

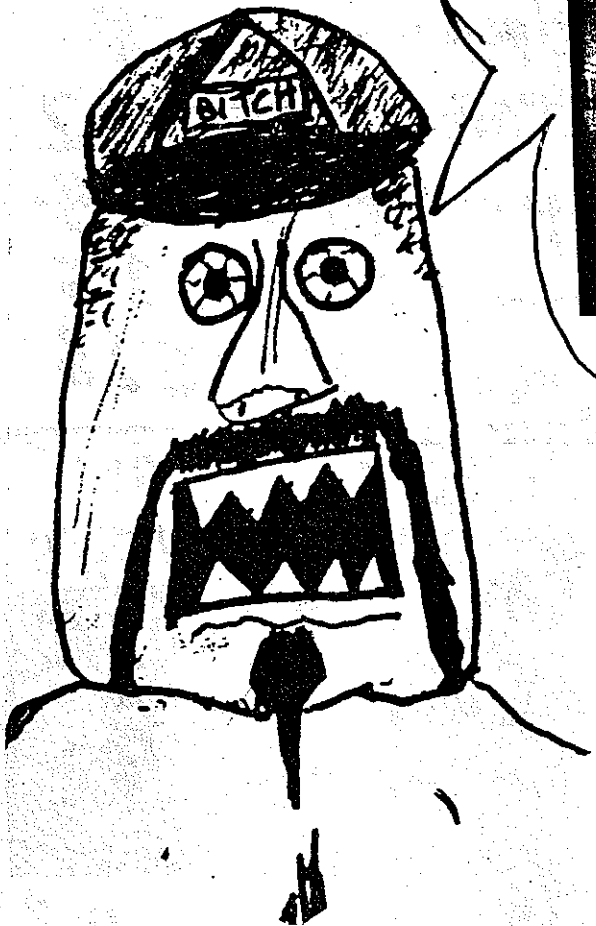
Vol. 1 Issue #3

# Folkmeaster

## Dovercourt Baptist Church

A church with a heart for the community

AFTER YOU DIE  
... WILL THAT BE  
SMOKING OR  
NON SMOKING ?



BONES  
RUSSIAN 80's Punk/Folk  
HUGH PHUKOVSKY  
DemoTipz

duh PREMIERE  
MAGAZINE



only

Acoustic

HARDCORE

# Folk-ME-faster SEPT. '99

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BARKING  
with BONES



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OLD-SKOOL  
COMMIE PUNK



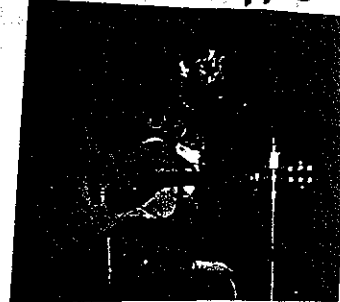
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WORD-CORE  
HUGH



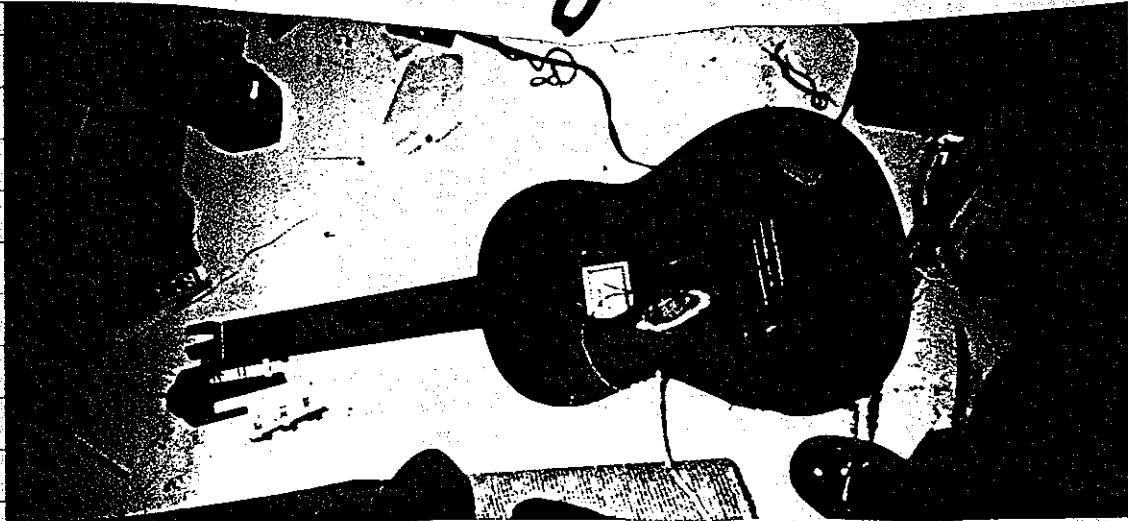
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SHOW  
REVIEWS



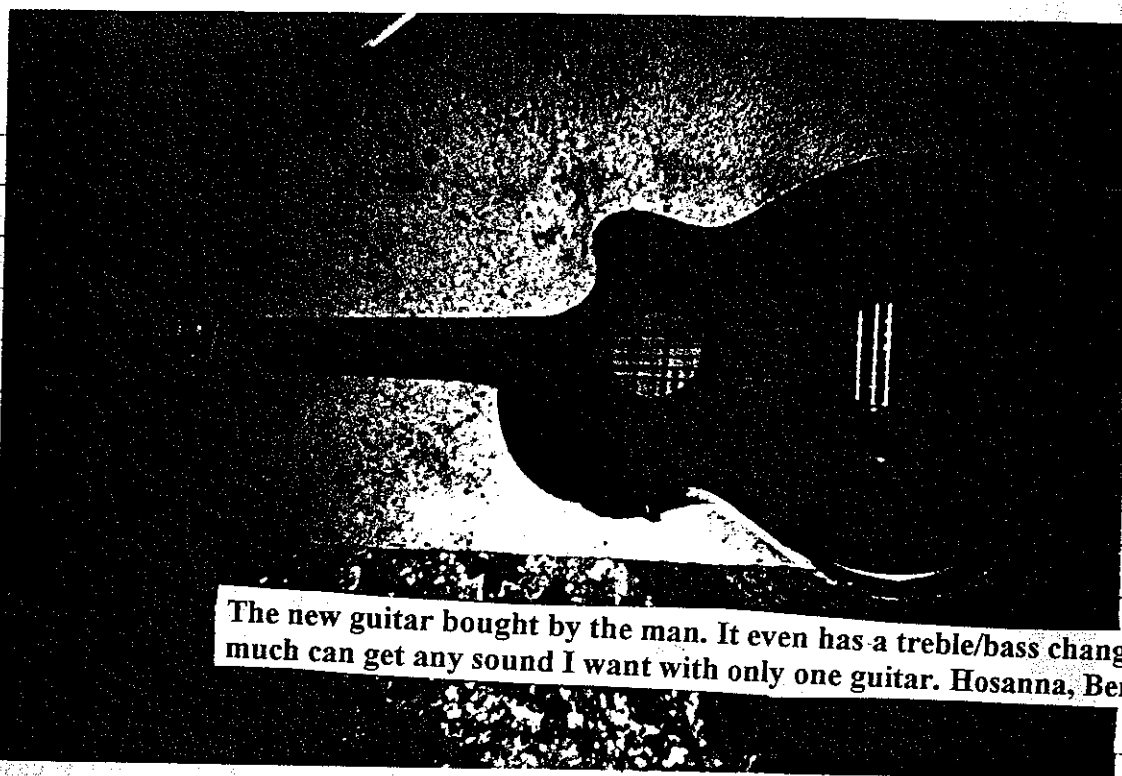
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# Sizzle Sayz So...



