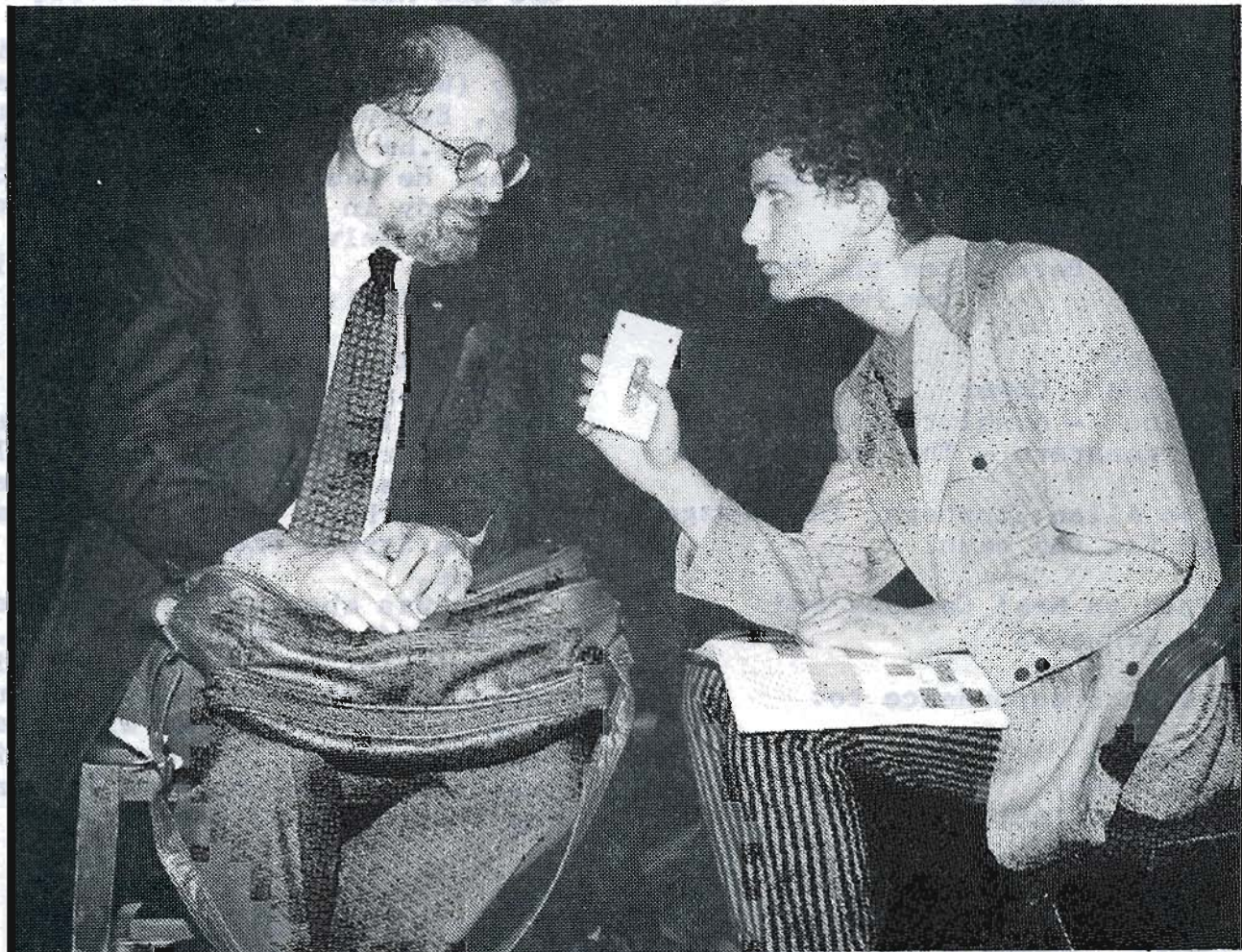


# the NOTEBOOK

**INTERVIEW:**



- ▶ **Allen Ginsberg on music**
- ▶ **The Insiders**
- ▶ **The Antoinettes**

**PLUS:** Lou Reed, Personal Effects,  
Jim Carroll, John Giorno,  
William S. Burroughs: the movie.

**FREE**

issue 3/april '84

# THE NOTEBOOK

issue 3/april '84

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Anderson)

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Tom Metzger

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Joe Manico - Absolute Grey  
Mike Morganstern - The Antoinettes

Thank to Allen Ginsberg, Tom Metzger  
and Ash for the cash.

Dedicated to Neal Cassady and  
Delmore Schwartz

Send all correspondence to:

THE NOTEBOOK  
P.O. BOX 10007  
Rochester NY 14610

"Nobody compares us to the Velvet  
Underground and that's probably the  
one group we all love."

Michael Stipe of REM

"Also in the Velvet Underground  
was Lou Reed- a little devil, a great  
talent. Everyone was certainly in  
love with him- me, Edie (Sedgwick),  
Andy (Warhol), everyone. He was so  
sexy. Everyone just had this raging  
crush...he was the sexiest thing  
going. He was a major sex object of  
everybody in New York in his years  
with the Velvet Underground."

Danny Fields,  
Publicity director of The Ritz

"Lou Reed was very soft and love-  
ly. Not aggressive at all. You could  
just cuddle him like a sweet person  
when I first met him, and he always  
stayed that way. I used to make pan-  
cakes for him. I had subletted a place  
on Jane Street when he came to stay  
with me.

Lou was absolutely magnificent,  
but he made me very sad then... He  
wouldn't let me sing some of his  
songs because we'd split. He tried to  
make it up to me later with that  
"BERLIN" album...I'm from Berlin or-  
iginally and he wrote me letters say-  
ing that "BERLIN" was me."

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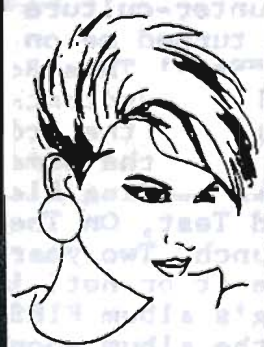
notebook

—hypnotic and explosive—

**PERSONAL EFFECTS FIRST FULL LENGTH ALBUM THIS IS IT**

# the park ave project ■

The strange, the elusive, the rare is coming to the rejuvenated Park Ave. Project. An on-going series of performances will showcase some of Rochester's best and most challenging music. Featured are concerts by Flat Toy ( a post-harmonic jazz group), Ward Hartenstein, (percussionist and builder of "sound-sculptures"), Absolute Grey, (psychedelic pop) and a performance of Messiaen's "Quartet for the End of Time." Anyone interested in performing should call Thom Metzger at 381-9226.



