A'n'E

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An¹E

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Filter, People’s, June 18

Filter, a band that goes well with a tummy full of vodka and a head full of buzz obliterated the crowd in what was perhaps the hardest and biggest show this summer in Ames. Perhaps the most high quality band that has come to Ames in recent memory, Filter pounded and churned its way through the ever so short set. Filter started their set with the song “Spent”, a song which laments the laziness and frivolity of the X generation and then blasted into the very hard “Dose.” In all, Filter’s music was intense and loud, with a feeling that will shake your ‘inner child.’

The only complaint I heard was that its set lasted about 45 minutes, but for a band that only knows about the room and then let the happy crowd smolder through what was perhaps the hardest and biggest show this summer in Ames.

- by Matthew T. Seifert

Morphine, First Avenue, May 22

Morphine on stage is a seedy detective novel with musical intellectuals replacing the detective. That’s how you get tales of adultery blossoming from pool-playing and a groom dying from hitting his head on a wedding day conjugal visit to the laundry room. Mark Sandman and his two-string bass were hosts in the living room with percussionist Billy Conway and bisexual Dana Colley. The guys of Morphine steamed up the room and then let the happy crowd smolder through a long encore.

- by Greg Parks

Veruca Salt/The Muffs, First Avenue, May 21

Whether you’re jaded by Veruca Salt’s thrust into heavy rotation or not, the band has the ability to hold their own. Emphasis in Veruca Salt is definitely on solid arrangements and harmonies. Louis Post showed that women are capable guitar soloists without the rock star posturing. Not only is the band able, but Veruca Salt left the impression that it still wants to play and would be happy doing small clubs anyway. The Muffs also seemed to be having a good time punching out its pop-punk fusion. So much, in fact, that it probably wouldn’t have mattered if they weren’t being paid.

- by Greg Parks

Lollapalooza, Sandstone Amphitheatre, June 18

Under a sweltering sun and through throngs of people, the musical beast known as Lollapalooza crept its way into Bonner Springs, Kansas. In its fifth consecutive year as the top travelling music festival of the summer.

Performing on Second Stage was an odd combination of bands that have been around the block, such as Yo La Tengo and Poster Children mixed with the slipity-slidin’ Coolio and others.

Bassist Rose Marshak of Poster Children showed that even as a Second Stage musician, one’s job is never done. After an energetic set, Marshak sold the latest Poster Children t-shirts. This was the perfect opportunity to speak with Marshak about Poster Children’s past shows.

Mentioning the 1993 concert where Poster Children headlined at the State Gym in Ames, Marshak gave a smile of recognition and said, “Yeah, I remember Ames. That was a cool show.”

On the prominent Main Stage, bands such as Mighty Mighty Bosstones, Cypress Hill, Jesus Lizard and Pavement performed. The heat must have zapped Beak’s oomph, which I expected to explode during “Loser.” Perhaps these guys really are the losers they claim to be.

The jewel of the afternoon was Ireland’s Sinead O’ Conner. The formerly bald woman who once ignored Q-tip jokes had no reason to justify herself in the world of music divas and “universal mothers.” Pulsating drums complimented O’ Conner’s fair voice during, “I am stretched on your grave,” a song that scorched the crowd with flash tones.

Cypress Hill was not afraid to unleash the largest piece of drug paraphrenelia ever as a 12-feet tall, four-feet wide faux bong was brought on stage for the song “Hits from the Bong.” The higher crowd gave reverence to Cypress Hill for its pro-marijuana statements while more pioused listeners solemnly observed.

With the night came Hole’s Courtney Love, who pranced across the stage in a pink babydoll dress. Flinging dolls full of tattered memories into the crowd, Love gave the audience their own “Doll Parts.” Taunting teenage boys with kisses and more, Love belted out hits from her album Live Through This.

Fans who stayed for the headliner saw the more reserved stage presence of Kim Gordon, bassist for Seattle’s Sonic Youth. Gordon performed “Bull in the Heather” with controlling ease while partner Thurston Moore continued to break barriers with his guitar.

Thus, another year of Lollapalooza has ravaged its path through the U.S... Any predictions for 1996’s headliner?

- by Jen Schroeder
On a cool June Tuesday at Des Moines' Safari, Ames band Toxis O' Grady pulled out all the stops for its final show. The set, which lasted for about two and one-half hours, went back to the beginnings of the band's history and rocked with a vehement passion as a final testament to the creativity of the group. Though the band members are heading their separate ways, it isn't the end entirely. Stefan Nadelman moved to New Jersey to start graphic design work, while Scott Seaton and Serena Whitmer are headed to Oregon in search of greener pastures. Don't fret too much though, Dustin Ennis, Jan Johnson and Lee Davis are remaining in Ames and are trying to start a new band.

With a somewhat rocky, somewhat funky style, Toxis O' Grady created a sound that almost anyone could enjoy. They eventually became one of the premier bands at Iowa State, though, in truth, Toxis did not get the recognition they deserve. Which is, unfortunately, all too common in Ames.

No matter what, Ames has lost some truly good, very creative musicians and one of the best live bands Ames had to offer; best wishes to Toxis for many happy memories.

