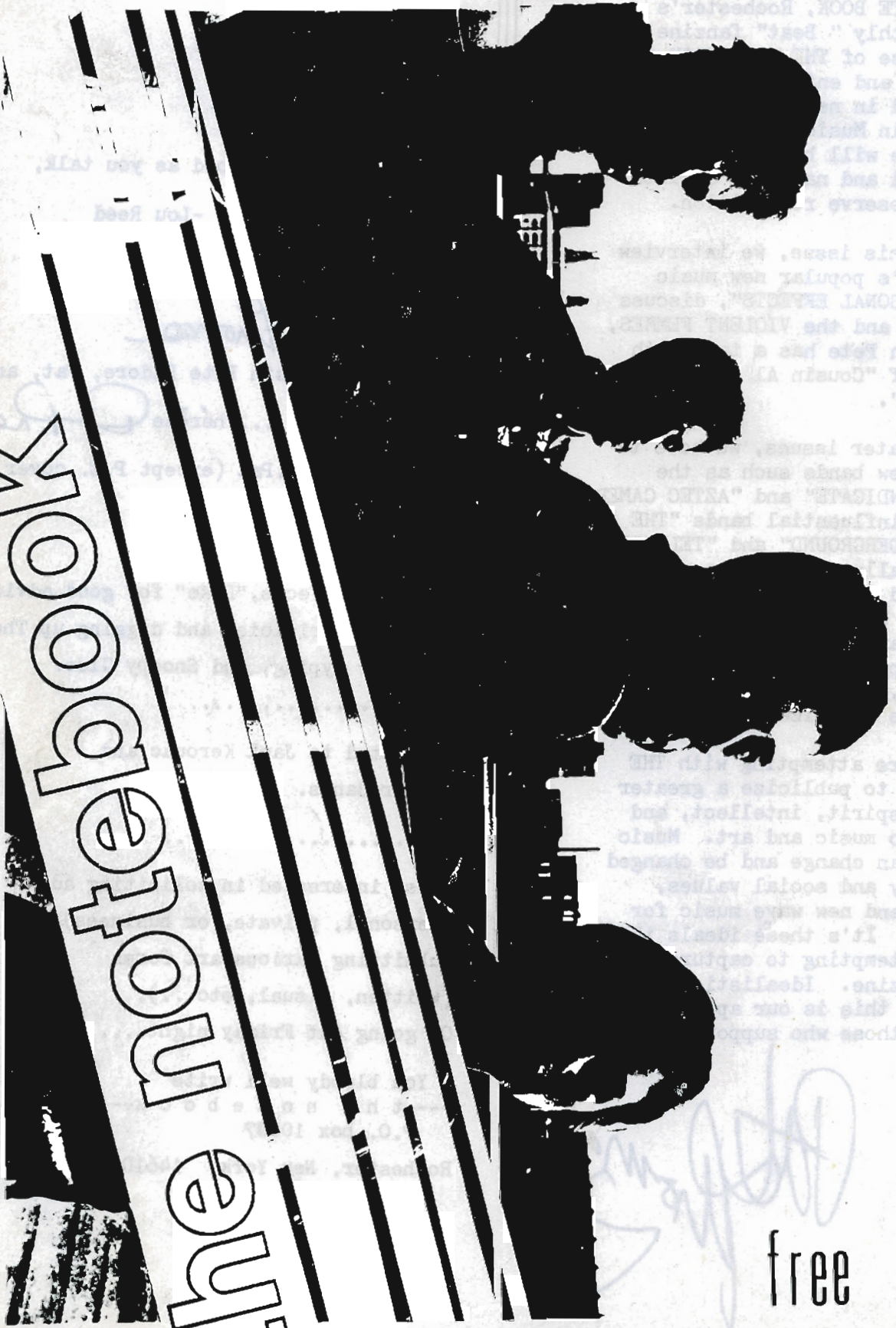


the notepadbook



free

Welcome to the first issue
of THE NOTE BOOK, Rochester's
first monthly "best" magazine.
The purpose of THE NOTE BOOK
is to inform and to
interest in the
concepts in
Rochester. We will
both local and
we feel deserve
In this issue, we
Rochester's popular new
and "PERSONAL EXPERTS",
Brian Eno and the
and Louis L'Amour has
members of "Cousin
Relatives".
In later issues,
feature new bands such as
"DREAM SYNDICATE" and
and also influential bands
"VELVET UNDERGROUND"
to around
from Andy
and Willie
greatly
musicians
to help
We are
NOTE BOOK to
sense of spirit,
emotion to music
and art can change
by society and
(fashion and new
example). It's
we are attempting
this magazine. Ideal
my seat, this is
Thank to those who

