months after the story ran, however, a couple scribes from the local city paper got excited about this eccentric sheep tamper Norm and his claim that the Earth was actually created the last Wednesday in April of that year, despite overwhelming evidence to the contrary.

Norm returned to his shack around 11AM on Monday, having completed a vigorous tamping of all his animals, only to receive message from the hip, urban scribes Merv and v.d. whose articles had always seemed pointless to him. The scribes had requested his presence at The Happy Tamper for lunch, which sounded even better when Norm saw "FREE lunch".

"Awright, Norm," said Merv. "Let's get right to the heart of it, eh? Your story is HOT, and I *don't* mean tomorrow or next week."

"Woman! More piss for our new star, here!" bellowed v.d.

Having outfitted Norm with a substantial euphoria and pair of Ray-Bans, Merv and v.d. patted him on the back, and sent him tumbling out the doorway.

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# BROTHER EYE:

## *Soapdish Antennae*

by: Jim J. Sewell



Anthony Artur - Guitar, Vocals  
Dwight D. Altier - Bass, Voice  
Bobby Nicol - Drums

When you live in rural Pa., options are limited. Brother Eye, the brainchild of Dwight D. Altier and Tony Artur, was conceived way back in high school. Cutting classes and abusing substances, playing in a band and annoying your parents - it sure beats shooting deer and tipping cows. Bucks County also spawned DEA Poster Children Ween. Maybe it's in the water. So they tried college, travelled a bit, worked odd jobs (Dwight operated a mule barge and roadied for the Flaming Lips all in one summer), and played whenever they could. Their tapes started circulating. Problems with drummers in general kept live performance to a minimum but still people began to talk about them. After kicking out another drummer on the van ride home from CBGB's the duo were faced with a imminent recording session and no drummer. Frantic through auditions they enlisted Nicol, a complete stranger they had rehearsed with for a total of twenty minutes, mainly because he liked comic books. A few days in the studio cements the chemistry and the resulting demo creates what industry wags term a "buzz". Steve Garvey of the Buzzcocks signs on as manager and Brother Eye becomes a real rock band. Dave Fridmann of Mercury Rev is brought on as producer and the result is Soapdish Antennae. Straight-forward pop songs mixed with ragged bits of rage. Receive the transmission.

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# For The Record

Reviews By Mark Boucot  
and Andy McConnell



the Rival Suns photo by Brad Walker Evans Hitz

## Rival Suns

### Feel

November Records

\*\*\*1/2

'Feel' is Rival Suns' debut on November Records. The Suns' shine on this release with angular melodies and pounding rhythms. *Feel* surges on this sugar coated post modern effort. The melodies are bright, while the vocals breathe in expansions and contractions. "I Feel" and "Long Way From Home" infuse a smattering of dissonance with infectious melodies. "She's Running Away" is a take on every teenagers fantasy. "Cool Hair" is kind of jerky, but adds a novel element between two of the strongest efforts, "To Heaven" and "She's Running Away. Sonically this release is squeaky clean and almost kind of Beatlesque. Reminiscent of Tears for Fears, Allen Blair has an excellent voice. The Rival Suns also feature Rick Beato on guitar, keys, and backup vocals as well as J.J. Zeller on drums. A fine debut from a band with a lot of pop promise.--M.B.

## Thee Misfit Toys

### Santeria rocknroll

\*\*\*1/2

You'd love this! It starts off cool with 'Nauseous'. This band features Jose Maldonado (Sri Lanka) singing. Jose writes lyrics that are spiritually intelligent and magically shaded. The music has a harsher edge and is decidedly less gothic than Sri Lanka. This release definitely is incensed with darkness and an encompassing virtual reality. 'She Breeds' is 'Santeria' at its best. 'Blow' is cool but 'Caught' is awesome and has a lot of power and melodic punch. Lynda Watkins has really picked up the band with her vocals compared to last years effort by. The band also features Patrick Poll on bass, Rik Alison on guitars, and Danny (Jesus) Bernstein on drums. They're crunchy and alive. Plus I can guarantee that the Misfit Toys sound just as good if not better live. Which is not really something I can say for all the bands with releases that I thought were good.--M.B.

