

DON'T GET 2 CLOSE

(2 MY FANZINE) # 3



Brought to a boil and simmered low in the kitchen of the Brown Eggs & Ham Cafe and served to your perch on the Buzz Patio...

**Brothers and sisters of the Boognish! I can see you trembling with anticipation at the prospect of perusing this prodigious publication. Well, don't quiver, little boys and girls, the destiny that you've been waiting to embrace is at last upon you—
Don't Get 2 Close 2 My Fanzine 3#!**

Don't be afraid to clench the covers of this creation and stare into the lion's eyes of its awe-inspiring artwork and astounding articles! Open your eyes, expand your mind, and soon you'll be with me and all the other dank disciples of Dean and Gene, as we delve just beyond the corner of the present page and dive into the brownest depths of the imagination! Wait not a moment longer, Ween faithful! Taste the candy and get to the surreal surprises of DG2C2F3!

**Gordon "Spirit" Walker,
Proprietor, Brown Eggs & Ham Café**





FOR HITHER NOT,
I AM THE STALLION

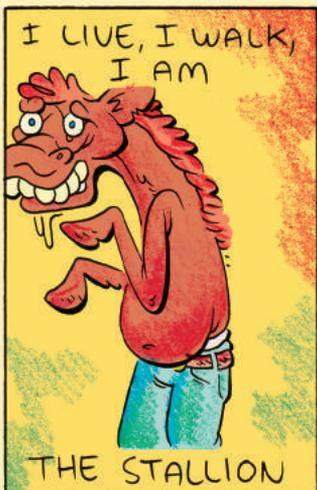


COME FEAR,



COME LOVE,

I AM THE STALLION



I LIVE, I WALK,
I AM

THE STALLION



MANG



1. I CAN DRINK



2. I GET GROOMED



3. I GO FOR A WALK

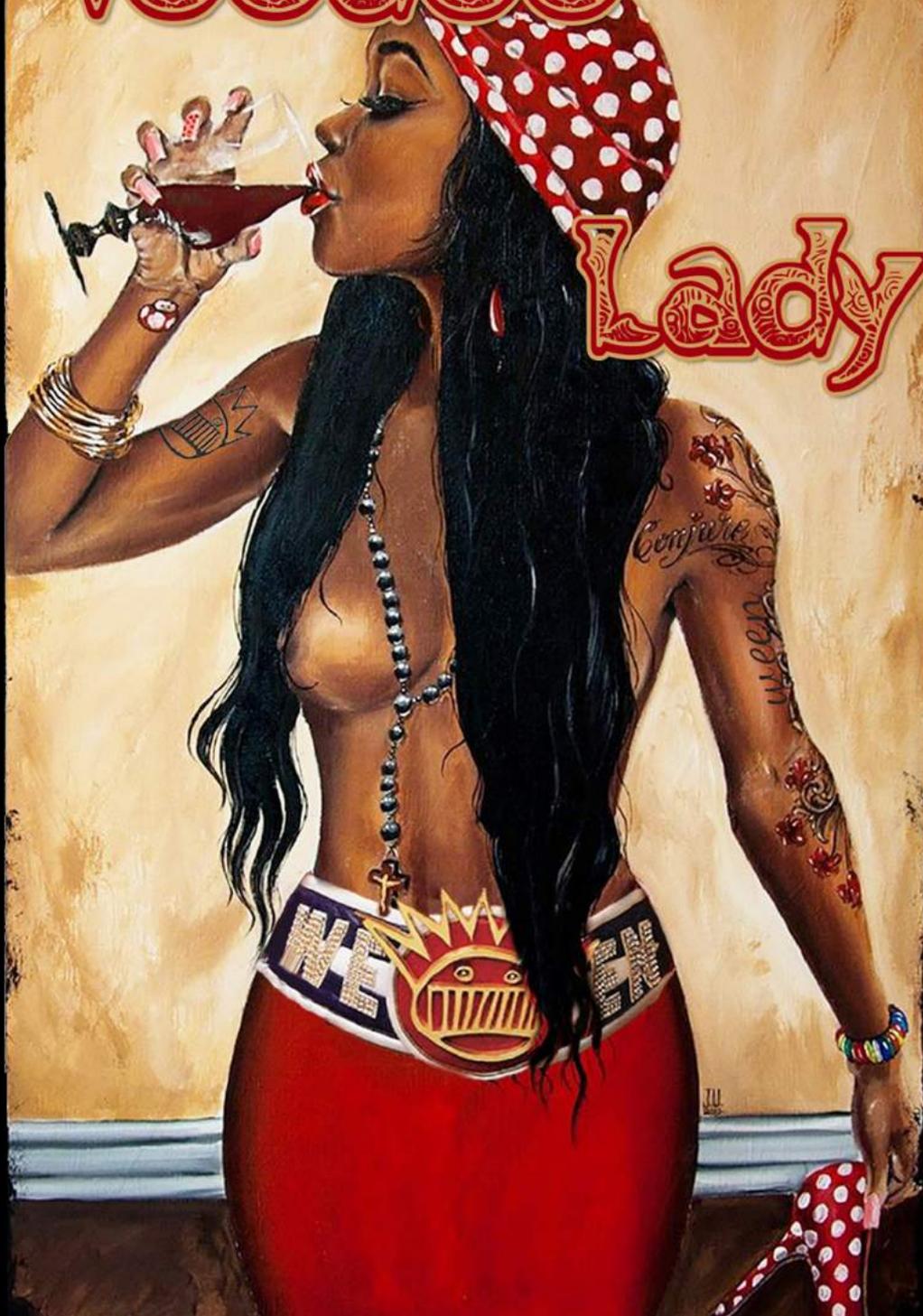


YOU KNOW THAT I
AM THE STALLION,

MANG.

Voodoo

Lady



LIFE



WILL AMERICA'S HEROES HAVE OUR BACKS?

LIFE



Queen of the Stone Age **10 CENTS**

LIFE



LIFE



LIFE



BOOGNISH FEBRUARY 4, 1942 **10 CENTS**

LIFE

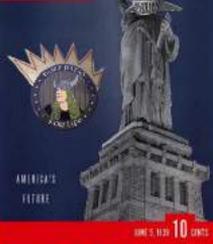


LIFE



WHERE LIFE HAPPENS®

LIFE



AMERICA'S FUTURE JUNE 5, 1941 **10 CENTS**

LIFE



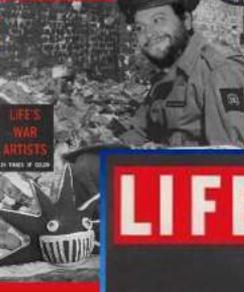
THEY'VE COME! **10 CENTS**

LIFE



AUGUST 18, 1941 **10 CENTS**

LIFE

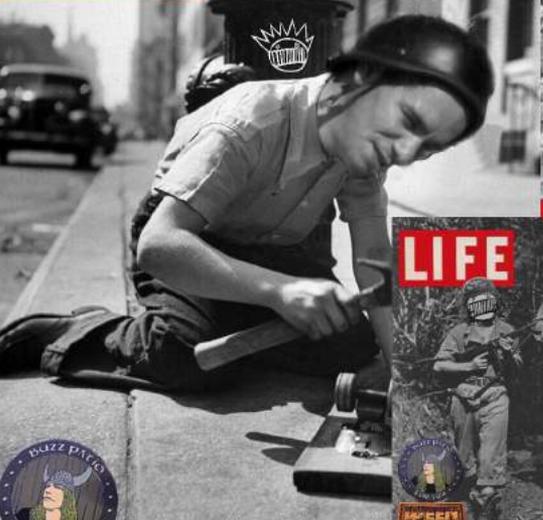


LIFE'S WAR ARTISTS IN THE MIDDLE

LIFE



LIFE



A boy making a skateboard - 1941 [Photo by Ralph Morse, New York]

