

25 cents



rhetoric farm

Q & A
with



Fish
bone

a
n
d

D.C. 3

with words...and more

rhetoric farm was once Underthe mushroom
but now the name has changed due to circumstances beyond
anyone's control.

rhetoric farm is a definition within itself. The farm consists of anything and everything. Nothing is too far out and everything else is just close enough to grab by the throat.

I hope you have something you'd like to throttle, if so send it over in the form of stories, poetry, fiction, art, or anything that needs some adverse attention.

I'm calling this the second issue, since it is, more or less, and the same reasoning that stood behind UTM stands behind **rhetoric farm**.

look both ways when you cross
the street. jg

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include SASE with
submissions.

Next month in
rhetoric farm:

Q & A with
MEATPUPPETS AND
MIGHTY SPHINCTER

plus more words.
They could be your's
so submit while you're
still willing
jg.

Shoe School for Men

Type of Shoe	Definition	Appropriate Responses
	PUMP: A shoe without lacing. Comes in a variety of heel heights, sometimes with decorative detail. Know this one or die.	"Positively elegant" "Classic" "Refined" "Makes your legs look GREAT, dear!"
	FLAT: A simple low shoe without laces, and with little or no heel. Rudimentary terminology.	"Cunning" "Precious" "Adorable" "Almost as cute as you are, honey!"
	SLINGBACK: Can apply to any shoe open at the back with a strap around the heel. Know this term, and reap rewards.	"Very exciting" "Distinctive" "Refined"? "They make you look like Catherine Deneuve, ma petite chou!"
	D'ORSAY PUMP: A pump cut lower on the instep than the outside of the shoe. Bonus tips for knowing this one.	"Unusual" "Exciting" "Delicate" "Come here"
	DEMI-BOOTS: <i>Demi</i> means half in French—fashion this and march to the head of the class.	"Sexy" "Nice leather" "Can I touch them?" "Let's pretend you're a Russian peasant girl and I'm the czar!"
	MARABOU MULES: A high-heeled, slip-on sandal trimmed with marabou feathers. If you correctly identify this shoe, you might just become the Teacher's Pet.	"Va Va Va VOOM!" "Babylahyahyah baby!" (sounds of heavy breathing)

Nuclear Free America is calling for a nationwide boycott of Morton Thiokol, one of the Top 50 Nuclear Weapons Contractors. In addition to the salt for which it is famous, Morton Thiokol makes rockets for virtually every strategic nuclear weapon in the U.S. arsenal, including the Minuteman, Midgetman, MX, Poseidon, and Trident Missiles. It also makes propulsion systems for anti-satellite weapons, Star Wars, the space shuttle, and a dozen tactical nuclear and conventional missiles such as the Harpoon, Hellfire, Maverick, Patriot, and Sidewinder. (It was Morton that built the ill-fated solid rocket boosters on the Space Shuttle Challenger.)

We urge you to boycott Morton Salt and its major store brands. (Acme, A&P, Grand Union, IGA, Red 'N White, and Stop 'N Shop.) and hope you will be able to persuade others--especially local stores and restaurants--to do the same. Make sure Morton knows your reasons for joining the boycott. Call Morton Customer Service today at 1-800-828-6702 and write Morton Thiokol Chairman Charles Locke, 110 Wacker Dr., Chicago, IL 60606. For more information and a free Boycott Morton sticker contact NFA, 325 E. 25th St., Baltimore, MD 21218. (The boycott labels will stick to any box of Morton Salt in your supermarket.)

reprinted from The New Abolitionist, Newsletter of Nuclear Free America, Vol. IV, Number 1.

BOYCOTT MORTON

a filthy no-
production of
an old
4 a.m. breakfast
the scraps of a
bad dream
chase a man
while he beats parking
meters (with steely fists),
then we leave (Charles St.)
the Buttery
and laughter
echoes changes
Jg.

The Newest Item on The Ideological Smorgasbord of The '80s or The 11:59 Lifestyle

by A. King

Once upon a time life was simple. You were born into whatever you did, and the hours of the day were marked in the round, instead of on a Casio. Was life more humanistic before the invention of the digital watch? While these speculations fade into the mist of time, let me tell you about the latest artificial theory for the classification of your values and tastes. It is based on the old round clock face. The hours of the day are increments on the scale.

Introductory Quiz

1) 12:00

What is your favorite record/book (if you read these days)/article of clothing/state of being? This is at 12:00, the penultimate thingamabob in your life.