The old guitar broken by the stupid man. To any one who I was a bastard and a half to between July 9<sup>th</sup> to July 12<sup>th</sup> I am sorry if I made your pillow case soaked in your own tears but I 'm not sorry for being emotional. Up there is the reason why!

YOU SMASHED MY FUCKIN' GUITAR!!! I SCREAMED at the stupid individual who took my beloved guitar that I have struggled with and succeeded with since I was a teenager (I'm now 27) AND throw it over a street car on Queen Str. West. As gravity would have it my guitar would cum crushing down on the hot summer cement. I yelled really loud at this drunk idiot trying to convince him to go up to a bank machine AND TAKE out moocho money to make myself more pleasant. We don't want to get the cops involved, right? I must have screamed so loud that the TV station across the street, CITY-TV IN TORONTO, heard it AND BROUGHT out a CAMERA operator to catch some juicy Sensationalism for their news. I harshly beckoned the guitar-breaker to an automated teller in a convenience store but at the last second HE thought it a better idea to start throwing tins of cat food and bouquets of flowers ~~every~~ which way. Then he hopped out of the store and jumped on the top of a car in which he began to masterbate on the hood. So while this complete dumb fuck ~~was~~ getting horny for a Honda the store owner phoned up the cops. The man got off the car and I manically followed him down the street where 3 minutes later he was arrested by the law and I could tell my worrisome SAD-SACK story to the pigs.



The new guitar bought by the man. It even has a treble/bass changer so I pretty much can get any sound I want with only one guitar. Hosanna, Ben U roq!!!!!!

That do drunk stupid fuck he sure didn't want to be detained oh man, did he resist but the police would INSIST AND IT MADE ME WONDER ~~why~~ why. As of "press" time I just found out that the man who broke my guitar had outstanding warrants for ASSAULT or something like that so now that fuckin' bimbo's in jail. Don't worry there's a happy ending a week later while mopping around town I ran into Ben Darvel of the CRASH TEST DUMMIES who I haven't seen for a long time, told him what happened to my old guitar and he, a big supporter to songwriters, gave me a couple of hundreds of dollars and told me to buy the best acoustic guitar out there. Ben is a super cool freak and all should go out and buy his band's albums. It's funny a couple of days before my old guitar was busted I was in a music instrument store buying strings when I started looking at the classical guitars on the wall, I've never done this before, I felt like a faithfully married man with a boner in his pocket at a sleaze buffet strip bar, I should follow my ~~sex~~ energy more often.

Lets cut to the chase in this issue a man who isn't dorky enough to get his guitar squished to pieces is the long skinny Goof named Bones. All so don't even thunk about getting your instrument being smashed for these folks back in the 80's in what was the punk scene in Russia. More worry about getting your face smashed by the KGB in this unique punk scene of yesteryear. The facts are pretty sketchy and misinformation abounds but I will happily be corrected so I'm eagerly waiting for it. The rest of the zine is on guitarosexuals, spoken word artists, demo recording tips, and concert reviews. Plus annoying advertizements for all. So street freaknerd roq with it BUB!!!



Owning 2 or more trailer  
park homes is prohibited

JAIL KILLER COPS

DOWN! CITIZEN DOWN!  
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When evacuating subway please don't

stick plug in vibrators in ears and then get

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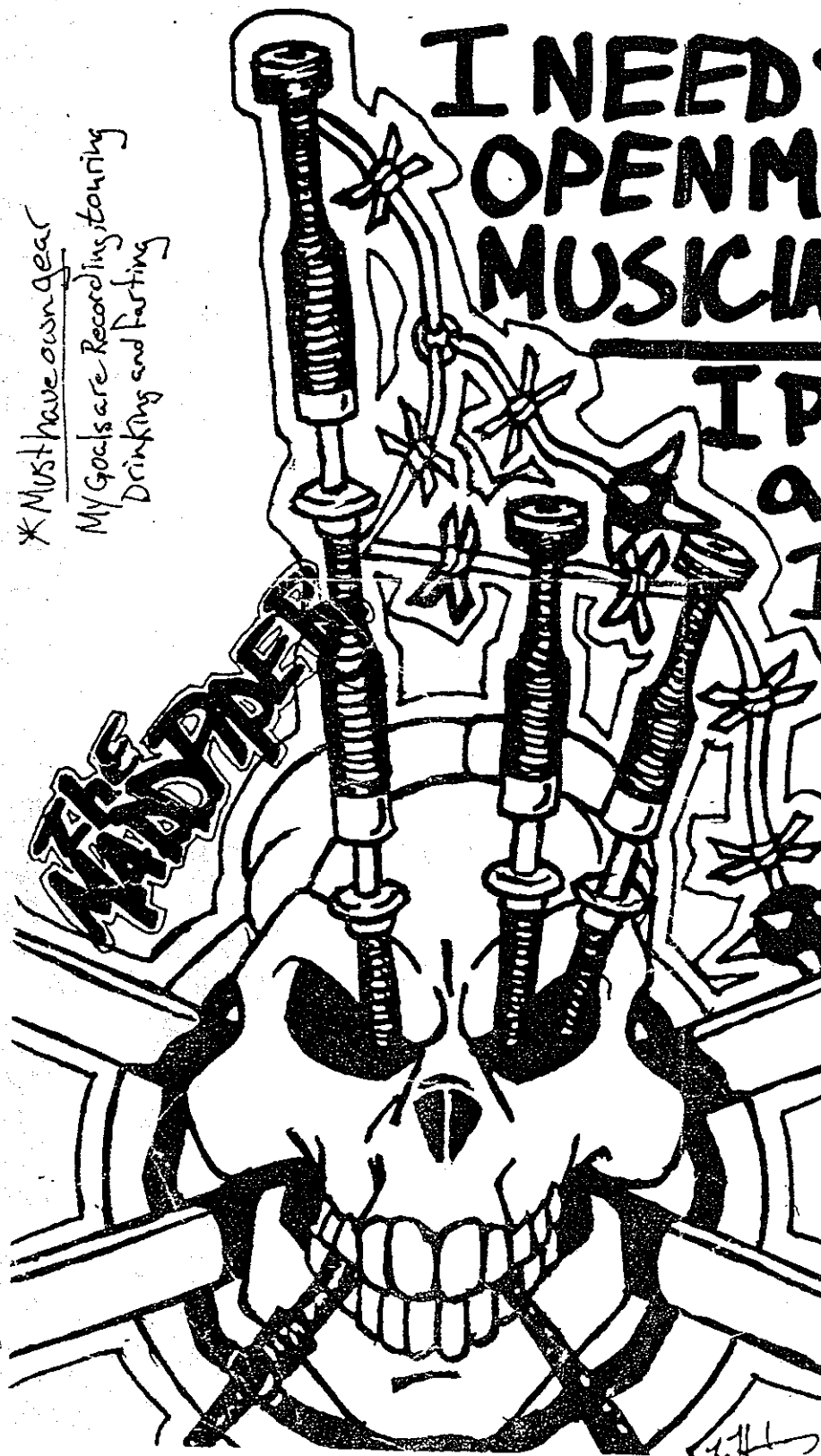
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Drinking and Partying