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# absolute grey, march 9+10 - a true fan's x-cursions and observations by STAN the MAN

ABSOLUTELY! Or at least that's what we thought after we saw Absolute Grey demonstrate their mastery of the florid pop form on two subsequent nights. Friday caught them opening for New Math at Scorgies where they benefited greatly from an improved sonic atmosphere. By the end of their all-too-brief set, most of the audience could be found on the dance floor (way above par response for any opening band, especially at Scorgies). Saturday night at the Park Avenue Project, however, was more revealing--arriving at the door with the foggiest notion about occurrences, well, who could know what to expect? Definitely non trad and true in approach. Yet, a good tight first set, free of self-conscious posing. The forty-odd assembled were kept captivated--then the break: Lead singer Beth, with due pomp, introduced Absolute Gravy--an about turn of sorts, fea-

turing sticksman Pat on vocals (somehow I was assigned to fill in on percussion--yes, I know, the peter principle!), Mitch on tambourine (he couldn't make the one rehearsal), Cousin Pete on bass (Al, don't fret), Matt and Winghead Chaz on Guitar (Rickenbacher and Kay, respectively). All involved then proceeded to "jam-out" on the Velvet's "Waiting for the Man" which, according to reports, was well received. then, it was over. Parties involved returned to their pre-jam positions and the night proceeded, into Absolute Grey's second set, and then into the night. Weekends like these don't come too often: we still haven't found a way to bottle them up and seal them tight. So we'll just have to wait until the next opportunity to see Absolute Grey... all I can say is watch out! 'Cause next time it might be you playing drums... ♦

## INTRO... ..

Always been interested in the 60's counter-culture movement, brother turned me on to Abbie Hoffman's "Steal This Book" and the EASY RIDER soundtrack, over 10 years ago, in the 3rd grade.... haven't been the same since. At 16, began reading Electric Kool-Aid Acid Test, On The Road, and Naked Lunch. Two years ago, MTV (believe it or not) informed of Ginsberg's album FIRST BLUES, acquired the album soon as possible, was moved by Ginsberg's honest concerns about society and sexuality.

First contacted Ginsberg at the Naropa Institute, Colorado, Nov. '83, received letter, poem (see at right), "Birdbrain" single, few weeks later, began to organize tribute Ginsberg Notebook issue before learning of Allen's impending visit, attended Meditation workshop, RIT, spoke to Allen about possible interview, that began on stage after Jan. 31st poetry/music performance.



NAROPA INSTITUTE

*Awakened at dawn trying to run away —  
Got Caught dream  
shop-lifting*

*Allen Ginsberg  
August 1975*

*for the Notebook*

# Allen Ginsberg speaks on The CLASH, KING CRIMSON, KEROUAC, The GRATEFUL DEAD

PAT: How did you get together with the Clash?

ALLEN: I went to hear the Clash at Bond's when they had that 17 night run, and the guy who used to be soundman at CBGB's was a friend of mine and was their soundman and got me in and invited me backstage and then Joe Strummer said "Ah, Ginsberg, when are you going to run for President?" I said "Never, I don't wanna go to diamond hell." Then he said "You got a poem to read onstage?" We had somebody talking lectures about Vietnam and about Salvador, people threw eggs at him, tomatoes. So I said "No, I got a song with 3 chords. You wanna try it here in the dressing room and then we can do it?" and he said "Sure."

PAT: And that song was?

ALLEN: "Cavalier", that I sung tonight. We went out and did an 11 stanza version and we knocked that out right and the soundman turned my voice above the instruments, so it was the first thing that was heard that night with real words and so the crowd dug it and so when they were at Electric Lady (studio) a year later doing their Combat Rock, they invited me to come down, and then when I came in Strummer said, gave me the lyric to Ghetto Defendant and said "You're the greatest poet in America. Can you improve this?" I said "Gregory Corso is the greatest, but I can try."

PAT: Did you improvise on Combat Rock?

ALLEN: Yeah, they asked me to. First I worked on the lyrics, then they asked me to get on the mike and sing Basso Profundo. They wanted the voice of God. And then I started singing "Sanskrit" and Mick Jones said "More Sanskrit! More Sanskrit!"

Then I ran into them again at Red rocks and sang with them at Pier 84 and sang with them one night there. We're supposed to make a single together, sooner or later, if they stick together.

PAT: What do you think of their political views?

ALLEN: They're fine. They're alert and active and they're interested. And that's why they were interested in that song.

PAT: People have been accusing them of selling out...

ALLEN: Well, what does that mean? It doesn't mean anything, it's like an empty accusation. The wider spread they can get their message, the better, I think.

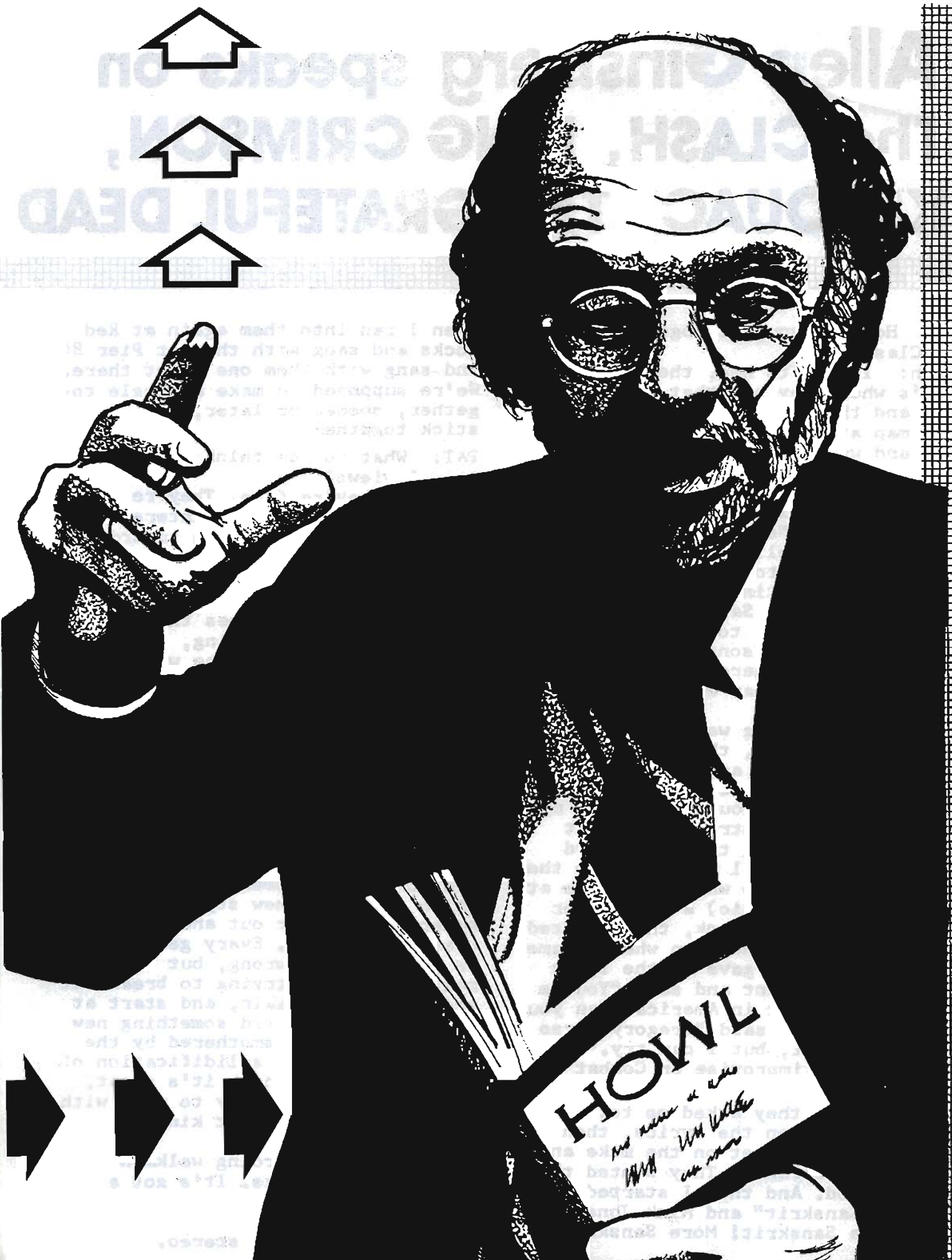
PAT: How does the new wave/punk movement relate to Kerouac and the beats?