LIFE



SEPTEMBER 6, 1942 **10 CENTS**

LIFE

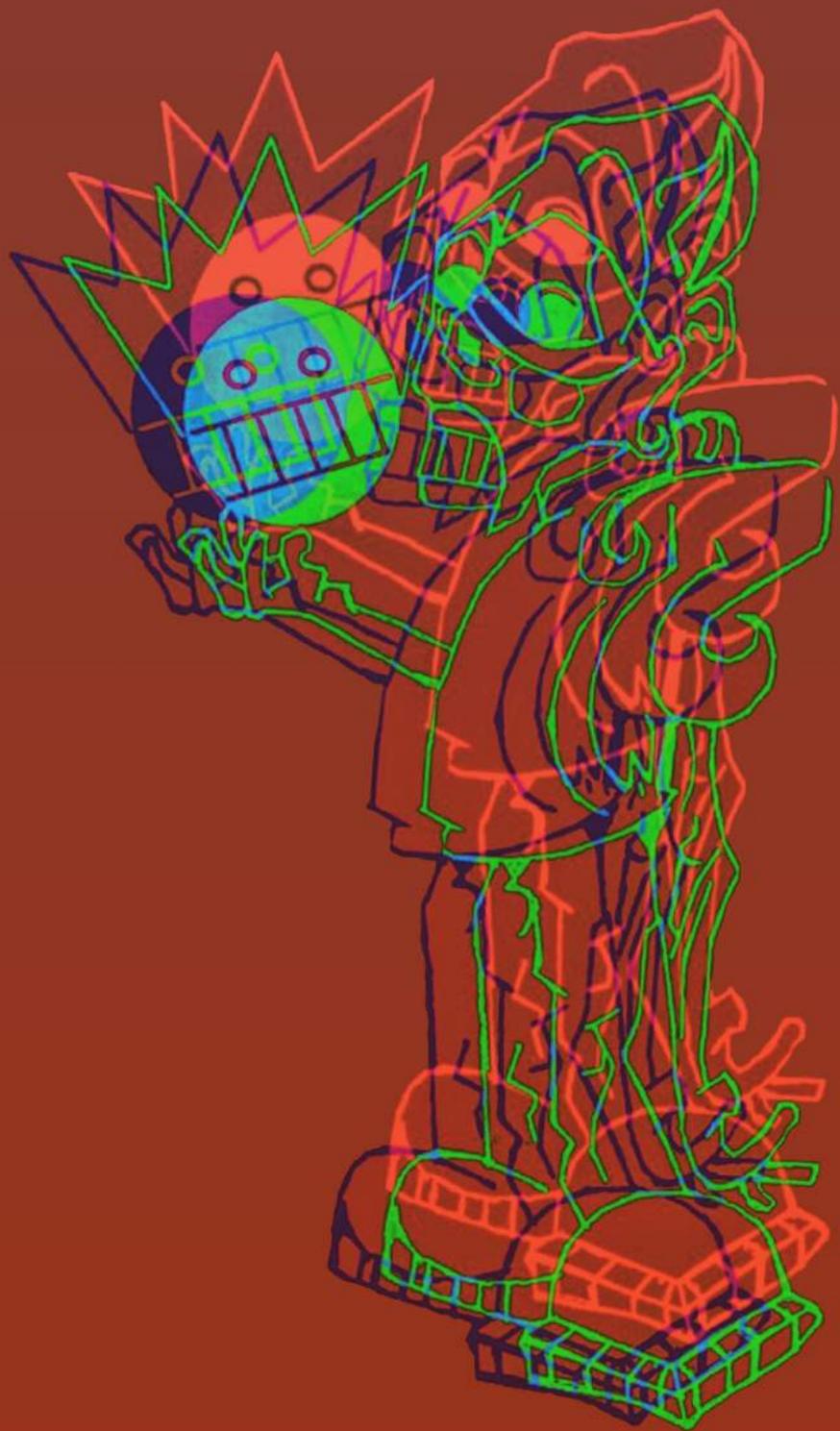


DECEMBER 8, 1942 **15 CENTS**

**GENER AND DEANER ARE DRIFTING AWAY...
WHAT ARE THEY THINKING ABOUT?**

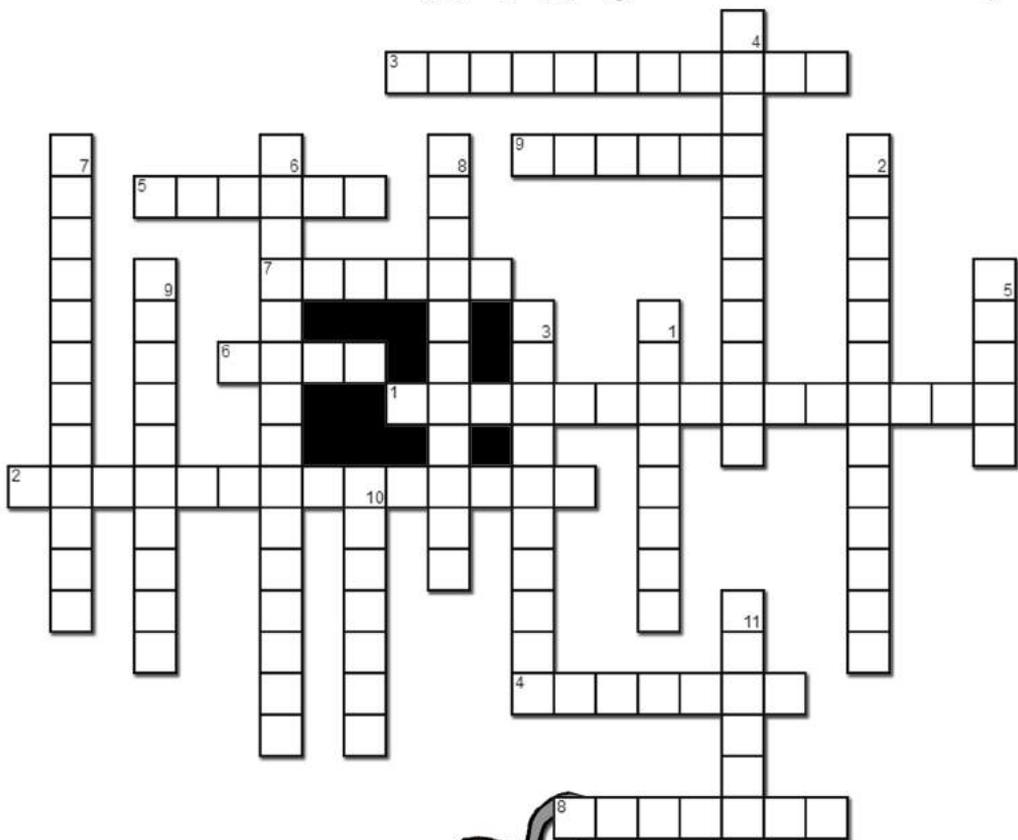








STROKER ACE'S LINES TO MAKE YOU MINE



Across

1. Rare Early Live Vinyl
2. Plátanos y Soplo
3. 1990s Drug Of Choice
4. Zeppelin Epic Debut
5. Skunk Drummer
6. Put The ____ On My Dick
7. Can You Taste The Waste Album?
8. On My Leg
9. They Know Of A _____ That Grow



Down

1. The Original Low End
2. Poopy Poker, Chicken Choker
3. Released 20 Years Ago
4. Chu Siu Ling
5. Song Made Popular By The Fish
6. First Opened For In 1986
7. Twin/Tone Debut
8. Gay Phenomenon
9. Roast Chicken
10. Where Does Brown Come From?
11. The Purple Perv



scan for answer key and
printable version or go to
theweenzine.com/free-e-zines



My journey to Ween fandom began in a backseat, somewhere in Vermont. The opening chords of "Buckingham Green" blasted out, and I was transfixed. I placed the band as a '70s prog outfit my musical education had overlooked, and was surprised to learn they were contemporary, this track released when I was in elementary school. I assumed my friend was just skipping around his iPod when "Piss Up A Rope" followed. Laughing along to the profane, but masterfully performed, classic country tune, I was shocked that it was same artist. Before reaching Montréal, we were treated to a smattering of tracks from Ween's catalogue and I was fully on board. I swiped all of the Ween off my friend's computer and resolved to dive in. I later realized that I had been aware of Ween, at least in passing, recalling ads in middle school for the Spongebob Squarepants movie soundtrack, "featuring 'Ocean Man', by Ween!" Dismissing this as merely "kid's music" (though in retrospect, Spongebob is pretty Brown...) and conflating them with Weezer, I had never given them a second thought until that day.

Taken by the dark psychedelia of "Buckingham", I began my foray into Ween's extensive collection with *The Mollusk*, which immediately surpassed the high expectations I had built up for it. Its sprawling neo-psychedelic journey through genre and sonic styling united by a loose aquatic theme was a revelation. It quickly fell into heavy rotation for the rest of my college experience as a staple soundtrack for many subsequent trips—on the road and otherwise. With its blend of wonky absurdity, emotional ballads, acid-drenched rock 'n roll, and sing-a-long sea shanties, *The*

Mollusk always left more to be discovered beneath the surface after each listen.

...the other albums I explored did not elicit the same admiration. While I appreciated the novelty and expert musicianship courtesy of The Shit Creek Boys on *12 Golden Country Greats*, I didn't find much continued enjoyment from it. Due in part to not being a country fan to begin with, I simply couldn't get into the record as I could *The Mollusk*. When I discover a band, I typically go through their discography in chronological order, listening and pulling out my favorite albums in the *oeuvre* until I have internalized each beat and every lyric. So, after scoping out *12 Golden*, I went back to Ween's early days where I was confused and turned off, to say the least. Individual songs stood out, but as wholes they were too impenetrable, too aggressive, and too outside my wheelhouse to truly appreciate. I cut my musical teeth with classic rock—Hendrix, Pink Floyd, etc.—with a bit of modern rock from the likes of Queens of the Stone Age and The Mars Volta thrown in, and it was the echoes of each of these artists, alongside many others, that had drawn me to Ween in the first place. The low-fi production of their first albums displayed more punk than Beatles, and I truly couldn't find much to enjoy, the musical stylings at odds with the chill, smoke-filled vibes of my college apartments.