2) 3:00

What's a record that's pretty good and you might or might not buy depending on personal factors (money, mood, etc.)? Hint: This is why they have sales, so you'll say, "Hey, I've always kinda wanted that Brazilian Conga "how to" record, maybe I'll get it since it's in the \$1.99 bin."

3) 6:00

What's a record, etc., etc., that you don't really relish hearing, but is still something that doesn't make you throw up when you hear it?

4) 9:00

This is that record (or person, or vacuum cleaner design) that makes you want to rip people's entrails out. Led Zeppelin is a good example, Pink Floyd, or maybe gingham double knit polyester.

5) 11:59

This is the clincher. What is it that is so down right grody that you love it? Examples: a 1300 pound Japanese man walking on your back, Nancy Sinatra's "These Boots Were Made for Walking," Johnny Quest, Baudelaire, jalapenos, the new Madame X record, blonde bouffants, Gene Autry, or mescal. I bet you can think of hundreds of 11:59's you enjoy daily.

Now that you've answered the quiz, you see that the beauty of 11:59 is that it admits that what you love to hate, is what you love, and vice versa. We are all perverts. Freud would have approved. Now, here are a few examples so how to use 11:59 and apply it to your life.

Scenario A:

You're standing in a record store, clutching that Pimple Minds record in your sweaty little hands. Should you buy it? You won't be able to eat lunch for a week! But you know that's nothing compared to the necessity of maintaining the rock 'n' roll lifestyle. Or is it? Use 11:59 - How does this record stack up against your fave record of all time? Or is it an 11:59 that could slip to a 12:00? If not, do not buy.

Scenario B:

You're thinking about writing a note to that guy/girl in front of you in your Survey of Ugandan Thought class. Is he/she worth the humiliating risk of

rejection? Don't worry about that zit on your chin, you're o.k. The question, is s/he a 12:00 or 11:59? Simply compare to your most 12:00 babe/dude of all time (within reason) Hint: When you get 60 boyfriends together you can rate them by the minute, and this will become easier.

One interesting point to remember is that the 11:59 girl in the corner who always wears a bellybutton jewel could become a 12:00 if you go out a couple of times. Ditto for that Freddy Fart & The FerretFuckers record you have in your hand...

Support the Scene

by V. Berzer

How often do you see a live band perform? If you answer not too often, then you probably think that going to see a live is inconvenient, expensive, risky because of your unfamiliarity with the bands and basically you don't think there are any live bands worth seeing.

Unfortunately, this attitude is killing the local scene.

Firstly, Tucson has one of the most accessible and cheap scenes compared to any other city. Practically all the clubs and halls are located within a mile radius of the U of A campus, which includes Nino's, the Backdoor, TCC, and the campus itself. The parking is usually free and always convenient. Admission prices are less than half of what you'd pay in a big city, and/or the price of a drink you can see a small local band kick out the jams.

Compare all this to hard to find, expensive parking, inconvenient locations and high prices of big city clubs and halls and you'll happily appreciate Tucson's scene.

However, it is not for the sake of accessibility or cheapness that you should support local bands, but for the great original entertainment. No these bands don't have a slick stylized quality that MTV bands thrive upon, but instead they have the energy and vitality that is the root of rock music.

Groups like River Roses, Phantom Limbs and Al Perry and The Cattle are all different and have their own brand of rock that's more fun than being a zombie in front of a T.V. or in a disco anyday.