# BONES



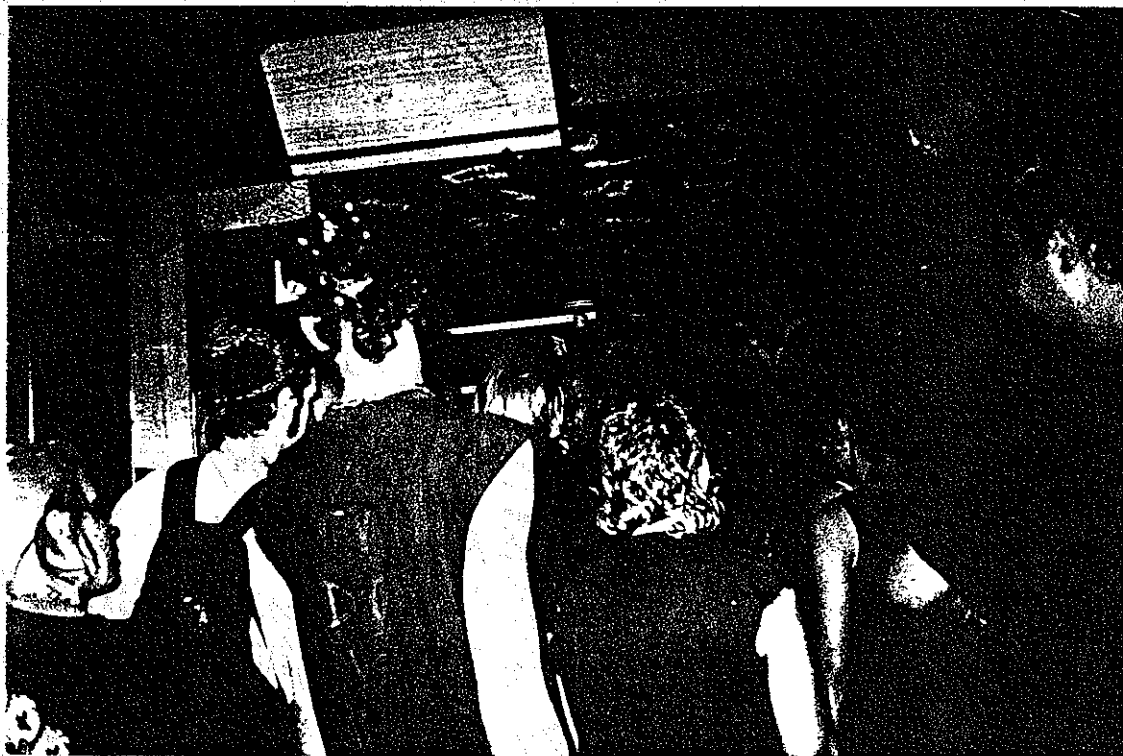
YOU MAY HAVE SEEN  
THE GENTLE GIANT  
KNOWN TO MOST AS BONES  
LURKING AROUND THE  
K-MARKET USUALLY IN  
A JOYOUS BEER DEVOURING  
MOOD OR PERHAPS PLAYING  
LEAD GUITAR <sup>WITH</sup> THE HARDCORE  
PUNK BANDZ: SLORC  
FUCK KNUCKLES, AND OF  
COURSE <sup>OLD-SKOOL</sup> LONG-TIME VETERAN  
BUNCH OF FUCKING GOOFS BUT DID  
YOU KNOW BONES DOES  
A SOLO-ACT. WELL NOW  
YOU <sup>DO</sup> SO GET TO IT, BUE

PHOTO BY ME IN FEB '99

4 YEARS AGO BONES CAME FROM NORTH BAY TO  
TORONTO AS A REAL HEADBANGER WITH A REAL  
HEADBANGING BAND TO TAKE THE CITY'S HEAVY METAL  
SCENE BY STORM BUT A YEAR LATER HE COULDN'T  
BUTT HEADS WITH THESE METALLERS BECAUSE BONES  
CLAIMS THESE DUDES COULDN'T HANDLE HIS TEEN-ANGST GREASY  
HAIR, RIPPED CLOTHES DANS-LA-RUE STYLE. SO HE <sup>TOOK IT</sup> TO DUH STREET.



FOR 2 YEARS BONES WOULD BUSK IN THE STREETS TO MAKE MONEY TO SURVIVE AND BEFRIEND ~~==~~ SQUEEGEE KIDS AND THAT'S WHERE HE FOUND PUNK. HE EVEN TOLD ME THAT 4 YEARS AGO THE IDEA OF EVEN LISTENING TO PUNK-ANYTHING LET ALONE EVEN BEING IN A HARD CORE BAND WOULDN'T EVEN CROSS HIS MIND BACK THEN. NOW HE'S PLAYS GUITAR FOR 3 BANDS AND TOURS APLENTY WITH THE B.F.G.s. BUT IF YOU SHOULD SEE BONES PUNKING IT UP SOLO ACOUSTICLY DON'T BE A PRUDE <sup>GET</sup> IN AND <sup>GET</sup> RUDE. BONES USUALLY DIVIDES HIS SET IN HALF WITH COVERS AND <sup>HIS</sup> ORIGINALS. HE PERFORMS HIS FAVOURITE SONGS BEING ALICE COOPER, NIRVANA, + DEAD KENNEDY'S ONE BONES ORIGINALS ARE ABOUT HOW BAD CORPORATIONS ARE AND HOW THEY ARE DESTROYING PEOPLE AND ULTIMATELY THE EARTH



TRUST ME! BONES IS SOMEWHERE IN THAT CROWD PLAYING GUITAR FOR BUNCH O' FUCKING GOOFS AT PLANET KENSINGTON

PHOTO BY ME  
AUGUST '99



# **Old Skool Russian Punk/Folk**



**Back in the early 80's in communist-led Russia a new music scene began due to records and cassettes one could get on the black market. Can you imagine selling a CD like it was a gram of cocaine? If it was something of the western world, Punk recordings were one of them, it would be what you would have to do. Serious stuff, don't get caught or chop, chop, chop!!! Majority of these records would cost a lot to the average Ruskie so listening to crappy sounding bootleg tapes would have to do. The other problem was being able to listen to Punk done in their own Russian language with the best solution to be home-made Punk. A 3<sup>rd</sup> problem would arise and that would be the trouble you would have buying amps, electric guitars, and drum sets. Plus even if you somehow were able to get at and afford these instruments they in unison be loud and you can't let the KGB know what you have and what you're doing. It's not like here where one could do a show in a bar and advertize by posterig anywhere you like so punk gigs would have to take place in people's apartments or homes and the shows would have be announced through word of mouth and what if you told the wrong person. The risk gone bad could possibly result in one's untimely death.**

