



probably a few different things; the fuzz that comes off of and old tattered sweater, the peach fuzz that's on the fruit, or perhaps even the old slang used to alert others when the authorities are closing in on them while they're smoking a joint the size of Texas, "here comes the fuzz man!" However, to fans of music, particularly in the psych/garage rock genre, the first thing that pops into our brains is the squelching, mind tingling, abrasive, brain massaging FUZZED-OUT guitar sounds that so many records, especially back in the 60's were heavily laden with. Here we're going to take a close look at the history of FUZZ, where it originated, how it's mutated, and some of my favorite fuzz classics.

In the early days, fairly primitive animalistic methods were employed by musicians in obtaining a different, rougher, more distorted sort of sound for their guitars. Amplifiers usually took the brunt of the punishment when these methods were applied. Assaulted amplifiers, whether it be slashing with a knife or jammed with a screwdriver, provided the first glimpse of what would later be considered "fuzz" or distorted guitar sounds. There's been some speculation as to who the originators were in vicious assaults on guitar amplifiers to obtain these sounds, I would think that Link Wray was probably one of, if not THE first person to do this with his raunchy instrumentals from the 50's such as the classic "Rumble" and ironically enough, "Switchblade." However, amplifiers were saved from beatings, (at least from slashings) and fuzz, as we would come to know it, was first created in a buyable commercial form by Gibson when they created the Maestro Fuzz Tone. The Maestro Fuzz Tone was first heard on the Rolling Stones song "Satisfaction" from 65'.



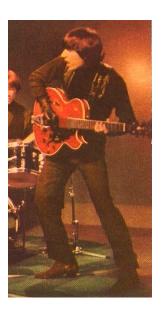
The Maestro was adopted by many of the groups back during the 60's, such as the amazing psych/garage band The Seeds. The fuzz can come in the sound of a buzz saw, or on faster numbers almost like a quick sort of fart! However, instead of methane gas exiting an anus created by digested brussel sprouts, the sound is created by the circuitry inside the fuzz box that boosts and distorts the input signal significantly to provide that rough, raunchy fuzz tone. The distortion and fuzz tones that I am speaking of are the really rough "FUZZED" out kind that just sneers and gives attitude when it comes out of the speakers. You could say that in the 80's, metal bands used distortion. Yes, they did, but it was much more of a produced sounding, polished, clean sort of distortion (I won't even call it fuzz), nothing like the nastiness of real FUZZ that bands like the Seeds, Music Machine, The Del-Vetts, The Shadows of Knight, Moving Sidewalks, The Swamp Rats and countless others had back in the 60's. I think as far as fuzz boxes go, the ones from the 60's offered the best tones to get the fuzzed out sound that I am speaking of. Nowadays, if you walk into a guitar or music store and ask if they happen to have an original Maestro Fuzz Tone or a Mosrite Fuzzrite pedal, they'll probably look at you with a puzzled look on their face and think to themselves, "why the hell does he want that?" Sometimes I think maybe it is an acquired taste. To the uninitiated, it probably seems like an annoying, irritating, nagging sound. However, to those who are hip to fuzzed out ear candy, our tympanic membranes embrace the fuzzy nastiness with open ears and allow it to massage our brains and erase whatever bullshit from our memories that we were unwillingly exposed to at an earlier point in the day. You could say I'm a bit hung up on fuzz tones, but I'm telling you, it's therapeutic!

One musician was so masterful at the art of raunchy in your face fuzz, that he was penned "King of Fuzz." That gentleman is Davie Allan, who you see to the right, from Davie Allan and the Arrows. Davie Allan created some of the best fuzzed out instrumentals of the time. His fuzzed out ugliness is featured on many biker movies from the 60's including one that is an absolute classic entitled "Wild Angels" from 1966, if you haven't seen this film, please do yourself a favor and go see it, actually you should buy it!



You've probably heard Davie Allan's "Blues Theme" off the first Nuggets Compilation Box Set. There's a lot more where that came from! Davie has crafted countless incredibly abrasive, raunchy, full of attitude fuzz laden instrumentals. The best of his 60's output is probably the album "Cycle-Delic Sounds." A more comprehensive collection of his work can be purchased from Sundazed Records, it's a 2 disc set entitled "Devil's Rumble," you can read the review in the cd reviews section of this issue.

"For me, being a California kid, it all started with "Surf Music" ... The surf sound was CLEAN!! Lots of headroom... A Fender Strat, or Jazzmaster, or Jaguar thru a "Dual 15" Showman, a fender reverb unit, & if you had wealthy parents, JBL speakers..... WOW!... And, flat wound strings (ouch!!)... but after a couple of years, I began being seduced by the dark side... songs like "Scratchy" by Travis Wammick, or "Rumble" by Link Wray (whom I saw play live shortly before his death, in his 70's & still rockin)... Even "Louie Louie" by The Kingsmen...I also was being seduced by the blues... I heard much grittier tones out there & was drawn towards them & away from the "Surf" sound, & on to harder edged material, & eventually to the blues which I've been playing since I joined "The Ike & Tina Turner Review" almost 40yrs ago... Trouble was, I didn't know how to get that sound with my equipment... Rumors had it that Link Wray had poked pinholes all thru his speaker cones... The fuzztone was brand knew, I think the "Gibson Maestro" was the only one... It let you break up that clean sound, it wasn't great but it was the only game in town, & became all the rage... With "The Music Machine", The bands vision was to record & play looking & sounding like no one who'd come before. Our own look & our own sound!!.. Sean Bonniwell (lead singer/ songwriter/ bandleader), Keith Olsen (bass), Ron Edgar (drums), Doug Rhodes (keyboards), & myself all agreed...Keith was already an engineer, & with Doug Rhodes, set about designing & building our own fuzzbox for our own sound... We also tuned way down to D or Db for a more gutteral overall sound... After The Music Machine, I switched to a "Fuzzface."



-Mark Landon (Lead guitar, "The Music Machine")



"Some Russian scientists did a study in which they concluded that teenagers are addicted to certain frequencies in guitar distortion, after reading that I decided to go for as many frequencies and tones as I could to grab all the fuzz addicts out there. Of course I'm a fuzz addict myself."

-Helios Creed (Chrome & Helios Creed)

"The mood that the fuzz evokes for me is simply the grungy tone and the sustain. When I graduated from the "surf" sound which may not be the correct term since I was doing things like "Apache" and Ghost Riders In the Sky", the big change was the soundtrack for "The Wild Angels" (Peter Fonda-Nancy Sinatra, 1966). I loved what Duane Eddy had been doing with "low" notes and I tried to take them to another plateau with the added distortion and my attempt to sound like I felt a motorcycle might sound if it was a musical instrument. That film changed me so drastically that I've rarely gone fuzzless since then."

-Davie Allan (Davie Allan And The Arrows)

"If you want to make an authentic American 60's garage sounding record..then use a Gibson Maestro FZ 1A fuzztone pedal!! Always important to use the correct tools for the job!!!"

-Marty (The Higher State)



PSYCH TRAIL MIX'S FUZZ MIX!!!

I've compiled a mix of the greatest 60's FUZZ MONSTERS from various different sources. Over 25 songs of pure FUZZ! I think I put together the best of the best, but there's tons of songs with killer fuzz tones out there, so please forgive me if I omitted any of your favorites. If you'd like a copy of this, please send me a blank cd-r and postage costs and I have no problem mailing a copy to you. E-mail me at psychtrailmix@yahoo.com for details!

There are tons of heavy fuzz laden songs out there. I'm going to do my best to give you my top 10 favorite fuzzed out songs. A majority of these songs are from the 60's, but you'll find the occasional oddball that rightfully deserves a spot in this top 10 list. It was extremely difficult to pick my top 10 favorite fuzzed out songs, and I'm sure that I'll look back and wish that I'd included this or that song, and I'm sure that in the future I'll stumble across many other equally worthy fuzz drenched monsters as well. So, in no particular order, here they are including detailed descriptions of each.

HELIOS CREED: MARTIAN SPERM & BAGPIPES

What else can I say about this? The acid punk madness from the space man himself will have your synapses firing full throttle on this one! It's an all out assault of the senses. Fully equipped with all the fuzz you could ever want, not to mention just wonderfully fucked up alien space mumblings. Not only is there plenty of flattened wan pedal fuzz insanity in here, but Helios also blasts you with several different guitar tones as well. It's fun to blast in the car with all the windows down and see what reactions you get too! Available on "Lactating Purple."

MUSIC MACHINE: EAGLE NEVER HUNTS THE FLY

From the opening few notes of this song, you know it's going to be a nasty fuzz monster. As mentioned before, The Music Machine created their own fuzz pedal to provide a fuzz tone completely unique for the Music Machine to utilize to the max, such as they do with this song. Starts out with Sean Bonniwell explaining to us why the Eagle Never Hunts The Fly and in between those verses we get hit with heavy blasts of 60's fuzz courtesy of that homemade fuzz box! Goes into a freakout instrumental interlude and an insane wail from Sean Bonniwell. Available on "Beyond The Garage."

THE CAVEMEN: IT'S TRASH

This one is kind of a rarity that I stumbled upon by chance. The title of this song says it all here, it's a very trashy sounding fuzzer. From the opening wailing echoed vocals declaring "It's Trash," followed by a very trebly nasty sounding fuzzed out chord that is left to resonate before the next fuzz assault comes at you. Not only is the fuzz extra primitive, trashy and nasty on this one, the vocals are also quite extreme and tortured sounding. This is one of those great rare gems of the 60's. I don't think the band put out too much, the only other song I've heard from them is "Mustang Sally." Sorry, no album info here as I don't believe one exists, but a quick youtube search should let you hear this song at least.

THE DEL-VETTS: LAST TIME AROUND

The year 1966 gave us this absolute psych/punk classic, first note of it starts of with some snarling fuzz with attitude. For some reason when I listen to this, I think of a clock and the hands of it going in crazy directions, don't ask me why, I guess it's something the fuzz is doing to my brain that paints the image?

Absolute classic here, you can hear it on the first Nuggets Box Set.

DAVIE ALLAN & THE ARROWS: CYCLE-DELIC

I don't know how anyone could have a top 10 fuzz songs list and not include this monster from the "King of Fuzz" himself, Davie Allan. The Mosrite Fuzzrite pedal is at it's maximum level for "Cycle Delic." As Davie Allan had mentioned in his previous comments, this song definitely sounds like what a motorcycle would sound like if it were a musical instrument. Laden with enough fuzz and wah to rip your head completely off of your torso, this song stands alone as one of the absolute greatest fuzz classics of our time. This is available on the 2 CD set "Devils Rumble" and also on the album "Cycle-Delic Sounds Of," which includes the best songs of Davie Allan's 60's output. Forget about whatever bullshit you were unwillingly exposed to earlier in the day and lose yourself in the insane mind melting fuzz that is "CYCLE-DELIC."

RON WRAY LIGHT SHOW: SPEED

This is a great song just overflowing with fuzz. It's a basic sort of song with just the same few words repeated over and over again," speed, speed baby,".... But the fuzz that follows is just so insanely fuzzy! I wonder what fuzz pedal this guy is using? It sounds like he maniacally slashed his amplifiers and then also played through some fuzz boxes on top of it! A quick search on youtube and you should be able to inject your brain with a massive fuzz dose with this song!

SHADOWS OF KNIGHT: TAURUS

Named after my zodiac sign! This is an all out instrumental that will get you grooving to some tasty fuzz goodness. It's got to be one of the greatest fuzz instrumentals out there! Not only is this fuzz-filled, there's also some amazing bouts of controlled feedback in here as well. Quite a rare track, again youtube it and you'll get to hear it in no time!

THE SPIDERS: DON'T BLOW YOUR MIND

Alice Cooper's previous band here with a nice fuzzer in "Don't Blow Your Mind." The fuzz hits like a hammer in and out here blasting your head with teasing little doses of fuzz. Cool lyrics and a great groove to the song, definitely up there with the best. "Take what you can find, but don't blow your mind." Again, youtube it for a quick find.

THE STEREO SHOESTRINGS: ON THE ROAD SOUTH

This is one of the absolute best. The Stereo Shoestrings take on The Pretty Things classic "Defecting Grey," although this version they've penned "On The Road South." Loaded with enough fuzz and wah to tear your head completely off, this is a fuzzer that goes along at breakneck speed. Very punk and very psych. Again, the great youtube.com will turn this one up for you to tune in and fuzz out to!