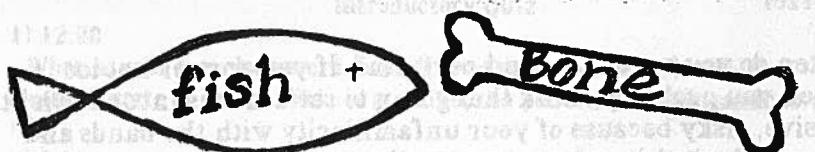
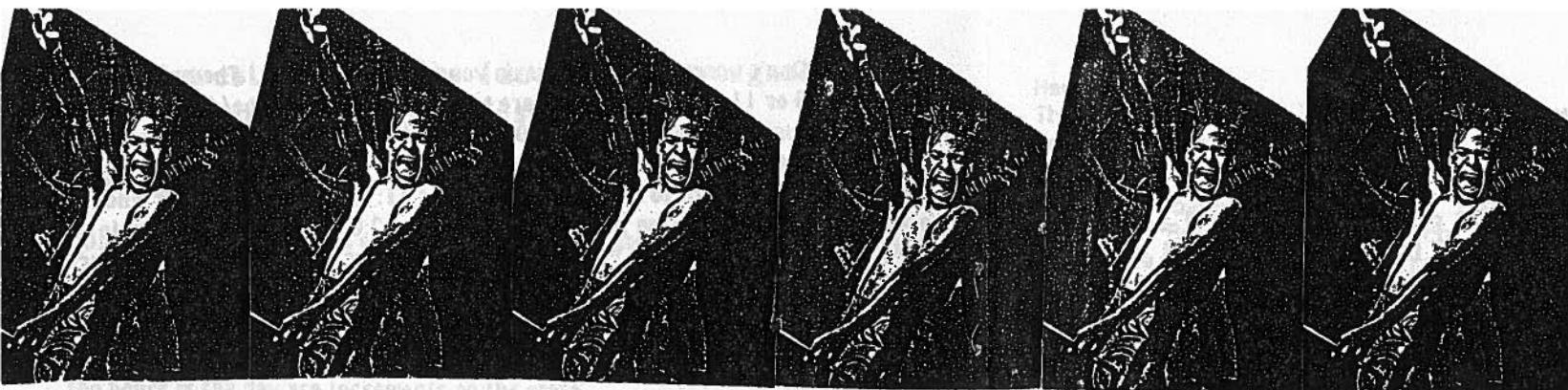
If you ever have any doubts about seeing a band you've never heard, there is Virgin Vinyl (Sundays, 7 p.m.-12 a.m., KLPX) that plays demo tapes and LP's from these bands.

The more well-known groups to come out of this town are Giant Sand, Naked Prey, and Green On Red, who all suffered through an apathetic scene.

There is also ample opportunity to catch traveling signed bands like Meat Puppets, Black Flag and Camper Van Beethoven at these clubs.

The most important point is that supporting these bands gives them the opportunity to become competent musicians creating good rock music.

Who knows, the next big could be right up the street, so put on your



FISHBONE is a rock 'n' roll band that plays music conducive to much dancing and flattening of the elbows and knees.

FISHBONE, from the San Fernando Valley of Los Angeles, consists of Angelo Moore (vocals, horns), John Norwood Fisher (bass), Kendall Jones (guitar), Christopher Dowd (synthesizer, horns), and Fish (drums).

FISHBONE live is like watching a living cartoon: a bunch of nuts catapulting about the stage like The Three Stooges on speed—make that The 6 Stooges on speed—in front of a big mix of funk, hardcore, and ska music.

FISHBONE visited the desert on Feb. 16 at the El Casino Ballroom. It was a good time, and BALTER found out through Norwood that "every step that Fishbone takes is a laughable step."

Only some people don't think it's all that funny, however, and have accused Fishbone of sexism, specifically in the song "Shake Your Ass."

Balter—Whaddya think of that Fellas?

Norwood—People take things too seriously.

Walt—We are not sexist.
Norwood—We laugh at ourselves and everything around us. It's like the construction worker mentality towards women—these guys on the beams that hassle the secretaries on their way to work. It's that mentality in the song, which is not the mentality of the band.

It's just like Fear's song "Let's Have A War"—if you think Fear really wishes America would go to war, you're an idiot. But it's the same concept—it's like saying something so absurd and so damn ridiculous that you have to laugh at it and not take it seriously.

Balter—How about politics in your music?

Norwood—It's like saying Why are people so stupid that they let this stuff go on? Why should you sit around and cry and worry all day about it? See, you're gonna live, you're gonna die, and you're gonna shit and take a piss in the middle and eat at McDonalds. Try and get things done—accomplish something—or at least help something get from one point to the next.

Balter—How does Columbia treat you?

Kendall—They like us. We're like an experiment to them.



by K. Hewson

LE — THRASH — METAL — IMPORTS — SKATEBOARDS —
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Balter—Do they let you do what you want on a record?
Kendall—Columbia knows (that) the minute you put chains on Fishbone, Fishbone is not gonna do anything for you. Commerical success is fine and dandy but I just want to do it on my terms. I don't want to do it if somebody says, 'Oh guys, play this shit, you guy will make it.' You're not gonna make a permanent mark on music history—you're not gonna make way for something new to happen in music...somebody's got to take that chance.

If you can make something that everyone can relate to, that's what it's all about. Music shouldn't separate people—music should bring people together. I guess that's what it always was for.