**The scene would have to stay small and the whole neighbourhood couldn't know about it by hearing all the "noize" so traditional instruments would have to do. Most providers of Russian 80's Punk would do it on the acoustic guitar but I heard of folks playing duh Punk on mandolins, harps, xylophones, flutes, and even making their own guitars by tightly stringing steel wire to pieces of wood. I also heard that some shows the songs sung were so anti-state and subversive that the Russian Punk scene would not applaud some songwriters or bands for the fear of KGB raids. Today the caution is gone but so are the folk instruments played by Punks. A unique Punk scene vanished possibly forever. I got this info from going on the web to <http://www.alisa.ru> and going to the links department of the website but each link with the info I wanted was written in Russian so I talked with this friend of mine named Kevin from Wisconsin. Kevin lived in Moscow in the early 90's and caught the tail end of this really, really underground Punk scene. I worked hard getting information but my report still sucks shit. What would the motherland think?**

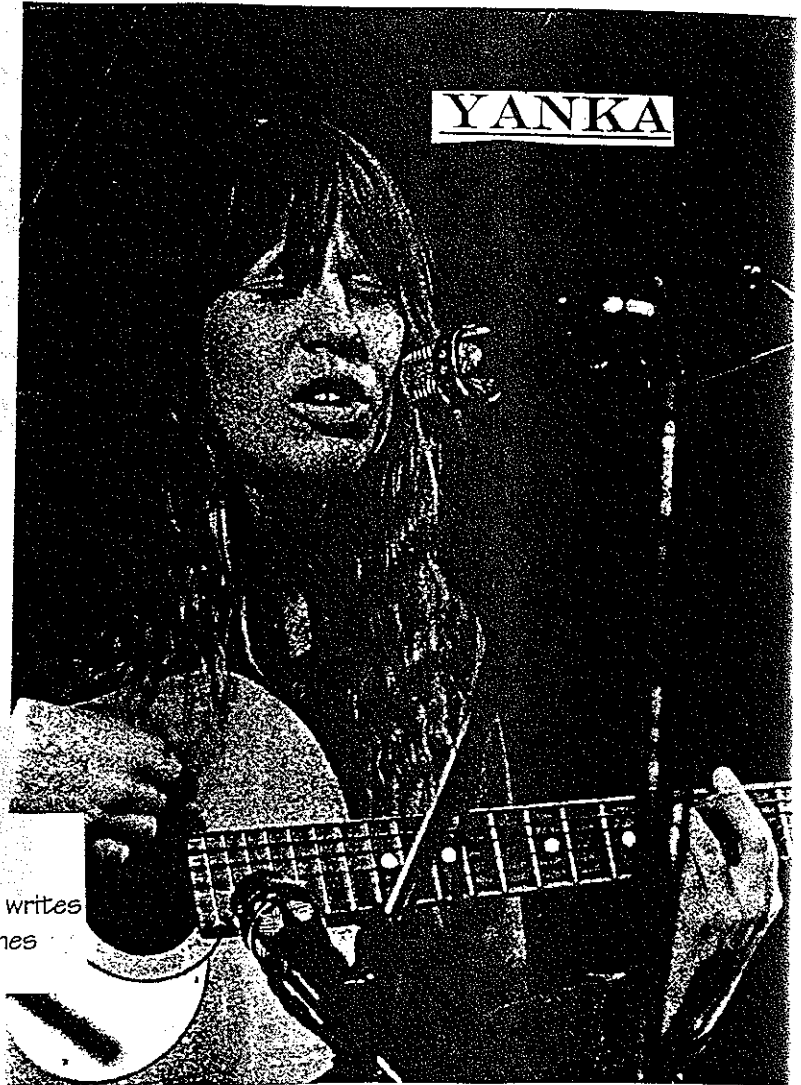
**ON THE NEXT PAGE IS A SMALL INTRODUCTION TO THE RUSSIAN PUNK/FOLK SCENE HALL OF FAME !!!**

## EGOR LETOV



His band was named Grazhdansky Oberon in English that translates to civil defense. Back in the 80's Egor hated the communist regime with a heated passion. Now in the 90's he writes songs about how great the Communist way of life is and bashes democracy and capitalism to all degrees.

## YANKA



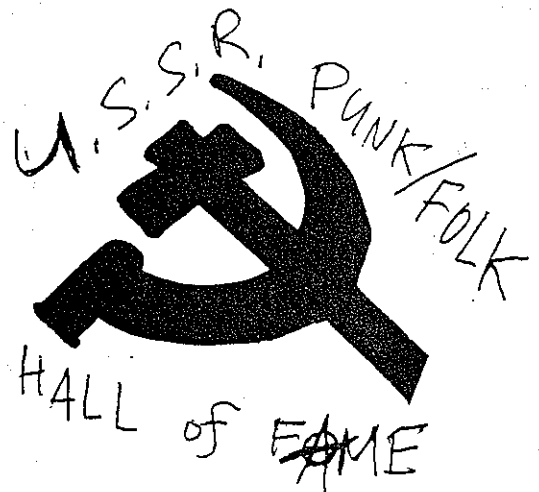
I was told that her songs are the most subversive ones written and she would play the guitar hard and faster than anybody else. Like, look at mean power chord she has a hold of. Yanka mysteriously went missing back in the early 90's and is presumed dead.



## ALISA



These guys are rockers and the concerts are now held huge stadiums. Some folks say that Alisa is the Russian equivalent of if you took U2 and Black Sabbath and squished them together.



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# FUCKIN' WITH YOUR GUITAR!

