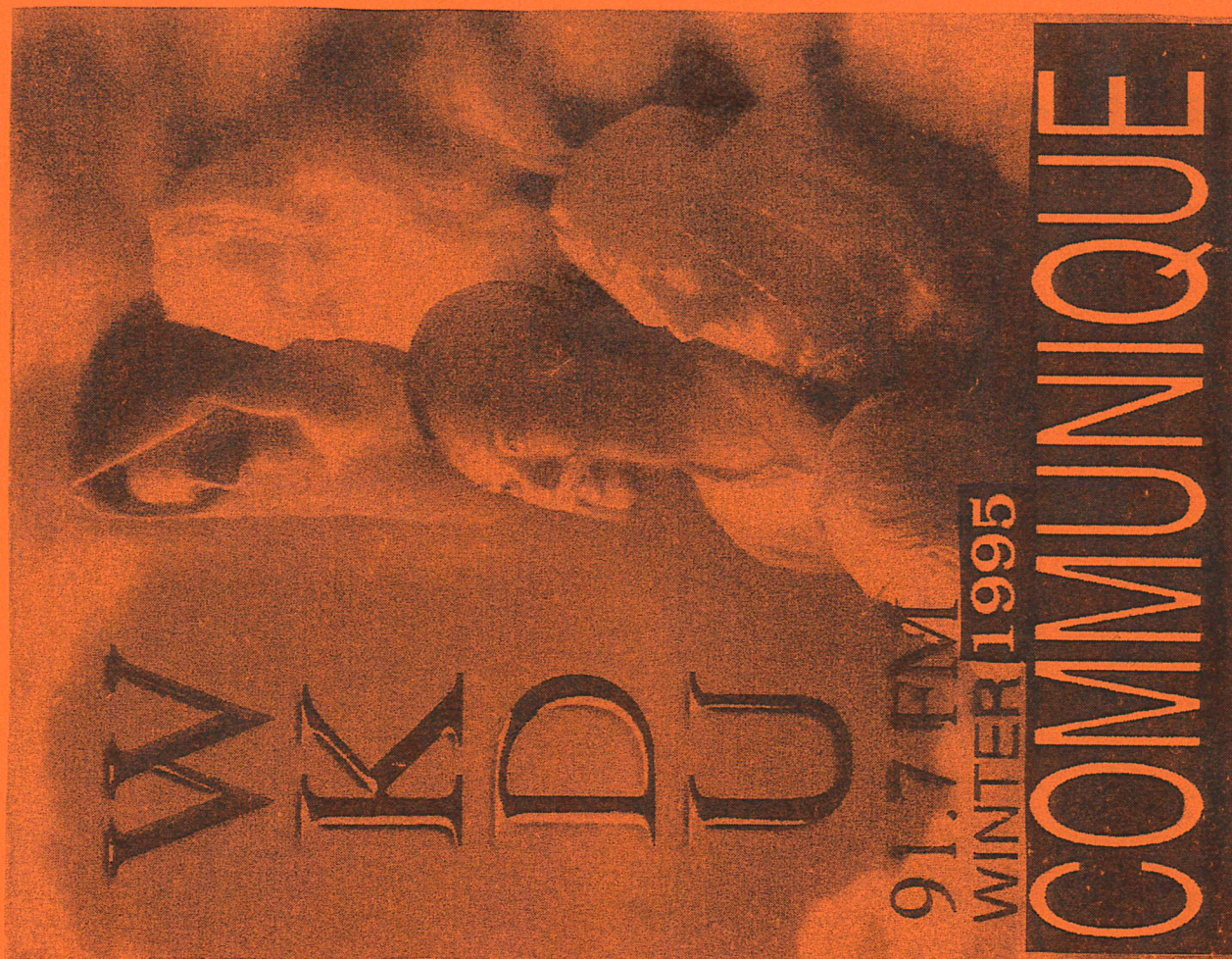
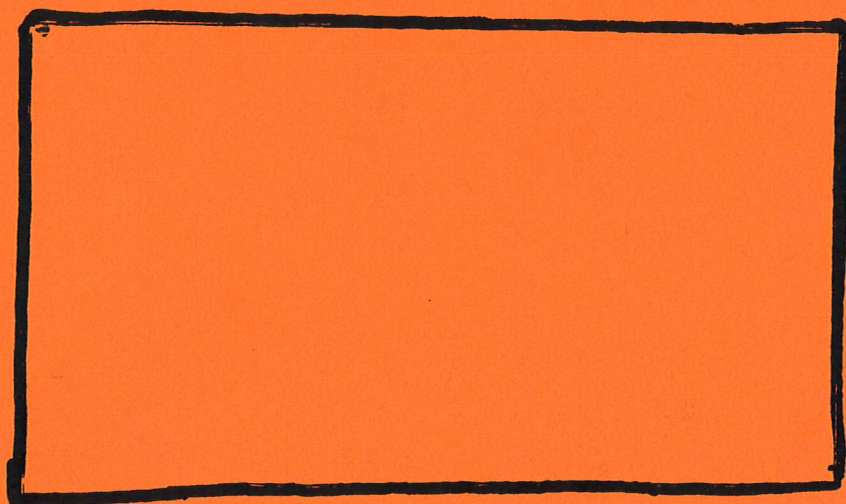




WKDU 91.7FM

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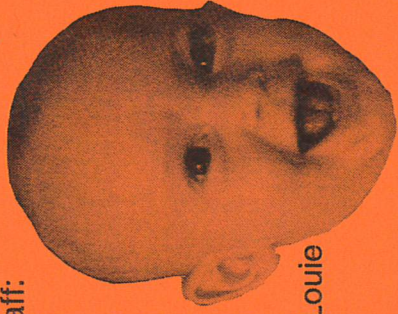
A funny thing happened the other day. I was in Woolworth's buying kitchen utensils when I got the urge to buy something I had been considering for quite a while. So I went up to the cashier lady and asked, "Excuse me, where do you have The Clapper". She looked up at me and responded, "We don't have it anymore, it's a seasonal item". True Story. Anyway, here's WKDU's latest publication, with more articles, reviews, interviews, and fancy clip art for your viewing pleasure. Be sure to browse through the program guide and give a listen to not only ongoing DJ's, but also the handful of new shows being arranged by new members trailblazing their way to KDU notoriety, and remember, don't put off to tomorrow that which you can totally avoid.

As usual, these fine folks helped greatly in putting together the finished product: Mr. Roper, Jeremy Gewertz, Kevin Connolly, Rich Dolan, Dave Gawlik, Yakobucci, Steve Berger, Bob Brown, Justin Geller, Laris Kreslins, Rachel Kuhns, John Paul Golaski, Nathan Morris, and Seth Soffer.