Balter—Do you havbe any message you'd like to get to our readers?

Kendall—Being different for the sake of being different is lame. That's the whole poseur attitude. If you're going to be different, be different because it's you.

If you keep your mind open, then you've got choice. You can choose...you can judge for yourself how you want to be.

RECORD REVIEWS

Absolute Beginners - The Musical
Various Artists
EMI

Trying to review a soundtrack to a movie that hasn't been released, that is based on a book I haven't read, about a subject that I'm a little sketchy on can be a pretty difficult, not to say risky job. However, I feel that since this movie started its publicity before it started filming, I'm entitled to take liberties. Just look at it as a preview rather than a review.

By now everyone knows about the musical "Absolute Beginners" that is based on the British teen "handbook" of the fifties by Colin MacInnes. MacInnes' book focuses on these post-WWII and pre-Quadrophenia British working class teenagers who, for the first time, had money to burn and represented a break in the strict British class system. This was an era of coffee bars, skiffle, teddy boys and Vespa.

The soundtrack bases itself around the fifties London jazz scene whose style weaves in and out of each song, being used uniquely in each performers' own style, which ranges from the torch song pop of Sade to big-band be-bop of Slim Gallard.

Out of these ten songs, only Bowie overlaps in performance and composition, making it a highly diversified production. Sade's and Style Council's contributions both bring forth the soulful pop of pre-Motown fifties with such style and class that makes you think they were invented for this movie. Ray Davis, one of the actual survivors of this era, sings a humorous, in character song, "Quiet Life," in which he takes on the parental persona, quite opposite the one he was at that time.

The "unknowns" of this soundtrack include Eighth Wonder's "Having It All" and Working Week's "Rodrigo Boy." The former features Patsy Kensit, one of the stars of the movie, singing in character as a coy sex-pot with a voice reminiscent of Billie Holiday. The latter is a Latino-spiced samba number that features great horn and piano solos. Gallard's "Selling Out" is full of swinging big band music that makes you to get up and boogie.

The instrumental, a strip tease sounding number called "Va Va Voom" by Gil Evans and West Side Story-esque tune called "Riot City" by Jerry Dammers, bring forth the stage feel necessary in good musicals.

Finally, two songs by the man who has made this film popular, "That's Motivation" and "Absolute Beginners" by David Bowie. The former a hilarious number about an egotistical way of selling yourself that his adman character sings. The latter is the theme to the film, which Bowie claims is his best in years, but is best described as a perfect song for a musical about the London jazz scene of the fifties.

With the amount of talent working on it, there is no way this musical can fail. Even if you're sick of the ridiculous hype it has gotten, "Absolute Beginners" is a film worth hearing as well as seeing.

Hayday
The Church
Warner Brothers

"Cut my losses, grow my hair" sung the Church on their last release, "Remote Luxury," which is exactly what they have done on their new album, "Hayday." From the look of the album cover it is obvious they grew their hair, probably to fit in with the trendy British and U.S. crowds, and most possibly "Hayday" will cut their losses on album sales dramatically. (They already have a video on MTV.)

One time Simple Mind's producer, Peter Walsh, has taken this Australian pop band into his studio in hopes of making them mega. I don't want to undermine the quality of The Church's song writing, which is first rate, but on "Hayday" they do get caught up in repetition while in search of the perfect pop song. This band is tight enough that a glossy production is both unnecessary and a hindrance to their sound. The music hasn't evolved so much as it has become stationary, which tends to happen to many pure pop bands of recent years.

With titles like "Tristesse," "Tantalized," "Youth Worshipper" and "Disenchanted," the songs sound like names of trashy mini-series rather than intelligent pop. However, don't let the juvenile titles fool you, lyricist Steven Kilbey mixes sharp series of images, much like impressionist brush strokes that conglomerate to form a full textured picture, when he's at his best.

In "Myrrh," Kilbey sings:

Emerald haunt in Overdrive
Nightmare descent into Jericho City
Camel dust heralds our arrival.

Their crisp, cool guitar style comes across nicely in "Tristesse" and "Already Yesterday," where as "Columbus" has more punchy, loose energy. Side one contains both exotic imagery and African rhythms most specifically in the instrumental "Happy Hunting Ground."

On side two, The Church strive for the "big sound" that has been captured in bands like Echo and the Bunnymen on their "Ocean Rain" album and The Waterboys, however without the magnitude nor the competence that those bands have. The use of violins and horns on "Night of Light" and "Youth Worshipper" aren't fitting for their happy-pop and end up sounding like gloopy failures and the additional "I'm so bored with stardom" lyrics doesn't help them.