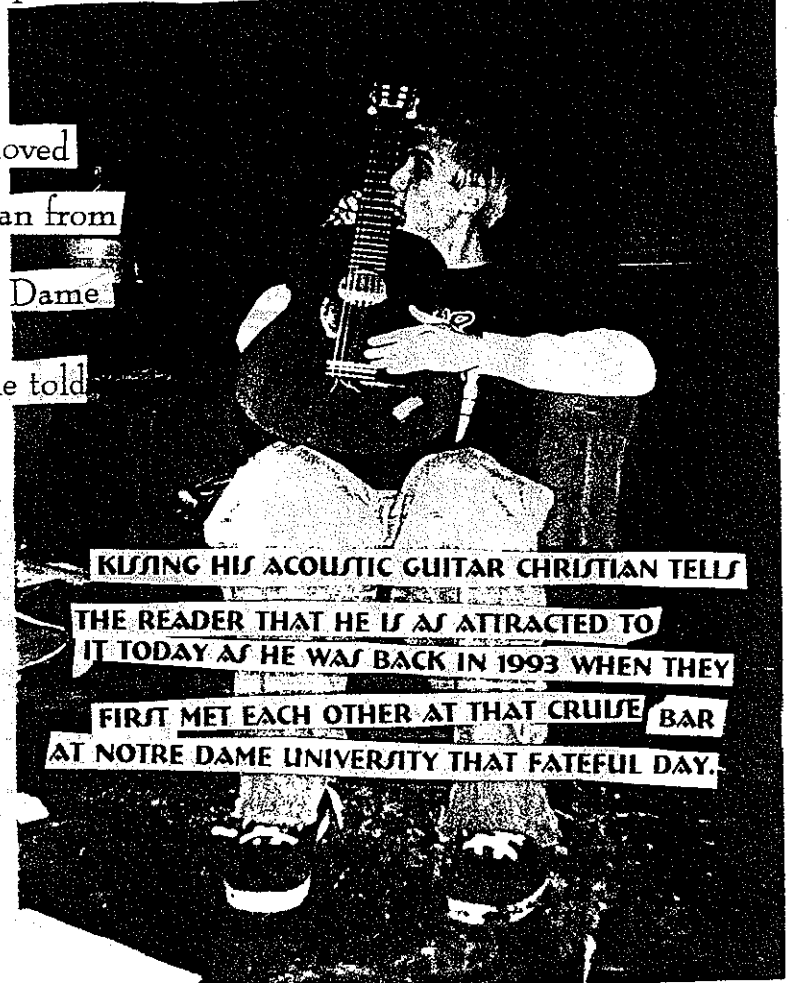
(Lapaz, Ind,) Recently in a 1998 population census taking in the U.S.A. an amazing result has happened. The statistics have shown a cum out of nowhere selection has occurred where 1 out of 500 Americans when asked what their sexual preference is wrote on the line in the space designated OTHER acoustic guitars. Even more alarming was the fact that the stats claimed that 1 out of 200 Americans preferred electric guitars as their main bed mate. And of the group of people claiming that they are, as the term most normally used, electro-sexuals all do not have children but many small shaped guitars.

Not to sound electrophobic but I

don't want to give press to those who get horny for a Les Paul '62 series. This article is about a man I met while I was performing around the state of Indiana. He is Christian Amore who has been in love with and has been living in his country home just outside the town of Lapaz, IN, with his acoustic guitar and now they both would like to get lawfully married together. The problem is that under U.S. and state of Indiana laws it is unacceptable and prohibited even resulting in one's arrest.

However they could marry legally if they moved to Tennessee but that would prevent Christian from getting his degree in religious studies at Notre Dame University in close by South Bend. Though he told

me he's willing to wait if his acoustic guitar will too, he hopes.



KISSING HIS ACOUSTIC GUITAR CHRISTIAN TELLS  
THE READER THAT HE IS AS ATTRACTED TO  
IT TODAY AS HE WAS BACK IN 1993 WHEN THEY  
FIRST MET EACH OTHER AT THAT CRUISE BAR  
AT NOTRE DAME UNIVERSITY THAT FATEFUL DAY.

Mr. Amore also reported to me that not only is it

tough being, as the politically correct term is used, an acousto-sexual because you can't get married in a legit way but your relationship with your lover/guitar has strings attached to it. A problem that electro-sexuals have too. Plus many people (even close friends) think he's wrong to be that way especially when you can catch some dangerous slivers having intercourse so you must always remember to wear a thumb pick. In September of this year Amore and a sizable group of acousto-sexuals from all over the U.S. and Canada will hold a demonstration on Capital Hill in Washington, D.C., and will do what they can to get prominent politicians to debate with them. Amore even claims that Bill Clinton said that he agrees with him but says he has many other people to please first. If you wish to send support to Christian Amore and his effort you can reach him at his web-site by typing up [www.guitarlust.com](http://www.guitarlust.com) just remember to have your I.D. number in memory so you can look at the kinky photos. Must be 18 to enter. Sorry Hanson.



# SMOKING WORD CORNER

## Hugh Phukovsky

He's Hugh Phukovsky and performing with a collective called 1-2-3-(Anti) Entertainment they bring you something Hugh calls Wordcore. I listened to his first recording with the collective where other than his and other voices Phukovsky uses a Casio keyboard and recorded street sounds. Listening to Hugh Phukovsky goes by quick and furious because he hits on 3 very important points. 1<sup>st</sup> he entertains to where it's just isn't spoken word but acting as 2well and you can tell he's a master thespian. Plus he's funny in an odd way stating that anti-comedy is not a style but a mentality. 2<sup>nd</sup> Phukovsky makes an issue where he speaks about how our world will be destroyed due to our greedy little hands. He asks how can we as humans make everybody's life better and fairer to each other. Striving for braking society's oppressions and creating social balance, which can lead to freedom for all. This leads to the third point where Hugh Phukovsky makes one think and brings thoughts to yourself on how to achieve balance with one another and all. Forget about hearing the tape see Hugh Phukovsky live because it's like seeing a young Jello Biafra with lots of movement really starting up a raunchy rant session. In fact his voice sounds like Dead Kennedy's lead singer but as quick as a whip he can change it to dead on generic males and female's voices as well. Hugh also sings for the Nerd-Roq duet(F-). You can send queries to Hugh Phukovsky by writing to P.O. Box 33, 345 East Broadway, Vancouver, B.C., V5T 1M5



HUGH PHUKOVSKY GETTING HIS HAIR PERMED BEFORE ONE OF HIS COMEDIC SPOKEN-WORD PERFORMANCES



HUGH AT THE MON DRAGON CAFE AND BOOK SHOP IN WINNIPEG WITH AMAZING SONG-WRITER KANDICE CINDILY. KANDICE WRITES ACOUSTIC HARDCORE PUNK SONGS ADDRESSING FEMINIST AND LESBIAN RIGHTS ISSUES.



## DEMO TIPS

by Tom Nishioka

### Microphones and Acoustic Guitars

We see a lot of people at Sidewalk throwing a mic in front of an acoustic, or we set up in a studio with our guitars and get ready to record the next great american album. There's a lot going on there, and you can enhance or ruin your sound depending on what you do.

Acoustic guitar is a very subtle instrument, and the concepts involved in mic'ing it go a long way when used with other instruments.

First of all, distance is very important. Certain mic (dynamic mics)'s frequency response changes depending on how close you get to them. Moving backward or forward is like turning the bass up or down on your stereo. Obviously, volume is also affected by distance.



But there's something else that is going to be crucial to your mix — I'll call it airiness. The closer you get to an instrument, the less air you're going to have in the recording. What this "air" is, is reflected sound coming from around the room, as opposed to the direct sound that comes straight from the instrument without bouncing off of anything. Remember, very few people listen to music by putting their ear right up against the performer's guitar.

Another important element is mic placement. Acoustics sound very different depending on where your ear is. Try this: have someone play guitar in front of you and plug one ear with your finger. Close your eyes and focus on the sound. Move from your ear over the bridge to your ear over the soundhole, to the 12th fret, behind the tail of the guitar, at the nut, etc.

As an approximation, I'll say that the tail and bridge are richer in low mids, the sound hole is full, and the neck is brighter and more high-ended. Each one of these positions changes sound depending on how close you are, as mentioned above.