-Ed Benks

WKDU is Drexel University's student run radio station. We are free format and don't play that which is heard on some radio stations who's only goal is money. We are here to support the independent bands from Philadelphia and around the world. Our address and phone numbers are listed below if you have questions, comments, or requests. To better direct your questions, here is our mighty executive staff:

General Manager: Brendan Dugan
 Station Manager: Terminated
 Chief Engineer: Chris Marlowe
 Program Director: Ben Davis
 Comptroller: Marko Jarymovych
 Personnel Director: Eric Loyack
 Public Relations: Dead
 Music Directors: Seth Soffer, Jenn Louie



WKDU can be reached at:

request line: (215) 895-5917

business line: (215) 895-5920

music Director: (215) 895-2580

WKDU

3210 Chestnut St.

Philadelphia, PA

19104

BLOWHOLE 2000/BIG

TENSION

(Tripod Elevenenzo Records)
 Two rather typical California punk/hardcore bands. Blowhole 2000 has really scratchy vocals with the usual fast paced groove and the hard break down choruses. Big Tension just want you to hop up and down in your own little happy world. Don't let the cover of the 7" scare you. -DG

PARADE OF HOMES

(Two Peter Records)
 This 7" is a compilation of four bands from the Philly area: Haywood, Kimbashing, The Barnabys, and Lampshade.

Haywood, slow, depressing, UGH! **The Barnabys** have an acoustic little ditty with whining vocals, good if you don't have a baby brother or sister to listen to. I had to turn the **Lampshade** song off because there is a really deep voice in the background and in the foreground I can't tell whether it is a guy or a girl. Kind of sounds like a booty call. The only impressive band is **Kimbashing** which has a poppy touch to it with a bit of scratchy guitar thrown in. Typical band, but worth checking out. -DG

HEADSOUNDS

(Gettin' Lifted)
 The 1st of the 4 songs on the Headsounds Ep is my favorite- it's called *Bembe* and you don't realize how hype it is till you actually play it at a club. It's very tribal with a man saying something in Spanish and then sounding like he's talking

baby talk. The songs were produced, mixed, and arranged by **George Llanes Jr.**, and **The Rooster**, aka **The Uptown Funksters**. I plucked this up cause "Big Time" (Carlitos Dream) by "That Kid" **Chris Staropoli** came out on this label a few months ago. *Givin You* and *Free Spirit* are equally as hard as *Bembe* but don't appear that way because of strings and happy sounds added in. *Duro*, is an ambient-like hard song, if that exists. My favorite side was the *Benbe* side, because Givin You, and *Free Spirit* were more predictable songs. Gettin' Lifted fax: (212) 627-0208. -RK

PAPERCLIP PEOPLE

{Throw, (The Remixes)}
 (Planet E Communications)
 This remix Ep of *Throw* (the original version was on lemon-colored vinyl on planet e communications) came out as an import on Ministry of Sound Recordings. *Throw* was written, produced, and arranged by **Carl Craig**. The original impressed me a lot, although it took forever to break down to an eerie vocal scream leading to a flange-like bassline (which is exciting to club goers on a good system). The Hand mix is even more impressive, adding adding more sounds and more eerie screams to the same rubber-like bass line. The two can certainly be mixed together for a marvelous effect! The *Man Mix* is a little bit lighter with same strings as the original mix. This import is definately worth the \$\$\$\$. Planet e Communications: PO Box 27218, Detroit, MI 48227. -RK

is an energetic group of people who know how to play up-tempo music that doesn't get stale or boring after repeated listenings. Now, if only I knew who the hell these people are. -BD

LUST CONTROL

{Feminazi}
This radical band sings about issues facing us today, such as sex, masturbation, feminism however what distinguishes this band is the fact that they have an iconoclastic approach to the whole affair. To quote the band from the song Feminazi "Role reversal never works, you know it in your heart. Stop burning up your bra and put it on your chest. Extreme liberal feminism is like bird poop in your nest." I think it is high time that some decent sounding bands like this one come out of the closet and refute our generations' perverted ideas of life and sex. The musical side of Lust Control is also well developed and decent sounding (quality wise). Address: Po Box 180981, Austin, TX 78718. -NM



CRICKET

(Dwarf Records)
Here is an up and coming punk/pop band who recently opened for two hardcore bands, Unashamed and Focused, here at Drexel. I'd say that their guitar sound is really cool and their music is always very melodic. The vocals however should be more varied in

style from one song to another since songs start to sound the same. They recently got signed to Flying Tart records and one of their songs will be released on Dwarf Records, "Ed." local band compilation. Address of Dwarf Records: Box 38, Shiloh, NJ 08353 -NM

GHOTI HOOK

(Dwarf Records)
After seeing these guys play last fall, I have no doubt that they are going to go far with their musical talent. Ghoti Hook is a mixture of SKA and punk and is fast moving and gives you a really happy vibe. I know that the band is generally concerned about the welfare of the audience and they also produce a zine which I have heard is terrific. Dwarf Record's "Ed." compilation has one song of theirs and I don't think that they have a demo out yet but we'll see who is fortunate enough to sign them. I highly recommend seeing this band if you are into skanking ska/punk. One thing that this band has perfected is all of the standing band members jumping in phase and at the same time, it just looks really funny. Address of Dwarf Records: Box 38, Shiloh, NJ 08353 -NM

AMAZING THRILL SHOW/CRANKCASE

(Fakir Records)
Amazing Thrill Show or the amazing quiet singer? You decide! Crankcase better call 911 because I think that their singer is dying. Either that or call 911 for me if I have to listen to them again. -DG

INTERVIEW WITH A WAREHOUSE

BY SETH S.

WKDU: How long have you been putting on warehouse shows?

DAN: I've been involved here in the Fakehouse, at first with Jack Rabbit early in the Spring of 1994, up until November, the Crash Worship show being the last performance we worked on together. I've been involved doing shows in various capacity for seven years or so, some successful, some total failures most of them in the North Jersey area where there are lots of Elk Lodges that are willing to rent space for a price.

WKDU: How did you get into this whole thing?

DAN: It was a natural progression of interests. I've been entrenched in the underground community for 13 years now, with bands, fanzines, (I do Smash Apathy Fanzine), and other areas where there are true alternative people roaming around looking for the chance to connect.

WKDU: Do you get in touch with bands, or do they get in touch with you?

DAN: It depends. Some bands call up and beg for a gig

on an already overbooked schedule, or they are complete bobos who can't play, with bad dispositions, whatever. Other times I will offer a spot to a few acts and see who comes through; its touchy, but if you plan it right, you can get a fairly interesting bill which is agreeable to most people.