And so, for the first couple years of my exposure, I stuck to *The Mollusk*, a dash of *12 Golden*, and perhaps controversially to old school Ween fans—*La Cucaracha* and *The Friends EP* ("Woman and Man", "Your Party"; the "Friends Remix", "Slow Down Boy". I rest my case). Under the impression I had downloaded their entire

discography, it wasn't until later that I realized my collection was missing absolute essentials *Chocolate and Cheese*, *White Pepper*, *Quebec*, and *Shinola, Vol. 1*. Discovering and falling in love with these records in my final year of university spurred me to continue my exploration. I still found their early work unapproachable, but was beginning to have more developed respect for their prowess as both musicians and songwriters. As I learned more about their background and evolution as a band, from their start as a duo in high school to their more recent iterations as a full touring band playing to theaters packed full of rabid fans, their esteem likewise grew in my eyes.

Throughout these early stages of my exposure to Ween, I did not have the opportunity to see them perform. Weeks before my graduation from McGill University, I learned of their break-up and was saddened by the loss, though ironically this was the catalyst that truly launched my fandom. The less than amicable circumstances surrounding the "brother's" split seemed to signal that the opportunity to see them live had passed me by. In the wake of this, I began to search for concert footage, only to find it abundant across the web. (This is as good a time as any to give a hearty Thank You! to the online Ween community: Grant for running the Boognish Monster, basically being everyone's online portal to all things Ween; Monica and Carpet for giving us glimpses backstage; the tapers, filmers, Periscopers, and Mixlers who give us access to the shows we can't make and relive our favorites; and obviously to each member of the band for playing their music, being so receptive to the fan base and allowing us to disseminate their work so freely.)

Beginning in high school, I have always been surrounded by Phishheads and jam band fanatics. My closest friends in college spent their summers following Phish tours—and it was also these same friends who first exposed me to the Boognish on that fateful drive through the Green Mountains. After college, I steeped myself in jam culture as the bar manager of a jam-heavy venue in Washington DC, which afforded me the opportunity to meet both Claude and Dave on tour with Mike Dillon and Marco Benevento, respectively—Dave even invited me back to the green room to smoke a freshly rolled joint, but that’s a story for another time... Complete with photos of the Dead adorning the walls, my club was the local hub for the jam scene. Despite this constant immersion, I have yet to be converted. I respect the Dead and their place in music and cultural history; I have been to and thoroughly enjoyed Phish concerts for the performance, the energy of the crowd, and spending time with friends in their natural habitat. It’s a great time for sure, but no jam band experience has ever truly “done it” for me.