Aside from the kind of guitar you play and how you play it, the last element is the mic. As in last month's column, different mics accentuate different frequencies. The SM-58 used at the Sidewalk are a great general mic, but they are not the most bass heavy mics around. Knowing this, you can compensate by putting the mic in a bass heavy region on the guitar — the soundhole or bridge.

The lesson here is this you can be your own soundperson. Don't like your live sound? Move! Vocal being drowned out by guitar? Give the mic some space! In live situations, you often have to go with the close mic'd soundhole because it's the loudest part of the guitar (when you mic areas where it's not so loud, you have to turn the mic up, and that can cause feedback in a live situation). But it's not the only place to mic and not necessarily the best. Bridge, where the neck joins the body, the 12th fret, the nut, and angled at the tail are common engineers position for recording mic placement. Try 'em. See which mic and where works best for your guitar.

Distance, placement, and mic type are all going to drastically affect your guitar sound (and any other sound: vocals, drums, amps). Acoustic guitar is a great instrument to experiment with because it produces such a range of frequencies and distinctive tone with a number of different places to mic. One more thing — try mic'ing it in more than one place at the same time and summing or panning the mics. As discussed in the last few columns, when done without phase cancellation, this gives wide, fat, phat guitar tone that can move around the stereo field depending on which notes you play. OR, set up two mics, pan hard left and hard right, and move yourself around while you play to get stereo field movement. That's some hokey pokey.



## NERD ROK CHRONICLES

New York City, NY, Sunday, March 14<sup>th</sup>, The Sidewalk Cafe

Over the phone *Lach* told me this show was a monthly event titled Strange Folk Sundays where he assembles the strangest folk music across America. Being told this I was psyched out to be there. When I got there the only people there was the opening band and the sound board engineer. It was 15 minutes before they had to perform and only myself and a quadriplegic stripper was around to witness.

**DIMEBAGEL** is a 3 piece guitar, drums, and keyboards, The guitar sang with this lazy bashful-to-be-bukowski vocals but the lyrics where unbashful-to-be-with-bukowski. Music-wise **DIMEBAGEL**

Sounded like hippy-dippy *Grateful Dead*, impossible to dance to but with almost nobody there I had the dance floor to myself I couldn't

resist. Next *Joh.Vny SiZZle* performed and he seemed really pissed off so he played a heavy metal set spitting and shouting at people and forsaking his old skool 1986 *Metallica* tour shirt showing off his muscular physique. He even threatened to pee in café patrons drinks. A group of folks from Columbia really digged the SiZZler and began to bang their heads aplenty. Metal. Dude, Metal. Then

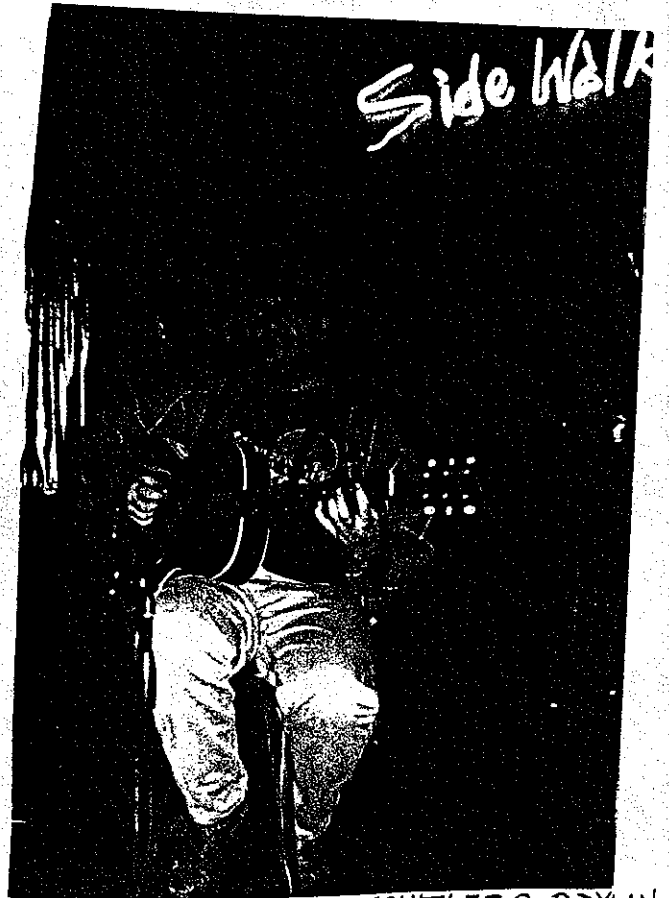
**SOME GUY** Who looked like *Tony Bennett* with slick hockey hair played serious pop songs with a band and mad fun of some guy hogging up the dance floor. He had this sweet high totally R+B voice and he fuckin' wore a full piece suit. Then *Jay Krugal*

played authentic old country music with precision. An amazing guff voice. It was as if a real cowboy rode in on his horse and dropped by to sing some songs. He did originals but also covers which gave the performance a country-western fried anti-reality trip.

The last performance of the evening was **Tina Bocconina**. Who played folky slow pop about having a broken heart. Her high voice would come down at the end of her stanzas which would make one feel so depressed that people left crying. That's how efficient and Magnificent Tina was. I didn't feel like dancing anymore.

Eau Claire, WI, Friday, April 9<sup>th</sup>, INSIGHT

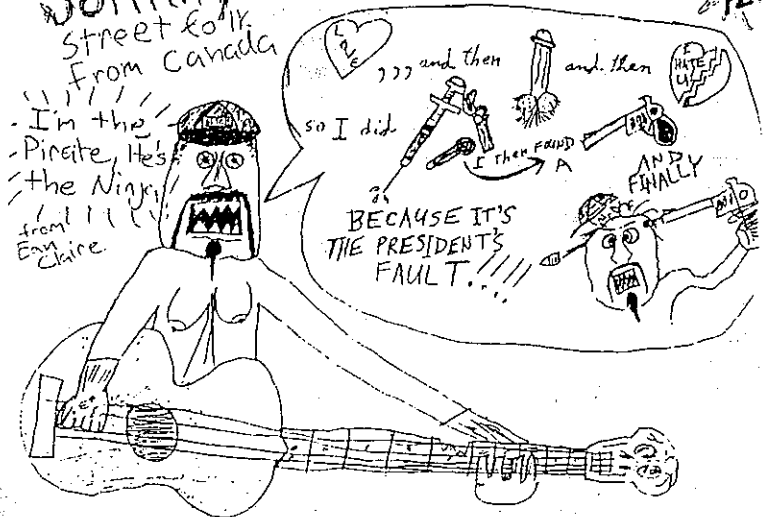
This show was in a community shelter in some drunk red neck town 1½ hours west of Minneapolis. There was no drinking aloud so most folks drank whiskey and rum out in the parking lot between punk acts. First up *I'm The Pirate, He's The Ninja* who are 2 guys, one on a stand-up bass and the other on an acoustic guitar that is hooked up to a metal pedal and amp. Neither sang, completely instrumental. At times they sounded pop-like and then they would switch it to hardcore punk-metal. I liked a lot. With people going out to drink between sets sometime it seems that nobody was at the show. 2 noisy crust-core bands played next and man, were they annoying. So fuck them. *JohNNy SiZZle* plays next and stupid pissant people started taking off but the SiZZle played really hard and brought most back intelligent sober folks. He complained about his arm hurting a lot and screamed at people in a British accent. Oh JohNNy, you're such a death-rocker. Of the 20 people there everybody liked what they heard and applauded J.SiZZle to do an encore but he told them to fuck off.