## Plinth

### Climb Aboard the Soundwave

\*\*\*

This is mostly a release of synthetic art rock brain food. The release is much akin to Rush of the late seventies with pseudo conceptualization. Where the release is completely different is in the vocal styling. This release hops quickly from one quirky section of music to the next. While it fails for me melodically, it more than succeeds atonally. This is a release that is "chaotically correct." Plinth is obviously tired of the normal conventions of popular music, and incorporates a mechanical style that attempts to do something new. It's strange and takes getting used to but gleams with some structural originality.--M.B.

## Spindrift

### The Night The Lights Went Out

\*\*\*

This band is very aptly named. This debut release meanders psychedelically through easy soft melodies and subtle changes, with softly placed vocals; almost as if in a *spin drift*. Yet it doses the music it with an edge. The playing is assertive and progressive with an '80's appeal and is highlighted by well placed shades of hidden voices and effectual noise.--M.B.

## Aegius

### The Falling Out

\*\*\*1/2

This is a gothic release reminiscent of any thing by the Cure. This is wonderfully dreamy, and powder puffed by soft easy vocals. The Aquarium is kind of like Pink Floyd circa 'Wish You Were Here' and almost put me to sleep. 'Lake' picks it up with a faster tempo. Again the release sinks back again with 'Three Thing'. This release was interestingly soft and actually kind of relaxing.--M.B.



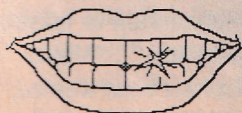
### Half Japanese Fire In The Sky

\*\*\*\*

With a boyish grin and a freaked out brain, Jad Fair seeks to crush ignorance and present reality at its most stark and startling. This latest release produced by V.U.'s Moe Tucker (she also plays on several tracks) is full of witty treats, heart-wrenching retrospection, and of course Jad's inimitably unique exposition of his most dear truths.

"U.F.O. Expert" is the opener thrash mob scene noise explosion. The song "Always" is a beautiful 3-chord, 10-minute narrative meandering that seems to finally place the big 60's music figures in a perspective I can believe. It has a great line: "If I was born in medieval times, I'd be dead..." "This Could Be The Night" is a beautifully hilarious soul classic, if Jad ever did one, praising his special angel that makes him real happy. Turns out it was the night. "Frosty" is a rollicking jangle song lamenting the late snowman's death, suggesting a scandalous re-interpretation of what "snowman" means through their Stones-flavored presentation.

"Magic Kingdom" raises Disney to a new level of stupidity and empty promises "because he loves us". The hotels are real, real cheap there, too. He does V.U.'s "I Heard Her Call My Name" with Moe Tucker on drums; probably the most respectful rock-n-roll tune on the album. The CD ends with an unlisted extra tune "It's a Queer Night" that sounds a lot like the "Kids In The Hall" theme. A subtle coming out perhaps, perhaps not. *Fire In The Sky* is like a big ol' roast turkey for your brain without the sleepy part. I think everybody should check out this album.--A.M.



### Black Angel's Death Song Sinning With A Policy

\*\*\*1/2

A modern approach to cool-psyche sounding like their idols V.U. and also like Sonic Youth. This band is from L.A. and they pout and rock and trip out with the best of 'em. The CD opens with a heavy vibrato guitar tune called "More", about, you guessed it, heroin. The tune rambles forward with a surreal pulse and masterful control.

"Brown Water/Nothing Remains" is an epic Eastern-flavored anthem, really sounds like Thurston Moore here. These tracks are dark but sweet, falling safely short of being preachy but very dogmatic. "In These Times" is a deadly slow shuffle with echo voices and that BOO scary minor key guitar thing. They do a very good psyche cover of "The End", and many other tunes that follow closely in the footsteps of V.U. "Destroy The Evidence" sounds a lot like Beefheart's "Moonlight on Vermont". This stuff sounds great, hope to see them live soon at a spiffy rock club near you.--A.M.

### Jake and the Stiffs Steal This Record

\*\*\*

Well Gawd Damn! George Thorogood and Joey Ramone had a kid named Jake and the Stiffs. The stuff has serious fat distortion and guts. Big, fat, and stupid, and somehow shamelessly pop. "All I Said" sounds like "Twistin' By The Pool" after a couple cases of Pabst Blue Ribbon. The release includes a special and unsolicited romp decrying the music biz feeding frenzy, called "Smells Like Seattle". Well, somebody had to write the fuckin' song, now in the ashes of MTV's latest market fertility ritual. "Scrappy Come Home" is pure rock-n-roll popcorn which I will definitely listen to it many times until I vomit.--A.M.