And make no mistake: Ween. Is Not. A Jam Band. But there is an overlap in the fandoms that must be investigated. The unpredictable, career-spanning sets that can last 3+ hours unite Ween with such disparate acts as Phish, Dave Matthews (shudder...), and Bruce Springsteen. It is this live context that inspires similarly devoted following of fans for these acts. We all follow the tour, stream shows, and trade audio files in forums (or tapes in the pre-digital age) and are always chasing those elusive favorites we have yet to see played. And Ween *do* jam: while many songs are played straight as on the albums, others are expanded, broken

down, tripped out, and ripped up with extended solos and embellishments; still others are pared down, played acoustic; songs that originated as a duo and digital 4 track recorder can be recreated perfectly as a five-piece or reinterpreted completely. It is through this lens that songs I used to find insufferable, immature, or genuinely indecipherable are put into a new light. Through my exploration of their live performances, the early albums I had previously dismissed were reevaluated and re-contextualized in the grander scheme of their discography and development as a performing act. While I still consider *The Mollusk* their undisputed magnum opus, at this stage *The Pod* is my go-to, and *Quebec* remains my “favorite”.



Even as I continually discover demos, B-sides, and unreleased tracks, live shows provide the best outlet for expanding my knowledge of their music and soon I found myself doing what I’d never fully understood about my Phish friends: going full bore into the back catalogue of years- and decades-old shows, parsing out the subtle differences between performances, ranking sets, checking the setlist after every new show, predicting what might be played the next night, etc. I became like the Dead Heads of yore. The Boognish is to me what the Dancing Bear is to the grizzled old hippies I slung drinks to night after night at Gypsy Sally’s, where post-show I began my quest to spread the Gospel of the Boognish to all, blasting Ween to the delight of (some) bands during load-out and the chagrin of some of my co-workers. After some months of this, I converted nearly everyone, including those who had hated Ween due to “Push th’ Little Daisies” playing incessantly in the mid-’90s

—the fact that this is their one hit remains inexplicable to me. The quickest and most unlikely convert proved to be a bartender who otherwise listens exclusively to hip-hop and ended up being the only DC friend to accompany me for my first round of Ween shows.

In a 2010 Rolling Stone interview, Wayne Coyne of The Flaming Lips succinctly sums up what I could never quite express about my overall lack of enthusiasm for the Dead, and Phish for that matter. “I thought that they’d just be freakier... I like intense shit.”* I appreciate and accept the Dead’s place as a seminal rock ‘n roll band and a social phenomenon like few others. But, like Wayne, what lacked for me was the freak factor. To hear people talk of it, a Dead show was the freakiest freak-out imaginable—they were the house band for Ken Kesey’s fabled Acid Tests, after all! And they’re spacey, sure. Maybe they get a little weird, but freaky? Nah. Ween, on the other hand, always bring the freak and the funk with no holds barred. Whether playing to a theatre packed full of fans or a festival crowd waiting for the main act, Ween plays their music their way and offer no quarter to who may not be down with the brown, yet still always able to temper a tender situation with blistering arena rock solos and acoustic mid-set respites.

The first opportunity I had to see Ween was the reunion run at Terminal 5. I was preparing to get married and relocate to the west coast...

To read more of this article by **Max Lanocha** scan or go to <http://ow.ly/j70n30dnvir>



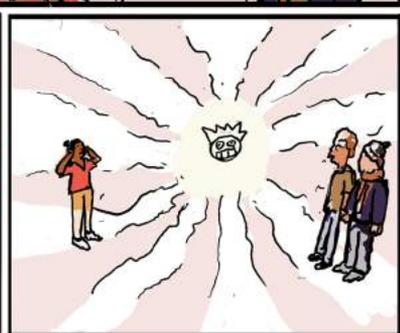
**PUSH IT ON INTO
SYSTEMATIC OVERDRIVE,
YOU KNOW WHAT TO DO**

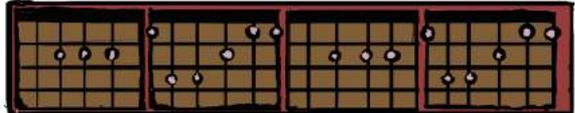


THE WRITING PROCESS.

BY: ERIK JASEK.
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10/23/16

Fingerbangin

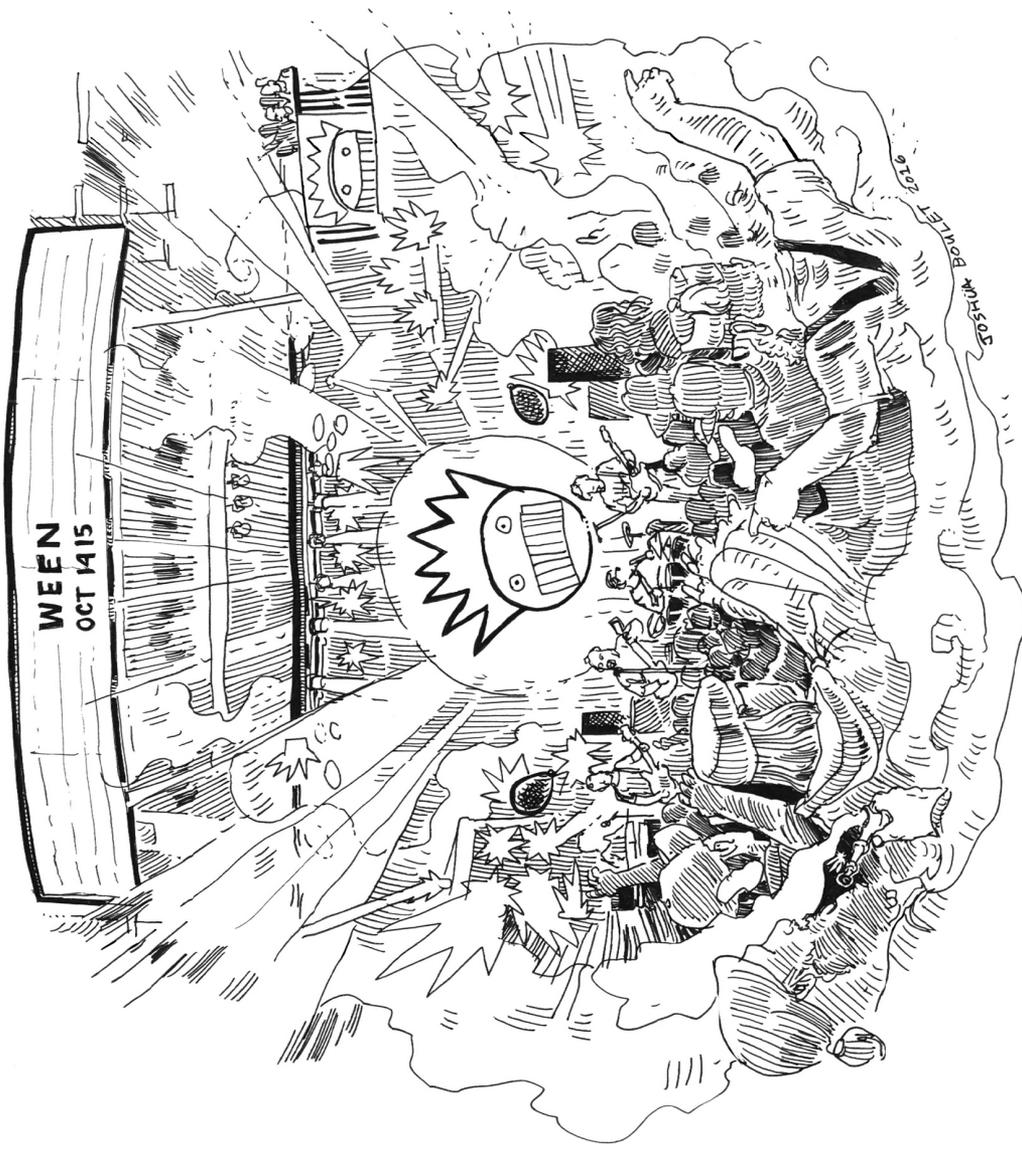
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STALLION-MANG