THAT'S COWBOY JAY. APPARANT LEE BOB DYLAN  
PERFORMED AT SIDEWALK IN THE EARLY 60'S ALOT  
BEFORE HE WAS DISCOVERED!

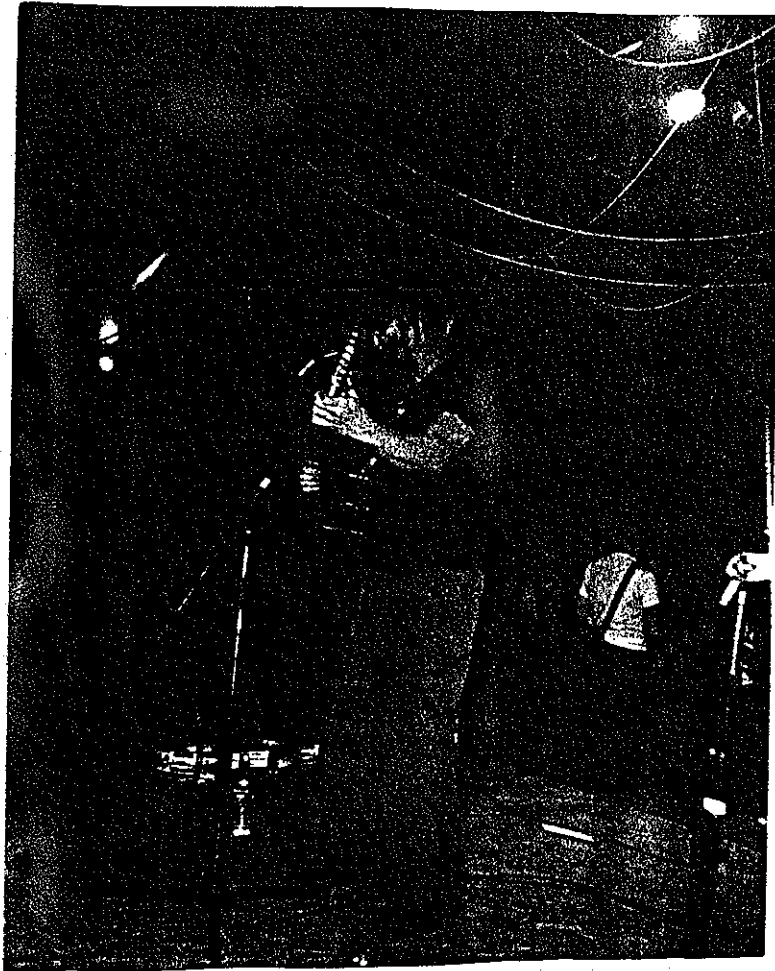
NO Drinking AT ALL  
Friday April 9th  
7:30pm 3 boxes  
Acoustic Hardcore  
Motherfuckers!  
INSIGHT 15 COOL  
+ Weeping

Johnny Sizzle + Weeping  
mischief from  
green bay



308 Madison St - Eau Claire

⑤ INSIGHT ⑤



Saskatoon, SK, Friday, April 23<sup>rd</sup>, Club Lux

I showed up late getting to this show and two bands have already been playing. Feeling tired from not getting much rest on the bus. This was an all-ages show and the tattered basement of this Top 40 dance club was packed with teenagers slamming their ass every which way. After the 2<sup>nd</sup> band of the evening to my surprise shaggy looking malcontent gets on stage with an acoustic guitar lazily slung around his neck and starts singing in a clear yet crappy voice about demented stories of dealing drugs (he sounded like he knew what he was talking about) and *Satan* nibbling on his testicles. The nerd-rocker's name is **TIMOTHY FRAISER HAMPTON** and his set started out with lots of energy but it waned by the last 3 songs he played. After **T. F. HAMPTON** some annoying HC punk band got on stage and tuckered out the teenaged wonder blunders. Then *Johnny Sizzle* gets on stage beginning the set playing really fast and heavy and untuned. Little by little, song by song you could tell from this punk scene who are the posers and who are the hosers. Once again he complained about his aching arm and treated the audience like a real bully, blowing off some mega-steam. He played well but he was a real asshole.

Vancouver, BC, Saturday, May 8<sup>th</sup>, East-1st House

This gig is how Acoustic Hardcore should rightfully be run. This was a basement show, it was free to enter, the space and the audience (less than 15 people - fuck U we're what it is like to be really underground) was small so there was no need to use electricity. The traveling minstrel got paid through donations and the local performers supported *Johnny Sizzle* by taking a collection for him even after their own sets. There was no alcohol served but if someone brought some, well then drink. Best of all the folks that were there listened intently to each song sung bringing a feeling of respect for one's intelligence. *Chadd MacQuarry* couldn't make it so *RYAN* took his place. He's not an accomplished guitarist but he makes up for it in singing songs that are positive about obtaining peace but with a good sense of humour. *Joel* played a fast paced 25 minute set with the climax coming when he sang the song "Motherfucker". *Joel* sings in a low voice and sounds little bit like political power-punk. Using full bar chords this piece of Nerd rock can play. *Johnny Sizzle* plays last and he really took his time telling fun to listen to stories about his songs. He started off the set doing political songs and then somehow that led to perverted tunes. He switched back to political songs but they were more about when J.S. himself was a homeless fellow back in 1994. After an invisible curtain call *Sizzle* ended the evening by getting his good friend *Hugh Phukovsky* to sing their duet pairing of (F-). They did a long version of their Nerd rock hit "Diaper Bob". Thanks, I needed this!

SAT. MAY 8

JAIL KILLER COPS

JOHNNY SIZZLE  
JOEL  
CHADD MACQUARRY

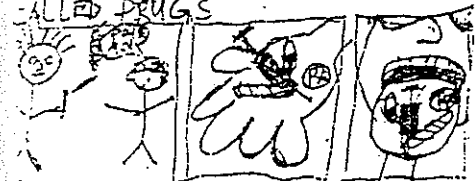


E1st House 2024 E1st Str.



(1993) WINNIPEG, Man, The FIRST 3 minutes of Acoustic Hardcore RECORDED LIVE ON GHETTO BLASTERS, NIGHT CLUBS AND AT HIGH SCHOOL DANCES. A CHARACTER SKETCH OF A WANK-WIT BRAT! \$5.00

THIS RECORDING WAS POSSIBLE BECAUSE ONE DAY AN UNKNOWN CHARACTER CAME GAVE ME A FEW THINGS CALLED DRUGS



THEN WHILE STRINGING OUT A FAMILIAR PERSON OFFERED SOME HELP TO ME.