ALLEN: We were a continuation of the old bohemian movement, the 20's, and all of that. I think the hippies and then punk and new wave and all that is just a continuation of the old bohemian movement. Every generation invents a new style. And every generation is far out and every generation is right. Every generation is a little bit wrong, but it's mostly right in trying to break out and start over again, and start at the ground and build something new and just not get smothered by the last generation's solidification of a fresh idea. I think it's great, that's why I was happy to work with them (the Clash). What kind of machine is that?

PAT: It's a recording walkman - it's about 89 bucks. It's got a really nice sound.

ALLEN: It's nice.

PAT: It records in stereo.



**HOWL**  
*the name of the*  
*W.H. Miller*  
*was man*

# ginsberg

ALLEN: Records in stereo?

PAT: Yeah. Are you familiar with, have you heard the King Crimson album "BEAT?"

ALLEN: Yeah, I did. I didn't think too much of the words.

PAT: Neal and Jack and Me...

ALLEN: Yeah, I didn't think the words were very inspired. I think the Clash words were: Strummer's a better poet. I thought it was nice King Crimson cared. But on the other hand...who was it:

PAT: Adrian Belew actually wrote the lyrics.

ALLEN: I didn't think the lyrics were that accurate or inspired. Did you?

PAT: I did. I think he's genuinely into Kerouac.

ALLEN: Yeah, but I don't think he got the magical rhetoric, he didn't get the Nazi milk of Kerouac. He didn't get the outrageous purple hippopotamuses or something.

PAT: I was really disappointed by Willie Alexander and the Boom Boom Band: "Kerouac." Now, to me that was really uninspired.

ALLEN: I know him (Willie Alexander) from Boston. Yeah, it's a littler group, they didn't have a big deal to do. I don't know who did, well... Ramblin' Jack Elliot has a song or two, and so does David Amram.

PAT: What do you think of the song "Cassady" by Bob Weir?

ALLEN: It's alright, they knew him. Actually I never heard that until about a year ago. I went to a Dead concert and I heard it. I hadn't been to any of their concerts since '67, till 1982 or so.

PAT: What do you think about the Grateful Dead, the Deadhead movement?

ALLEN: They obviously have a solid, communal basis. (pause) They last so long like a good marriage. That takes stability and sensibility to do.

The bands I listen to at the moment; X, Dead Kennedys, I heard Black Flag.

PAT: Are you familiar with Dream Syndicate:

ALLAN: No, I haven't heard of them. A little band called START in Lawrence, Kansas I sang with. I recorded with a band called STILL LIFE and the GLUONS.

PAT: And you worked with the Black Holes?

ALLEN: I worked with Black Holes, and the CD's in Toronto, I worked with JOB in San Francisco; wherever I can, I work with somebody. I didn't meet this guy tonight... (accompanist on acoustic guitar at Rochester performance) He was great.

PAT: He was excellent.

ALLEN: Yes

PAT: Thank you.

ALLEN: Yeah, OK.

PAT: Thank you very much.

ALLEN: Yeah, I gotta get my coat. ♦



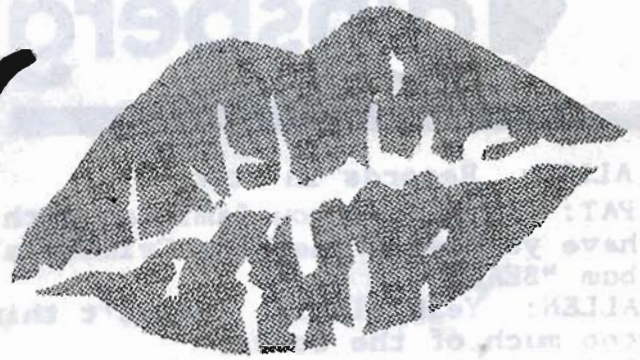
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# Interview



## 24 questions

# the Antoinettes

photos by mike morgenstern



Meegan

NAME:	Meegan Voss
FAVORITE FOOD:	Oh come on
DRINK:	Oh come on
COLOR:	Oh come on
HOBBIES:	Oh come on
ACTOR:	Jamie Gillis
ACTRESS:	Seleka
BOOKS:	The Last Temptation of Christ
MOVIES:	Brian Olcheck
HEROES:	None as yet
MUSICIAN:	Oh come on
POLITICIAN:	Oh come on
LIKES:	Singing
DISLIKES:	None as yet
ALBUMS I'D TAKE TO DESERT ISLAND:	I wouldn't have a stereo so what difference would it make?
BEST GIG I EVER DID:	Hopefully haven't done it yet
WORST GIG:	Probably haven't done it yet
FAVORITE PERSON:	Can't tell
MOST HATED PERSON:	Can't say
I WISH I LOOKED LIKE:	Haven't met them yet
PERSON I'D MOST LIKE TO MEET:	Haven't met them yet
MY LIFE'S AMBITION:	Can't say
I WANT TO SAY:	Can't say