DAVIE ALLAN & THE ARROWS: MIND TRANSFERAL

Another great one from the King of Fuzz, Davie Allan. Not quite as insanely, fuzzed out and psychotic as the one previously mentioned (Cycle-Delic), but still up there with the best of fuzzers. He goes through several different tones on his guitar with his wah accompanied by the abrasive fuzz of his Mosrite Fuzzrite pedal to create a delicious array of the fuzz that our brain receptors cling to like magnets on a refrigerator. Available on "Cycle-Delic Sounds Of" as well as the 2 cd set "Devil's Rumble," both from Sundazed Records.

I hope that you have enjoyed this feature solely on FUZZ as much as I have enjoyed putting it together! I know there's plenty of you out there who are as obsessed and insanely addicted to fuzz tones as I am, I've talked to you! Please DO check out the fuzz mix cd that I have created, tell your friends about it, make copies of it, trade the hell out of it, and make one of your own! I'd love to have multiple fuzz mixes to spin at any time. PLEASE create more fuzz mixes all you other fuzz addicts out there! Again, if you'd like a copy of the "60's FUZZ MONSTERS" mix cd that I have created, just e-mail me for the details at psychtrailmix@yahoo.com and I can get one to you fairly quickly! It's worth it, believe me!

Sian Of

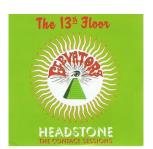
The 3





Finally! The long awaited 10 cd box from the 13th Floor Elevators, Sign of The 3 Eyed Men (named by the band's leader/guru/psychedelic philosopher Tommy Hall). When this thing arrived at the door I was psyched, I had mine pre-ordered for months! How could you not? It came in a super nice, big, heavy duty cardboard box that made it look like vinyl records were being shipped from International Artists Records! A really beautiful 72 page hard cover book inside with some amazing unseen photographs of the band and detailed info on the material contained on the discs, as well as recreations of a bunch of memorabilia and flyers and things. There's even a cool little sticker in there for the box, I put mine on the closet door in my lair! Does it live up to the hype? YES, I believe it does very much so. We get lots of amazing material here, finally officially released in the sound quality it deserves! I think it's worth the \$150 bucks or so I paid for it; you get the book, the recreations of flyers, posters, handbills and things, and 10 discs! So, it does live up to the hype in my opinion. Here's my disc by disc review below.

Headstone: The Contact Sessions



This is the never before released of what should have been the 13th Floor Elevators first record. It's presented here in great sound quality. It's quite good, although a bit more blues based rock and roll type stuff (still though putting their message out there), many of these songs would morph into their full on psychedelicized reverb-laden forms a bit later on Psychedelic Sounds Of, Tried To Hide is a perfect example of this, it's cool to see the original workings of the song though. Also, more covers than originals on this, the official first record would have all originals. Take That Girl and You Can't Hurt Me Anymore are some of my favorites as far as the covers. One of the main highlights here is an early version of their original number Roller Coaster that contains different lyrics, very cool to hear this! A few alternate takes and things are tacked onto the end of the disc as well.

Live In Texas



The first few songs of this disc features a Texas radio show playing some live stuff, it's a tad rough on sound quality, but worth it for historical purposes hearing the band in their early days playing the New Orleans club and the version of Gloria from this is just frenetically amazing! The best part of this disc is the performances from the live Sumpn Else TV show! Really energetic early performances with an amusing and humorous interview segment to boot! There's an absolutely amazing fast-paced early live version of Roller Coaster from the TV show segments also.

Psychedelic Sounds Of (Mono)



Finally the first record put out by the 13th Floor Elevators the way it was mean to be heard, in MONO! The way the original LP was. Years upon years of crappy re-releases with awful remastered in stereo versions. I had a crappy version that sounded like they recorded the album inside of a tin can in the middle of a hallway! This version does this amazing record justice! Now I can scrap my old Collectables box. I've heard the mono version before, but it's nice that it's out there now "officially" so others can hear it how it's meant to be heard. The first time I heard the mono version it was a revelation, it was like actually hearing the record for the first time! Some demos and things at the end of the disc including a killer unreleased acetate of Reverberation!

Psychedelic Sounds Of (Alternative Stereo)



This is an interesting take on the Psychedelic Sounds Of record. There's some alternate versions of songs with some false starts, a tad of studio banter and things like that all in stereo mix. This also presents the running order of the songs the way that the band wanted them, so it makes more sense in regards to the band's message and the proper sequence for the introduction to the "Quest For Pure Sanity." Some backing tracks thrown in at the end and the band on the Larry Kane show with intro. The good thing is there's pluses to the stereo version that the mono doesn't have, just listen, you'll hear them.

Live In California



This is an absolutely amazing sounding live recording of one of the handful of gigs they did at the Avalon Ballroom when they made the trek out to California. The sound quality is second to none and the band is on fire. The best live recording of the band I have heard thus far, just amazing. Stacey Sutherland's guitar sound has a tinge of extra fuzz in it that you don't normally hear. Great versions of Splash 1, You Don't Know and a really great cover of Lennon & McCartney's "I'm Down." This is a live recording not to be missed, and absolutely essential for the turned on ears of any 13th Floor Elevators fan!

Easter Everywhere (Mono)



Here is the mono version of the incredible 2nd record from the 13th Floor Elevators, Easter Everywhere. It was originally put out in stereo format. Now, this mono version definitely packs more "punch" at times, I still prefer the stereo version over this. Although it is interesting to hear it and compare the 2. The version of I've Got Levitation in the bonus material at the end of this disc is absolutely captivating! The vocals are extra loud and it just screams at you! I've Got Levitation is easily one of their best songs and this version of the song is the definitive in my opinion!

Easter Everywhere (Alternative Stereo)



Now this is the way this album is meant to be heard! Their second album and one of the best, right up there with Psych Sounds Of. Although I find it hard to choose between the 2 of them, neither one EVER gets old and they both take me to the 13th Floor. I think this stereo version has more depth and just better sound all around. I've always been one to prefer the record the way it was originally, it always sounds better in my opinion, the way the artists originally intended. Lots of these are remixed and they sound GREAT! There's an alternate take of Dust that may be better than the one on the original record, but you judge that for yourself! Nice bonus material at the end of the disc including the unreleased song Fire In My Bones. Also, a couple of beautiful songs featuring Roky and Clementine Hall solo together; Splash 1 (acoustic version) from the first record and Powell St. John's "Right Track Now."

A Love That's Sound



This is considered to be the "lost" third album. I'm not really sure if it's a lost album, it mainly consists of tracks from Bull Of The Woods, but without all the production and things like that. I like it a lot better than Bull Of The Woods personally. I think it's a bit more raw and it's so much better without the horns! I never liked the horns on the Bull Of The Woods songs, they just really didn't fit! This version of Wait For My Love is the absolute best I've ever heard, more raw and just sounds like the way it's supposed to sound! It's You (or I Don't Ever Want To Come Down) is an awesome song, glad to finally have it in my hands. Great collection here of the mind of Stacey Sutherland at work (mainly his vision on these tunes).

Bull Of The Woods (Remastered)



This is the remastered Bull Of The Woods album. It sounds good, although the copy I had before I believe was sufficient. After being completely blown away by Psychedelic Sounds Of and Easter Everywhere, this album surely doesn't do it for me like those do! Although I find it's an acquired taste, it gets better with each listen. BUT the previously reviewed disc "A Love That's Sound," completely blows it away! So now I've come to think that it's the horns and production of Bull of The Woods that sort of ruin it for me! Some a sides and b sides thrown on as bonus material, along with a radio spot for Bull Of The Woods that's pretty cool.

Death In Texas (Live 1967 & 1973)



The first part of the live stuff on this disc is from an infamous show where the guys are completely tripping out of their skulls and not in a good way. It gets sloppy and Roky forgets the words and butchers She Lives In A Time Of Her Own and others! This was a bad time in the band's career anyway, they had to be escorted to the gig by a police escort as they were the target of the authorities who were constantly trying to bust them. So really this show is mainly for historical purposes and it's good to have as a collector and fan. Although it's very cool to hear Kingdom Of Heaven live, one of my absolute favorites! They seem to hold Kingdom of Heaven together pretty well! There's a really cool Baby Blue jam on here, awesome stuff. The other half of the disc are a couple of songs from the 1973 Reunion show.

RIP DICKIE PETERSON 1946-2009

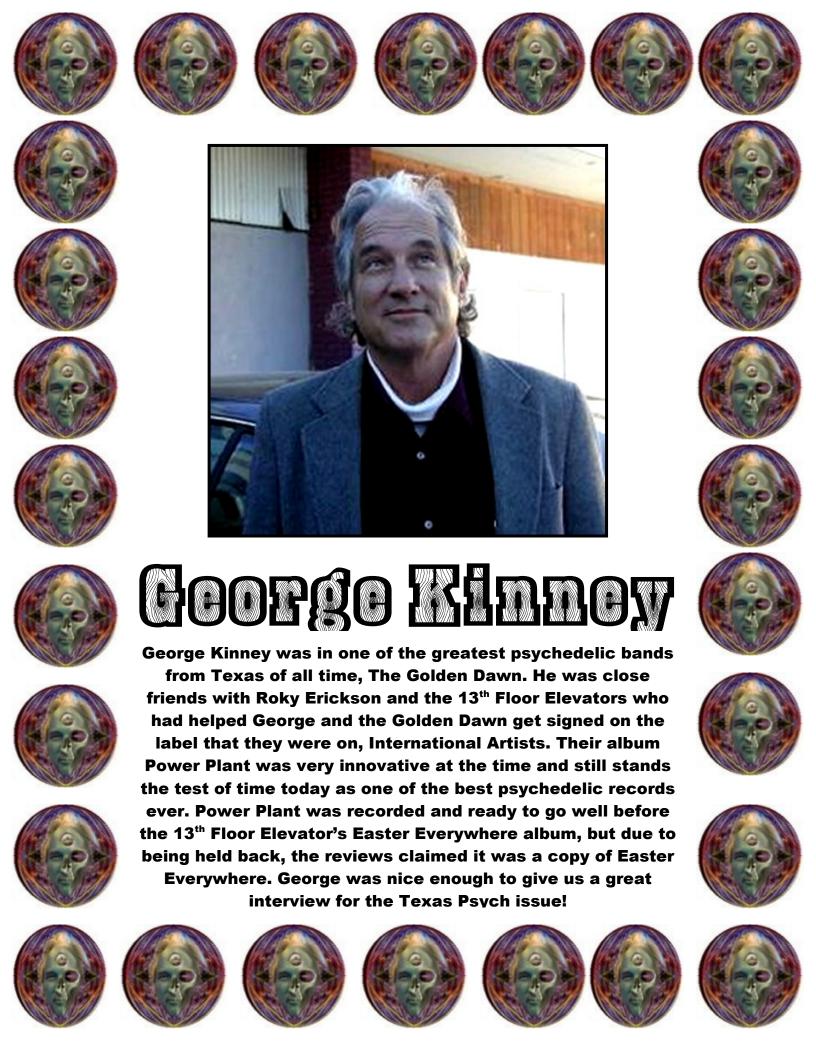
We've recently lost one of the greats; Dickie Peterson of the amazing BLUE CHEER. Blue Cheer was named after a

Cheer was named after a particularly potent brew of LSD from back in the 60's, they were also managed by a Hells Angel! They are said to have paved the way for heavy metal, but I think of them much more of a hard blues based psychedelia than heavy metal! Listen to their music and you can hear what I'm talking about!



Dickie played bass and was the lead frontman/vocalist for the band. Blue Cheer released a couple of landmark albums; their debut album "Vincebus Eruptum" (1968) and "Outsideinside" (1968) and many after that. I was supposed to interview Dickie for a future issue, but I never got the opportunity to talk with him. Although, I'm happy I had the opportunity to see him play with Blue Cheer in Philadelphia in 2007 (that's where this pic is from).

RIP Dickie









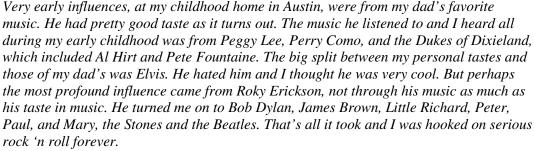












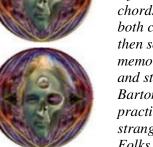
What were some early influences, how did you first get interested in music?