Welcome to the first issue of THE NOTE BOOK, Rochester's first monthly "Beat" fanzine. The purpose of THE NOTE BOOK is to inform and entertain people interested in new and/or different concepts in Music, Art, and Literature. We will be focusing on both local and national artists we feel deserve recognition.

In this issue, we interview Rochester's popular new music band "PERSONAL EFFECTS", discuss Brian Eno and the VIOLENT FEMMES, and Cousin Pete has a talk with members of "Cousin Al and the Relatives".

In later issues, we hope to feature new bands such as the "DREAM SYNDICATE" and "AZTEC CAMERA" and also influential bands "THE VELVET UNDERGROUND" and "TELEVISION". We eventually will devote an issue to art and writing covering artists from Andy Warhol to Allan Ginsberg and William Burroughs. We would greatly appreciate writers, poets, musicians, artists, and critics to help us organize future issues.

We are attempting with THE NOTE BOOK to publicize a greater sense of spirit, intellect, and emotion to music and art. Music and art can change and be changed by society and social values, (Fashion and new wave music for example). It's these ideals that we are attempting to capture with this magazine. Idealistic as it may seem, this is our approach. Thank to those who support us.



t h e n o t e b o o k
issue 1
(more to come)

" If you write as good as you talk,
nobody reads you" -Lou Reed

Editor.....Pat *Thomas*
Writers....Cousin Pete Badore, Pat, and Dr. J
Art and Layout....Thérèse *DePres*
Photography....Pat (except P.E. cover)

.....Thanks to.....

Personal Effects, "Duke" for good advice,
Dr. J for criticism and digging up Thérèse,
Suzy for typing, and Snoopy Glue.

.....

Dedicated to Jack Kerouac and
Lester Bangs.

.....

Those interested in soliciting ads
(personal, private, or business),
Submitting various art forms
(written, visual, etc...),
Or going out Friday night....

You bloody well write
----t h e n o t e b o o k----
P.O. box 10007

Rochester, New York 14610

personal effects

New music for the emotional wilderness.
New shapes on sonic landscape.
New elegance at the edge of night.

A few weeks ago, the four members of PERSONAL EFFECTS, Notebook editor Pat, and his recording Walkman gathered together for an interview. Let us not deny you any longer;

Notebook: How did the multi-media show come together?

Peggi: We were sitting in the Little Theatre saying we should do something here, because we were sitting there looking at what a great theatre it was. We wanted to do the show at the Little Theatre, but in the end we didn't do it there. For a while it was hard to find a place to have it. We got to the playhouse at 9 in the morning to set up all day till 7:30 at night.

NB: Who did most of the designing of the backdrops?

Paul: We all did.

Peggi: Along with Duane, our light man, he's a media specialist, all five of us.

NB: Will you run the show again?

Bob: We'll never run it the same way again, that's for sure, it just sort of happened.

NB: How long did it take to put the multi-media show together?

Peggi: It took a month.

Paul: But at the same time, we rearranged alot of our songs for that night, too.

NB: Did you write alot of new material for the show?

Bernie: Not really.

Peggi: Some, but mainly we did rearrange things.

NB: You seem to be playing less horn lately.

Peggi: Yes.

Bernie: Our old songs have more sax.

NB: How are you doing nationwide, you've been to New York, Boston?

Peggi: We've gone to New York three times, we've played at the Peppermint, Danceteria, and the Ritz. We played at Storyville in Boston.

NB: How about the west coast?

Bernie: The dance clubs have picked up on us, we showed up on San Francisco dance club charts.