WKDU: What was your favorite warehouse experience? Music or Non-music wise.

DAN: I would have to say White Zombie at the Funk Dungeon about 5 years ago. I ate all of this acid and all of a sudden these midgets with really wild hair started blaring heavy rhythms and drums and they had smoke machines and a huge skull as a backdrop which I swear was talking to me. Time seemed to stand still and all I remember for hours was the flames leaping off of the skulls foreheads.

WKDU: What was you least favorite warehouse experience? Music or Non-music wise.

DAN: Bikini Kill here at the FH. Too many little kids, too much

REVIEWS

confusion, not enough together people to manage the situation. The floor almost caved in. I try not to think about it but this is the reality of doing this shit in antique factories.

WKDU: What was the wildest band you ever showcased?

DAN: Dreck Merchants, or maybe Crash Worship. Both messy and juvenile and irresponsible. I'm still cleaning up the residue from both performances.

WKDU: What bands would you like to showcase which you haven't gotten the chance to?

DAN: Some heavy industrial or bluegrass. I'm getting weary of the same worn old rehearsed punka rocka shows. I mean, there's loads of (I think there is) performers outside the safe realm of the "underground" who do really innovative expreeive modems of music, sound, etc. The 3 chord progression thing is beat man; its time to move forward and explore some new means of expression.

WKDU: Do you have problems with your landlords? the cops? neighbors? the press?

DAN: Landlords will always be assholes, thats why they are landlords; the cops? Well, if the people who come to the

shows would stop spray painting the neighborhood, stealing from the FH, breaking bottles on the street, loitering in front of the building, etc., I would see a lot less cherry tops than I'm used to. As far as the press, that one is better left to Sarah Sherr and Neil Gladstone, two people who don't have half a clue as to what is going on here; or anywhere else in the underground for that matter. They may know where the "alternative" hot spots are, but they exploit it to serve their needs, never embracing its fragile existence, they effectively kill any scene just by their shameless journalism.

WKDU: How has the warehouse scene changed throughout the years? Better or worse?

DAN: Worse, I feel; a lot more assholes and losers come to the shows who are just bent on sucking all of the energy out of everyone-I believe this is merely a result of years of the media playing havoc with the underground and punk scene in particular-too many simple minded types show up, tell their friends and next thing you know you have a domino effect on clandestine spaces and quasi legal venues in general.

WKDU: What are the number of bands you usually have in

The Three Doctors Band
{Back To Basics***** Live}
(Amarillo)

Eugene Chadbourne but that's no surprise since this super group features members from

Caroliner, U.S. Saucer and Zip Code Rapists. Mostly covers including **Madona's** "Papa Don't Preach", **The Bee-Gee's** "Holiday" and **Neil Diamonds** "Sweet Caroline". Sizzlin'. -LK

Kingdom Scum

{Golden Asshole Legacy}
(Eerie Materials/Staalplaat)

Imagine a bizaro planet, like on the Super Friends. Here **the**

Warlock Pinchers would use politics and genitals as the dominant themes for all their songs, instead of pop culture icons like Jolt, Morrisy, Fruit Stripe Gum and Jerry Garcia. -LK

Gaster Del Sol

{Mirror Repair}
(Drag City)

This e.p has 5 songs that vary from vocal filled pleasure rides to a mediocre attempt to play a minimalist piano piece (which features interesting noise interruptions reminiscent of the bands former place of employment, **Bastro**). The super star line-up for Mirror Repair is the same as their previous endeavor, Crookt, Crackt, or Fly: David Grubbs, Jim O'Rourke and John McEntire. As for this release as a whole, I was disappointed and the songs lacked

a certain continuity that was so apparent on their previous releases. Another full length is due out soon and hopefully that will rank as high or higher than Crookt, Crackt... -LK

PET UFO

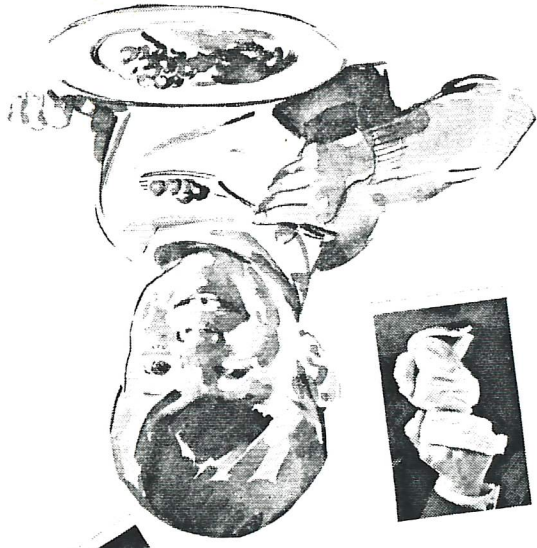
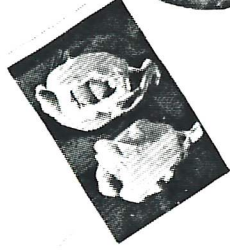
{Pigeon Heaven/On Liberty}
(Burnt Siena Records)
More like Pigeon Heaven On Shit. Crappy butch-core. No originality. Scores a whopping ten on the indie-rock yawn meter. -LK

MATH

{BASIC MATH}
(Bulb)
Drums,percussion including and assortment of plumbing, Clarinet and uncontrollable liltng. Like the roar of a wagon train peeling into your town to bury their dead and catch a few hours of shut eye. -LK

Driver UFO

no song titles, no label. OK, this one is a mystery. Never heard of `em, there is no information with the record (song titles, the label its on....) and I'm in the dark about the whole damn thing. Anyway, what we have here, is a four song 7" that is pure "power pop-punk". One song is low-fi, one reminds me of Debbie Gibson backed by New Bomb Turks (thats a good thing), and the other two are just plain infectious for their "oomph"!!! Without resorting to too many cliches, this



COMMODORE GUESTS SAY:

*"I'm a
Beat for
Service"*

set philosophy that he's honed over the years and so do the Sun City Girls and we respect both and find the good points in both. There's no cognitive dissonance involved.

WKDU: Well there's one thing I've got to hand to him, he knows their songs at least. When Shellac played Philly people thought it would be funny to yell out Sun City Girl songs and he obviously knew what they were.

TF: He would never—

WKDU: He's just talking about "drug influenced music" or something like that. I think it might have been in *Forced Exposure*, maybe.

TF: I think also sometimes, Albini's got a real good sense of humor, I wouldn't necessarily take everything he says totally seriously. Although he doesn't do any drugs himself. He's like totally straightedge, although I've seen him smoke a cigarette.

WKDU: But during "Big Black", did they endorse drugs?