I know you grew up with Roky Erickson, even through your earliest years in grade school on up. What are some of your fondest memories that you shared with Roky really early on?



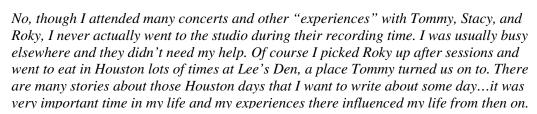


Of course Roky himself and the legendary 13th Floor Elevators also had a great deal of influence on me musically and philosophically. Roky taught me how to make a few easy chords on the guitar and we started hangin' around the drag by UT and singing songs, both copies and originals. I had always been a writer, stories, love poems, essays, etc. and then songs, the perfect medium for my literary afflictions. There are many, many fond memories of the early years of our friendship. We used to get a bottle of wine or whiskey and stay up all night drinking and playing music, and then find a vacant house over in Barton Hills (the elegant new subdivision near our houses) and pass out. We use to practice mind reading and all kinds of stuff that makes sense now, but seemed really strange back then. Roky was one of the funniest, most entertaining people I ever knew. Folks think of him as a singer and songwriter, and that he is, but his wit and charm were

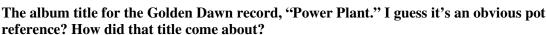














I think Bill Hallmark thought up the name, or Tommy Ramsey...it wasn't my idea. I really didn't like it that much as I thought of it was a big red target the cops would use to harass us. But it worked out okay and it was accurate in that pot smoking was part of our daily lives back then. Yes it was a direct pot reference, but the name itself came from a huge sign near Town Lake in Austin that was the sign for the actual power plant in Austin. It is still there. I always believed, and still do, that whatever enlightenment is available for mankind is available without exterior pharmaceuticals or even natural psychedelic drugs. It is all about work, intent and focus...and of course the main ingredient for any substantial positive modification of one's experience and behavior: love.







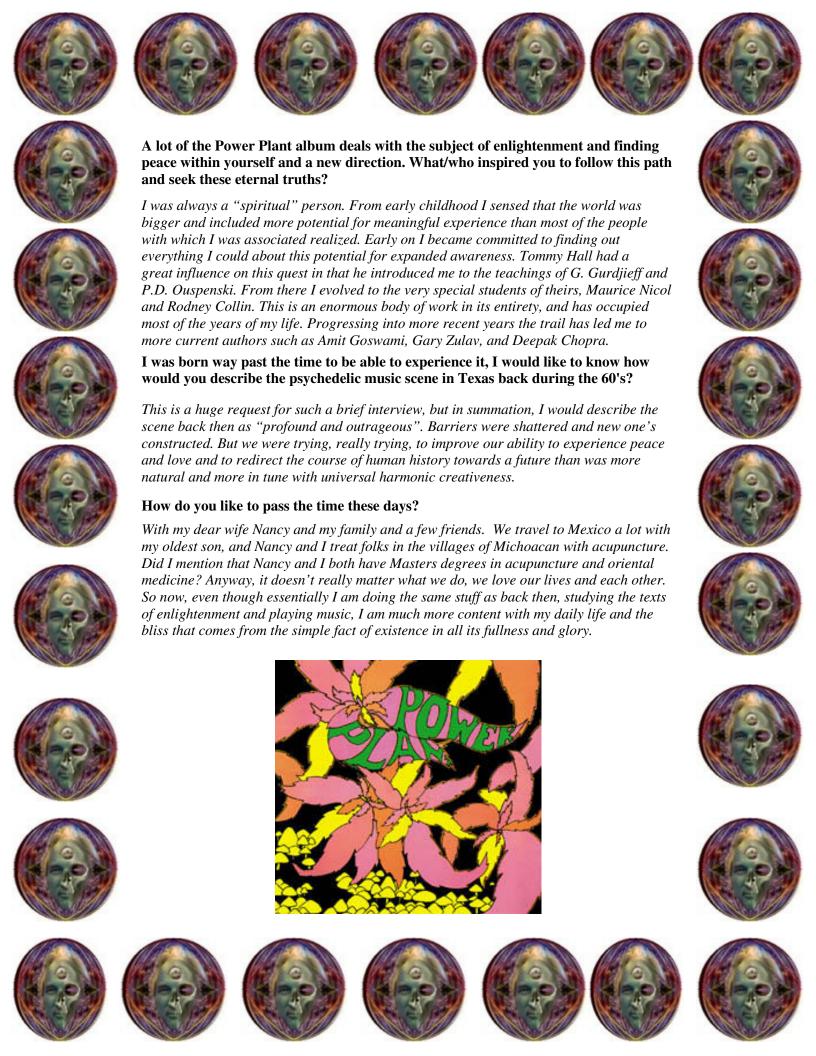














Artist: Davie Allan & The Arrows

Album: Devils Rumble (2 CD)

Label: Sundazed



As usual, Sundazed delivers once again with the definitive collection of Davie Allan and The Arrows 60's output. This is an anthology spanning the years 64'-68' from the "King of Fuzz" himself, a nice massive 2 disc collection here of incredible instrumentals. The beginning features some great sort of surf instrumentals, but they stand alone as great pieces of music themselves. Davie Allan did lots of scores for old classic 60's biker movies, such as the absolute classic "Wild Angels," that's why you hear many of the songs start out with a revving motorcycle. Also, some songs have intermittent hoots and hollers sounding like they're coming from a group of Hell's Angels. It's not too long before we get into that Mosrite Fuzzrite laden FUZZ guitar that Davie Allan is most known for. "Blues Theme" starts out with a motorcycle starting and then kicks into a bad ass snarling fuzzed out instrumental that still stands the test of time! Davie Allan could sustain heavy fuzz tones like someone mesmerizing a snake with their hands as the snake gyrates and half willingly moves to the person standing before them, Davie does the same thing with fuzz tones. "Cycle-Delic" and "Mind Transferal" have to be, without question, 2 of the greatest fuzz instrumentals of all time. As to be expected, great packaging from Sundazed with a nice cardboard sleeve that the actual 2 disc jewel case goes into, along with a nice little booklet of liner notes with comments from band members and some interesting history on the band.

Artist: Wimple Winch

Album: Tales From The Sinking Ship

Label: Bam Caruso/RPM



Finally a collection of Wimple Winch songs that has decent sound quality! I've had one entitled "The Psychedelic Years" for a while now and it just sounds like a horrible vinyl to cd transfer. Such is not the case with this collection of 29 songs from the Wimple Winch and their pre-Wimple Winch days where they went by the name of "Just Four Men." Wimple Winch were a great 60's British band that some even say invented "freak-beat." This is evident on the incredible story-telling type structure song "Rumble on Mersey Square South." It's just a building cacophony of sound with the guitar, drums and vocals escalating as the inevitable fight is about to break out between the "guys from the gas works" and the "guys from the east." Just a really great original tune that is easily one of the best songs on this collection. "Save My Soul" is a classic most of you have heard on the Nuggets 2 box, an intense song with absolutely pounding drums and screaming vocals. "Atmospheres" is one of my absolute favorites on this collection. The song pounds along at a pretty fast rhythm with great fuzz guitar, then it breaks into just a lovely little melodic interlude with clean guitar and vocals singing in harmony with one another, "when she comes near I love the atmospheres, keep my head clear I sense the atmosphere, when my baby's near I love the atmosphere." Then it breaks back into the speedy fuzzed out delivery as before and then back into the melodic interlude again. Then there's a few Mellow Yellow era Donovan-esque numbers like "Bluebell Wood," "Lollipop Minds," and "Marmalade Hair." "Three Little Teddy Bears" is a great mellow acoustic number that for some reason reminds me of Lou Reed's singing, maybe something off of The Velvet Underground's "Loaded," same goes for the next track "Sagittarius." This is the definitive Wimple Winch collection, I'm happy that one was finally put together and released.

Artist: Flipper

Album: Public Flipper Limited (2 CD)

Label: Water



This absolute gem holds a special place in my heart. It's one of those albums that you grew up with, so it brings back some old memories from, in my case at least, some very drunken, room spinning, vomiting out of windows nights! A friend of mine had the double vinyl of this and neither of us ever really had a decent turn-table so we always thought how great it would be to have this collection on cd. Years later, as I sit here in my mid 20's, our Flipper prayers are answered! Most people who were actually there back in the early 80's to experience the sonic assault that is Flipper LIVE, will tell you that their live shows blow away the albums for the most part. This 2 disc set is as close as you're going to get to the raw live Flipper sound without actually having been there. Lots of great unreleased songs on here including the first track "New Rules No Rules," a great fast paced snotty punker with Ted Falconi's signature sludgey Flipper guitar sound that no one since has ever even come close to re-creating. "Hard Cold World" is an incredible song, only available on this release. It's also fun to hear the band taunting members of the audience; "if anyone needs drugs, you people do," "it's called their mentality, dope," "if there was ever an excuse for nuclear war, it's Washington D.C." Another amusing thing is hearing the band demand more beer before they play anymore just before they launch into a great long version of their classic "Sex Bomb." "Southern California" is another unreleased track only available on this live collection. It seems Flipper had so many other songs that they did live that were never recorded, I'm sure an entire album's worth of material could be released out of all these tracks. "Flipper Blues" is absolutely killer especially with the intro for the band from Bruce Loose, "four guys with their hands up their assholes and their zippers down." The sound is rough around the edges, yet nice and clear sounding at the same time as the feedback and everything just pierces right through your ear drums. Just how Flipper would have wanted it! Do yourself a favor and go out and pick this up. Also, when you vomit out the window at your buddie's house while playing this, try and aim away from the shingles and more into the bushes!

Artist: Powell St. John Album: Right Track Now Label: Powell St. John



A strong 2 CD set from Texas musical veteran Powell St. John. This album has a mix of a bunch of delightful styles; tight blues rock, some beautiful Mexican ballads, and first rate pure psychedelia. With the first song, "The Clock Ran" you can hear that the acoustic/electric guitar combination accompany one another nicely. Great version of a song he wrote for Janis Joplin entitled "Bye Bye Baby," the guitar work is really awesome on this track, great acoustic work and the quality of the recording is stellar. Powell St. John has aged like a fine wine and you can hear the experience and wisdom in his voice as he sings. Powell finally gets to get on record for good, a couple of the incredible songs he wrote for the 13th Floor Elevators with "Slide Machine" and "Kingdom Of Heaven," and they're great versions indeed from the originator of these amazing songs. The last song on the first disc is a charming duet with Powell and Roky Erickson on "Right Track Now," a song written by Powell that Roky had recorded years prior in some unreleased recordings from Easter Everywhere. On disc 2, Powell gets together with some original members of the 13th Floor Elevators (Ronnie Leatherman on bass guitar and John Ike Walton on drums) to perform 3 of the songs that he wrote for them; You Don't Know, Monkey Island and Kingdom Of Heaven. In the spirit of the original 13th Floor Elevator's sound, they even enlist an electric jug! Nice to hear Powell recording his numbers himself after all these years that people may have overlooked that he in fact wrote these songs!

Artist: Fifty Foot Hose

Album: Cauldron

Label: Weasel Disc Records



Fifty Foot Hose were an experimental psychedelic band that spawned from San Francisco back in the late 60's. They released only one album and this is it, Cauldron. The band actually created their very own home-made synthesizers and sound effects, making for some very unique soundscapes. Some beautiful female vocals on here from Nancy Blossom, including her lovely cover of Billy Holiday's "God Bless The Child." The song has a nice contrast with the acoustic guitar and all those wild synthesizer sounds peppering the background and going through one side of your head and out the other. "Red Sign Post" is one of my favorites on here, just a synthesized swirling psychedelic vortex that will surely get your trip started. This album contains a very nice eclectic mix of some very wild and insane sounding tunes here that are a must for any collector of obscure 60's psychedelia. This cd version also features some bonus tracks of demos and an unreleased song entitled "Bad Trip," that needs no other explanation than the song title itself. If you like The United States of America with all their Moog Synthesizer sounds and things, you'll most likely dig this as well.