You might call this band the Per Fournier Band — she sings lead vocals, plays sax and organ. (her lack of instrumentation) rather than the songs, except for an unexpected pop rock. PERSONAL EFFECTS play choppy riffs, other than the chorus to "So Hard", and make them sound smooth."

NB: How about a new record?

Paul: We recorded two songs on our own, it's ready for a record, we're gonna send it around as a demo tape.

NB: What do you think about the so called New Wave/Punk movement? Do you consider yourselves part of it?

Bernie: We're definitely part of whatever's happening.

NB: Any prolific statements?

All: "Laughing"

Paul: Right now, it seems we're finding that we're sort of out of the mainstream of new music.

NB: Let's talk about music as more than music: Pete Townshend and Robert Fripp talk about it as a spiritual, emotional thing. Townshend looks at rock music as some kind of religion, some kind of real spiritual experience. I separate performers from one's that I feel are credible, emotional performers, from one's that I feel are just making music. People like Lou Reed and Bob Dylan reveal themselves to the audience, they open up, you get the real person on stage.

Paul: We are definitely into that, we think that's part of the reason we're not in the mainstream, it seems not many other groups are into that.

Bernie: I always saw preachers as performers, if you go someplace for an hour and you're in front of an entertainer and they really take you outside yourself, you're caught in your thoughts, your own world and it really takes you away for an hour or two hours, the next day you're thinking about it, you're in a better mood, three days later, you're still thinking that was a great concert. You know it was a good band, you can't pinpoint it really.

NB: It's just something you feel, most people don't fully understand it.

Paul: It does seem to be sort of old-fashioned but that's what we're into.

NB: When I listen to your lyrics, is that you, is that what you feel?

Peggi: Yes, the lyrics and the persona, is that person really like that? I think I'm sort of, probably obsessed with that too. When I go see bands, I look at them, so many of them are so mechanical, you know that person really isn't being themselves up there, obviously you have to exaggerate what you are. Last weekend, seeing the FLESHTONES, I didn't love the music, but I could say they were a lot of fun and I didn't think they were being fake up there. I really believed that was what they were like, whether they really are or whether their just incredibly good actors, it doesn't matter because what I got from them was that they were being themselves and I felt good about that.

NB: When someone goes to see Personal Effects what do you want them to get out of the show, what are you trying to project?

Peggi: I think besides them thinking we're being ourselves, I'd like them to feel something from the music. Aside from the persona, there's also the music and I think that's equally as important. I think our music is pretty emotional and they leave with certain feelings, like they had a lot of fun and they also felt things.

pop group has a good chance of acceptance. Fournier's vocals are strictly breathy "new wave" beat poet, but she has a strong melodic

Violent Femmes

by

I've always been fascinated by human relationships, what makes people work for and against each other -especially in male/female situations.

Songwriters like Johnathan Richman have built their entire musical careers on the subject of human sexuality and emotion. And it takes someone like Richman; who portrays an image of total honesty in his songwriting, to help separate the quality music from the quantity music. Let's face it; most FM-Top 40 songs are about as relevant and realistic to real life relationships as the FORUM letters in PENTHOUSE magazine.

Like Johnathan Richman before them, the Violent Femmes have a realistic approach to human problems that makes their debut album powerful and poetic in it's own right. Their topics concentrate on adolescent themes; drugs, sex, love, and masturbation.

However, it is more than confessional, reflective lyrics that makes this band great. Their bare-bones sound of a single electric guitar, semi-acoustic bass and snare drum recalls both THE VELVET UNDERGROUND and 1960's surf music. The opening song "Blister in the sun" cracks with an intensity comparable to THE BEATLES first debut album song; "I saw her standing there". Lead singer Gordon Gano screams out the following tale of male adolescent woe; "When I'm out walking, I strut my stuff, yeah, and I'm so strung out, I'm high as a kite, I just might stop to check you out -I know you're the one, body and beats, I stain my sheets, I don't even know why, my girlfriend she's at the end, she is starting to cry, let me go on, I blister in the sun, let me go on, big hands, I know you're the one"