WEEEN
OCT 1415

BOB BAKER 2016

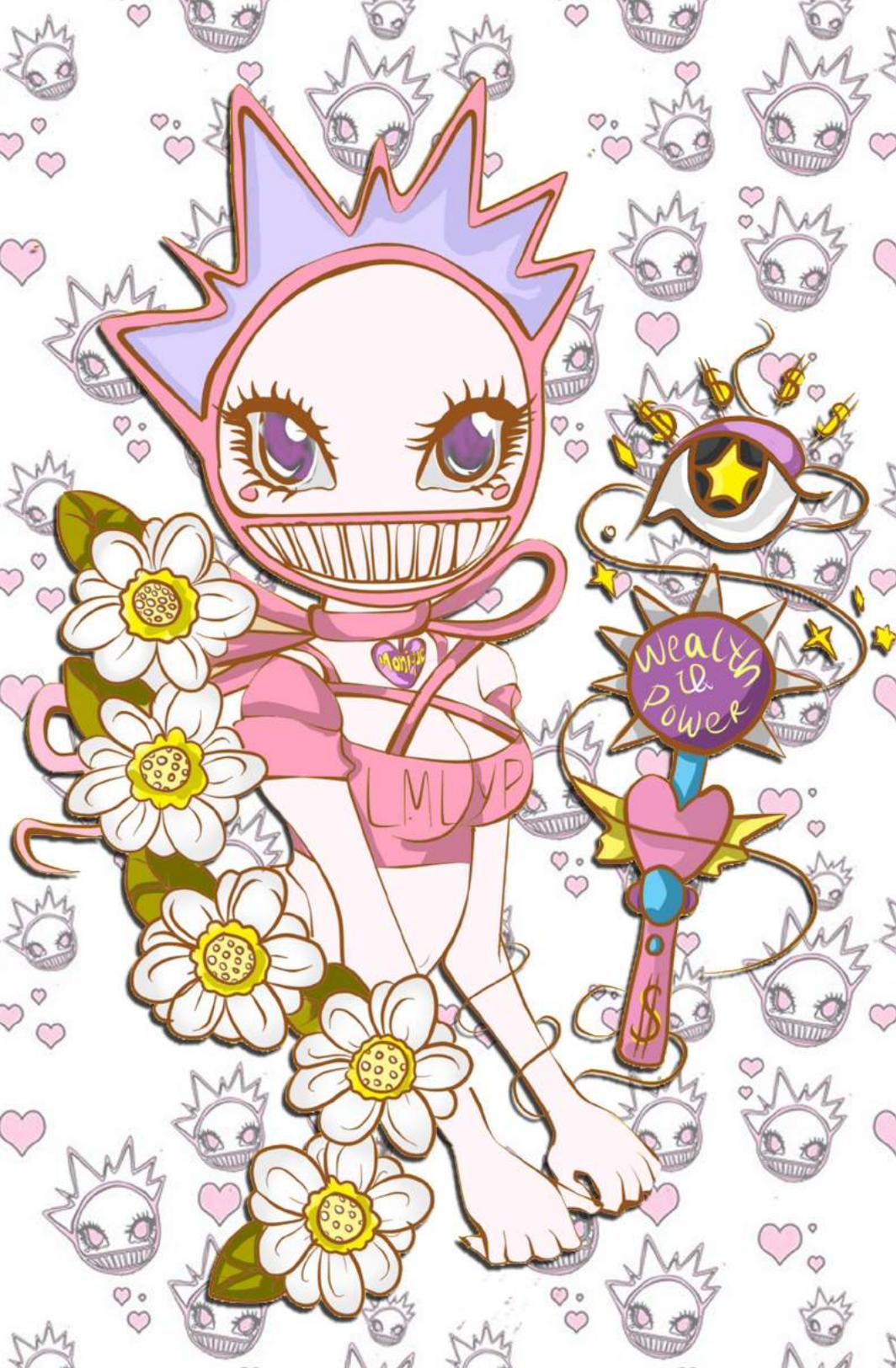


The Brown Symbol Has Risen



Rooqadeuca







a word with

ZOLTRON

Eli: First, thank you so much for adding to the Zine and donating the stickers. It means a lot!

Zoltron: Happy to contribute. I love a good homegrown, creative collaboration.

E: So, how did you get started making posters for bands and then how did you hook up with Ween?

Z: When I was a little kid, I used to steal my brothers and sisters albums and hang them in my room. I thought Pink Floyd was some female country singer, but 'Dark Side of the Moon' and 'In the Court of King Crimson' graced my wall for years. So before I really got into music, I would collect album covers. Then in High school print shop, I started making fake magazine covers and flyers for my friend's bands. Later in the late 90s I interned at Prawn Song Design, which was Les Claypool, Larry Lalonde and Adam Gate's design company. We did lots of music related designs. At some point I submitted a poster to The Fillmore in SF for a Residents gig and just sort of kept going from there. As far as hooking up with Ween... It took 20 years,

but I finally got a call from Ween management. Dave, who handles their merch kind of instigated it. They have been very cool to work with.



E: Have you seen Ween live? What were your first reactions to them and did they inspire you creatively?

Z: I have. First time I saw them was 1999 in SF at The Warfield I think. We used to smoke weed, drink coffee, make music and play video games. Pure Guava was always on. But I first really got into WEEN when Ler (from Primus) brought The Mollusk to work one day. He bought the CD the day it came out, walked in, turned off the Prodigy (or whatever we were playing at the time) and we listened in awe. Work kind of stopped for a while. Back then, we used to call everyone "Billy." Billy was kind of the go-to term we used in

crisis.. Computer crashes.. "Fuck! Billy." We did a lot of work for Interscope records back then. We called them Billy. Billy wants a website for Smashmouth... "Oh Billy." UPS driver shows up, "Billy Brown's here." So anyways.. Polka Dot Tail comes on.. And suddenly there's Billy. Just the most perfect Billy ever spoken. Like the universe just opened up and verified the undeniable power of Billy. Larry says, "How did they know!?" So from there it was confirmed, Fate was sealed. I would forever be a Ween fan.