### The Psychone Rangers feel nice

\*\*1/2

An amusing collection of rather straight ahead grunge-rock tunes from these Allentown natives. The production on this release achieves a very big sound and sounds like they're having a Seattle revolution of their own. It sounds like Iggy at times, Nirvana at others, but most of all it sounds like they've earned the right to get the fuck out of Allentown. Their lyrical content is brimming with Americana and other eclecticism. They explicitly cite Greil Marcus, Kerouac, the Butthole Surfers, Elvis, V.U., and the lovely and talented Kennedy family as lyric food. They just played here in town with tour-mate Reverend Horton Heat at the Khyber.

Some of the tunes on feel nice are absent of inspiration, while others convey a real sense of curiosity and insight. Songs like "Riot Girl" (about silicone implants, Ted Kennedy, and of course riot grrls) and "The Devil's Down There" (based on the Butthole's "Creep In The Cellar" and the film *Mississippi Burning*) show that at least thematically they're throwing around some newly juxtaposed ideas. Only time will tell, but keep an eye on these psychodudes for future shows. Look for this release on the World Domination label.--A.M.

### ICU The Legend of Goldenrod 1/2

This tape sounds like Jerry Garcia and ex-Chili Pepper John Frusante got together to play, and neither would compromise. Gotta admit, though, I love their tribute to *Police Academy's* Hightower called "Stuck In The Mud". It sounds like a funk-rock version of "Hey, Bulldog". This is a developing band that's been playing in the West Philly scene lately. Watch for them around Philly town.--A.M.





**Mondo Topless** (l to r) Sam Steinig, Rik Halter, Eddie Beinlich, and Julia Watts. They will be making area appearances this month on Oct. 2nd at the Khyber Pass with the Fleshtones and Napalm Sunday, and on Friday Oct. 22nd at J.C. Dobbs with Napalm Sunday and Dirt Search Headlight.

## Mondo Topless "Buff Me Baby"

\*\*\*1/2

This is a cool hybrid of harsh '60's keyboard riffs and cacophonous grunge-toned fender guitars mixed with a rebel attitude ala Original Sins. The music is instantly appealing and draws you in.. Yo! Surf's Up!

In their own words, they "...ooze out of the pores of every mother's leather studded nightmare like some... well, ooze." They take their name from the best (or worst) B Flick in history, *Mondo Topless*.

'Drag Strip' is a hybrid of grunge and '60's pop complete with drag strip atmospheric sounds. 'In

The End' is dark and grabbing. 'You Make My Day' is a caffeinated 'Wipe Out', 'Out Of Luck' is a frenetic '60's sounding romp which could pass or an Almighty ShuHorN song, and 'Useless' is an anthemic yet quirky rocker with power and raunch.

Nothing here reaches for uncharted territory, however it plays with the all encompassing aspect of having fun. They have a cool dirty pop kind of element and I liked this release a lot. I thought the melodies spinned neatly into a nice edge that is mixed with

antiquated vox organ chord progressions. The band features Lord Balthazar Topless Rampdangle III (Sam Steinig) on vox organ and vocals, Fleabag Spamkiller Jr. (Rik Halter) on guitar, Frenzy Dark (Juliette Watts) on bass, and Opie Rasputen (Eddie Beinlich), that dirty little dervish as the beat demon. They will "...whip all unsuspecting bystanders into a frenzied trance of helpless submission to unrestrained human anatomy." Whoa! Don't say you haven't been warned.

--M.B.



**Moonshake**  
**Eva Luna**

\*\*\*

Stark and cutting describes this latest release from English punk-pop media sensation Moonshake. Opener tune "City Poison" decries the urban reality that this band mistrusts. "Sweetheart" is a great sexual psychedelia composition with voluptuously mumbled vocals and feedback. "Mugshot Heroine" is an ear-grabbing noisefest complete with heavy hip-hop samples. Singer/guitarist David Callahan sounds like he's been betrayed by everyone he's ever known with his bitter vocal sneering. Samples and techno production permeate the CD, without sounding at all like Depeche Mode but a bit like Radiohead and all that. But be not misled, this stuff is pretty fierce, because the band insists on it. Eva Luna is full of synthesized styles ranging from free jazz to early punk, rich in tonal variety and attitude. Check the beast out.--A.M.