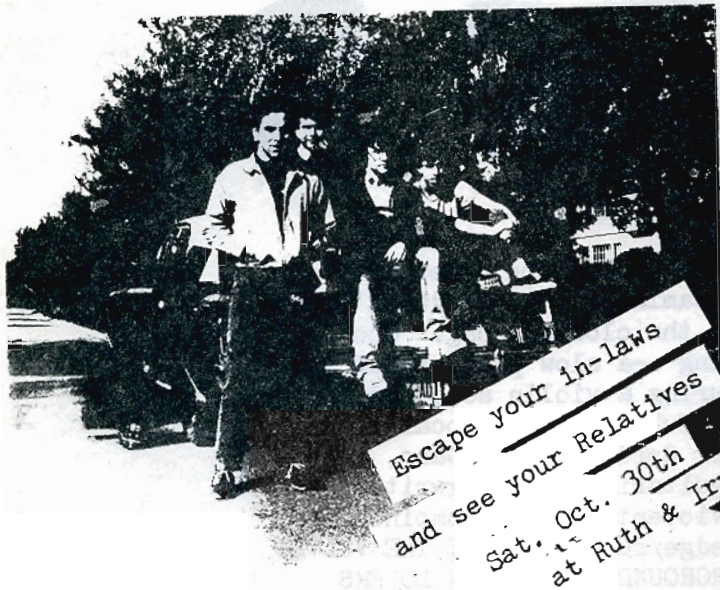


The album continues with an amphetamine rush that doesn't stop until the closing song; "Good Feeling" -a slow piano-based tune featuring a violin solo and a beautiful heartfelt vocal from singer Gordon Gano. Gano, also the guitarist and songwriter of the Violent Femmes, combines the raw-edge/subtleness of THE VELVET UNDERGROUND and MODERN LOVERS with the pop sensibility of T. REX.

Despite these probable influences, the VIOLENT FEMMES have their own distinctive sound. "Gone Daddy Gone" has a rapid-fire xylophone providing the solo and melody for this great pop masterpiece. "Add It Up" with it's tongue-twisting "wordy-rappinghood" lyrics; "Words to memorize, words hypnotize, words make my mouth exercise, words all fail the magic prize, nothing I can say when I'm in your thighs" makes you want to play this very memorable collection of songs again and again.

The Violent Femmes intellectually intensifying music provides a physically emotional satisfaction/stimulation that is practically unknown in most music being made today. Their serious yet often humoresque approach allows Gordon Gano to draw you inside of his mind and place you in his world of girls, sex, and neuroticism. He has very accurately captured the adolescent male spirit on vinyl, allowing us to relive past, present, and future experiences and relationships. The Violent Femmes aren't sexist, their lyrics are just stating the facts of life. How many teenage girls do you know that don't play headgames?

I wish I had this record a long time ago -it would have helped me thru high school, -and that I had five more copys to send to ex-girlfriends.



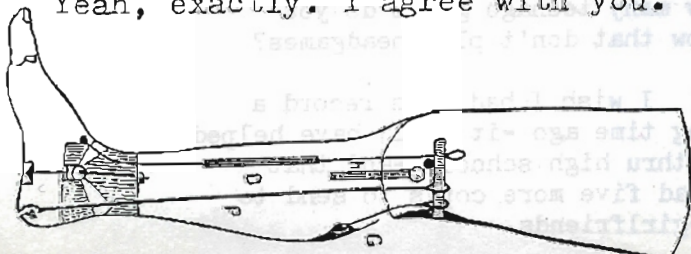
Last May, to much dismay of their friends and fans, the Relatives broke off from Cousin Al attempting to explore the limits of other musical fields. The next few months found Al putting together a new back-up set, followed by the surprise return of Cousin Chaz in July. Chaz has, however suppressed himself to rhythm only with newcomer Ken doing the lead runs (Whoever wants Chaz to do leads, raise your hands!). On September 21, I talked with Chaz and Ken about their personal viewpoints with the band and their parts they play in it.

PB Why do you feel comfortable as a guitar player, as opposed to any other type of instrument?