"Tantalized" gives off the exact feeling that its title implies and seems to be the most intriguing song on the album.

The main point of this inconsistent review is that The Church are a good band on the edge of becoming great, but somehow lost their way on this album. They are on the verge of capturing their own unique sound, but seem to have chosen the wrong producer and techniques for fifth album.

- U. Berzer

D.C. 3

by J. Gruener

"This was Never Never Land that hadn't been paralleled since the red-hot days of Rome," wrote Groucho Marx in "Groucho and Me."

Groucho wrote about the Los Angeles of the early '30s, but the Los Angeles of the late '80s doesn't differ much from 50 years ago, believes Dez Cadena, guitarist, singer and founder of D.C. 3.

What is the Groucho/Cadena connection? They've met only through books and movies, but the effect on Cadena is evident on "The Good Hex," D.C. 3's second album, and their occasionally ironic songs.

California is not the sun-filled pleasure palace that travel brochures claim it to be, or as descriptions of the '30s often relate.

"If you live out here in California, or even in Arizona, everything's sunny and bright and everything's nice outside, but you are sitting at home trying to figure out what to do next," said Cadena.

"Home Is Where You Hang Your Head," a song from "The Good Hex," represents Cadena's black hued frame of mind.

"The title of the song I took from a chapter of a book that was written by Groucho Marx," said Cadena. The book the borrowed title comes from is "Groucho and Me."

"At a certain point in everyone's life you're out of work and you're sitting at home writing or contemplating, it's like me meditating at home," he said.

Cadena's self-help opens new avenues for songwriting that eventually finds its way into lyrics.

Cadena's creative process often arises with depressing events.

"When you sit alone a lot, you'll either come across some great ideas or have a heavy depression."

World Machine
Level 42
Polydor

The name of this band gives no evidence to what their music is about.

Level 42 can be contrived as being high above society's real experiences, yet this group deals with everyday concepts.

A song, "It's Not the Same For Us," is a general theory most of us use in many situations. Mike

Lindup, keyboardist, sings "Every generation...see it their own way / never learning their lessons / making the same mistakes again...it's not the same for us as history fades away."

The music that accompanies this song is lead by a strong jazzy bass line played by Mike King, lead singer.

"The Chant has Begun," something like an African tribal chant, gives the band a chance to voice their view on war. The

point comes across strong and powerful with modern instruments backing the vocals.

"Something About You," the opening cut on side one, is a great dance tune that uses the guitar in many instances, rather than using the monotonous synth-pop method popular with most current dance songs.

The title song "World Machine," is another dance song that uses extra bass to lead the song. The type of sound used is unique in its own way and can be described as a funky droan that leads strong throughout the song.

The album climbed as high as #3 on the British charts surpassing such adversaries as Madonna, Sting, and the Eurythmics.

With a major break in the U.S., who knows, maybe we will hear Level 42 above sea level.

-C.K. Parker

Wonderland
Erasure
Sire

Wonderland, the new album from the duo Erasure, rises from that synth-pop bubble gum sound.

I don't like to put things into categories but this band fits the category that usually means two good songs on an album and the rest are copies of them with a few different words.

One of the few songs that proves to be of substantial quality is "Who Needs Love Like That?" The lyrics are simple and

go nicely with the poppy tune.

This band lacks creativity and it shows in the song "Reunion."

In a conservative effort to please all their dance crazed fans, creativity that may come out of the band never finds its way to the vinyl.

For example, the band uses a pre-mixed Lawrence Welk style rhythm throughout the album that only bores the listener. The sound comes across as being candy-coated (too much synthesizer in other words).

The basis for their lyrics seems to be heartbreak. The titles of the songs, "Who Needs Love Like That," "Cry So Easy," "Love Is A Loser," and "My Heart ...So Blue," give evidence of sorrow in break-ups.

"Love Is A Loser" sounds as if the baseball organist lost his way to the game and popped into the studio.

I'm glad this album cost little, it will only collect dust.

-C.K. Parker

WEEKSPOT

Something nice or silly or both for you to do every day.



SATURDAY: Paint "I'm yours, hunky" on your T-shirt. Then, when the lights go up at the disco, he'll get the message.

मन
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याचक
है

הנפש
עורגת
לזמן

心は時間を渴望する

DER
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