**Ass Ponys**  
**Grim**

\*\*\*1/2

The CD brilliantly begins with the cut "Big Rock Ending" which is just that. The parody and syrup of it all is nearly sickening, and I couldn't stop listening. The delivery of Ass Ponys is very sweet, jangly folk songs with the nastiest and most cynical lyrics. Just a bit of that Zappa bitter honesty and ridicule going on. "High Heaven" is wonderful Subpop wankage with the catch phrase "And it stinks to high heavennnn..." sung like preachers of the indy pop vocal daydream. Highly cerebral and intensely two-faced. This must be where good folk songs go when they die.

Their bittersweet songs like "Julia Pastrana" (about the tragedy of the bearded lady) and "Her Father Was A Sailor" (abstract tragedy at its ultimate expression) are the most poignant and beautiful songs you've

ever heard. I recommend this recording highly if you like music.  
--A.M.

**Soundscape**

\*\*

This 5-song cassette is a trip-fest of studio work from ICU's guitarist Brad Bansner. The songs "Charged Ion Multiplier" and "Give Me Oxygen" sound like Kansas meets My Bloody Valentine. "Flippin'" sounds like Pink Floyd and Robert Fripp, with a touch of the...gulp... Doobie Brothers. The sounds have some of that random production of the Butthole Surfers, like tiny drum sounds, fading out the bass guitar all together, making the guitar sound like needles in your ear. A very creative and scattered offering of stuff worth hearing.--A.M.

**Metalwolf**  
**Metalwolf**

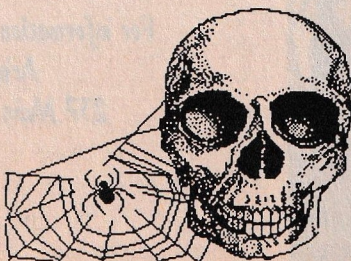
1/2

This is the most pointless and put-on you've ever heard 80's L.A. metal. The crunchy Judas Priest- like music is almost fun until you clue into the singer who thinks *Pyromania* was the last decent album made.--A.M.

**Electric Cheesemelt**

\*

This 7-song CD is quirky and scattered, not to mention terribly derivative of a band called The Red Hot Chili Peppers. There's some truly great musicianship, but it's uninspired thematically and full of that which the band is supposed to be melting.--A.M.



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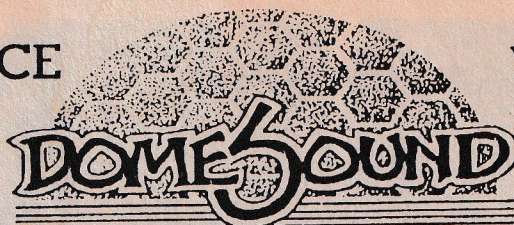
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RAAHU (ra hū) (richard gavalis), owner of DOME SOUND/ARJUNA MUSIC, has engineered and/or produced many popular area bands including Violet Lies, Emily's Prize, Acme 11, Prema, Rain Still Falls, Cropduster, The Jury, Phineus Skull, Stone Cold, Journeyman, Wreaking Havoc, Rise Eleven, Beautiful Painted Arrow and Reveal. He is also writing new material and looking for other veggie metamusicians for his band HURU CAAN, and has traveled throughout the U.S. and Canada studying and teaching with various American Indian, Tibetan, and Australian medicine people.

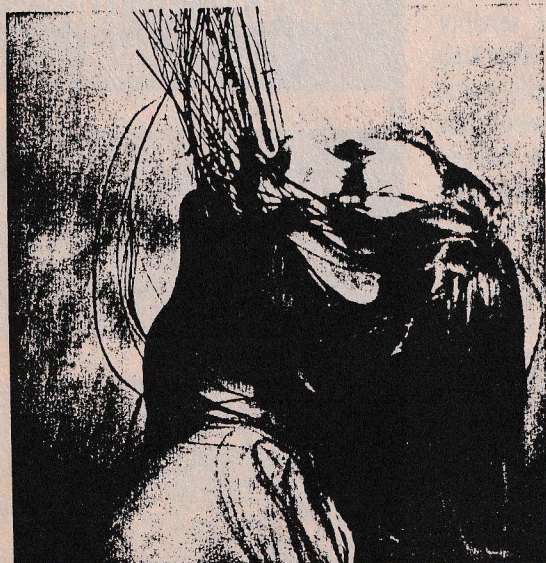
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