C I wish I could be a drummer, but drums are more expensive. (laughter). I guess my favorite instrument is the guitar, and I do have guitar heroes like any guy growing up.

K Well, I like it 'cause it's the most versatile instrument, I think. There was always a guitar around when I was a little kid, so eventually I decided to try to play it-just looking at it. I played other instruments before, things like the piano, French horn, the trumpet, and all that stuff you go through in grade school, but the guitar was always the most closely associated with the kind of music I liked.

C Yeah, exactly. I agree with you.



K You know, I think it's really the most versatile musical instrument because you can play chords and at the same time also solo, as you can do things you can't do on the piano like bend notes, You can use more dynamics and you can get a whole array of songs through musical electronics.

C It's the most charismatic of all instruments, too.

K Yeah, I think it'll always be around-a lot of people think the guitar will eventually be taken over by synthesizer-

C -which is rubbish.

K The image of the guitar player will vanish, but it will all live forever.

PB Maybe, maybe not. But have you ever considered taking up another instrument, either one of you?

C I always liked the guitar best. I wish I knew how to play the drums well. That's about it, though. As far as other instruments, like synthesizers, I don't really have any interests in them right now.

PB (Has asked this question to musicians quite frequently) Who are your major influences?

K Well first, every little kid liked Jimi Hendrix-all the people that were big in high school, you know. But I don't have any influences, any more, I don't think. Well, if I look back-Jimi Hendrix, and-I really like B.B. King a lot, but I'd say my biggest influence would be Hendrix-not that I play like him or anything. He could play rhythm and lead and most guitar players are either typed as a rhythm or lead player.

C I know everybody and his son says this, but I was raised listening to Beatles-they're still my favorite group on an artistic level. I like all the 60's garage-Monkee's, anything-

PB I kinda compare you with George (Harrison).

C -anything that's descendent

PETE'S BEAT

Interview



from the British invasion on. Seventies groups, I don't know. New Wave has really maligned the Seventies' groups, but as far as guitars or anything, you know I like Television and Dire Straits 'cause they have really good guitar players.

PB Does attending college at Nazareth affect any way your feelings for art via music (sic), or is it a totally different aspect, a different feel?

C Totally different, surprisingly. The kind of music like Beatles, Bob Dylan, apply artistic college levels to it. But for the kind of music we're doing,--which is just fun--it's more musical than intellectual.

PB (The potential) is also more commercial.

C So I'd say it's totally unrelated. I think Al prides in it being unintellectual.

K I'd say so. It's definitely a reaction against, in some ways, commercially-oriented (music) and people just trying to take everything a little too far and a little too seriously.

J --take the fun out of rock'n'roll.

K Yeah.

PB Are there things that you like to do that, being with the Relatives, might restrict you in certain ways?

C It's limited, but for a good reason. In order to have a good product, you have to realize what it is we're putting out, and--Discipline--I think Al would agree with that.

K Whatever Al sets up, I think it's a good idea. I'm all for it--taking it forward. The interest I have in the band is producing it--making the music--

J --arranging it. Actually, I think Ken is the primary arranger for most of the songs.

K But I don't see how picking the music--it's a funny thing how it works.

C Yeah, Al usually picks the material--

PB It's always been that way.

-(Cousin) Jim (drummer) helps a little, I guess. I don't know. But Ken does most of the arranging.

K I don't find it a restraint.

C I feel you can't experiment a lot.

Yeah, you can't, really. See, it's kind of a role...

C Yeah, it's a role. You have to fill your position like a member of a team.

K There's an incredible amount of things you can do with it. That's why I like this band (as opposed to) back in the days when I used to use a lot of the wild effects. Now I sort of like to focus on the really subtle aspects and really obscure ways of playing clean rhythm. That's what keeps me interested in it. I think we got a ways to go, though. We're starting to realize that we're not going to have everything handed to us.

PB (to K) I'd like to ask you about your role as--I like to consider you the musical director of the band.

K Within limits, yeah. I like to think of myself a sort of a musical specialist in being able to take the ideas and make them work out. But I don't get into things like bookings and all that--I don't want anything to do with that.