DICKS 1980-1986

Artist: The Dicks Album: 1980-1986

Label: Alternative Tentacles

Pop this in if you want to scare the phoney so called "punk" kids of today who listen to that whiny unoriginal drivel that they for some reason associate the words punk rock with, I guarantee you they'll pee their little Hot Topic bought pants with the pre-cut slits and run home to dye their hair more colors to make themselves feel better! Yes, Gary Floyd and Austin's own, the DICKS, true punk rock at its absolute finest! With an openly gay singer with a whole lot of balls, the Dicks stuck it to all the homophobic jocks who got in their way! The intensity of the songs makes you want to drown in a sick pack of Lone Star and bounce off the wall. "Saturday Night At The Bookstore" is hilarious and educates your ass on what a glory hole is if you don't already know! The Dicks possessed the true don't give a fuck attitude that the original punk was all about. Their guitar player was amazing too, not just hammering out a couple power chords, this guy had style, doing some leads and even melding frankly psychedelic guitar with a lot of these punk tunes. This disc spans the bands whole career and you get the best of their material; Hate The Police, Lifetime Problems, Kill From The Heart and a gazillion others. From beginning to end, this collection of songs will kick your ass with some REAL punk rock! "Go ahead, throw another beer can at my asshole!"

Artist: C.A. Quintet Album: Trip Thru Hell

Label: Sundazed



While the band is not from Texas (Minnesota), this album definitely evokes a strange Texas sort of desert type trip for me, personally. Plus, the front cover is killer, so eerie and hell/desert like! The front cover was enough alone to make me want to hear this. Released in 1969, this album received virtually no recognition at the time. Over the many years following its release, people started catching on and the demand was high. Sundazed did a superb job in their re-release of this on cd in 1994. The first song "Trip Thru Hell Part 1" sets the mood for the album with this haunting 9 minute piece. Really eerie female vocals here that would re-emerge later in the album. The middle of the song there's some insanely great feedback laden freakout guitar work and a super flanged out drum solo, nice! "Cold Spider" is another standout track, the shricking vocals will make your blood curdle "cold spider ahhh." Again more superb guitar freakout, really nice on this song. "Underground Music" is great too, and I'll tell you this is one album that the horns work on, this song is an example of that, nice wah guitar here too. I love the keyboards on "Sleepy Hollow Lane," great slide guitar. This album kicks major arse."Trip Thru Hell Part 2" closes things out again with those eerie female vocals in the background. We get through the song and it sounds like you're out of hell and into paradise with some nice melodic guitar before everything picks up at a frenetic pace with screams and chaos to close things out, certainly a "Trip Thru Hell." We get a bunch of great bonus tracks thanks to Sundazed. "Dr. Of Philosophy" is a great song. Also a really awesome haunting cover of "I Put A Spell On You." "Sadie Lavone" and "Bury Me In a Marijuana Field" also standouts amongst the bonus tracks! The whole album evokes that ethereal desert trip, dark night with tumbleweeds and all sorts of eeriness and what not, at least it did for me, I'm sure at least for some of you it will evoke this vibe as well! Definitely pick up this disc!

Artist: Cold Sun

Album: Dark Shadows Label: World In Sound



One of the best new discoveries of the summer for me, by far! Another great psychedelic band from Texas, Cold Sun. Bill Miller is the lead man in Cold Sun, he'd later play with Blieb Alien and Roky Erickson and the Aliens. Miller spent much time developing his signature electric autoharp, which just shines on the album, it's really an amazing sounding instrument that provides a unique effect to the music. It's funny, this album was recorded back in 1970, but never actually saw the light of day until 1989! Here it is beautifully rereleased on a nice little cd. The album totally gives that trippy sort of desert vibe mentioned in other records reviewed here. As a matter of fact, the first track "South Texas" is about a peyote trip with crawling geckos, great song and you get the first taste of the electric autoharp on it also. The guitar work is really nice here, melding together nicely and oh so very psychedelic infused with lovely wah too. "Here In The Year" is a beautiful song, Bill Miller has said that it's a prediction about the internet. The electric autoharp in it is just mesmerizing and I love the section a little over 6 minutes in where the tempo changes and you're hit with a melodic wall of feedback and fuzz, all along with that beautiful autoharp guiding you as you float along into the depths of pure bliss. Cold Sun are very influenced by the 13th Floor Elevators, and you can tell. It almost seems like the direction the Elevators could have taken had the band continued. A record that took quite a while to even go onto vinyl and see the light of day, and also a record that took a while to go from the rare vinyl onto a handy little cd set for us to conveniently snag up. This is proof that the psychedelic genre is so vast that even those who think they've discovered it all, well you may have just dipped into the outer section of the pizza, you know just the top of the cheese where it's slightly burnt so that it was that nice texture to it, but you have yet to sink your teeth into the all the sauce and dough! Wow, using a pizza for an analogy to describe the vastness of psychedelic music, that's gotta be a first, right? Highly recommended.

Artist: Dorsal Fink

Album: Saucer Swamp Soiree

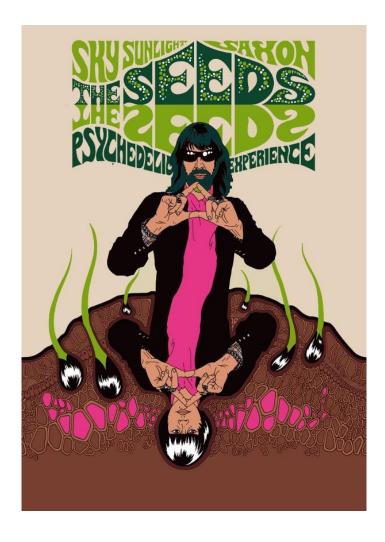
Info: www.mypsace.com/dorsalfink



Billy Bardot and the amazing Dorsal Fink! I met Billy by chance at a Helios Creed show back in October of 2008 and it turns out the man's got good taste and makes some great music of his own as well! Saucer Swamp Soiree is quite an interesting record indeed! It's evident even on the first track "Flying Saucers From Mars" that Billy is quite an accomplished guitarist, great guitar work here and some nice organ along with appropriately warped vocals from Mars! "Limba Mor Jll" even has some horns and flute in it, great song! The album is quite diverse too, no one song really sounds like the other, which is great. The song "Hee Ho" is awesome! It's performed on a radio station and is like a good old fashioned ho down! hahaha... well a good one, with all the hootin and hollerin' it's great stuff! One of my absolute favorites on here is the song "Ozozozoz" which is sort of a tribute song to one of my favorite movies as a kid and even today, "The Wizard Of Ozz," great, original take of it, they even include this young girl singing the part of "we're off to see the wizard, the wonderful wizard of ozz," it fits PERFECTLY with the song, a real nice touch. "For The Children" is hilarious and I'd love to play it for a group of politically correct, parent teacher, focus group morons, that would be quite amusing! This album is worth grabbing, it's a super fun listen, very diverse and produced really good, the record sounds great!

RIP SKY SUNLIGHT SAXON 1932-2009

Sky Saxon passed away on the same day as Michael Jackson, June the 25th 2009. For me, the death of Sky Sunlight Saxon, the KING OF GARAGE ROCK meant a whole hell of a lot more than the death of the King Of Pop. Sky Saxon brought us years of amazing psych/garage music, including his years as frontman of

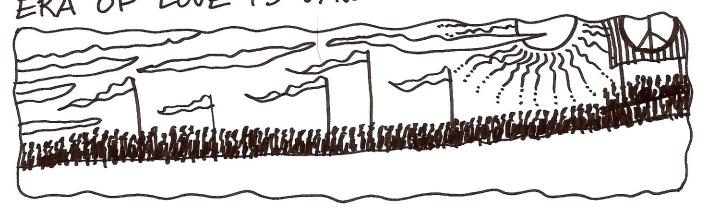


The Seeds, Yahowa 13 and a lengthy solo career. Sky never stopped making music, he even performed right up until the time of his death. I was to interview Sky for this issue, but unfortunately never had the opportunity, but I'm thankful for the years of amazing music he has given us. RIP Sky, we'll never forget you and all you have given.

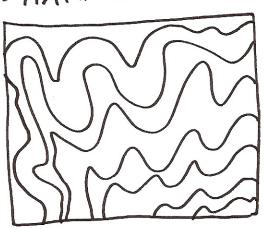


BY CARL ALESSI DUSTON BY CARL BY CARL ALESSI DUSTON BY CARL BY

BY FALL, 1967, 75,000 PEOPLE HAP LIVED IN THE HAIGHT-ASHBURY DISTRICT IN SAN FRANCISCO. IN THE WORDS OF ONE WRITER! "HAIGHT-ASHBURY WAS THE LARGEST LSD PARTY IN HISTORY." (JAN. 14, 1967)-THE FIRST EVER "HUMAN BE-IN" WAS HELD IN GOLDEN GATE PARK. OVER 20,000 EAGER HIPPIES SHOWED UP FOR A DAY LONG CELEBRATION OF LOVE, PEACE & THE HIP LIFESTYLE. MOST OF THE NATION'S POPULAR "SPIRITUAL HEROES & GUIDES WERE ON THE SPEAKER'S PLATFORM. BEAT POETS ALLEN GINSBERG, GARY SNYDER, & MICHAEL MCCLURE READ THEIR POEMS. LOCAL POETESS LENORE KANDEL RECITED EROTIC VERSE, THEN ANNOUNCED TO THE HUGE CROWD: "A NEW ERA OF LOVE IS DAWNING HERE TODAY!"



2) BEFORE THE MUCH ANTICIPATED EVENT THE ULTRA- HIP "BERKELEY "HAP PREDICTED: IN UNITY WE SHALL SHOWER THE COUNTRY WITH WAVES OF ECSTASY AND PURIFICATION. FEAR WILL BE WASHED AWAY! " LOCAL ANARCHIST GROUP THE "DIGGERS" SET UP TABLES & GAVE OUT THOUSANDS OF FREE TURKEY SAND WICHES. LOCAL CELEBRITY & MASTER LSD-ALCHEMIST OWSLEY STANLEY DONATED A HUGE SUPPLY OF APTLY NAMED = WHITE LIGHTNING"-HIS LATEST BATCH OF HOME-PRODUCED LSP. TABS OF THE STUFF WERE HANDED OUT FOR THE ASKING. THE ELITE OF THE LOCAL PSYCHEDELIC ROCK BANDS PLAYED ALL DAY FOR THE BUCKSKIN & PAISLEY GARBED MASSES! BIG BROTHER, QUICKSILVER MESSENGER, LOADING ZONE, GRATEFUL DEAP, & THE JEFFERSON AIRPLANE. BETWEEN SETS, POET-SHAMAN ALLEN GINSBERG LED THE CROWP IN A GROUP CHANT OF "HARI OM NAMO SHIVAYA."





3 PURPLE SPRINKLED EYELDS OPEN WIDER

THE USUALLY SULLEN HELL'S ANGELS SURPRISED EVERYONE BY VOLUNTEERING TO GUARD THE SOUND SYSTEM FROM POSSIBLE VANDALISM! (TO MANY TRUE BELIEVERS, THIS WAS PROOF POSITIVE "FLOWER POWER" WAS INDEED REAL & POWERFULL. SOME MUSICIANS WERE TOO STONED TO PLAY- BUT NO MATTER! AFTER THE FUROR IN LOCAL TABLOIDS, THE CITY ASTOUNDED THE HIPPIES, & ONLY 2 COPS ON HORSEBACK SHOWED UP AT THE EVENT. AS MUSICIANS & ECSTATIO EXHAUSTED DANCERS RESTER, THE MAIN SPIRITUAL = GURU" OF THE PSYCHEDELIC RELIGION, DR. TIMOTHY LEARY, GAVE A BRIEF LECTURE ON THE HOLY JOYS OF TAKING LSD. AFFTER THE DAY'S JOYFULL CHAOS & MUSIC FINALLY CAME TO AN ENP, THE ASSEMBLED THRONG PRIFTED BACK TO THEIR INCENSE- SCENTED PAPS IN THE



4) THE BEST GENERATION IS BESTIFIC."-KEROUAL

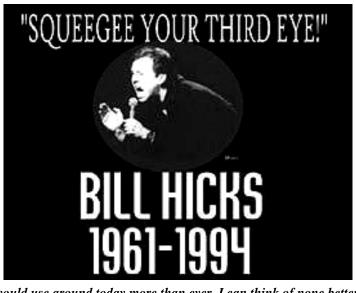
BACK ON HAIGHT STREET AROUND 9 P.M.-TROUBLE! WHEN A CROWD OF HIPPIES STILL TRIPPING" ON "LIGHTNING" OBSTRUCTED TRAFFIC, THE COPS RUSHED TO THE SCENE & ARRESTED 50 KIDS, INCLUDING THE MANAGER OF LOCAL SHOP "THE PRINT MINT." AT THE NEARBY AVALON BALLROOM CMECCA FOR ACID ROCK) A COLLECTION WAS QUICKLY TAKEN UP, WHICH NETTED \$50 TO BAIL OUT THOSE JUST ARRESTED. FOR WEEKS AFTER THE BE-IN, THE RESIDENTS OF THE HAIGHT BASKED IN THE BEATIFIC AFTER-GLOW THE EVENT HAP LEFT BEHIND IN THE NEW COMMUNITY, MANY FELT THAT POETESS LENORE KANDEL WAS RIGHT -- A NEW COSMIC ERA OF LOVE & FREEDOM WAS INDEED DAWNING













If there was ever a comedian we could use around today more than ever, I can think of none better than the great Bill Hicks! Bill railed against things back in the late 80's and early 90's as far as the latest soul-less mainstream music, the evils of marketing and corporations, the "drug war," the hypocrisy's of religious fanatics and more. I'd love to hear Bill's commentary on the talentless egoladen "diva" and soul-less cash whore hip hop "artist" earpuke that floods the "top of the charts" these days. Yes, Bill would have more material than ever in this day and age! He's one of the main inspirations for the scathing rants that I include at the end of every issue of Psych Trail Mix! I thought that there would be no better way to pay tribute to Bill Hicks than to just pick out some of his best quotes, and you'll see that many, if not ALL of them stand the test of time and could still apply today.