TF: I don't know. I don't know if they did but he's actually pretty tolerant, it's not like he won't... I mean he went out and bought beer for us at one point, and he also actually wore a miniskirt at our request

WKDU: Did you guys record with him? Or just hang with him?

TF: No, we recorded in Chicago that's all we can say at this point.

WKDU: Well umm... Everything's so secretive...

TF: It's not to be difficult



one night? Average admission price? Usual start time? Usual attendance? Usual cost?

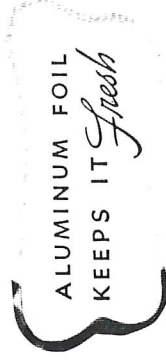
DAN: I think it is a good policy not to overload a bill. 3 bands starting around ten pm is a good way to keep everyone interested, the music is flowing as sweetly as the beer and by the time the first band comes on the people are relaxed. Unfortunately the breakdown and setup time drags so the third band usually plays next to no one. I prefer to use the term "donation", were not in business you know, and it varies from 2-7 dollars. Its funny, you can never tell what will happen with the amount of people who will turn up. I've seen 250 people here for a nothing gig and then only 60 or 70 for a monster show. Its weird. The cost varies greatly- if I do a huge spread; ie: food out the wahoo, loads of alcohol for the bands, etc., yeah it costs me; but as we

talked about it before, this is my life working here so the cost is irrelevant to the success of the show.

WKDU: Any additional comments?

DAN: Punk is a vehicle for expressing one's ideas. it is not a toll to carve out your social mark; it is not a pedestal to expose your righteous beliefs; its not a fashion statement to change like your hairstyle; too many people miss the point of its intentions. Call it what you want, its merely a mood or a feeling, a way to express angst-lately it seems to be lost-the revolutionary spirit seems to be dying. We have been sold out, homogenized, sanitized by the media and by the very same people I thought were trying to preserve it's clarity. Who do you believe? Beware despots in your scene!!

For more info write: The Sanctuary, PO Box 43653, Phila PA, 19106.



I recently moved here to Drexel. I found my self searching for Techno in this city in a place where I didn't already know it was. I went to 611 records, that is a very good store. But other than 611 there was no regular place to go to "experience" techno. I am not only looking for a store where I can buy records, but also for a place, a forum, a club, where I could easily be with like minded people. Not to mention, back home I dived techno a lot. There was a club open three nights a week which only played techno. There was a good bit of house in the mix but the emphasis was on the prior. Here I am with no where to dj in this HUGE east coast city with a reputation and all of that. I only play records for my room mate and myself. Philly is a house town. Philly is definitely a house town.

If anything is going on in the techno scene here it is a rebirth

IS PHILLY HAPPENING

fast! brain teaser

by Bob Brown

WARNING — CONFITRIM is so incredibly effective some people can lose weight too fast. If you start dropping pounds too quickly, simply skip a day or two of use. Before starting your weight loss program, check with your doctor to be sure you are in normal health. Results atypical.

where what once could have been has got to be forgotten, and a completely new start must be made by the same people who have stayed here all along. Philly has even lost some of its larger dj's such as Odyssey and Cats, to Cities which embrace techno more. I want to see things happen and I want to make things happen. This is a huge city, not to mention a huge college town. There is more than just potential here. I want this scene to grow, and I am not trying to dismiss any of the house dj's of this city for there is a many a bad ass philly super mixer around. I want to play techno for the masses on WKDU, and I hope some one listens to me and get turned on to that throbbing beat. I hope that my show can make a difference.....)

The other thing which is really strange about Philly is how deep into the Rave scene a 2hr drive to Baltimore will take you. In that short distance the boundaries, and worries of everyday life are dropped. In Baltimore people come together to celebrate dance.

HUGH: I was 10. My older sister and I, my mom got a cheap acoustic guitar, a Stella, which my mom still has. Took lessons from a guy called Mr. Stafford, and this was before Jim Stafford was big. This guy didn't play "Spiders and Snakes" or anything like that. We took em for about 6 months but then... the thing is I wanted to take it because I wanted to learn to play Beatles songs and it was all classical guitar stuff and it got to the point where at first I could memorize things and we were taught to sight read and I could do it up to a certain point but then I stopped practicing so my Mom didn't want to pay money to have us go in there and not know how to do what we were supposed to do. So we were there for about 6 months and I don't think I even picked up a guitar again for about another 12 years and I took a summer class in 1983, a guitar class and got a C- or a D or something like that cause again I didn't practice. I learned some chords but that was about it. I remembered about a half a dozen chords and about 6 months later I met Mark and me and another friend of mine went over there and started goofing around on guitar and bass and keyboards and stuff like that and I just picked stuff up from there. I'm pretty much self-taught.

WKDU: You guys are friends with Sun City Girls and you guys are friends with Steve Albini. What's up with that?

TF: What do you mean? We're friends with them because they're nice.

WKDU: You guys can't have a party together can you?

TF: Oh sure we could

WKDU: If you were in heaven, and they said "Either Sun City Girls could go to heaven, or Steve Albini could go to heaven." Who would you choose?

ALL TF: Aww... that's unfair!

ONE TF: We would go to hell and let both of them live.

WKDU AND TF IN HARMONY: AWWWWWW...

TF: You think it's weird that we're friends with both of those.

WKDU: No it's just that we read that article where he was totally ripping on the Sun City Girls.

TF: Well I never read that.

WKDU: It was just weird. Maybe he's friends with them too and he just doesn't like their music.

TF: I don't know if he's ever met them but he's got his own

contact miked it and stuff like that. And then I moved on to using a floor tom, a snare and a ride cymbal on a can standing, actually, first sitting down on the floor. That was with "World of Poo" and that lasted for a few months and then I started to stand up with that floor tom, snare, and ride cymbal and that lasted for a couple years. In 1989 I decided I wanted to learn to play the kick drum with that so I started to play a full trap set. And then that was up until March 1990 when "World of Poo" stopped and then I joined "The Thinking Fellers" in April of 1990 and kept playing since then. Oh yeah, I can play the guitar too.

WKDU: Who did the drum duties before you?

TFUL: Paul, Paul Bergman. He's also in "The Leeches"

ONE TF TO ANOTHER: Don't you think it would be safe to say that your use of the kick drum caused "World of Poo" to break up?

TF GETS A BIT DEFENSIVE: Well, yeah I don't think it had anything to with the personality conflict I think it had to do with the <he makes a big bass drum sound> I listen a lot to how other people play the drums . And then in 1993 I got a sampler with drum samples in it and I worked for about a year doing drum patterns on that and that gave me a lot of mental understanding of how the drums work. I tried to play that on the drum set. Here we go, this is going over to Mark Davies.