PB No, that's a totally different thing.

K Yeah, I'm just in for the music.

PB Musical director meaning--when it comes to after Al picks out the song, how would you arrange it?

K Well, Al still has final say pretty much.

PB Of course.

K All I do is make it easier to learn songs--I try to figure them out, get a few pointers here and there, whatever we try to make it work out, whatever ideas, you know. Everyone really participates. Sometimes I get a little forceful in my opinions, but we're trying to make it sort of a democracy--type-of-thing without losing our direction. Everybody's participating in writing songs--everybody in the band has written songs so far.

**HAPPY NOW.
IDEA OF BEING
EMBRACE THE
I ACTUALLY**

PB (To K) Have you written or co-written anything?

K I co-wrote "Surf Ohio" and "Mad Scientists' Beach Party" and-maybe that's it for the originals.

PB When you co-write, do you write the basic chords?

K Well, on "Mad Scientists'" he had an idea of the way the melody was going-he had the chords, although he hadn't written them out.

PB You sort of brought them out, in other words.

K Yeah, "Surf Ohio" I more-or-less wrote that, and also "President Of Love". Stan (the Man) had all the words and that was totally made up that night.

PB So that was Stan and you-

K Yeah, basically Stan and me.

PB Even though you've only had two gigs together, whether it's practice or otherwise, what is your most memorable moment so far (I had to ask this!)

K I had a good time at True West (Scorgie's, Sept. 14).

C True West are surf-y rock.

K Yeah, 'cause we got to know them, sort of hung out with them a little bit.

C I think the most fun we ever had was when the old band was on TV. Remember when we were loading at five in the morning?

PB Yeah, but I wasn't there when it happened.

C (A certain easy-listening "Guru", Mr. X, we'll call him) had just come in to share his morning cup of coffee with all his listeners (laughter). He was very horrified to find that the elevator was held up by strange-looking mushroom-haired band members-our drummer, to be specific, Brian-remember that? He was in the elevator and he had all his drum stuff, and poor Mr. X was down on the first floor getting very impatient (laughter). If I remember correctly, Brian told me that by the time Mr. X got up the stairs and saw what was in the elevator his face flushed to a rage and said, "What's the big idea, you fucking asshole?!!"

PB I guess I'll close with an age-old philosophical interviewer's question and that refers to your oversight on the band-what has happened, what is happening, what will happen-your hopes, in other words.

C I think it can only get better, if we continue to do originals of the quality we're doing right now. As far as I'm concerned, I'm having a good time with the band and I think everybody is. We're getting along a lot most bands in their previous states, I hear.

K I think so. I think the music's been good. We're going to be changing a few things, we'll be adding a lot more originals than the last band ever had, and we'll be a little more oriented towards dance than was done before. But, basically, it'll be the Relatives the way it was originally conceived in Al's idea.

PB Okay, well, thanks a lot.

K It's been a pleasure.



MR. "X"

walking on the MOON with
by PVT

ENO



Brian Eno's non-regressive, neo-progressive music has always shocked the listener. Whether it was the minimalism of Fripp and Eno's "THE HEAVENLY MUSIC CORPORATION" or the nervous tension of "BABY'S ON FIRE", Eno's music always penetrates the brain. You may not like Eno's music, but you can never call it uninteresting or boring. Like his partner in crime; Robert Fripp, only Eno sounds like Eno. Like most of Eno's other albums, APOLLO feeds your thought process and questions your values of and on modern music.

Side one of APOLLO continues the ambient experiments started on DISCREET MUSIC and MUSIC FOR AIRPORTS. To the undisciplined ear, one may ask how many of these ambient records does one need? However, on each record Eno has explored a different area; DISCREET MUSIC featured a classical composition, MUSIC FOR AIRPORTS had tape-looped voices, and FOURTH WORLD-POSSIBLE MUSICS introduced percussive effects.

With APOLLO, Eno tries his hand at a movie soundtrack. This may have been the best use for Eno's music all along. From the dark, lonely sounds that open side one, to the warm, angel-like soaring that follows, Eno seems more inspiring than ever. He claims to have been greatly moved by the NASA films used in the movie. Perhaps this the reason for the intimacy that this album contains.