OOOXXX ▶





NAME: Kim Milai  
 FAVORITE FOOD: Chocolate  
 DRINK: Diet coke  
 COLOR: Blind  
 HOBBIES: Stamp collection  
 ACTOR: D.S.  
 ACTRESS: Anne Bancroft  
 BOOKS: The Heretics of Dune, Gandhi's Truth  
 MOVIES: Lawrence of Arabia, The Ghost in the Wild Bikini  
 HEROES: My Friend Flicka  
 MUSICIAN: Charlie Parker, Phillip Glass  
 POLITICIAN: What is a politician?  
 LIKES: ?  
 DISLIKES: Tables, if that's what you mean  
 ALBUMS I'D TAKE TO DESERT ISLAND: You mean other than our own? Summer Breeze/Seals & Crofts  
 FAVORITE PERSON: C.H.  
 I WISH I LOOKED LIKE: Myself only better  
 PERSON I'D MOST LIKE TO MEET: Andrew Lloyd Weber  
 MY LIFE'S AMBITION: To go through the looking glass  
 FANTASY: To be really enlightened  
 I WANT TO SAY: What is essential is invisible to the eye; only with the heart can one see rightly

Kim

NAME: Mar Yudel  
 FAVORITE FOOD: Shrimp Scampi  
 DRINK: Vodka Collins  
 COLOR: Turquoise Blue  
 HOBBIES: Parachuting, Scuba Diving  
 ACTOR: Cary Grant, Jimmy Stewart  
 ACTRESS: Audrey Hepburn, Kim Novak  
 BOOKS: "Are You My Mother?" by Dr. Seuss  
 MOVIES: Dr. Zhivago, The Wizard of Oz  
 HEROES: Superman  
 MUSICIAN: Paul McCartney  
 POLITICIAN: Robert Redford  
 LIKES: Dogs  
 DISLIKES: Nerds  
 ALBUMS I'D TAKE TO DESERT ISLAND: Sgt. Pepper's, Andy Williams Greatest Hits, Diana Ross' Greatest Hits  
 BEST GIG I EVER DID: Ritz in NY with B-52'S  
 WORST GIG: NO COMMENT  
 FAVORITE PERSON: Eton, my dog  
 MOST HATED PERSON: NO COMMENT  
 I WISH I LOOKED LIKE: Audrey Hepburn  
 PERSON I'D MOST LIKE TO MEET: Thomas Dolby  
 MY LIFE'S AMBITION: To be rich  
 FANTASY: To be rich  
 I WANT TO SAY: Goddamn mother f\*\*\*ing bitch and "WE'RE THE ANTOINETTES AND WE CAN DO A N Y T H I N G . ! ♦



Mar

NAME: Margie Shears  
 FAVORITE FOOD: Cheesecake  
 DRINK: 2 for 1  
 COLOR: Anything that goes with something  
 HOBBIES: What?  
 ACTOR: William Holden  
 ACTRESS: Boy George  
 BOOKS: Christina Enchanted  
 MOVIES: Kung Fu Theatre  
 HEROES: The Lone Ranger  
 MUSICIAN: Bruce Thomas  
 POLITICIAN: David Lee Roth  
 LIKES: Room Service  
 DISLIKES: Made for TV Movies  
 ALBUMS I'D TAKE TO DESERT ISLAND: Help & Volume V Sound Effects-Industrial/Household  
 BEST GIG I EVER DID: I'll let you know when it happens  
 WORST GIG: I tried to forget it and did  
 FAVORITE PERSON: Michael Jackson  
 MOST HATED PERSON: Michael Jackson  
 PERSON I'D MOST LIKE TO MEET: Michael Jackson  
 I WISH I LOOKED LIKE: Michael Jackson  
 MY LIFE'S AMBITION: To become black  
 FANTASY: Can't tell  
 I WANT TO SAY: The Antoinettes are really all guys.



Margie



NAME: Sue Veneer  
 FAVORITE FOOD: Guitar Strings  
 DRINK: Gatorade with milk  
 COLOR: Black and blue  
 HOBBIES: Emenacing (?)  
 ACTOR: "Dracula"  
 ACTRESS: Nastassia Kinski  
 BOOKS: Can't read  
 MOVIES: Liquid Sky  
 HEROES: Vampires  
 MUSICIAN: Nina Hagen  
 POLITICIAN: Fred Snieder  
 LIKES: Masseurs  
 DISLIKES: Deciding my likes  
 ALBUMS I'D TAKE TO DESERT ISLAND:

Sue

Do they have a record player there? But I would stare at:  
 Nina Hagan/NUNSEXMONK ROCK  
 B-52'S/MESOPOTAMIA, Thompson  
 Twins/SIDEKICKS, Donny & Marie/  
 New Season  
 BEST GIG I EVER DID: Was in my past life  
 WORST GIG: Don't want to talk about it  
 FAVORITE PERSON: Frank Mammano  
 MOST HATED PEOPLE: Girls with curling irons stuck on they're heads  
 WISH I LOCKED LIKE: The Invisible Woman  
 PERSON I'D MOST LIKE TO MEET: Met them already  
 MY LIFE'S AMBITION: To be with them again  
 FANTASY: To have all the right things be right  
 I WANT TO SAY: Eachtomyaguauasmeargidupicapisk!  
 and wipe me mommy

# Record

## review

### DREAM SYNDICATE -

#### Tell Me When It's Over (EP)

Three live songs; a cover of Buffalo Springfield/Neil Young's "Mr. Soul" plus 2 songs from the first EP that are unbef\*\*\*ing-believable. Let it be said that Mr. Wynn and company are the future of rock. With the Velvet's and Television gone, it's up to these guys to carry the load. The other side is something I'm sure we'll be hearing more of, "Tell Me When It's Over" from the album, "The Days of Wine and Roses."

### VIOLENT FEMMES -

#### Ugly/Gimme The Car (EP)

Two new songs, the first; "Ugly" is Gordon Cano's pissed off ego converted into a viable pop song; "You're so ugly, why would I lie to you, you're so ugly, why would I lie to you?"

On "Gimme The Car" Gano complains that he still isn't getting laid, but perhaps dear old Dad could help out by loaning the car keys. Best thing Gano's said so far: "What's wrong, what's right? Who cares when I hate my life."

### R.E.M. -

#### Radio Free Europe/There She Goes Again (Single)

On "Talk about the passion", Mike Stipe says "Not everyone can carry the weight of the world... count me in, count me in." There isn't anyone except Stipe and maybe Pete Townshend who can convincingly proclaim his own sincerity and mean it.