"We are the facilitators of our own creative evolution."

"I remember a time when music had soul, and music had conscience, and music had balls."

"Childbirth is no more a miracle then eating food and a turd coming out of your ass."

"Your denial is beneath you, and thanks to the use of hallucinogenic drugs, I see through you."

"People ask me what I think about that woman priest thing. What, a woman priest? Women priests. Great, great. Now there's priests of both sexes I don't listen to." "I smoke. If this bothers anyone, I suggest you look around at the world in which we live and shut your fuckin' mouth."

"The musicians today who don't do drugs and in fact speak out against it?"Rock Against Drugs?" BOY do they suck."

"That's an act, that's a frying pan, that's a stove, you're an alcoholic! Dude, I'm tripping right now, and I still see that that's a fucking egg, alright? I see the UFO's around it, but that's a goddamn egg in the middle. There's a hobbit eating it, but goddammit that hobbit's eating a fucking egg! He's on a unicorn. But, no, th-th-th-that's a fucking egg. How dare you have a wino tell me not to do drugs!"

"Watching television is like taking black spray paint to your third eye."

"Shut up! Go back to bed, America. Your government is in control. Here's <u>Love Connection</u>. Watch this and get fat and stupid. By the way, keep drinking beer, you fucking morons."

"I don't mean to sound bitter, cold, or cruel, but I am, so that's how it comes out."

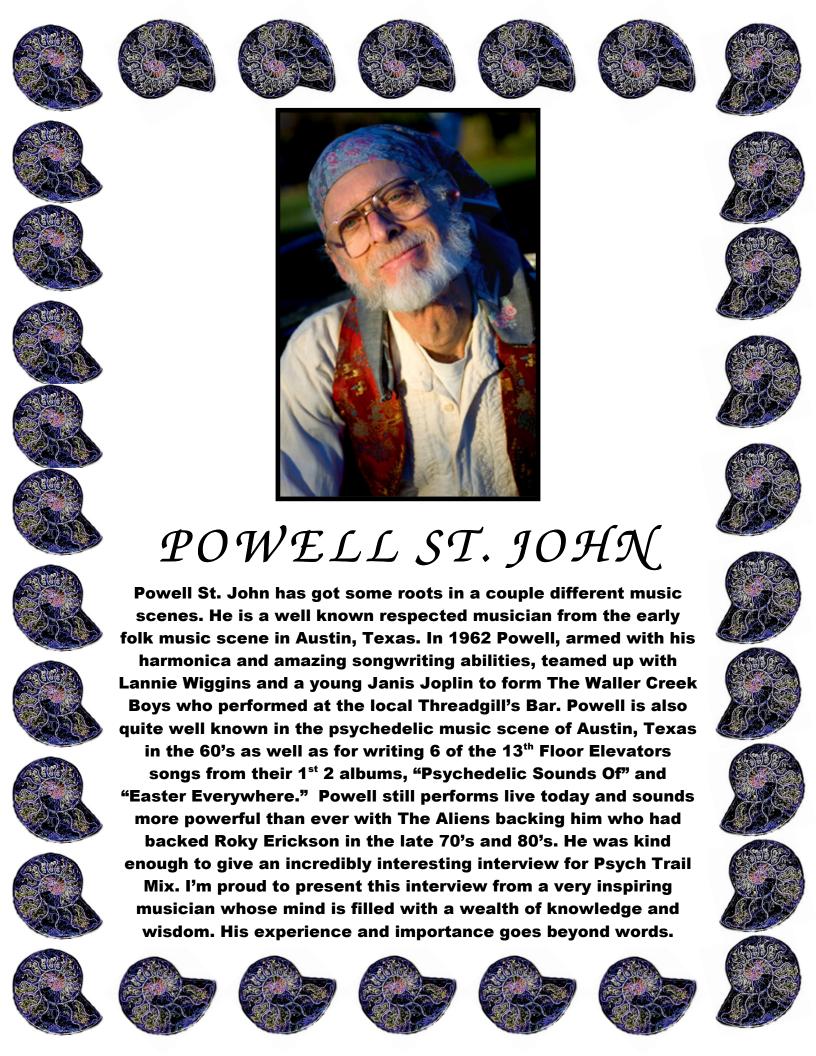
"I get a kick out of being an outsider constantly. It allows me to be creative."

"What a pussy world man. Debbie Gibson had the number one album in this country. Now if this doesn't make your blood fucking curdle, then you're officially an enemy of mine. Have you seen this little mall creature, who's buyin this album, is there that much babysitting money being passed around right now?" "That's why my girlfriend and I broke up: she wanted kids, and I ... well, she wanted kids. I had no idea her philosophy was that flawed. She goes, "Wouldn't it be nice to have a kid? To have this fresh, clean slate which we could fill. A little clean spirit, innocent, and to fill it with good ideas." Yeah, yeah, how about this? If you're so fucking altruistic, why don't you leave the little clean spirit wherever it is right now? Okay? Horrible act, childbirth. Nightmare. Bringing ... I would never bring a kid to this fucking planet."

"It takes more energy to frown than it does to smile." "Yeah, ya know it takes more energy to point that out than it does to leave me alone."

"Your music sucks. Shut up and go back to the mall that spawned you."

"Get out! Get out, you fucking drunk bitch! Take her out! Take her fucking out! Take her somewhere that's good. Go see fuckin' Madonna, you fucking idiot piece of shit!"







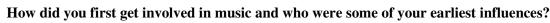


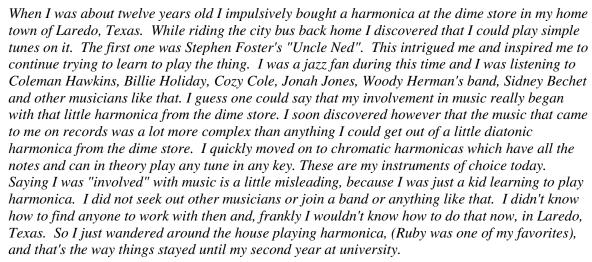


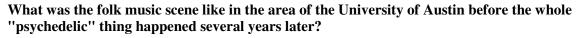


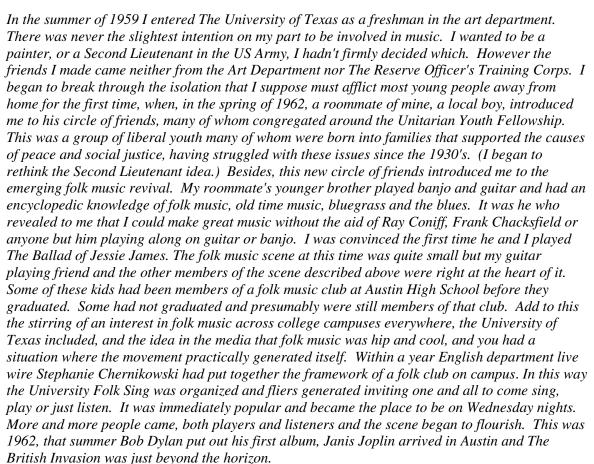












































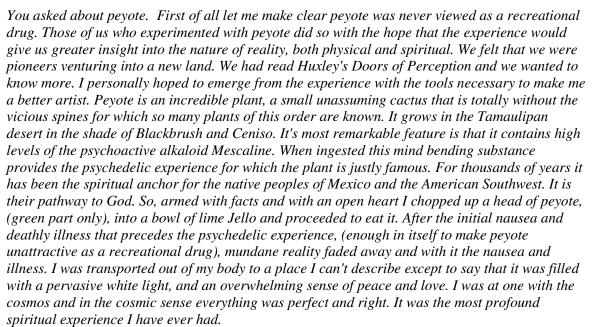




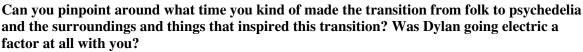




I read that peyote was one of the drugs of choice at that time (early folk years), before LSD became more widely available. Can you recall your first peyote trip?









By 1964 or so The Rolling Stones and the Beatles had invaded America, there was a drug scene in Austin, and Bob Dylan had taken to playing an electric guitar. These last two events brought big changes to the music scene and the scene in general. The presence of illegal drugs in the community meant that it was inadvisable to gather in large numbers or have the more or less open parties that we once had. We were now engaging in criminal activity and we had to be careful. The Austin police, the authorities at the university, and even the FBI had investigations in progress and spies in place. The level of paranoia went through the roof. As far as music goes it became necessary to find safe places to play. We took to playing in bars. A great favorite was the famous Threadgill's Bar on North Lamar Boulevard. Not that we engaged in any illegal acts while at Threadgill's, it was just that it was harder for the police to break up a gathering in a place where there were supposed to be gatherings. Besides there was a friendly atmosphere and the beer was free to anyone who played an instrument and/or sang. As for Dylan going electric, yes that too produced changes in the scene. For me Dylan on an electric guitar meant that it was now OK to play electric music. Previously there had been a good deal of controversy over whether or not folk music could be played on an electric instrument. Among the folk purists it was felt that the very use of electricity to amplify a musical instrument meant that the music produced was no longer folk music but rather pop music or something. For my part, by this time I was beginning to question this distinction. I could not rationalize John Lee Hooker for instance. When I met Mance Lipscomb and found out that he played electric guitar by choice and only played







decision.





acoustically when playing for folk oriented audiences, I decided that the distinction was bogus. Bob Dylan appearing at the Newport Folk Festival with a Chicago style blues band confirmed that



























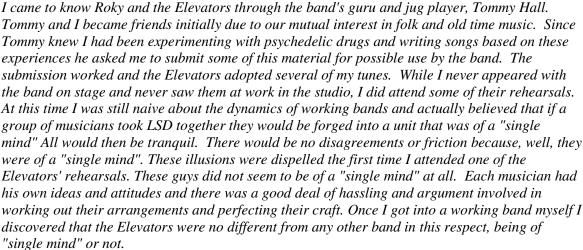


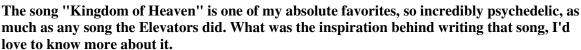




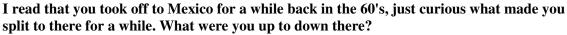


I know you were close friends with Roky Erickson and hung around the 13th Floor Elevators a bit back then at that time, even writing 6 of their songs. Did you ever get to see them at work in the studio? What was the atmosphere like surrounding them?

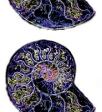




As an art student I spent a significant amount of time looking at and analyzing works of art, many of which had religious themes and used religious symbols and iconography. Since the psychedelic experience has such a strong spiritual component it seemed natural to me to use religious imagery in writing songs about it. The Kingdom of Heaven is an example of this.