MARK DAVIES: I took some piano lessons when I was an itty-bitty thing but I quit because my lessons were on the same time as Scooby Doo. And then in 5th grade I started playing the baritone horn which is a brass instrument, it's a baby tuba, sort of, and I played that for about 8 years. In high school I started playing the bass guitar, started teaching myself that and then in college I started playing the guitar. I guess I got the banjo about 3 years ago and started messing around with that the same way you would with a guitar, I've never taken lessons really.

TF: When was the first time you ever played the guitar Hugh?

HUGH: 1971.

TF: Really?

HUGH: Yeah, I took classical guitar lessons for 6 months but

TF: How old were you?

HUGH: 10?

TF: 2.

This is what every party that ever was should be about. All of the pretensions are dropped, and hugging a complete stranger really doesn't seem so weird any more. There in Baltimore, something exists which didn't exist in Philly, collaboration between promoters. This camaraderie, and hope for a single goal are what make this scene so great. The only way to really understand the vibe which goes on there is to be a part of it. Upon entering Fever (an every other week party in Balt.) one finds themselves free of all pressure, and in the midst of a real party.

I only hope to see things go well. There are new groups on the rise, and new parties to revolutionize this scene. A lot of good things have happened as of late though in this city. There was a party thrown by special K which really tore some shit up. There was also another very well attended party thrown by Nigel Richards. Things are starting to come together once more here, but I hope not to see what I missed the first time.... a bunch of un-cooperative kids fighting over money, when that is not the point of any party. Greed corrupts a lot of things, but please keep it out of my music.

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marion=trumpet and vocals Andy=Guitar, Colin=bass,
Wilf=Drummer, Laris=L, Seth=S,



L: Tell us about Your American tour, as opposed to your last.

M: We all really enjoyed the last one which is why we wanted to come back again, because we found it all quite invigorating and engaging. the reception we got and all that we saw. It was quite an experience traveling around.

L: What about the American reaction as compared to a European crowd.

M: It's very open, very wild, people come up and give their opinion quite forcibly. which I like, there is no sense of standing back and being reticent if they like it you can really read the crowd that they really do like it and I quite appreciate that. I find it really interesting.

A: Some times in Europe a crowd might have liked it but they just don't express it, and it's very wired that after a show we think the crowd hated it and they'll come up and say that was fantastic but during the gig they didn't respond and it's like why didn't you let us know.

M: That also really depends on what country you are in French shows can be as open as that but say Dutch shows or German shows really tend to have a slightly different character.

A: It just depends some gigs people go wild and sometimes they don't, its not just a country thing

S: You put out your new record on alternative

WKDU: Don't you have a studio in a practice base or something like that?

TFUL: Not really a studio but tape machines and mikes.

WKDU: Everybody's musical training, how formal is it?

TFUL: Yeah, that's a pretty easy thing to explain. I had ten years of classical piano from the time I was 8 till I was 18. And then after that I didn't do much for a while till I started playing music again with Mark and at that point things were really free-form and free-floating so it was really easy to pick up other instruments and bang on em', ya know, even if you didn't know how to play them. Then I decided to learn how to play bass so I taught myself. Maybe everybody should explain their musical upbringing.

ONE TF TO ANOTHER: Would you explain to me how you arrived at being a musician?

OTHER TF: Well, I'm mostly self-taught except for about 6 months of improv guitar lessons where I just jammed with a guitar player.

YET ANOTHER TF: When was that?

OTHER TF: That was in 1982.

ONE TF: So that was a lesson?

OTHER TF: I just went there every week and the guy taught me chord charts and the next week I would come back and play the chord chart and he would improvise over it and then he would play the chords and I would improvise.

TF ONE'S REBUTTLE: Oh, that sounds like a good way to learn.

WKDU: And then you pick up the violin?

TFUL: Oh, it's a viola. I started playing the viola because I was interested in Cajun fiddle music which they do on violins, but viola's bigger and my hands are big so I decided to get a viola. Plus it was the first bowed instrument I could find. So I started teaching myself Cajun fiddle tunes but we don't really do anything with the Cajun fiddle tunes. And I picked up a mandolin at a pawn shop when we were on tour once and wrote some songs on that and that's how it got incorporated. DRUMMER: I started playing the drums in 1987, or '86 with a band called "World of Poo" and I used to work at a place that sold cardboard boxes and I made my first drum kit out of a bunch of cardboard boxes. And we played our first show on, that was my first drum kit. It was a really great drum kit we

INTERVIEW WITH A THINKING FELLER

Laris and Seth talk with

Thinking Fellers Union Local 282

WKDU: On your new album cd that you have, why has the weird to music ratio inverted? does that make any sense?

TFUL: It makes sense but I think you need to define some things in that question like, it all depends on what your definition of weird is...

WKDU: This is true.

TFUL: I think there's a lot of weird stuff on there. I think that some of the stuff on there is terrifyingly weird.

WKDU: Well, hrm, well on the other albums there's less traditional "songy" stuff, as the new album's more traditional, kinda, you know what I'm saying?

TFUL: Yeah, I know what you're saying, but we deny it all. There was no conscious decision to do any particular thing. We're just continuing to follow our normal way of writing and that stuff is what ended up on the record.

WKDU: How long did it take you guys to record a record?

TFUL: That one took quite a while because we did it over two sessions. There's stuff on there that's like a year old, a year and a half old.

TFUL: It was about a year old when we went back to the studio, a little less than a year old when we went back in. We'd gone in the summer of 93' and put down about, I don't know, about 10 or 11 basic tracks for things, and some of them ended up on "The Funeral Pudding" and then we had, I guess 4 or 5 from that session that ended up on the record and a couple that we haven't completed yet. Then we booked two weeks in late June and early July and in that time we finished the basic tracks that we'd started and then went back and started some other ones from scratch.

WKDU: Where did you record this album?

TFUL: Same place as almost everything else, Greg Freeman's.

Tentades what happened to project A bomb, Why the switch

A: In very short terms, no money. There was no money so we were forced into it

L: what label are you on in Europe

A: Concorel, Which is a Dutch label based in Amsterdam its run by friends, some of our friends and people in the X

S: So Andy you are in the X full time right

A: right, well semi full time

S: does that have any effect on the Dog faced Hermans, touring and putting out albums

A: It has more of an effect on me having to twice as much and I get pretty exhausted, I think Dog faced Hermans does, in a year, do probably enough gigs. last year we did 30 or 30 and I think that is a lot. I do less with the X I do maybe 40 or 30. e just have to plan ahead, we try to work things out six months in advance. sometimes we have to drop things and other times not.

S: There's been a rumor going around that this is Dog faced Hermans last tour. And I could not see you last night.