With the B side of this single, Stipe and R.E.M. gain even more credibility with their highly respectable cover of the Velvet Underground's "There She Goes Again." (Cousin Al and the Relatives do a good run of "There She Goes Again" themselves.) The A side needs no explanation.

### RAINY DAY (LP)

The record was great before it was even on the turntable. The best psychedelic bands from LA: Dream Syndicate, Three O'Clock, The Bangles and Rain Parade combine forces to cover songs by Buffalo Springfield/Neil Young, The Who, Byrds, Beach Boys, Velvet Underground and Nico, Jimi Hendrix and Bob Dylan.

Susanna Hoffs of the Bangles singing "I'll Keep It With Mine" (written by Dylan for Nico to perform) is empathy beyond description.

### ECHO AND THE BUNNYMEN (EP)

Ian McCulloch gave the performance of a lifetime at Buffalo State College a few weeks ago. His hypertensive state of mind transformed that room into a hypnotic sweathouse. That powerful performance is transformed on to vinyl with this new EP, especially on the live version of "Do It Clean." Sonic guitars and head-pounding drums explode with a potency comparable only to BAUHAUS.

### UNIFORMING -

#### Metzger/Landers/Seamen (cassette)

These three Rochester poets/musicians debuted at the Avant-Garde Festival last November. Unfortunately since that time, their performances have been limited, probably from the lack of a place to perform. However, we can now enjoy them at leisure with the release of their cassette "UNIFORMING" About an hour or so of funny, serious, political, interesting, bizarre, William Burroughs-influenced poetry and avant-classical jazz music.

These guys deserve some recognition for the amount of work that went into this highly creative project. Available at WRITERS & BOOKS, a bookstore specializing in new literature and art books from independent publishers at 892 South Clinton Ave., Rochester, NY. ♦

\* \* \*  
**allen ginsberg**

**SEEING**



\* \* \*  
**SEEING** \* \* \*

BY THOMAS METZGER

Living in 1948 Harlem, Allen Ginsberg heard "Blake's voice pronounce "The Sunflower" and "The Sick Rose" (and "The Little Girl Lost") and experienced an illumination of eternal consciousness, (his) own heart identical with the ancient heart of the universe."

William Blake saw angels gathered in a tree and later wrote "The prophets Isaiah and Ezekial dined with me, "during which conversation he asked "Does a firm persuasion that a thing is so make it so?" To which the prophet answered "All poets believe that it does, and in ages of imagination this firm persuasion removed mountains." Blake saw, named and struggled with his inner spirits: Orc, Urizen, Luvah, Tharmas.

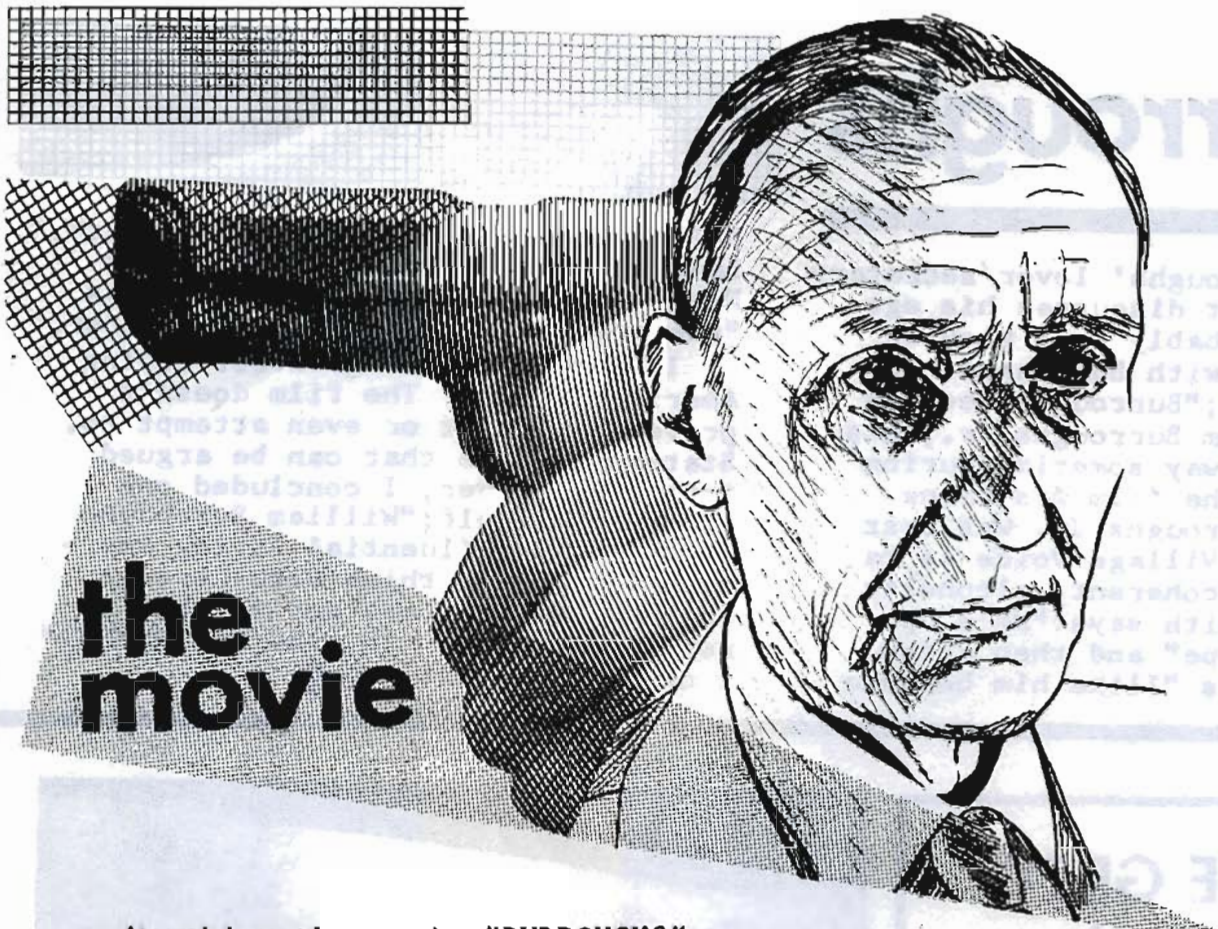
The prophet Ezekial saw a vision: four living creatures, each with four faces and four wings. In the midst of

fire and thunder this image of God spoke to him, condemning Jerusalem "who whored with the merchant class of Babylon and the murdering priests of Assyria.