In the summer of 1966 I decided that I had enough of Austin, all of Texas actually, because of the pervasive atmosphere of paranoia and the sense of impending doom that was fostered by the authorities in there attempt to control the non-conformists. The police were constantly generating rumors of "the big bust" that was always just around the corner. I was tailed by the Austin PD and investigated by the FBI. This was in spite of the fact that I was never accused of anything and was never actually in any trouble with the law. I was also on the dean's list at the university as a potential troublemaker. All of this has been verified since. Recently someone found a box of photos and other documents that had been in the office of the man who was chief of the campus police during those years. It was all there, notes on the surveillance of various student organizations and individuals, clandestine photos of these people at anti-war rallies, integration demonstrations, peace marches etc. along with memos and documents suggesting ways to deal with the menace of left wing politics, drugs and the counter culture. There was in fact a plan to carry out a mass arrest and deal with the problem once and for all. Because of all this I was motivated to get out of Austin while the getting was good. I decided to go to San Francisco and try my hand at being a professional musician. Janis was already there, working with Big Brother and having some success, other friends of mine were there as well, and I had always wanted to go to California, so it seemed to be a logical destination.





































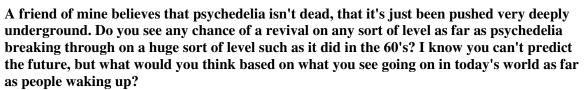


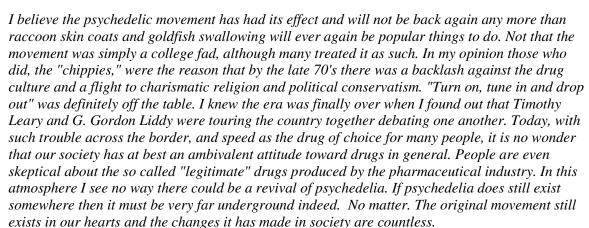






I felt that since I was going to abandon my old life and take up a new one, I should start off by seeing a little bit of the world. Having grown up on the Mexican/US border I was always fascinated by the land to the south and so I headed that way. My intention was to see the country and then somehow to move on from Mexico to California. So, one August day a couple of friends and I boarded the Aztec Eagle and ran for the border. I spent three months in Mexico, teaming up with other gringos and touring the back roads via Jeep and Volkswagen bus. In early December I arranged a ride with some exchange students from the American University. They took me all the way to San Francisco.









I would remind anyone seeking higher consciousness and enlightenment that there are many paths leading to these goals. Psychedelic drugs are but one of these paths. I would advise these pilgrims to obtain all the conventional wisdom they can. Knowledge of any kind is good and worthwhile, it dispels fear. Having said that I would observe that the learning of which I speak is not limited to what one learns in school. The classroom must be the entire universe. I say this because the current state of the education system, at least in the US, is so deplorable that it is unlikely that the depth of knowledge they seek would be found in those ravaged institutions. However those institutions are the place to begin. Learn everything and if, after that, one decides to take the psychedelic path, then do so with a clear mind and an open heart.



What are some of your hobbies nowadays, aside from making music?

These days I spend my time tending to my collection of (non-psychedelic) cacti and succulents, an interest I have had since I was a kid growing up in the Tamaulipan Desert. I also do wood carving and occasionally I find the time to work on my jewelry designs. Oh yes, and I try to walk six miles a day five days a week.





















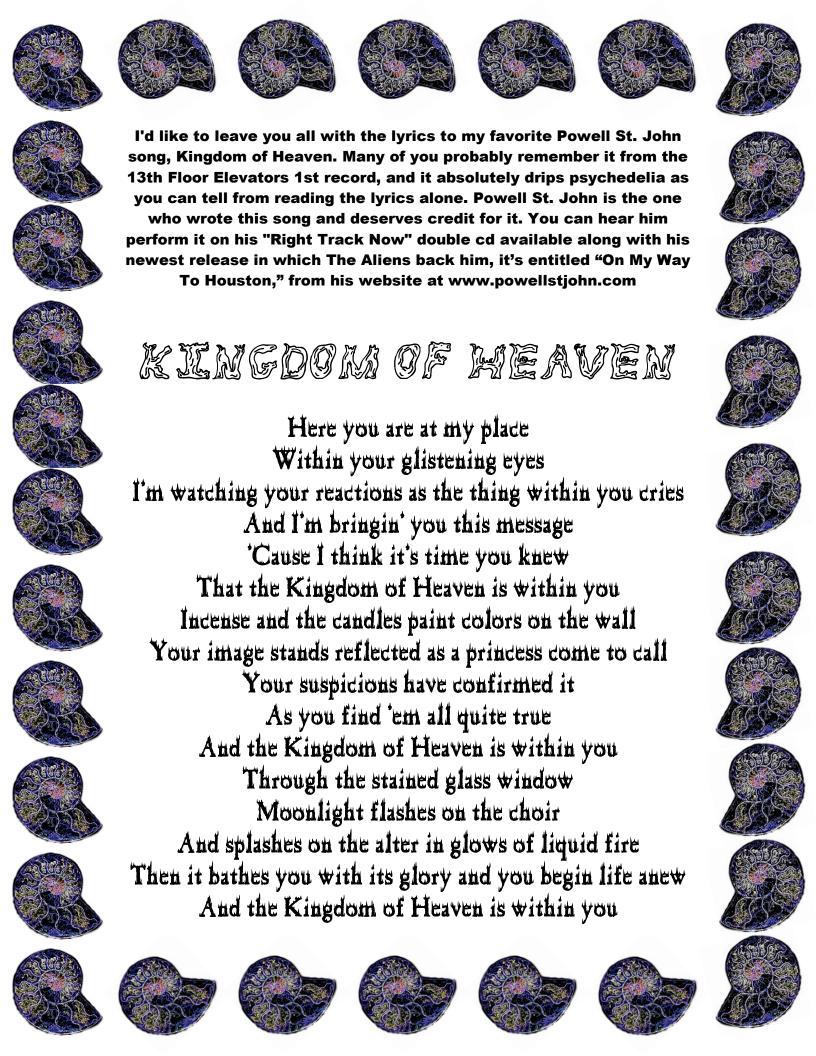












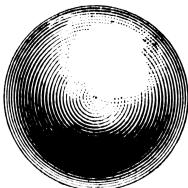
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Whe



Spheres

I was very lucky when I was young, in that one of the first truly psychedelic bands from the 60's that I discovered happens to be the absolute greatest. I had heard them name dropped a few times, some of the bands that I liked at the time admitted that they were a major influence, and just the name of the band itself had me curious. Oh, and they were from TEXAS, and much of the music that I had heard from Texas was some of the best I had ever heard. Yes, when I was about 17 years old (I'm 25 now) I had discovered a band that would change my life from that period on, the 13th Floor Elevators. It all started on Christmas day when I received the most available box set of the band at the time, from the Collectables label that you see to the right. It came in a cool wooden box with attractive trippy artwork on the outside, I was PSYCHED to hear it to say the least. I popped in the first album "Psychedelic Sounds Of" with the amazing, now famous front cover artwork with the pyramid meeting the eye, the colors oddly enough fit right in with the particular holiday I was in the midst of! Those first few chords of "You're Gonna Miss Me" and then Tommy Hall's electric jug comes in, I was hooked from the start, but it would only get better from here. Christmas dinner was ready and on the table, but I didn't want to leave the confines of my bedroom in the back of my parent's house as I was discovering the greatest psychedelic music I'd ever heard in my life! I was in for a "Roller Coaster" ride with this amazing music guided by the band's psychedelic guru/leader Tommy Hall in the "Quest For Pure Sanity."





Tommy Hall was very well read and through the influence of the works of Korzybski and others, believed that through the use of psychedelics such as LSD that man could restructure his current way of thinking, reach higher consciousness and snap out of this unsane mental state that man is currently in and into a whole new state of awareness, perfect sanity. In the first album, the "Quest" is outlined and it's sort of a psychedelic call to arms if you will; out with the old and tired way of thinking and in with the new, join them on their trip. It also went a bit into the pleasures involved with the whole thing ala "Fire Engine." The entire album was recorded under the influence of LSD, Tommy told them "play the acid," and play the acid they did! Stacey Sutherland is an amazing guitarists and melds things together nicely with his unique brand of trippy melting psychedelic guitar, Roky Erickson, being one of the greatest singers of all time belts out the message in a flavor of James Brown like intensity, John Ike's drumming is second to none, Benny Thurman's bass pulsing and reverberating appropriately, and Tommy Hall's jug gives it all a unique twist that makes things float along nicely.

"Roller Coaster" describes a psychedelic trip perfectly, with lyrics like "after your trip life opens up, you start doing what you want to do" and "open up your mind and let everything come through," the music accompanying the lyrics fits perfectly as the song starts out slow then escalates and goes through twists and turns and slides and ups and downs..... "Splash 1" is one of my favorite psychedelic ballads of all time, "the neon from your eyes is splashing into mine," the psychedelic imagery with those lines are just absolutely beautiful and the song is heavenly. "Monkey Island" is a song about trying to fit in with the straights and society in general, just think of the lyrics "with my paisley tie and my one button suit I'm about as close as I can get" when you walk into office-land holding that enormous cup of coffee bright and early Monday morning. "Kingdom of Heaven" just absolutely drips psychedelia. This record is a masterpiece with a true psychedelic message delivered with the



NORY BRICKSON

STACY SUTURBLAND

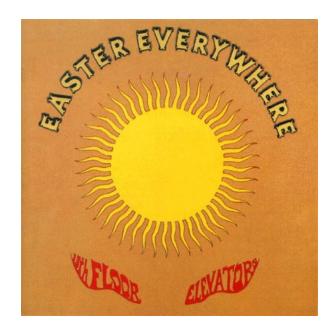
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BY GALLIN

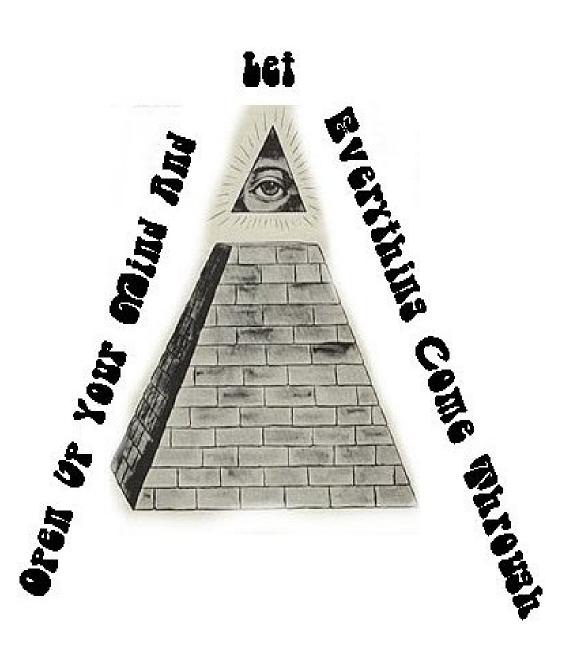
attitude of punk!

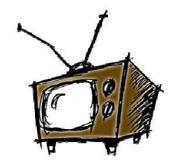
While the first record outlines the Quest, the 2nd, Easter Everywhere is a visionary record that observes the possibilities of what could be upon reaching these advanced states of mental awareness. The band's sound as well as the lyrics are much more EXPANDED. The title "Easter Everywhere" refers to the idea of Christ being reborn but applies it to "Everywhere," as in people all over being reborn, woken up into this better state of mental awareness and evolving EVERYWHERE, not just Christ. Based on what I've read and info I've gathered, that's the main idea/interpretation that I get out of it. The first track and one of the band's most noted masterpieces is "Slip Inside This House." An amazing song laden with Eastern Mysticism and a mix of various religions and meditations and such, it's quite a complex song and would take a while to completely dissect! The lyrics are beautiful though, clearing your head and putting you into this mental state, it gets me high just listening to them, "Every day's another dawning, give the morning winds a chance, always catch your thunder yawning, lift your minds into the dance, sweep the shadows from your awning, shrink the four-fold circumstance, that lies outside this house don't pass it by."

Yes, "slip inside", they're inviting you in, "don't pass it by," this perfect state, higher and higher, closer to heaven. This track is probably the centerpiece of the whole record, but the rest is equally enthralling. "She Lives In a Time Of Her Own" is an absolute favorite of mine, Roky's singing is just fucking amazing, to be blunt! Stacey Sutherland's "Nobody To Love" is great too, the guitar is so psychedelic, that reverb-laden dripping acid guitar melting together. I think I may like the 13th Floor Elevators version of "It's All Over Now Baby Blue" better than the original Bob Dylan version (Dylan was a MAJOR influence on the band), the electric guitar of Stacey Sutherland kicks up the trip several notches higher that's for sure. "I've Got Levitation" is also another standout song on Easter Everywhere. The song plows along at breakneck speed with lyrics personifying the experience, it's also the song where the line "music of the spheres" comes in, "The waves of higher bodies, soon dazzle in my ears, will center my vibrations with the music of the spheres." "Music of The Spheres" is actually an ancient concept referring to the movements and gyrations of the celestial bodies like the moon, sun and planets forming together creating not something audible to the naked ear, but more of a harmony, or a peaceful sort of vibration that is pleasing inner-space. I think this goes along with the whole "3 Eyed Men" or THIRD EYE sound that they talked about when playing onstage; everything, all the instruments coming together into one to create that sort of 3rd sound, the sound that you can hear with the THIRD EYE! Man, it's got to be one of the greatest songs ever written! This record and Psychedelic Sounds Of are the bands 2 masterpieces!