A: come to New York, We are going to stop and do other stuff it doesn't mean we won't do any thing else. I'm going to work with the X.

M: arions going to do her art and sculpture and Will is going to work with other bands.

S: what bands?

W: Dekaft, from Holland, its quiet and acoustic and maybe I will play with Trespass and I draw comic strips, we all have things to do.

L: who do you draw comic strips for

W: Sniput From Portland Oregon, it kind of music and comics news paper, I'm a very

slow worker so I can't produce many.

S: so its more of a hiatus.

W: we don't know

M: it's a very liberating move

A: We've been doing it for 3 years, but there are lots of other thing that people would want to do other that play in a band, and it takes up an enormous amount of time and energy.

L: this is a five week tour, and in the first week you played with Sebadoh

A: Well we did four shows with them, the last four, we did a couple before that with God as my Copilot.

L: and who are you going to play with the rest of the tour

A: Dawson and God as my Copilot. and then Trenchmouth and Rhythmafism and then some strange bands in the middle of America we don't know.

S: I saw Dawson live, I guess you are friends with them, their from Scotland and you all are originally from Scotland, then moved to Holland

A: yeah, there was a small scene of bands when we started and just after that grew up as a musicians collective.

L: when did you move to Holland

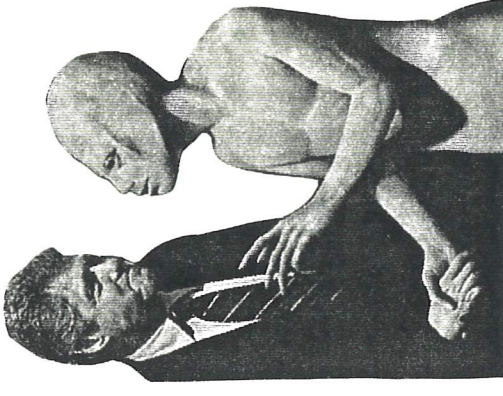
A: 4 years ago

L: will the CD be released in America

A: It should be Alternative tentacles heard it and liked it and said they would release it next year, it was already released in Europe.

S: as far as we know there is Mental blocks for all ages and hum of life supposedly you have two others.

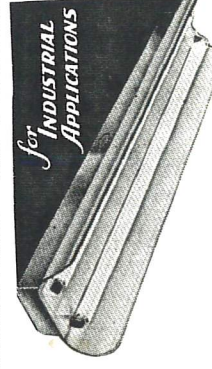
A: Yeah One was called human fly and everyday



COMMANDS OR PASSWORDS. ANOTHER REASON WHY THE WEB IS SO POPULAR IS THE WAY THAT DIFFERENT SERVERS ARE LINKED. IT IS ENTIRELY POSSIBLE TO SPEND HOURS HACKING AROUND, BECAUSE ONE HOMEPAGE WILL ALMOST ALWAYS BE LINKED TO SEVERAL OTHERS... YOU END UP SKIPPING ALL AROUND THE WORLD.

THE BENEFITS DEFINITELY OUTWEIGH THE CONS, BUT THERE ARE A FEW THINGS THAT ARE DISCOURAGING. THE SPEED OF DATA TRANSACTIONS DEPENDS GREATLY ON THE DIGITAL CONSPIRACY OF YOUR SERVER. OFTEN IT CAN TAKE TWO MINUTES OR MORE TO GET A GIF OR JPEG (PICTURE IN COMPACTED FORM) TO APPEAR ON YOUR SCREEN... FUNNY HOW THIS IS A LONG TIME TO WAIT, CONSIDERING THAT YOU ARE RECEIVING THE FILE FROM THE OTHER SIDE OF THE CONTINENT.

UNLESS YOU ARE A STUDENT, OR HAVE ACCESS AT WORK, THIS TYPE OF INTERNET SERVICE CAN BE DIFFICULT TO OBTAIN. THERE ARE SEVERAL COMPANIES THAT MAKE LOTS OF MONEY OFF OF THIS GROWING FIELD OF INTEREST. IF YOU CAN AFFORD TO GET ETHERNET CABLE ROUTED TO YOUR HOME, BY ALL MEANS DO IT. THE REST OF US WILL PLAN TO USE A MODEM. WITH A MODEM YOU WILL NEED WHAT IS CALLED A SLIP CONNECTION. BE PREPARED



FOR SLOWER TRANSFER, AND OFTEN "BUY" THE HOUR RATES. IF YOU DO GET EVERYTHING TOGETHER YOU SHOULD DEFINITELY CHECK OUT THIS SITE:

[HTTP://AKEBONA.STANFORD.EDU/YAHOO](http://akebona.stanford.edu/yahoo). YAHOO IS A HUGE DIRECTORY OF THE MOST INTERESTING HOMEPAGES AROUND THE WORLD - DEFINITELY

A GREAT STARTING POINT. YOU WILL FIND A MUSIC DIRECTORY WITHIN YAHOO THAT IS FAIRLY EXTENSIVE. ONE THING THAT A LOT OF SMALL LABELS (AS WELL AS BLOOD SUCKING MAJOR LABELS) HAVE STARTED TO DO IS INCLUDE INFO ON THEIR RELEASES IN THEIR HOMEPAGE. YOU CAN SEE THE ALBUM COVER, TRACK LISTING, BAND DISCOGRAPHY, AND OFTEN GET SOUND CLIPS OF THE RELEASE. ALMOST MAKES A TRIP TO THE RECORD STORE OBSOLETE. IF YOU HAVE NEVER HEARD ABOUT THIS BEFORE, YOU WILL PROBABLY BE AMAZED AT JUST HOW MUCH STUFF IS AVAILABLE. TRY IT, YOU'LL LIKE IT.MR_ROPER

World Wide WHAT???

Interview With The Internet

A FEW MONTHS AGO I STUMBLED ACROSS SOMETHING AT WORK... AND I STILL DO NOT UNDERSTAND HOW SOMETHING SO HUGE EVADED ME FOR SO LONG... THE WORLD WIDE WEB: ONE OF THE FASTEST GROWING RECREATIONAL RESEARCH TOOLS. I GUESS I SHOULD TELL HOW IT WORKS AND THEN I WILL GET MORE INTO WHAT YOU CAN DO WITH IT. I AM NOT UP TO PAR WITH THE PROPER TERMS BUT I HOPE TO GIVE A GENERAL IDEA OF WHAT'S GOING ON.