Allen Ginsberg saw "Mohamedan angels on tenement roofs illuminated" and howled "Moloch, Moloch, Moloch" at the dead culture which continues to kill with its sheer weight and inertia. Blake was called insane, tried for sedition, ignored, hated for hating the autocratic-industrial city, for condemning the degradation of human flesh and human desire. Ezekial compared the City of God to Sodom, who "was sated and filled with prosperous ease while ignoring the needs of the hungry and poor."

Ginsberg dreamed Blake dreaming Ezekial dreaming God dreaming a better world, an egoless world. Ginsberg dreamed freedom simultaneous with order - security in the world's dream, the process of God's dreaming. ♦





# BURROUGHS

the  
movie

Watching the movie "BURROUGHS" a documentary about William S. Burroughs, author of *PAKED LUNCH*, *NOVA EXPRESS* and *SOFT MACHINE*, is like knowing that you're going to die; you can take a casual, passive attitude towards the event or you can sit there, think about it and wait for it to happen.

A lot of Burroughs' work can be entertaining (Frank Zappa's reading of "THE TALKING ASSHOLE" for example) however there is often an underlying statement or commentary behind Burroughs that might not be so evident on the first reading. "BURROUGHS" doesn't attempt to define or analyze the writing, but gives an honest view on Burroughs as a person; looking at childhood, family and friends.

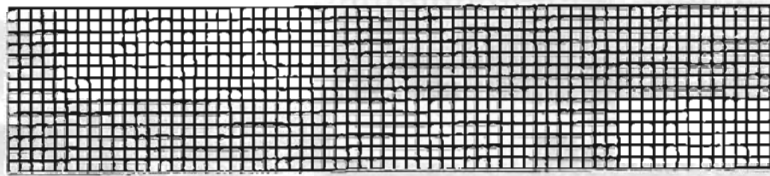
Burroughs' cynical, hypocritical attitude is evident throughout most of the movie. In one memorable scene, he shows his large collection of guns, knives, sticks, and other weapons. He takes a foot long knife out of a drawer and begins to swing it around, commenting on how easily you could slice someone's head off in mid-sentence if you didn't care to listen to them. A few seconds later, the knife put away, Burroughs says calmly, "I don't believe in violence."

Ironic, considering Burroughs' accidental???killing of his wife in Mexico in the 1950's. At a party, Burroughs' wife Joan put a champagne glass on her head and asked him to shoot it off. In his drunken state, he put a bullet thru her brain instead.

Other parts of the movie aren't as depressing as they are grim like a bad monster movie. An unidentified lab assistant, Dr. Burroughs and nurse Jackie Curtis; friend of Andy Warhol and immortalized by Lou Reed in "Walk on the Wild Side" (Jackie is just speeding away, thought she was James Dean for a day.) The three of them are operating on a patient, Burroughs takes a plunger, sticks it in the toilet to sterilize it, then begins to pump the patient's guts out sending blood flying in all directions and in everyone's face. Burroughs says, "Did I ever tell you about the appendectomy I did with a rusty sardine can?"

A number of other people are featured in the film, making comments or interacting with Burroughs. Allen Ginsberg tells many sincere, often heart-warming tales of Burroughs. Laurie Anderson is quickly shown in a photo session with Burroughs and

# burroughs



John Giorno. Burroughs' lover/secretary personal assistant discusses his egotistical, but probably true view on his relationship with Burroughs. At one point he says; "Burroughs sees me as a son." William Burroughs Jr., his real son passed away sometime during the 5 yr period the film was being made. William Burroughs Jr. was best described by the Village Voice as "a pathetic, barely coherent, alcoholic junkie." Patti Smith says: "He's up there with the Pope" and then a few minutes later adds "I like him because

he's a hard guy to get into the sack." Lauren Hutton is shown on Saturday Night Live introducing Burroughs as "the greatest living American writer."

Is Burroughs the greatest living American writer? The film doesn't prove that point or even attempt to. Statements like that can be argued forever. However, I concluded one statement myself; "William Burroughs is the most influential living American writer." I think Jack Kerouac would agree to that. And if that's not enough reason to view "BURROUGHS" I don't know what is. ♦

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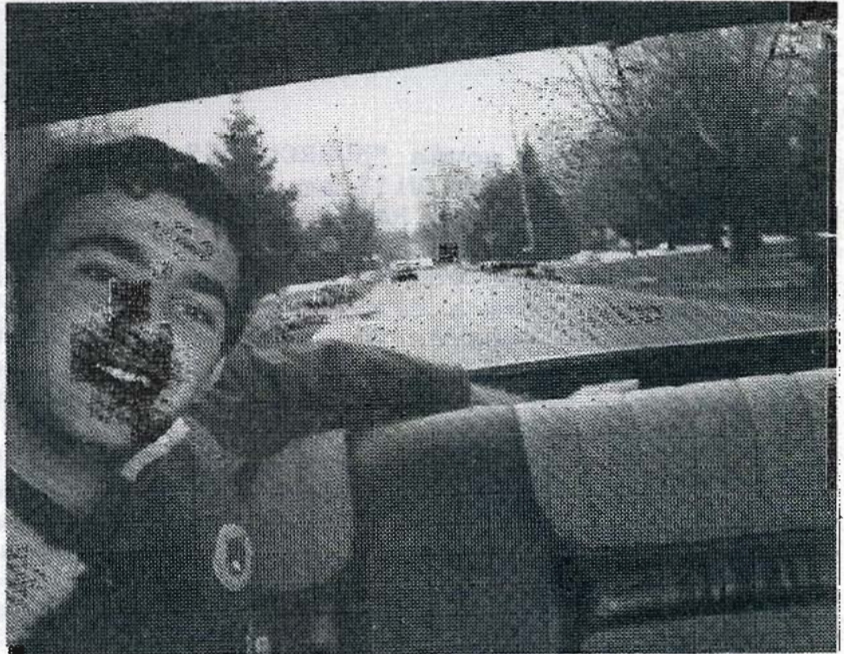
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# personal effects

## "THIS IS IT"



Personal Effects' new album, "This Is It" is a pop masterpiece in its own right. Recorded by the band themselves at home, the production is basic, yet smooth and flowing. The songwriting and musicianship is first rate, the lyrics and music complementing each other throughout the album.

A catchy guitar riff with a haunting organ background starts off "I Had Everything", the opening song and one of the album's more memorable melodic songs. (And one that I would strongly recommend for airplay.)

The alienation concepts of "No One Can Get To You" are lyrically reminiscent of Jack Kerouac's "The Dharma Bums": "sit in the woods for three days."