Eno breaks new ground on side two with country-steel guitar sounds on the first tracks, progressing later into Hawaiian-style muzack. The music is more melodic and has more of an implied beat than his earlier ambient experiments.

Experimentation is the key to this album-as always with Brian Eno. Robert Fripp once described ambient music as; "ignorable as it is listenable". You may find APOLLO a shocking yet surprising relief from your normal musical mode.

Lakeshore Record Exchange

Lakeshore Record Exchange, 4402 Lake Avenue, known for heavy metal imports, also has the largest selection in the Rochester area of Imported New Wave, Euro-progressive, and Japanese pressings. They also buy and sell used records.

Their new wave section has many English imports that you can't find elsewhere. But the best thing about this store is their progressive selection. They stock domestic and imported titles by hard to find artists such as Terry Riley, Peter Hammil, Robert Wyatt, and Soft Machine. They are probably the only store I've seen that stocks the complete catalog of artists such as John Cale, Eno, Phillip Glass, Phil Manzanera, Van Der Graff Generator, and Tangerine Dream.

Owner Ron Stein-one of the friendliest people you'll ever hope to meet, goes out of his way to help you find that rare, import album that nobody else has or even heard of.

Lakeshore Record Exchange, is, in my opinion, the only store to get imported, non-mainstream music, quickly, easily, and at a lower cost than most other stores with a similar selection. Lakeshore is open M-F, 12noon to 8pm, Saturday 12noon to 6pm and Sunday 1 to 5pm.

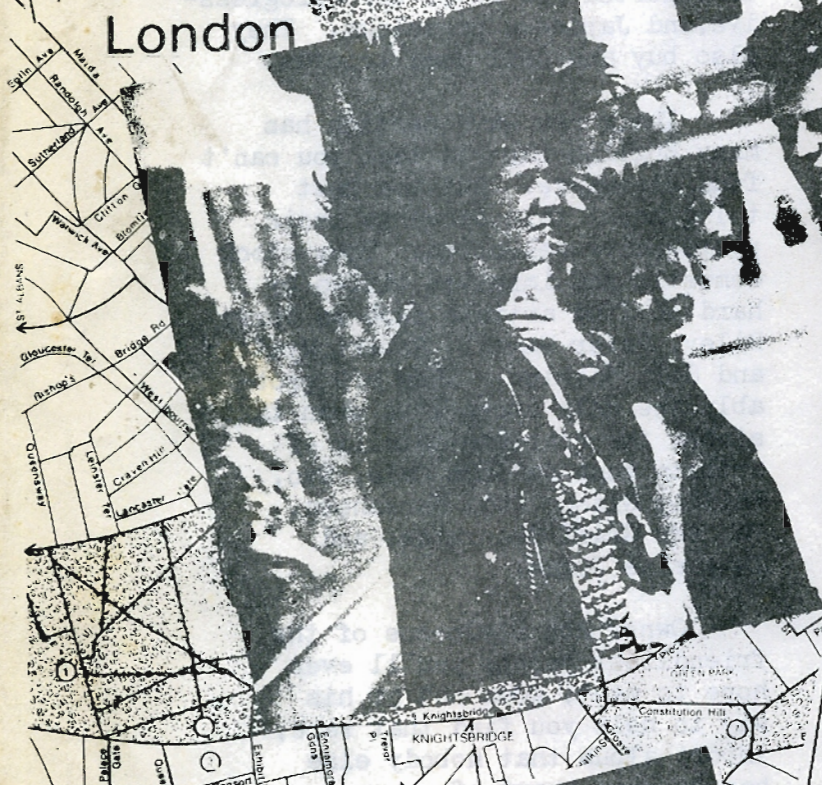
LONDON

London's Underground 3pm.
 LYCEUM 2nd
 Available from
 Albermarle & Stargreen or on the night

CACHE FROM CHAOS

Awhile ago I went shopping at the botiques on King's Road in London. This is a fashionable area patrolled by all kinds of leading-edge people, but on King's Road hardcore ruled. England's famous punkers were out in force, mainly sitting around in the parks and squares looking bored (see photos). One could also see new wave gyps ys and hobos, futurists, Rastafarians, men in uniform (mostly Germans in US Army gear), new romantics (rare), and even the occasional American outfit (denim jeans and jacket... they looked American but spoke with British accents). The London trendies love to slag each other; one gypsy sniffed that her compatriots were "all caught up with black plastic and fake chains".