While much of the groups from the 60's were seeking a revolution against an outside source, like the government and rebelling against "the man," The 13th Floor Elevators were seeking revolution of the mind, an inner revolution, what they were doing went much deeper than just anti-government, it was very heavy. It was beyond any politics bullshit, that wasn't even involved in the world they were exploring, it went way beyond that. They wore cowboy boots and jeans onstage, there was no super hippie stage costume or fancy stage regalia really of any kind. They performed and recorded their music, but it didn't end there. They lived and breathed what they believed in, they truly did. They put their lives and their freedom on the line for what they believed in, they were singled out by the Texas authorities and were constantly under surveillance and subject to them trying to frame them. Hell, according to several people the authorities allegedly DID frame Roky and wanted to set an example using him. The whole band has been busted at one point or another, even all together back in the beginning. My point is, what they were doing wasn't an act, they LIVED IT! In the grand scheme of psychedelic music, I'd describe theirs as the purest form of psychedelia, and that gives them a unique quality that still stands the test of time today. Not a lot of effects, aside from a tad of reverb turned up on Stacey's amp. They were the real deal and will live on forever. They've enriched my life over the years. I still learn from the music and take the message seriously. It makes sense, you aren't going to win against napalm! It's best to try and better the inner self, the mind, the spirit.

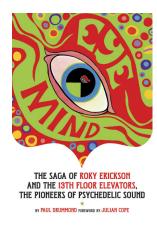






Book: Eye Mind Author: Paul Drummond

This is the first book and most definitive source of information on the 13th Floor Elevators yet! The history of the band throughout the years was somewhat veiled in a shroud of mystery. If you dug, you can find snippets of information here and there, but there was no "definitive" source on the band, until now. Paul Drummond has compiled the psychedelic bible here! He takes you on the journey of our beloved psychedelic warrior outlaws here with a nice beefy book that spans the bands beginning and beyond. We get all the details on the band's back story of how each of them got involved in music and their early lives pre-Elevators. All the little details on the band's busts and things with the Texas authorities, including several color photographs as a middle segment of the book as well as many others throughout. Tommy Hall's early experiments with pure LSD when they were experimenting with it in the colleges at the time, on to how he used the drug to drive the band and much of their creative output (play the acid). All this and SO much more! I've heard several people complain that the book has "too much detail," but I like that it has lots of detail! If there is one definitive source on the band, I want it as detailed as possible! The story is truly incredible to say the very least, it will blow you away! The book also makes a great companion to the 10 CD box set, Sign Of The 3 Eyed Men. Get this book, you won't be disappointed!



Book: Love All The People: The Essential Bill Hicks Author: Bill Hicks

I was looking for the book written by Kevin Booth entitled "Bill Hicks: Agent Of Evolution," but I couldn't find it (found it now, will be reviewed next issue!), so I settled on this book. I really enjoyed this as it gives Bill's always entertaining rants and things on drugs, mainstream culture, sex, in his own intelligent, insightful, thought-provoking manner. It gives a tad of background on Bill's upbringing and how he got started in comedy. My only gripe with this book is that it gets rather repetitive with repeating some of the same acts numerous times. Like they'll have one venue where Bill performs and then another time period, different venue, but essentially the same act! So it's like you're re-reading the same act on numerous different occasions! Other than that, it was a great book and very enjoyable. One of the things I thought was great, was something that seemed like the script to what could have been Bill's TV show. It is quite an easy read, I recommend it mainly because it gives some of Bill's acts and material in print format to have on your book-shelf, which is a nice thing to have. Although, I think watching Bill on screen adds a lot to the already funny content as Bill's mannerisms and expressions were as hilarious as his content!

Timemazine: Issues 1-3

JOHN LAHR

This is an amazing zine out of Greece entitled Timemazine! It's layed out really well and chock full of GREAT info. I was turned onto the amazing "Trip Thru Hell" record by The CA Quintet by reading a feature in the first issue on them! Also included in #1 are interviews with Sopwith Camel, Rusty Evans (The Deep), The Open Mind and much more. Issue #2 features interviews with George Kinney of The Golden Dawn, Sean Bonniwell of The Music Machine as well as articles including their usual "Thoughts and Acts Of a Sixties Mind," with #2 featuring Rick Brown of The Misunderstood. Issue #3 has amazing front cover artwork as well as a nice lengthy interview with Ian Bruce-Douglas of Ultimate Spinach and more. Oh yeah, and each issue comes with a compilation CD! Worth checking out!

Order: mtimelord@gmail.com



Book: Ugly Things #28 Order: www.ugly-things.com

As usual, great work from Ugly Things Magazine. Issue #28 is super thick with a really nice feature of The Move who also grace the front cover along with an early picture of Roky Erickson pre-13th Floor Elevators in The Spades in which a feature is also included. There's a nice in depth review of the 13th Floor Elevators box set "Sign Of The 3 Eyed Men." There's a really cool feature on zines entitled "Do It Yourself: why fanzines always mattered and why they still matter," where numerous top notch zines over the years are covered in detail and a top 13 zines list is included as well. Also very interesting is an article entitled "Fifty Reasons Not To Hate The Synthesizer." There's a lengthy feature on the Dave Clark 5 included in this beefy issue as well as their usual lengthy DVD & Record reviews. It's worth it! Probably the best American music magazine out there now. Ditch Rolling Stone and read Ugly Things!



Shindig! Magazine: Vol. 2 issue 7, Vol. 2 Issue 8, Vol. 2 Issue 9 Order: www.shindig-magazine.com

It's nice to see a GOOD music magazine that actually covers original and innovative music making it big and not sell out corporate mags that cover the nauseatingly lame, oh so dreaded "top of the billboard charts" of today. Yes, Shindig Magazine from the UK and Jon Mojo Mills are at it again with these 3 issues with the usual killer front covers, I mean look at that 13th Floor Elevators cover with a young Roky on the front, amazing. That issue includes a lengthy feature on the "Psychedelic Sounds Of Texas" covering 13th Floor Elevators, Zakary Thaks, Cold Sun and more. The issue with The Flamin' Groovies has the story of the Groovies in detail as well as The Fire. Interesting piece on the movie "Dope" that covered the late 60's counter culture scene of London. Vol. 2 Issue 9 with the Pretties cover speaks for itself!







DVD: Holy Modal Rounders: Bound To Lose

Label: Badbird

Order: www.amazon.com

Absolutely hilariously entertaining documentary on weirdo 60's and beyond folk group The Holy Modal Rounders! Hailing from New York City, they started back in the early 60's and had such songs as "Fucking Sailors In Chinatown" and "Boobs A Lot," that should tell you something about their music and the comedy they put across! Their blend of folk, comedy and psychedelia proved to be a fertile mix as they had adoring fans throughout the 60's, into the 70's and even well into today as the documentary proves when you see the adoring crowds that turn out at their reunion shows. Apparently, Peter Stampfel's funny sounding voice that you heard in the songs is actually his voice in real life and makes the guy really adorable I must say! The bickering and arguments back and forth between wildman Steve Weber and Peter are really amusing to watch, although in some scenes it seems a bit more serious than joking. Their biggest fling in actual big fame notoriety was a song in the 1969 film, Easy Rider, "If You Want To Be a Bird" plays in the scene with Jack Nicholson riding around on the motorcycle grinning from ear to ear. Unfortunately, the movie didn't skyrocket them into fame! The DVD features some really interesting tid-bits about the band including a segment on Peter Stampfel's old girlfriend Antonia, who actually wrote many of the Holy Modal Rounder's classics!



DVD: Psychedelic Glue Sniffin' Hillbillies Order: craigsmith2003@yahoo.com

Psychedelic Glue Sniffin Hillbillies, how's that for a title? This short film was created by Craig Smith originally on Super 8 film, it was sold on VHS tapes for a bit and then Craig had it beautifully, lovingly and gingerly transferred to digital format by Broadsky and Treadway (one of the best in the business for Super 8 to digital format) so that we can all have it on a nice little DVD for ourselves! BUT, Craig didn't stop there, he created a Deluxe "Super Glue" edition that is just absolutely killer! This is a strange flick to say the least, and Craig worked his ass off in getting some of the effects and things for the film. We get up close and personal with some pretty out there trailer park folk, it's all absolutely hilarious and incredibly entertaining. Any Helios Creed fan will love this because Helios Creed's music is featured throughout the film and it surely is for us acid punk, dark side psychedelic weirdo lovers! For the deluxe edition DVD, Craig made some really trippy animated menus and things, added some deleted scenes and music, and it all really beefs up the short film to a full entree of psychedelic weirdness for you all to delve into and enjoy. For any Helios Creed or Butthole Surfers fan for that matter, people who are into the weirder, out there, dark side of psychedelia and like to laugh, you DO NOT want to miss this one!



DVD: The Adventures Of Girl George and the Arizona Star Order: girlgeorge2000@yahoo.com

The story of Girl George and The Arizona Star! I mainly watched this for the story of Girl George, but the vast array of other characters in the film are interesting as hell also! Girl George would start out in the place that she would make full circle to and wind back at even up to this day, the San Francisco Bay Area. She left home early and through some fake id's got into the bars and things in the area in the early 60's, so she witnessed the early scene there with all the beat poets and musicians, people such as Allen Ginsburg and the like. She also did some time as a topless dancer for a brief period. Girl George first realized her true calling after strumming a few chords playing songs like "Mr. Tambourine Man" at open mics in such places as the "Coffee Gallery" in SF. After performing for a while, Girl George noticed a glamorous over the top Marilyn Monroe on acid type character that she would take under her wing who would perform with her for about 5 years. Girl George admits that Star was the total opposite of her, but the contrast worked nicely and she was interesting. Kris Kristofferson (actor/musician you probably have all seen) would take them under his wing and have them play around town. From there, they went on to Nashville where they continued a wild existence including sneaking into the Grammy's, screaming and dancing on tables, and crashing many parties. Girl George would start writing her own songs here. She returned to San Francisco in the early 70's and even performed for a while with Mike Wilhelm who played in the amazing 60's group The Charlatans, who had started the whole 60's Haight Ashbury psychedelic scene in San Francisco. Created in 2004, the documentary is well put together and tells the whole story with some great, vintage video clips and archival photos etc.. A large cast of characters in the film that are interesting and way fun to watch. The clips of Girl George's TV show (yes she even had a TV show for some time) are priceless; Wavy Gravy, the amazing BLUE CHEER plays a great performance and you see Dickie Peterson showing some fondness for Girl George in his own way, seems like he's flirting to me! Also featured is footage of the "Love-Ins" that Girl George hosted in LA in the park from 1985-1995, the first Sunday of every April where people would gather together and play music and just have a fun time all around. Great documentary with plenty of live music clips, news clips, interviews and more. Girl George, with her attitude and passion for performing could be considered one of the first true punk rock females in San Francisco, she really didn't give a fuck, did her own thing and is STILL doing it today at the Long Haul in Berkeley. Every-Body's Cra-zy But Me!!

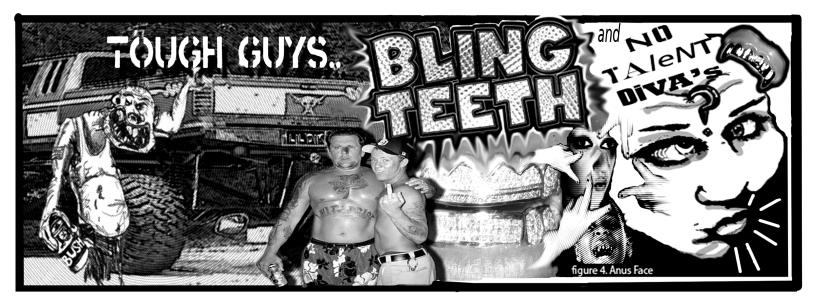


DVD: Dirt Road To Psychedelia: Austin, TX During The 1960's Order: www.dirtroadtopsych.com

collection!