E: You also do street art, where are some of your pieces? I read that you have done pieces all over the world.

Z: My favorite spot to hit is San Francisco. Market street, Valencia, the Mission district. They can ride for years. Actually, I'm overdue to get some work up. Working on a Melvins posters that will double as a big piece for the streets. It should stop some traffic...

E: Beyond posters and street art, you also do installation art, like your sticker machine and slot machine. Do you have any plans to do other installations?

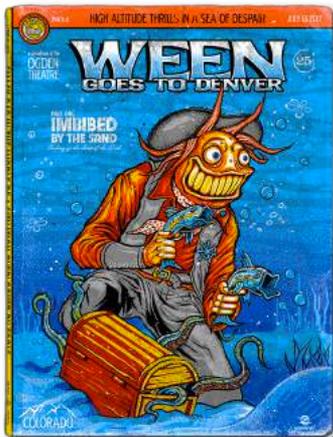
Z: Yea, I have some more installation stuff in the works. Just picked up a new sticker machine, gonna deface it, strip it down and re-skin it. Possible pinball resurrection project in the works.



E: What's your go to Ween album for the studio?

Z: I pretty much looped "All Request Live" when I was working on the Vegas posters. We had "Pure Guava" on repeat in our studio, mixed in with pre-war blues and Plastikman for about 2 years straight, but The Mollusk is by far my favorite. It is such a timeless album... A masterpiece. And the

cover art is pretty much as iconic as it gets. Perfect. I would have definitely stolen it from my sister and hung it on my wall, right next to Goat Head Soup and King Crimson...



E: And finally, where can people see your work, though I'm sure we all know.

Z: @zzzoltron @zoltron @stickerobot

E: Thanks again man!! Honored to work with ya!

Z: You too. Thanks Eli.





WEEN

SCAT



TAKE A WRINKLED RAIS
AND DO WITH IT WHAT
WILL PUSH IT INTO TH
IF YOU KNOW YOU'RE
GONNA CLIMB A HILL E
PLENTY OF LASAGNA

UNCOVER LIFE'S INFINITE M
DISCOVER VAST SECRETS OF
BECOME ONE WITH THE UNIV

VERIES
STEN



figure one
boognishimus



figure 2
boognishimus
maxxinus

I CAN NOT REVE
THE WORDS OF TH
GOLDEN FEET

ZOLTRON
LOVES YOU



I LICK MY
BRAIN IN
SILENCE



20/2 LB. CHUNK



OH HAI xxx
BROH



AM I GONNA
SEE GOD
MOMMY?

THE WITH A LATHE ALL THE DAYS IN THE

ZINE

DON'T GET TOO CLOSE TO MY FANTASY




Zoltron

ZOLTRON

ION FEEL THE GRIP

BAG OF FAT PART 1

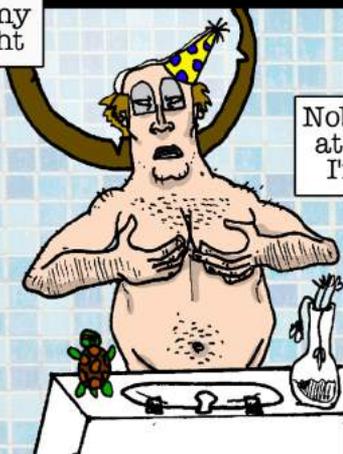
Song by Ween

Comic by Eli Schwab

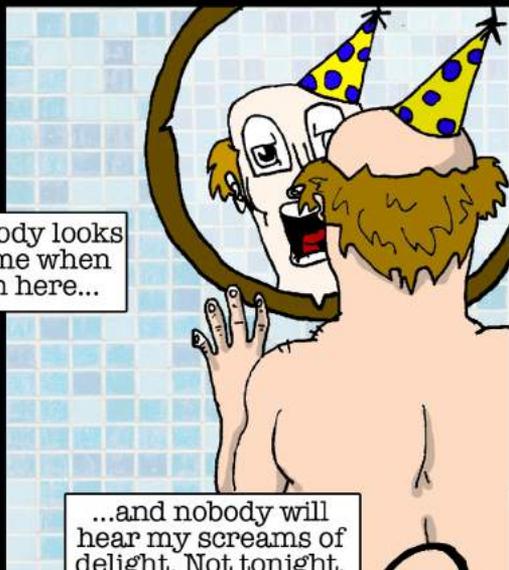


Scan to
listen
while
you
read!

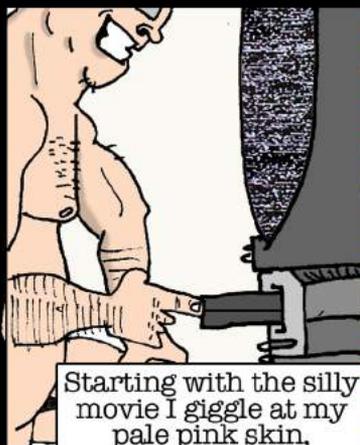
Tonight is my
special night



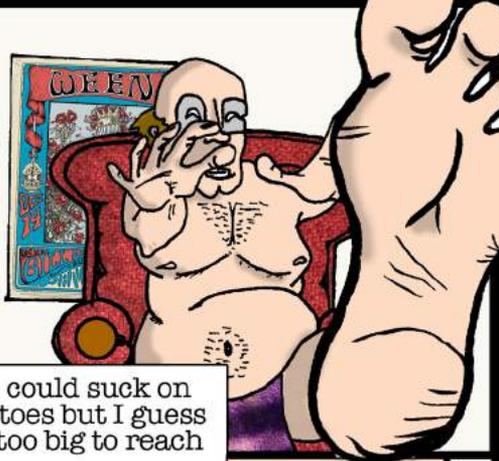
Nobody looks
at me when
I'm here...



...and nobody will
hear my screams of
delight. Not tonight.