SILVER JU
marquee
 1958
 90 WARDOUR ST W1 01-4376603
 OPEN EVERY NIGHT 7.00pm - 11.00pm
 REDUCED ADMISSION FOR STUDENTS, SOCIAL SECURITY CARDHOLDERS AND MEMBERS



Most of the shops had great window displays and ultra stylish salespeople, who were either very polite or totally surly. One was presided over by a sullen Boy George clone with all the proper makeup, dreadlocks, clothes, etc. A bit further down the road one could check out an interesting collection of American goodies at "American Classics". They sold denims, western clothes, tacky shirts, and 1950's stuff, and played country and western music. Probably the oddest shop was a place owned by Malcolm Mc Laren's partner called "World's End". A big clock twirled around counter-clockwise outside of it, and inside the floor was tilted. World's End specialized in expensive neo-gypsy/hobo goods; one pair of rag-collage pants cost around \$300. Rap music thumped in almost every shop-- it was all the rage in London, July 1983.

POINTED BOOTEE
 SIDE GUSSET, KITTEN HEEL



SUEDE — Colours, Pink, Black, Red, Elec. Blue, Grey, Purple, Mustard and Turquoise.
 LEATHER — Pink, Black, Elec. Blue, Red, White and Orange, and Leopard Fabric.
 SIZES 3 — 7 (INC. HALF SIZES)
£19.99
 (INCLUSIVE OF POST AND PACKING)
 CHEQUE OR POSTAL ORDERS ONLY
 AVAILABLE BY MAIL ORDERS ONLY

Schuh
 9 NORTH BRIDGE ARCADE, EDINBURGH
 Please send for full colour

London



NOTICE TO MODS

A Complete Mod Shop is Now Open At:—
No. 4 CARNABY COURT, CARNABY STREET, LONDON W1
 You Can Buy All Original 60's Style Clothing At Bargain Prices: Wa Sell.

BOATING BLAZERS (7 colours) Sizes 32 to 40	£22.99
3 BUTTON MOD SUITS sizes 32 to 42 (in Black, school grey, navy and silver Grey)	£29.99
AMERICAN STYLE FLYING JACKET in Olive Green only Sizes S, M, L, XL	£22.99
DOG TOOTH and Prince Of Wales checked suits sizes 32 to 40	£34.99
BEATLE JACKETS (with Mandarin Collar) (5 colours)	£24.99
UNION JACK 3 BUTTON JACKET	£29.99

STA PRESS (5 colours) Black, Grey, Wine, 26-34) Navy and Sky Blue £39.99
 BUTTON DOWN SHIRTS in (60 colours) (Pairs) £39.99
 WY'S POKE DOTS and Striped) £15.99
 WHITE JEAN JACKET sizes S, M, L
 MAIL ORDER: Please send cheques and postal orders made payable to California Sounds stating what you want. **MAIL ORDER ONLY: SEND TO:—No 53 Chatsworth Cres, Hounslow, Middx. SEND S.A.E. FOR OUR FREE CATALOGUE. Please include £1.50 p.p. for each item.**

WHOLESALE ENQUIRIES WELCOME ON 01-434 2906 Mon to Sat 10am-6.30pm.

After you've been overwhelmed by history, go for a stroll. Without question, London is best experienced by meandering without purpose down its quirky, eccentric streets. The King's Road in Chelsea is the haunt of middle-aged women with orange hair, a place where everyone dons sun glasses on foggy days, where pedestrians wear frisbees instead of shoes, while rollerskaters weave in and out of the crowd. Here you'll see punk changed from a stance to a style, from a revolt against style to a fashionable revolt. In Kensington, likewise, the old guard and the avant-garde rub against each other and