THE WWW IS COMPOSED OF THOUSANDS OF SERVER MACHINES COMPUTERS ACROSS THE WORLD LINKED BY WIRE OR SATELLITE. YOU COULD CALL THIS "THE INTERNET". ALL DAY LONG THESE MACHINES TRANSFER BITS OF DATA BACK AND FORTH AT HIGH SPEEDS, MOST LIKELY PLOTTING DEMISE OF HUMAN DOMINATION OVER MACHINE. PRESENTLY, WHILE WE STILL HAVE CONTROL, PEOPLE WITH INTERNET ACCOUNTS ARE ABLE TO CREATE A "HOMEPAGE", A DOCUMENT SAVED ON THEIR HOME SERVER. THEY WILL USUALLY REFLECT THE INTERESTS OF THE USER. SOME OF THE THINGS I DISCOVERED THAT BOGGLED MY WHITETRASH MIND INCLUDE: LIVE VIDEO (THIS GUY HAD A DIGITAL CAMERA LINKED TO HIS HOMEPAGE SOMEHOW, AND YOU COULD WATCH HIS IGUANA RUN AROUND IN ITS CAGE...

THERE WAS PROBABLY A FEW SECONDS DELAY OF COURSE), LIVE BROADCAST (THIS ONE RADIO STATION HAD THEIR BROADCAST

PIPED THROUGH THEIR HOMEPAGE AND YOU COULD DOWNLOAD TEN SECONDS OF WHAT WAS CURRENTLY BEING PLAYED ON THE AIR HUNDREDS OF MILES AWAY), INTERACTIVE GAMES (PLAYED WITH OTHER NET FREAKS), AND TONS OF PICTURES AND TEXT DOCUMENTS.

THE COOLEST FEATURE OF THE WWW IS THE INTERFACE. THE MOST POPULAR PROGRAM AVAILABLE IS MOSAIC (THIS IS A FREEWARE PROGRAM, MEANING THAT YOU CAN COPY AND DISTRIBUTE IT WITHOUT PROFIT). THE MOST CURRENT VERSIONS ARE AVAILABLE FROM NCSA- THE COMPANY THAT MAKES THE PROGRAM- BY ANONYMOUS FTP (SITE: FTP.NCSA.UIUC.EDU INSIDE THE MOSAIC DIRECTORY. BOTH MACINTOSH AND PC VERSIONS ARE AVAILABLE AT THE SITE). WELL THAT'S ALL REALLY NICE, MR_ROPER, BUT WHAT MAKES IT SO COOL? EVERYTHING IS HYPERTEXT. THIS MEANS THAT YOU SEE THE TITLE OF THE DOCUMENT AND MAYBE A DESCRIPTION. CLICK ON THE WORD AND IT WILL LAUNCH THE ASSOCIATED DOCUMENT (TEXT, SOUND, VIDEO, <WHATEVER>). IT IS REALLY THAT EASY. YOU DO NOT NEED TO KNOW ANY



A. Chances injured area gently and thoroughly with antiseptic wipe.

B. Cover area completely with a sterile pad.

C. Apply KLING: Roll-on Gauze and take in place.



1.59 sale

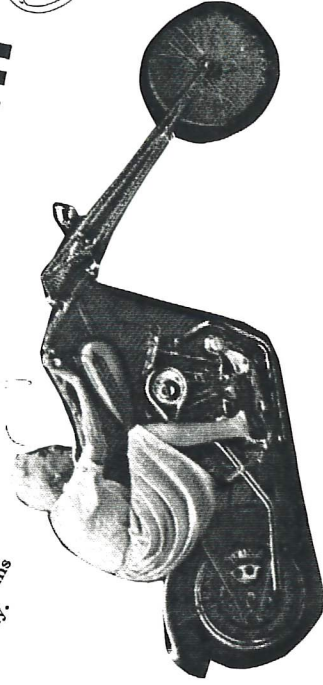
THIS

time bomb we put them on one CD, it was out on concord, I would like to talk to alternative tentacles about releasing it because on this tour many people have bought that because it is not available. Q: for me the most interesting music scene is the improvise. There is a place called the bin house in Amsterdam. M: basically we travel a lot and don't play much in of. Holland it's a good base to work from and travel out



Here's a typical N.H.M. "set-up": telephones in all rooms are disinfected regularly.

FALSE TEETH



Safe... Silky Smooth
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Removal

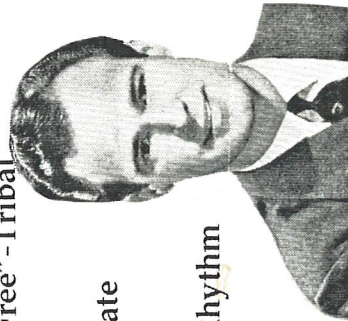


WKDU 91.7 FM
PHILADELPHIA PENNSYLVANIA
TOP 20 DANCE
WEEK ENDING 1/07/95
JENNIFER LOUIE, MUSIC DIRECTOR



1. BITS- "Can U Feel the Rhythm"-Cajual
2. The Believers- "Essence of Life"-Strictly Rhythm
3. GU- "Clap Your Hands"-Relief
4. Armand van Helden- "Nrongo ra Mrongo"-Strictly Rhythm
5. Brutal Bill- "Everybody is Pumpin"-Henry Street
6. Felix da Housecat-"Thee?"-Sex Trax
7. Soul Music Group -"Feel It"-Emotive
8. X-tra Strength- "You Are My All"-Cutting Traxx
9. Mass Production-"Do It to the Music"-Kult
10. The Original Creators- "Flashback"-Strictly Rhythm
11. Bottom Dollar- "You Can't Turn Around"-Olympic
12. Mercedes- "Dangerous"-Vinyl Solution
13. Pirates of the Caribbean- "Rumba"-Strictly Rhythm
14. Tribal Liberation-"Kenya Beats"-Power Music
15. e.g. Fullalove- "Didn't I Know"-Emotive
16. MD X-Press- "God Made Me Phunky"-Nite Stuff
17. DJ Pierre feat. Lavett- "Muzik Set You Free"-Tribal America
18. BoogieBalo-"Keep It Simple"-Empire State
19. Material- "Eternal Drift"-Axiom
20. Barbara Tucker- "I Get Lifted"-Strictly Rhythm

Religious Services



WKDU 91.7 FM

Reporting to: NET, CMJ,
1/17/95 and 3rd Street Rock and Jazz.