Scott Conn created an amazing documentary on the Austin psychedelic music scene of the 1960's, Dirt Road To Psychedelia. The film opens up with the 13th Floor Elevators "Reverberation" which is a nice touch! A large cast of people who were there at the time and experienced the scene; Powell St. John, Stephanie Chernikowski, George Kinney of The Golden Dawn, members of The Conqueroo, Tary Owens, Jim Langdon (journalist who wrote the 13th Floor Elevators newspaper article where "psychedelic rock" was first used in printed form), Gilbert Shelton and even a police officer who worked at busting them all during that time! It's nice to see what these people look like now. The info is very thorough and goes into detail on how the folk scene at the time evolved into psychedelia. "The Ghetto" (the original birth place of the Austin music scene) is explained in full detail, the converted army barracks where all would gather outside and play music and hang out, even Janis Joplin would frequent the Ghetto. Rent was \$10 a piece! There's great illustrations and things throughout the movie of like little comic strips and things, I'd love to get a hold of some of this stuff now! It covers the drugs involved as well; the peyote that was the first psychedelic that was used even amongst the early folk crowd, they'd crush a bunch of peyote cactus up and put it in capsules to eat, of course mushrooms, then in 1965 the LSD started coming in from Sandoz pharmaceutical company from Germany making it easily accessible to those in the know. At this same time people started plugging in their instruments, Dylan was a big influence when it came to going electric when he did so at the Newport Folk Festival. Also, the 13th Floor Elevators started here in 65' as well. The Vulcan Gas Company, Austin's first psychedelic music club which resided on Congress Ave, is also covered in great detail as well as the amazing artwork that was created for the posters and handbills for the shows there. Not only did they have psychedelic bands play there, but also the old black blues guys like Muddy Waters, Mans Lipscomb, Jimmy Reed and more! There's also a really interesting segment where David Martinez gives us a nice presentation of how the Vulcan light show was created with food coloring and baby oil combined in a specific way and then he would concentrate on the music or even the way some people were dancing in the crowd and model the movements of the liquid light off of those motions. The club ultimately got shut down by the authorities, who else right? Seemed like they ruined anything cool, creative, original and inspiring back then! The documentary is extremely well done and a GREAT watch full of interviews, music, old footage, little cartoon illustrations of the scene..... Scott did a fantastic job. If you're a fan of Texas Psych, do yourself a favor and get this DVD, it's a worthy addition to any





I figured that since this issue is long overdue that I'd do a nice long, scathing, 3 part rant this time around. As usual, coexisting with my fellow talking apes, there will always be things that will douche me out, so to speak. The first thing I'd like to rant about is something that we can all relate to, we encounter them everyday in one douche-bag form or another. I speak of "tough guys." Yes, they're everywhere and they come in many different forms. The most typical tough guy that most of you will know or have encountered at one point in time, is the ANGRY, PISSED OFF AT LIFE, BIG TRUCK DRIVING TOUGH GUY. It happened to me not too long ago; driving along and when all is clear I make my turn and the next thing I know I have some meatheaded loser right up my ass in my rear view mirror honking his horn, yelling and throwing his hands up in the air. In actuality, he was nowhere in sight when I turned and was just looking for someone to let loose on from all the pent up hatred he has for his own life. It's always the guys in the big trucks too, a lot of the construction working type guys. They probably hate their jobs, then when they get home their wives bitch and yell at them about whatever. They've got about 5 kids, so they're pretty much enslaved at work to pay for this big family that everyone thinks for one reason or another is the meaning/blueprint of life. But guess what buddy? No one forced you to get a that kind of job, no one put a gun to your head to make you shoot your Italian hoagie filled seed inside your bitchy wife to make her shit out 5 kids. You did it to YOURSELF! So, man up and take responsibility for it and don't take out your frustration on people like me, who have to, unfortunately co-exist with your hot-headed stupid asses. It's almost like when these guys spot someone who is not miserable, they can't take it. "If my life is meaningless and miserable and I've chosen a horrible existence for myself, then I'll be damned if you're not going to be miserable with me!" ------ Another one of these tough guys" I've seen a lot lately with the sports season amongst us, is the BIG, OAFY, BEER, HOT DOG & CHEESE FILLED FAT FUCKS AT SPORTS STADIUMS & BARS. Usually these types are fat and oafy, but since they're fat, which gives them some girth, they mistake it for muscle and walk around like tough guys. Their attire normally consists of a tank top and numerous "tatties" covering his fatty arms which he mistakes for muscle. Anyway, here's how the situation usually unfolds with these meatheaded retards; they're at the sports bar or the stadium watching a game usually and a guy in the bar or stadium, perhaps bumps into the guy's girlfriend or accidentally spills a drink - and then the guy's girlfriend is about as bone-headed as her tough guy boyfriend, so she stands up with her "tramp stamp" tattoo displaying right above her ass of a Chinese symbol that she doesn't even know the meaning of, she's usually got more than a few "tatties" herself, probably even considers herself a "tough girl," beer gut popping out several inches, an extremely strong scent of spoiled salmon emanating off of her as she watches the game with the boys and, very womanly as she is, she keeps up downing as many beers as the guys surrounding her. She gets up and starts with the usual ghetto drawl that has infested every facet of society at this point, brainwashed by the whole mainstream Empty-V culture that she allows to dictate pretty much her every move by now; her mannerisms, the way she speaks, dresses etc... she gets up and starts with the ghetto hand gestures as she talks like a typical "tough girl" in her divaghetto drawl she vells at the guy, and it's always a threat that consists of her getting her boyfriend (who she also thinks is actually tough) involved, "yo, what da fuck yo, I'mma get ma boyfriend to beat yo ass pussy." Yep, not an English major, pretty safe to say. Then of course the hollow headed, hot wing, beer and cheese whiz filled, tattoo covered fat retard walks over and grunts a few times and swings begin to fly about this lame pathetic scene of aimless losers wasting money on overpriced drinks to sit amongst each other and feed off of one another's stupidity. Many times, one or more of his "boys" will step in and you see all sorts of fat assed, tattoo covered apes throwing oafy swings and it just escalates from there. You see why I don't go to bars?







The last type of tough guy I'd like to talk about is the SUBURBAN WHITE BOY "GANGSTA" WANNA-BE TOUGH GUY. And let me say this, I'm not knocking/putting down all rap and hip hop music when I talk about these little douche-bags, so don't confuse it for that. I think it's pretty easy to spot the phonies, I will say that over 95% of all the crap on Empty-V and the "billboard charts" is total lame, douche-chill inducing earpuke though. There are people out there outside of that who are really passionate about it and doing original things with hip hop and not "I want to fuck everything that walks, baby gurl I lick you up and down, fuck with me and I shoot you" bullshit. Ok now that that's out of the way, let's talk about Mr. white boy gangsta wanna be though guy. This shit started back in the late 90's just prior to when I entered high school and I thought it would die out by now, but it seems like these little pricks just won't go away. They've actually brainwashed themselves into taking gangster rap literally, it's unbelievable. And what's with the pants down around the ankles? How many years has it been? This lame fad hasn't died out yet? I mean come on, no one wants to see your white ass. It's unbelievable, and none of them can afford a belt I guess, so they all have that douchey walk where they're holding up their pants with one hand. I was driving down the street one day and actually saw one of them "multi-tasking" if you will; he was holding his pants up with one hand, talking on his "celly" with the other hand, and kept looking behind him at the same time.. I guess he was anticipating a drive-by shooting in suburbia in his false reality where he's a straight "gangsta" yo! Maybe in their little brains where they're a "thug" or a "gangsta" they can actually all get in a turf war and just "cap each other's asses" into extinction, we could only hope to be so lucky. Another thing, what is it with all these brain dead jerk-offs calling one another "bitch" constantly? Any one that even looks at them in a way that they don't like or anyone NORMAL even it's "you a bitch." I don't fucking get it though! What.... you're talking about a female dog? Are you still in the fucking 6th grade? Once again, it's all part of the ghetto, street language that has infested every facet of society at this point. "you a bitch yo," "hey yo I aint no bitch yo," "use da bitch dog."..... GROW THE FUCK UP! Since when did it become the cool thing to sound like an uneducated moronic loser? It boggles my mind. And then there's always one of them that's the head of their little clan, the leader. "A-yo here come Trey-Dog yo, be cool dawg." You're wondering how he's so looked up to, so you ask them "hey man, why's Trey-Dog the top "dawg." Then their response is equally baffling and sad, "hey yo you aint heard dawg? Trey dawg done been shot like 5 times yo, his shit for real." Looking up to someone who has actually been wounded, to them that's a badge of honor. I've been exposed to these people too, I went to high school with them, you couldn't avoid it completely, and their whole trip is like this jock, tough guy, macho thing where they try and out-do one another and act hard. So they're always overdosing on prescription medication or something, "yo dawg he da king dawg, he took like 8 of dem jawns dawg, he dead now, but he da king dawg." Meanwhile, they all have food and shelter and decent families and no reason to try and be "gangstas!"



As a side note, look at these things, I saw it at a local Chinese buffet and had to take a picture.. I mean you have to laugh! "Bling Teeth"...... WOW! And what parent let their kid model these things on the front? Must be one of the above mentioned tough guys, a young "baby daddy" I guess. I think it's safe to say that when you see "bling teeth" for sale that there's no chance in the human race evolving as a whole AT ALL! Maybe we can all leave the bling teeth buying, suburban white boy gangsta wanna be "thugs" behind and launch ourselves into space and leave this place behind us! So yeah, now through the power of Empty-V your son wants bling teeth and to be a "thug" and your daughter wants to be a no-talent "diva".... speaking of....

Ahhh yes, the NO-TALENT DIVAS. Mechanically engineered, lip syncing, lame ego-filled "look at me" lyrics, narcissistic morons. Quite possibly the most nauseatingly lame earpuke going around the "top of the billboard charts" nowadays. Man, they can really market ANYTHING and make it big huh? You've got these overly modulated, robotic, to the point where they sound like chipmunks sometimes vocals, basically to disguise the fact that they can't even sing! They all drag their voices out and shit and try to sound sexy, when it's just plain irritating to listen to. Oh and how "edgy" they are... I mean come on, isn't the whole overly sexually liberated thing a little tired and old at this point, pole dancing strip teases with "look at me" lyrics *YAWN* And the lyrics are just the lamest, most douchey piles of steaming turds you've ever heard; "diva is da female version of da hustla," "if ya like it den ya shoulda put a ring on it," "everybody wants to fuck me." Some modern day Lennon-McCartney's there huh? I wish I was making these lyrics up folks, but it's true, we've reached an all time high on the stupidity scale with this shit. Oh, and to give you all a comparison, I'm not just slamming everything pop and mainstream here.. I'll say this, Backstreet Boys and things like that, even though it's not my kind of music, I can at least RESPECT it, TOLERATE it if I'm in a room and it's playing, AND see how someone could like that kind of thing, and I see no harm in it. They're singing love songs to young girls and there are people out there that enjoy that and I'm happy for them and I think that's a great thing. But the whole ego-filled narcissistic diva shit I hate and despise with every fucking fiber in me! Sorry, I can't respect it in any sort of way, period. "Oh did you hear the new song by "insert name of lame pop star diva here" is about group sex?? The next one she's doing is like so hot it's about anal and backing up dat thing, oh gee I just can't wait to get slutty at da club and dance to the next ego trip song by my favorite pop star diva."......

My God these people need a heroic dose of psilocybin mushrooms to see through the bullshit, because it aint happening otherwise, it looks like. Quite sad that this is what a lot of young girls look up to, it's awful in my opinion. Many times they'll throw in the latest big hip hop star to bring in a few more sales, so it's "Modulated Robotic Ego-Diva featuring Lil Douchebag on backup vocals." I think if you showed this crap on TV years ago that people would think it's a skit on Saturday Night Live, because it's so fucking stupid and unbelievable that ANYONE can take this shit even remotely seriously or even sit down and listen to 5 seconds of this driveling ego-laden earpuke. To quote the great Bill Hicks, "I'm just trying to rid the world of all these fevered egos that are tainting our collective unconscious and making us pay a higher psychic price than we can imagine." How about we compromise here folks? How about we call it a dance show, a strip show, clubbin beats for morons. Let's not call it music, because it's not

music. Can we meet half way here? Thanks.