**current Ames bands**

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**CD REVIEW**

**Quicksand, Manic Compression**

Quicksand's second major label release Manic Compression, on Island records, is simply one of the best hard core albums to come out in a long time. Not since Fugazi's or Helmet's glory days has there been a hard core album as complex and hard-hitting as Manic Compression. Tracks like "Landmine Spring" and "Backward" show Quicksand's exceptional musical talent as well as their ability to create new and intense music.

-by Matthew T. Seifert

**Techno-Squid Eats Parliament Ardent**

The smaller they are, the bigger they think and Little Rock, Ark. band Techno-Squid Eats Parliament has a big thing going. Their previously released self-titled album just got a multi-media overhaul courtesy of the Phillips electronic company.

TSEP's revamping features a multimedia CD/press kit combination complete with videos for three songs and film clips of fan interviews. Instead of the "play with my music" formats of Peter Gabriel and Todd Rundgren, TSEP's disc gives you a hilariously cheesy news cast with the bouncy "She Tells Me." You can follow the four fellas on a romp through Little Rock in "Rhinestones" (Clinton not included) and "Kamikaze" has a seriously wacky interpretation of "What Happened to Baby Jane?"

For jangly, rocking pop that doesn't insult the listener's intelligence, TSEP is a band to check out.

-by Greg Parks

**Van Halen, Balance**

In the midst of all the new types of music, Van Halen's unique rock-n-roll sound still rings as true as ever. Their latest release, Balance, made it to No. 1 on the Billboard chart during April 1995. The album itself has a balance of calm and controlled chaos. Their usual array of popular ballads such as "Can't Stop Loving You," and "Not Enough" have journeyed up the charts. To the opposite effect, "Big Fat Money" will shake your walls. Showing versatility on more than just his guitar, Eddie Van Halen who makes up one half of the group's namesake, performs a trio of instrumentals.

This release receives two thumbs-up for its dynamic music style producing vibrations which rock the air.

-by Lori Mescher
Green

One of the most promising new novels coming out this month is Frances Sherwood’s Green. Sherwood has racked up many awards in her young career, including two O’Henry Awards for her short fiction, as well as a finalist position in the National Book Critics Circle Awards for her novel, Vindication.

Green offers the story of Zoe McLaren, a 1990’s woman growing up in the 1950’s. Zoe searches for meaning and freedom in a string of causes, lovers and locales. The book is populated with quirky characters like Zoe’s best friend Margo, an African American girl adopted by leftist Jewish parents.

Although their lives may not parallel Zoe’s, college students will no doubt relate to Zoe’s quest for understanding life and of herself.

Coyote Blue

Novelist Christopher Moore has a gift for blending the mystical and the hysterical. His first novel, Practical Demonkeeping, is the wildly funny story of a man trying to keep his demons at bay (literally).

With his second novel, Coyote Blue, Moore casts his unique vision on the traditional animal trickster tale. Coyote Blue is the story of insurance salesman Sam Hunter, who meets Caliope, the woman of his dreams, with the help of Indian god Coyote. Sam and Caliope traipse across the western United States in an effort to outsmart the wily Coyote. If Practical Demonkeeping was any indication, Moore’s verbal wizardry will again delight readers in Coyote Blue - one of this fall’s few must-reads.

Growing Tempest

Iowa State has its own version of creative writing published by a student right here on campus. The Tempest, founded and headed by Editor-in-Chief Martin Tepley, was first published in January of this year. So far, the response has been positive and the demand has been consistently increasing.

“The Tempest is a monthly publication of 24 pages made up of fiction, non-fiction, poetry and art of amateur quality,” Tepley said. “Most of it comes from students, but a lot of it also comes from people in the Ames community.”

Looking for a writing outlet after the Sketch was on a printing hiatus, Tepley founded Drop the Leash publishing which, publishes the Tempest.

“What it came down to, was since there was a void left open by the absence of the Sketch this year, the timing just seemed to be right,” Tepley explained. “We’re going to start over with volume two in September, and try to get on a yearly schedule of ten issues a year.”

While the Tempest may be gaining popularity among readers, it is still a young publication and needs both financial and staff support.

“Right now, it’s just me,” Tepley said. “I have a couple people lined up that I’m looking at right now for editorial positions.”

While the Tempest may not have the glitzy production quality some current magazines do, the format has been effective and the readership has been high. Tepley’s determination will also ensure its success.

“I like the format the way it is and I like the amateurish look because it doesn’t put any false pretenses on the magazine,” Tepley said. “We want to stay amateur. We want to be friendly so we keep doing it as an amateurish-looking booklet.”

I’m On My Way

Being an admitted anthology addict, I’m looking forward to the updated edition of I’m On My Way Running, a collection of non-fiction and fiction by women writers from around the world.

Running focuses on feminine adolescence, a topic ripe for thoughtful analysis. From contemporary favorites Toni Morrison and Jamaica Kincaid to the familiar voices of Anne Frank and Anais Nin, the editors have offered readers a wide variety of cultures and experiences.

While there are more and more anthologies being marketed that celebrate womanhood, women will likely feel the pangs of coming-of-age all over again. I’m On My Way Running promises readers the opportunity to discover an eclectic group of writers with unique perspectives.

Published by Avon Books, I’m On My Way Running costs $11.00.
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