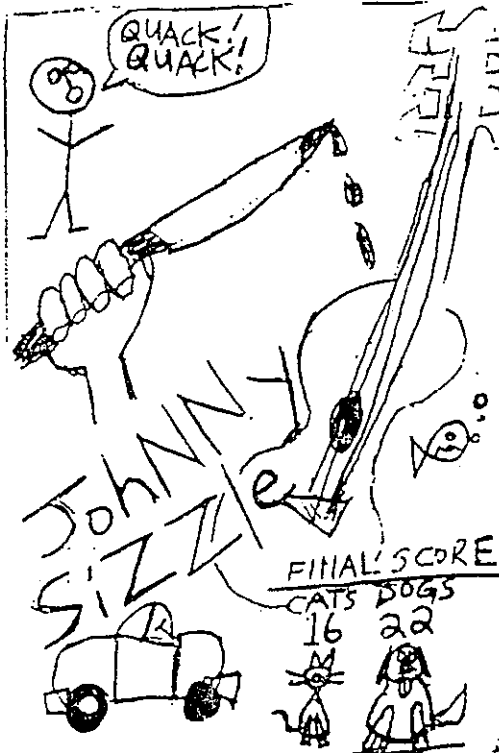


HE LED ME BACK HOME WITH THE KEYS AND WHEN I GOT INSIDE I FOUND

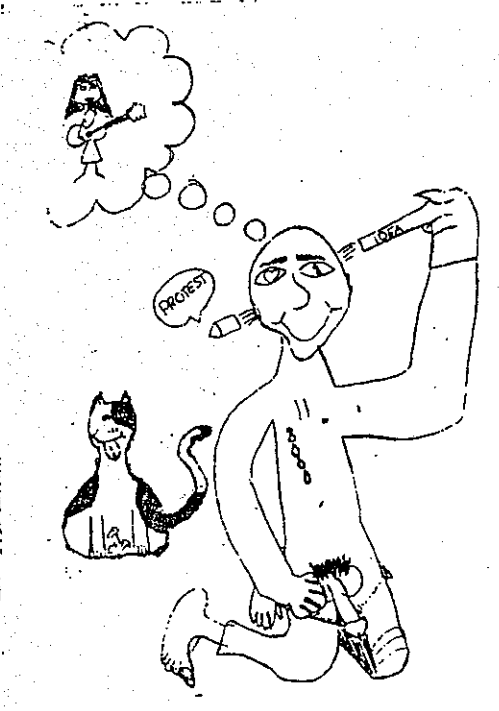


(1995) MONTRÉAL, QUE, "POUR QUOI PAS" WHICH MEANS WHY NOT IN FRENCH. IT'S CASIO-CORE AND THE ABOVE COMIC STRIP EXPLAINS WHY NOT ANYONE SUFFER AN HOUR OF THIS

Johnny Sizzle (416) 403-7801 1221 KING STR. WEST TORONTO ONTARIO M6K 1G4 CANADA



(1994) WINNIPEG, Man, HE SCAMMED A GUY \$500 FOR TOP NOTCH RECORDING, RELEASED A SOLID 30 minute TAPE, AND HAS YET TO PAY IT BACK ONE RED PENNY. \$5.00 INCLUDES SURPRISES



(1996) MONTRÉAL, QUE, "I WISH I WAS HER" IS A 30 minute RECORDING DEDICATED TO HIS FRUSTRATION WITH PEOPLE PUTTING LABELS OF FALSE EXPECTATIONS ON ONE ANOTHER DUE TO CULTURE, LIFE STYLE, OR CIRCUMSTANCE, DO LOOKS MATTER

Box #5 johnnysizzle@hotmail.com

This ONE'S FOR THE KIDZ

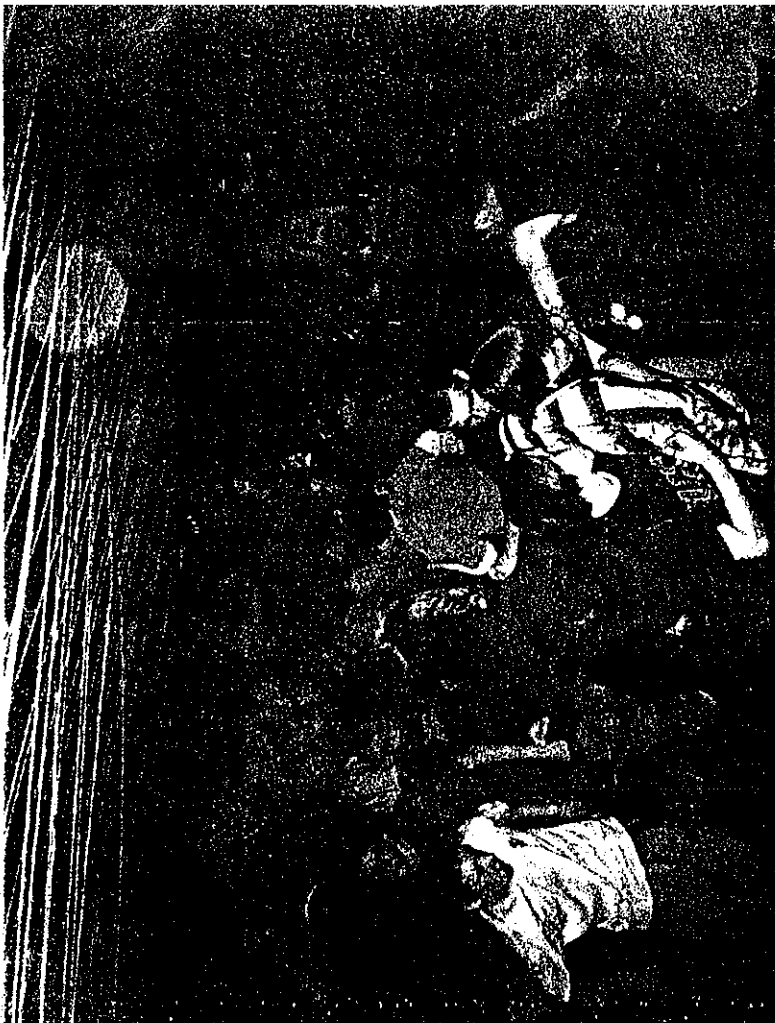
Johnny Sizzle

(1995) MONTRÉAL, QUE, AFTER RECOVERING HOMELESSNESS IN A COLD SUBVERSIVE DAZE. THROUGH GOVERNMENT WELFARE CHECKS HE RELEASED A 60-minute TAPE WHERE STILL TODAY 100% OF REVENUES FROM THIS STUDIO RECORDING GOES TO STREET KIDS SURVIVING IN OUR COMMUNITY. HELP OUT THE KIDZ!! \$10

NoBODY at the PUNK SHOO



(1997) TORONTO, ONT, SOON TO BE OUT ON CD ON SKOORY SNAK RECORDZ. THIS 60 minute STUDIO RECORDING IS LOADED WITH ACOUSTIC HARDCORE ANTHEMS NEW AND OLD. HE CALLS THIS CASSETTE A WAKE-UP CALL TO PUNK AS THE SIZZLER NUKES THE STATUS QUO OF NEARLY EVERYTHING. \$7.00 ("BLUE MOHAWK" ON THE RADIO)



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