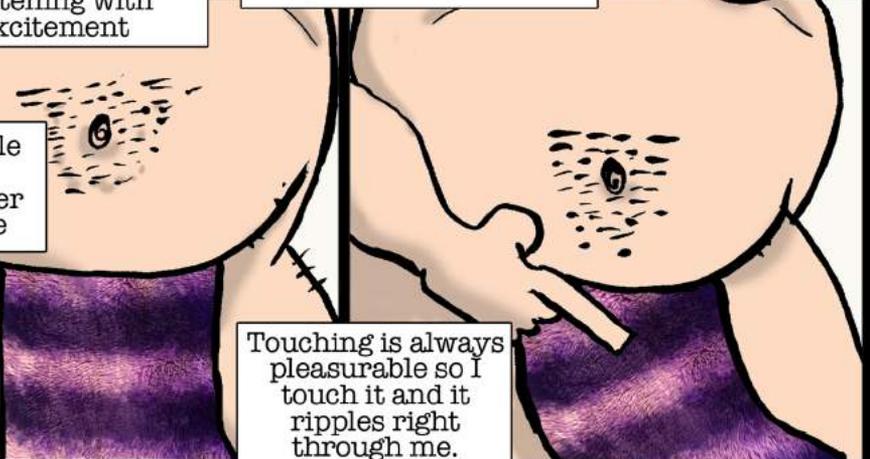


Starting with the silly
movie I giggle at my
pale pink skin,
glistening with
excitement



I wish I could suck on
my own toes but I guess
I'm just too big to reach

I have a little
blanket I
keep to cover
my private

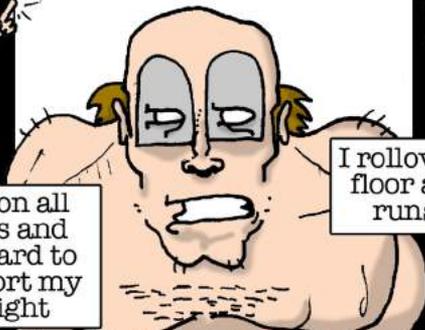


Touching is always
pleasurable so I
touch it and it
ripples right
through me.

I'm excited now and my body begins to turn from pink to purple.



I'm on all fours and it's hard to support my weight



I rollover on the floor and kitty runs away.



I'm naked and chasing the kitty



it feels chilly and the wet hair stands up on my arms



I sit back down and feel the pleasure I have it's round and soft



my body is sweaty and my belly goes in and out



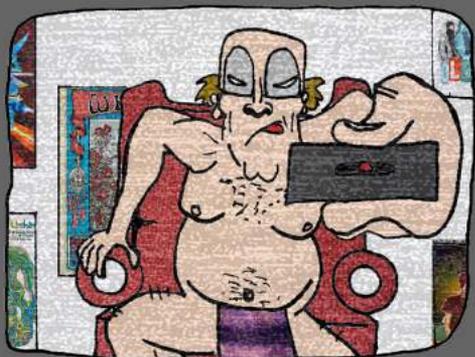
A little fart comes from under the pillow and I need to eat



Then I need to clean myself

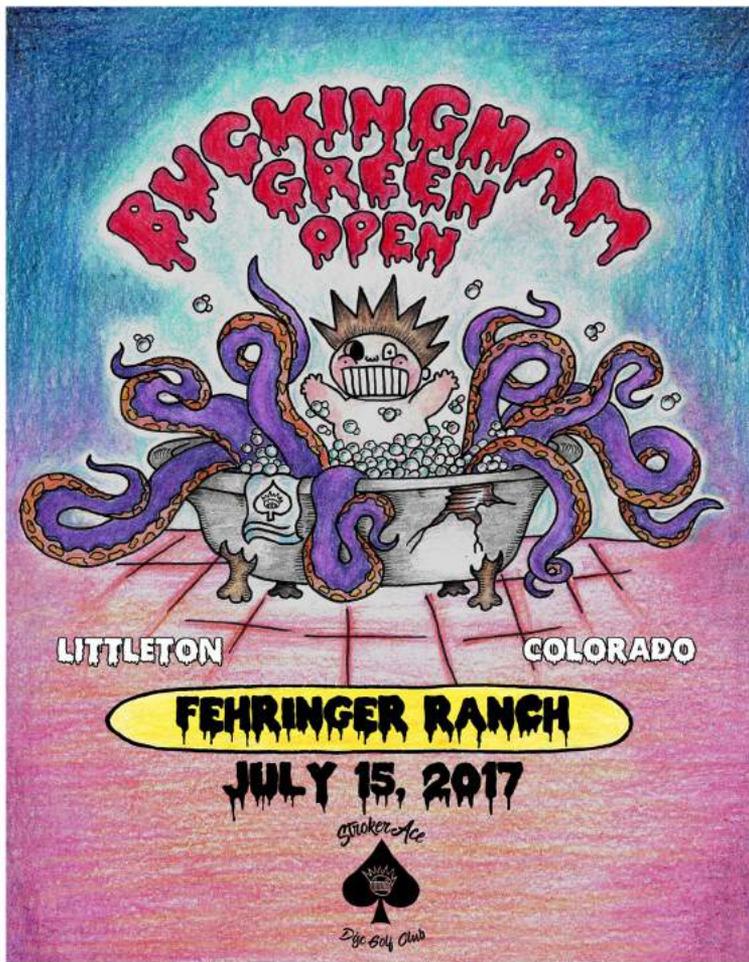


my wet dirty giggly surprise



the movie ends so I start it again and then I fall asleep.





ORGANISED BY
CASSIE AND NATHAN DODSON
WINNER JIM KELLY (-14)
SECOND PLACE ANDREW HERRERA (-9)



scan
for
full
scores



Paisley's Puppets



By Sarah McCaleb



GARBESH 17



THE DGZCZMF INTERVIEW WITH TOMATO



Eli: Welcome to Don't Get 2 Close (2 My Fanzine) Tomato! Good to have you!

Tomato: Thanks man, I totally love what you are doing with it. It's so cool to have a physical old-school zine, as opposed to virtual bullshit. Virtual is just that, virtually or "almost" something. We are human and need to actually hold something, and use all of our senses... like smell the fucking paper. So, yeah, great job!

E: Thanks so much man, means a lot! We all know you as the lead singer/drummer for Sound of Urchin. How did the band first evolve?

T: The band started out as a fun recording project with me and my friend/producer Mike Huetz (aka Barbie Smooth) in 1998. I'd go over his house and we'd make songs. I was pretty unsatisfied with the bands I was playing in at the time, and Mike was a hard-working video editor... so this project enabled us to just get creative. We started playing the songs for people and they liked it, so we pressed up CDs and called it "All That And A Brandy

Alexander" on my own fake label Steven Records, and gave them away to everyone we knew. We were just jazzed about it. Our friend Wayne was a Summer-camp counselor and he played the cd to the camp kids, and they ended up singing the songs all summer and invited us to play their gym that August. We didn't have an actual band at the time, so we had Mike's brother, Chris (aka Doo Doo) play bass since he was on the cd, and we started practicing at the farmhouse where he lived in Lambertville NJ... the legendary Brookridge farmhouse, where everyone from Aaron to Guy Heller had lived at some point, and was the infamous back cover shot on Pure Guava. Bill Fowler (B-ILL) lived there and was hanging out while we were practicing, and was lurking, ha ha, and wanted to play with us, so we just said cool, now you're in the band... and that was the first line-up. We went up to the camp and 200 screaming kids were jumping up and down, singing all the lyrics, and it was amazing since we'd never had a band where people enjoyed the songs that much to sing em. So we knew from that day on

that we had to keep doing it, and that's what happened... and me and B-ILL are still doing it almost 20 years later, through all the different musical phases and history of line-ups!