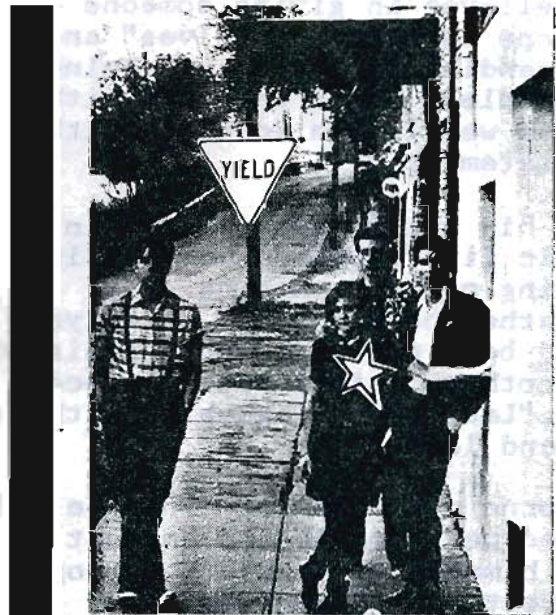
One of Personal Effects' more popular songs follows, "Bring Out The Jazz In Me", a happy, upbeat tune celebrating the joys of life with Paul's vocals perfectly projecting the mood of the song. "Bring Out The Jazz In Me" sums up what Personal Effects are all about. A fun, creative band without pretensions or fal-

shoods that make good, danceable, intellectually and physically stimulating and satisfying, pop music.

Other highlights include "Drifting Apart" - easily the best song on the album, with it's psychedelic feel, great bass line and the background low-volume guitar providing just the right touch. A great mix and production that captures the spirit of the band and their live performances.

Another surprise follows, "What's The Attraction", Bernie's lethargic vocal and intelligent lyrics tell an increasingly intense story of a religious-cult gathering or concert. The vocal line builds and builds as Bernie works himself into a nervous frenzy that is fantastic and genius.

In rock music's existence, musicians and bands have influenced each other time and time again, sometimes to the point that everything begins to jell into one, evident thru MTV and FM-Top 40 radio stations. The best thing about Personal Effects and "This Is It" is summed up in one word; "UNIQUE." ♦



# REVIEWS

I've always thought the best rock-n-roll contained some kind of conviction, some part of the person that is producing it. Patti Smith, Lou Reed, Ian McCulloch, and Jim Carroll, let a part, if not all of themselves, show thru in their music. It is this strength of personality projection that also makes writers Allen Ginsberg, Jack Kerouac, William Burroughs and John Giorno great.

Anyone watching John Giorno perform at the University of Rochester on March 26th would agree that Giorno is rock-n-roll in spirit, if not also in physical motion. Giorno exhausted himself thru about 25 minutes of honest observations on life, society, and life in general.

He opened with a piece from the album "Life is a Killer" followed by "Stretching Wider", a poem with taped musical accompaniment during which Giorno stated, "Something that works in one decade doesn't work in the next", "Your only successful when you rip somebody off", "I'm a firm believer in giving someone enough rope to hang themselves" and "I'm spending my whole life being with people I don't wanna be with". (I think we all can identify with that statement.)

In his third piece, "Exile in domestic life", Giorno made an interesting comment when he said, "I'd rather be dead than be 18 yrs old and be a poet." Giorno finished with another musical-backed piece titled, "Last night I gambled with my anger and lost."

Giorno put on a very intense and inspired performance and undoubtedly turned himself on to a lot of people who were there only to see Jim Carroll.

Carroll came on after Girono, a little more flamboyant of course, dressed in black and wearing dark sunglasses. He coughed a few times, announced, "I've got a cold" adjusted the mike stand, "This mike stand is made for Van Morrison."

After some more initial statements, Carroll began with some "New" diaries, that begin about two years after the "Basketball Diaries" end. The first diary was about shooting up "speedballs." The diaries continued (mentally) leaving NY city for California, hanging out with Brigid Polk - the fat lesbian nun in Andy Warhol's movie "Chelsea Girls", hanging out with Brigid some more and how she tapes all her phone calls (so does Warhol) and plays them back for you when you visit, "A New Job" - working at the FACTORY (Warhol's studio), and the final diary, "A Peculiar Little Girl" - a very interesting tale of a girl with a hunchback that picks Carroll up and takes him to her apartment.

After reading the diaries, Carroll read all new unpublished poetry, although he did read "Love Story" from LIVING AT THE MOVIES. Carroll's poetry isn't as interesting as his diaries, although they can be as graphically descriptive. The poetry from poorly written throw-aways to a remarkable epic titled "A Poet Dies."

Carroll has a new book coming out titled HEROIN NODES that he began awhile ago while he was still an addict. He said that now that he was off heroin, it was easier to write, although he didn't have as much material inside to draw from. Didn't Keith Richards say he has the same problem? ♦



# NEW FACES



The Leader/LYNN MARIE

Members of Buster Hyman and Crystal City Punks at CCC talent show

## *Jim Lewis wins CCC talent show*

CORNING — Rockers, punks and jazz enthusiasts strutted their stuff Wednesday at Corning Community College.

Jim Lewis of Horseheads was the grand prize winner in a talent show sponsored by the CCC Activities Programming Committee that drew about 300 spectators.

Lewis, who plays guitar, harmonica and sings, won \$50 for his effort and the right to perform at the May CCC SunFest on campus.

Second prize went to Buster Hyman and the Crystal City Punks of Corning with Dave Mourhess as lead singer.

Third place was awarded to the jazz fusion group, Strike's Twice, with members Dave Beatty, Dan Goldsmith and Bob Kuehne. Sherri Jones, who sang a Stevie Wonder ballad, took fourth.

Judging was based on appearance, performance and originality.



# PETE'S BEAT

*Interview*



# the INSIDERS!



Since the advent of Brian Goodman, the Insiders have fully completed their 60's image, also gaining more attention from the "underground" scene which the Chesterfield Kings are popular in (see future issue: hopefully the next one.) With their debut single which has been out for a while now, I managed to get a leisurely interview with Brian and Walt O'Brien (!) at the Mt. Hope Cemetary on February 18.

PB Most young musicians who are playing 50's or 60's material whom I've met went through a stage, when they were a little younger, playing the so-called "hot, heavy-metal" Top 40 stuff before they evolved to their current status. Did you have that situation?

B I did. I cannot tell a lie! I was into some of that metal stuff.

PB What brought on the change?

B Well, it went from metal to punk and new wave, which is just new 60's music - this outrageous high energy.

W I was always into that kind of thing - well, the Beatles anyway. All the way through high school, mostly, I was kind of - well, I wouldn't say rejected but I wasn't exactly considered "normal." I was "strange."