Playlist for the week ending:

- 1 LATIMER - WORLD'S PORTIBLE - WORLD DOMINATION
- 2 U.S. SAUCER - TENDER PLACES COME FROM NOTHING - AMARILLO
- 3 BUNNY BRAINS- BUNNY MAGIK - BLACKJACK
- 4 BEDHEAD - 4 SONG EP- TRANCE
- 5 VICK LOGIC - CHORUS - VERSE - CHORUS 7" - FAKIR
- 6 CATERPILLAR - SWIM AWAY / JOSLY 7" - DEADBEAT
- 7 NEW RADIANT STORM KING - AUGUST RIVITAL - GRASS
- 8 BUILT TO SPILL - THERE'S NOTHING WRONG WITH LOVE - UP
- 9 V/A: TRIBUTE TO D BOON AND THE MINUTEMEN - OUR BAND COULD BE
- 10 GRIFTERS - QUEEN OF THE TABLE WATERS 7" - SUB POP
- 11 ZIP CODE REVUE - ABUNDANCE - AMARILLO
- 12 WESTON - A REAL-LIFE STORY OF TEENAGE REBELLION - GERN
- 13 BARDO POND - BUFO ALVARIUS - DRUNKEN FISH
- 14 LIME CELL - WE NEED A RAISE - HEADACHE
- 15 BOUNCING SOULS - THE GOOD, THE BAD, AND THE ARGYLE - BYO
- 16 RAMLEH - HOMELESS - FREEK
- 17 PANEL DONOR - s/t- LOTUSPOOL
- 18 THE SPINY ANTEATERS - ALL IS WELL - KRANKY
- 19 BLAISE PASCAL - FORWARD EP- CAVE CANEM
- 20 TIMCO - FRICTION TAPE - BASURA!
- 21 CRAW - LOST NATION ROAD - CHOKE INC.
- 22 THE SEA AND CAKE - s/t - THRILL JOCKEY
- 23 PALACE SONGS - HOPE - DRAG CITY
- 24 GUIDED BY VOICES - I AM A SCIENTIST 7" - SCAT
- 25 NINEFINGER- INCENDIARY / DR. FEELGOOD 7" - RHETORIC
- 26 STINKING LIZAVETA - REFINERY 7" - TOLOTTA RECORDING CO
- 27 THOMAS JEFFERSON SLAVE APARTMENTS - NEGATIVE GUEST LIST 7" -
- 28 SPORTS GUITAR - s/t - FADE/CLICHE
- 29 TUSCADERO - THE PINK ALBUM - TEEN BEAT
- 30 ANTIETAM - ROPE A DOPE - HOMESTEAD
- 31 DECEPTACONS - KILL YOUR FAMILY 7" - MIKEY DECEPTACON
- 32 ANTIMONY - Sb 7" - DISCHORD
- 33 HELLBENDER - s/t - BEHEMOTH
- 34 THE TRASH WOMEN - LIVE! FROM TOM GUIDO'S PURPLE ONION.... -
- 35 THE HONKIES - ALL MY SCREWS FELL OUT - MEGAPHONE



Waffles '05

monday

tuesday

wednesday

thursday

friday

saturday

sunday

Dory Doughty
Digitally Dealt
Wake up to the appetizing audio
patterns of New Wave,
Progressive, Industrial, Dance
and other appetizing sounds to
start your day.

Wade Sewell
95N - 500722E
Hard Acid Techno, Light
Techno, ambient, new
age, space

PASTOR Craig
"Bob" for breakfast
Welcome to Connie's Continental.
We have "Bob" over-seep, "Bob"
with a side of MIGHT and "Bob"
a la Groggram. Chef Craig or
Hostess Emily awaits.

Nate
Jesus

Bob Brown
A Les Full of Pepsi
thump.....thump.....thump

Sweet Daddy
Fishley
Climatele Orogasm
International Reggae....
From all over the world

Mystery DJ

David Gawlick
Random Blat Verse
Dope Mac Pimpin
Hardcore Show with a
little bit of this and that
thrown in.

Scott Hatch
Midwestern Place
Week
kiss the chaos, annihilate
the machining, hope
from despair

Brooke
Sietinsons
Do Not Sit on
Stand On Radiators

Francie Trout
Put 'em Up
you might hear a song I
play on a commercial
alternative in a year or
two, then again, you
might just hear only here.

Chris Sado
As Seen On TV
Punk Noise Hardcore
Industrial

Jym
Shwed
Bill
McCaftrey

Sistah Nitra
African Journey
Best in African and
Dispara Music

11:30-
12:00

Public Affairs

Jeff Lunger
Caution: Wet Wall

Stinky Mike
Fillebone
Music to get dirty to

Zamuel
Unsuccessfully Coping
with the Mundane
Beauty of Infidelity
the misinterpretation of
silence and it's Disastrous
Consequences

Ed Benks
Indis: Rock with a
side a baked
phlegm

Rachael
FRANC
House

Daddy Rusty
Afternoon Shaking
Reggae vibration from
all over the world

AlKnight
Knight - Magic
Jazz, R&B, Acid Jazz,
Gospel, & More

12:00-
3:00

Tony Gatta
I Love my Mother
Punk Hardcore
Industrial stuff that my
mom likes

Andrew Radosti
Funkalicious
Jazzy/Rock Punk
Industrial Rap Reggae

Pete Fasolo
Drug Music to
have sex to

Julian Rodney
In depth Intro to
contemporary &
alternative west indian
music and news.

Dr. Darling
Chaparral 180 Minutes
of Therapy in the City
groovy grooves groove to
the groovy groove
master groove! groovey?

Jenn Louie
Neutral Control
house, tribal, trance

Mark
Friendlich
Mickey Mouse
SUCKS

3:00-
7:00

Pacifica News

Seth Soffer
Track Team
Swampville
Sometimes bang no pants is
better than mistaking your high
school gym teacher

Mike E./Mark A.
Turtle Zoon
Music to listen to while
watching Newt & Jessie
stick their feet in their
mouths

Brenden R. Dugan
Chen's & Little
superman in all of us
there's nothing wrong
with Poncho, there's
something RIGHT with
Poncho

Daphne
Stewart
Marko

Kevin
Cooke
And Always
Freshly made that
will please your
ears and warm
your heart.
Because it all
sounds better with
less oxygen.

Laris
Esquire V
Chunga
Chunga Chah
It's not just
a disease

Chris Marlowe
Baby Jesus

Mr. Roper
666 is a FRAT
Rivthead,
Audio crackpipe,
Industrial
<<WHA TEVER>>

Eric L.
aka SKA
for the eSkAmos who
will endure the blizzard
of '95

Alex
Boml
House of Love Vibe
Tribe, Trance, Parent

Denise
Blat Blat
Vakharria
Blat
Music
Smashers

Alvin Melhado
Guppiling
Best in Lovers Reck
Reggae, Dance Hall,
Roots, and Culture

Hopeton D.
Brown
Rockers Universal
roots, rock, reggae

John Paul
Calle Crick Canyon
us Choke Bae
Punk Rock-Hardcore
Noise

2:00-
6:00

Mystery DJ

OLD CUSHWA