B I was too, 'cause in school I wore chains and leather jackets and stuff like that. And they're all wearing shirts with alligators and I'm wearing T shirts with the sleeves chopped off them. And I had this outrageously long hair. They didn't like me, either.

(To W) I was in that same thing you were in - in fact, they really hated me. That's why I started a group (The Sonic Reducers.)

PB You've been in other groups too, besides the Relatives.

B There was one called Euphoria, but it was just a heavy metal band.

W I've basically been playing with Jim and Bob from the Insiders since '78 - thoses are the only two people I've ever played out with.

PB Is that how long the band's been around?

W Yeah, me, Jim and Bob have been playing together since summer of '78, and we've gone thru 2 drummers, Brian being the third.

B The sound has improved greatly.

W We've used, too, a few "newer" songs - we felt we had to - then we realized we could do whatever we wanted to.

PB When you find a musician like Brian, is it difficult? I say this because someone usually thinks of a "Hendrix" or "Joplin" immediately

when they relate to the 60's.

W I guess it wouldn't be too hard to find somebody who would "play anything." Some people say, "Oh, hey, I'll play anything. I wanna be in a band." But we wanted someone who generally liked what we were doing, had a certain look - and that's hard to find - and that's one reason we got Brian.

PB What sort of directions or reflections do you follow?

B We go more for that British sound, as opposed to "psychedelic-1966." We try to keep it more in the middle 60's, y'know? Early 60's would be surf, later, Chocolate Watchband, that's psychedelic stuff. It ppps in at some spots.

W Our sound is generally 63-66, maybe early '67 so when you get into the later years that I mentioned you are going to get a little of that in. Not everything is going to be British-invasion-sounding, some songs from '66 or so, they tend to have that sound anyways.

PB The type of equipment you use is very 60's oriented. You seem to be strictly Vox users. Were you always?

W Well, I always wanted a Vox amp, I could never find one back when I was younger, but I finally did, and the new ones started popping up - Bob has one - but I always liked the sound the Beatles got, so that's what I wanted.

PB I read in a book that they toured with Vox exclusively, which was their way of advertising. The output was only 50 watts.

W Yeah, they had AC30's (guitar amps), and that's what Bob uses. Jim's is 50 watts (for bass).

PB That's what McCartney used.

B Same with guitars, too. We have the Beatele (Hofner) bass, a '53 Telecaster copy.

W I play a Rickenbacker (which was in pieces at the time of this interview). I'm looking for a Gretsch if anybody has one.

B Drums have that 60's look, but could be from the early 70's.

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PB What type of clubs do you like playing at?

B I like when we play in my bedroom 'cause not a whole lot of people show up, and drinks are free!  
(laughter)

W I like playing at the (Country) Warehouse quite a bit 'cause it always gets a good crowd out there. Scorgie's the first time was great. Anywhere with alot of people.

B You're always guaranteed fun at the Warehouse. Some gigs you don't know what to expect, but by the end of the night, there's always people shakin'.

PB When I saw you last at Scorgie's you did alot of less popular tunes. Are you doing this more often?

W That was the first time we were back there in awhile, and we learned alot of new material. Now we're doing some more well known tunes, because▶

# insiders

if you do that, people keep their interests up longer.

PB And how do you see the band in the future?

W Breaking up, dying...

B No, I think we'll die first, then break up. (laughter) They'll throw us in jail for tax evasion.

W What I'd like to do is get some interest in us from a major record company and go national with our originals. I want people to buy the records to get them into that sound, and I'd like to find other groups and promote them as well, if I had the money. Get a whole scene going.

B I'd like to manage an all-girls 60's group. That's my ambition.

W Girls are Brian's ambition. ♦



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# LIVE IN ITALY

**LOU  
REED**

Lou Reed's "LIVE IN ITALY", his sixth live album (including two with the Velvet Underground) is perhaps his best one yet. With Robert Quine on guitar and most of the songs from the Velvets; Sweet Jane, Waiting for the Man, Some Kinda Love, Sister Ray, Rock-n-Roll, White Light/White Heat, it's not hard to see why this record is so good.

After 1978's "TAKE NO PRISONERS", many people had written Reed off as a performer with extended breaks in songs used for Reed's commentary on everything from Barbra Streisand and Patti Smith to racial slurs and anal sex. "TAKE NO PRISONERS" was only of interest to Reed fanatics and made no sense to those unfamiliar with Reed's concepts.

"LIVE IN ITALY" should give Reed some new exposure to the record buying public. Especially those interested in the current LA psychedelic revival. The Dream Syndicate and Green on Red are great in their own right, however, their basic approach to music is an extension of the Velvet Underground and Buffalo Springfield.

Opening "LIVE IN ITALY" is "Sweet Jane" the definitive rock anthem of all time. Now 15 yrs. old, "Sweet Jane" is the most influential song the Velvet Underground ever produced, and subsequent versions in 1974 on "ROCK-N-ROLL ANIMAL" and the new one from "LIVE IN ITALY" redefine the song for a particular time and style proving the importance, influence and immortality of Lou Reed, his performance and songwriting.

Reed's stature cannot be overestimated. "I'm Waiting for the Man" written around 1966, followed by "Martial Law" from last year's "LEGENDARY HEARTS" album shows Reed's consistently good songwriting. Both songs have simple, but powerful chord progressions that knock you into submission. The repetitive structure of "I'm Waiting for the Man", "Martial Law" and "Sister Ray" violate your consciousness like a butcher knife going into your brain.

Lou Reed is playing guitar again on stage, and combined with Robert Quine (from Richard Hell's band), the guitar work is incredible. On "Kill Your Sons", Reed does a solo that rivals his playing on the Velvets "I Heard Her Call My Name." The solo on that song was actually tested by a laboratory in the late 1970's and was found to cause insanity in laboratory animals when played at a high volume level. (A little trivia from CREAM magazine.)

"LIVE IN ITALY" is more than a copy of Reed's current live performances, it is a thesis; documented proof of Reed's genius. It is a statement of fact that Reed is one of the most important and influential songwriters in modern music. The vast amount of Reed's songs that have been recorded or performed by other artists should be evidence enough: UK Subs, Orchestral Manoeuvres in the Dark, David Bowie, Tom Robinson, Jim Carroll, Gang of 4, Slits, Nico, Japan, Mick Ronson, Cabaret Voltaire, REM, Suicide, Joy Division, Bryan Ferry, Patti Smith, Brownsville Station, Mott the Hoople, Eater, Runaways, Rachel Sweet, Earthquake, Jonathan Richman, Willie Alexander, Skids, Simple Minds, Long Ryders and Al Green. (Also local bands: Personal Effects, Cousin Al and the Relatives, Absolute Grey and Passion B.) ♦

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