E: So then did you get hooked up with Mickey at the farmhouse or where did that friendship begin?

T: After the camp show, we played monthly that Fall in both New Hope at John and Peter's, and NYC at a real unassuming place called The Baggot Inn. This was a real fun phase for the band. Mickey somehow got a hold of our cd, dug it, and ended up asking us to open for Ween's New Years 98-99 shows. The first time I met him was actually backstage on New Years Eve in NYC. We were terrified to play in front of thousands of Ween fans for fear of being booed off the stage, and because we never played in front of that many unsuspecting people. But, they ended up giving us a great reception, and we knew that we had maybe passed some sort of test, and got more confidence to move forward and get more serious.

We continued playing a lot and Mickey became real close to us, and we were always jamming and hanging together. Mickey was our good friend and mentor, as he still is to this day... the most loyal, straight-up person you'll ever know, and has a huge heart. And New Hope was such a creative scene... everyone had a band, everyone was rockin and jamming all the time, for real - it was a good time and we all knew it - kind of like it is again now these days. Anyway, Mickey knew that we were serious and driven, so he introduced us to Ween's A&R guy, Steve Ralbovsky, who signed some of the greatest bands of all time, including Ween of course, Soundgarden, Beastie Boys, Public Enemy, Chili Peppers, Anthrax, and so many more. He took a real liking to us and ended up signing us to RCA Records at the end of 1999. And that lead to Mickey producing our first major release, the Orange EP, as well as being there with us through the years - he helped guide us through the business. We were so proud to be on RCA, since it actually meant something back then before all the free music on the internet killed the biz. And that started it out for us... through albums, tours, musical phases and line-ups, labels, and band off-shoots. We just kept powering forward, but what was always constant was our relationship with Mickey and New Hope, which still

remains strong almost 20 years later.

E: We were talking a while ago and you told me a great story about how the, now Ween, song "Someday" came about. Can you tell the readers?



T: This is a funny story, and I just talked to Mickey about it recently. Anyway, he came with us to our rehearsal space in Jersey City, The Clown Puncher, while we were writing and rehearsing for the "You Are The Best" album. He said I got a song for you, and I'm gonna teach it to you. "It's a throwaway Ween track and Ween's not gonna play it, so I'm giving it to you." He taught us it and we practiced it with him, and it was "Someday". Next thing you know, Ween's playing it and it becomes a fan favorite, ha ha, so we never got to play it. We always joke that Mickey "Indian-gave" us a song, ha ha... but that's something we are totally proud of, especially considering how awesome that song is - the chord changes are brilliant, as well as the lyrics of course.

Maybe he taught us it and said, fuck, that's a keeper, who knows. Anyway, classic story, and classic Mickey.

E: Classic! What's been some of your favorite road memories? Opening for Tenacious D? Playing drums for Ween? We had a lot of fun at Nectars in Burlington when I was working there.

T: I have so many favorite road memories over the years, that in some way are all just different equal highlights depending on what phase we were in at the time. Every Nectars show was always a highlight and special to us, where the crowd just let us have our way with them for 2 1/2 hours, and the club was just a big, happy, sweaty, rock mess. One time a dude went through the front window, one time they found pooped-in underwear in the men's room, all in the name of rock and roll, and of course Miller lighting his hair on fire in the crowd. Those shows were rock and roll every damn time, and what great people in that town and what a great club.

The D tour was a huge highlight of course as well, and was during a 3 year phase where we were green, and jumping around from opening slots on tours with a real diverse list of bands. Getting to see them every night and hanging with JB, and getting to do a skit with them on stage at Roseland in

NYC, and getting to jizz on Sasquatch's back during the skit! I mean, come on, that's life shit right there! Those first few years were awesome like that because we were an opening band finding our way, so every show was a new rock history moment/lesson for us. That's one reason you get in a band, to hopefully meet your heroes, and have those moments. It's all about the moments! We were on cloud nine all the time, and out of our gourds! I mean, touring with Dio, Deep Purple and The Scorpions was beyond a dream, and then getting to have beers with Dio one night and talk about the commitment to rock and roll... touring with Mike Watt, Cracker, etc. We are beyond thankful for getting to experience what we did during those years.

And then the phase after that, where we were headlining trying to establish our own fanbase was so rewarding in a different, maybe more real way, with places like Nectars and other amazing spots around the country. We never knew what we were going to get, but would do the US about three times a year, and it was intense but amazing. Our boat shows in NYC every summer were also huge highlights. They were just a love-fest in the middle of the night in the middle of the East River. But yeah, I don't think there's really any

tours or shows that aren't memorable in some way... sometimes the small towns like Cookeville TN become your favorite gigs because the love is so strong and the people are amazing.

E: I've seen you destroy drum sets, rage Rush and Billy Joel covers, bring floor toms into the audience and cause major pits. How does it feel to harness group energy like that?

T: There's nothing better! Nothing! I love every second of being on stage and am thankful for every minute up there. I love bringing the crowd to a point where they forget their day, and just let themselves go and rock out. It's transcending. And I jones for it every day. It's a real drug, and by the end of the show I'm drenched and completely fulfilled. Nothing like it. Rock and Roll is truly the best thing on this planet.

E: You frequent The Invitational, how is it playing there with new players every week and with Deaner, Mike Hampton and the gang there?

T: It has been such a blast, and it is a very serious gig, like going to school. Everyone is very concerned with playing their best, and everyone talks about it backstage. Everyone is listening, trying to find their place in the groove and music, and be creative as

well, but hopefully not stepping on other people musically, and not wanking, showing off, or being self-serving. I am honored to play for hours on end with Mickey and Mike Hampton, and other great players like Joe Kramer, Glenn, Ray, Dave Carta, Keith Kenny, etc. I do not take it for granted, and know I'm in the company of greatness. I never take Mickey for granted, and Mike Hampton is a God - sometimes I can't believe what is coming out of his guitar. He's always searching for new licks and melodies and sounds, and he's pissed at himself when he can't find them. And then I'm like, damn, he could just sit there and play and it would be on a whole other level, but I guess that the sign of a true genius, putting himself through some hell. That is what separates the Invitational from any other jam-night, or jam-band... the players are all being honest and there is no pretension, no one's getting slick or stylized, or too cool for school... and if anyone is in the slightest, they're gonna hear about it from someone, probably Mickey or Mike, and no one wants that!

E: How is it being part of the Ween extended family? Any other Ween family stories to tell here in the hollowed halls of the Ween Zine's heavily fortified writers room?



T: It's been amazing having been a part of the Ween musical family for almost 20 years, and like I said, I'm thankful for it. So many incredible musical experiences with Urchin, Ween, Moistboyz, Instant Death, Crescent Moon, John & Peter's, the Invitational, the recent Mojitos acoustic shows, and whatever lies ahead. Being a New Yorker, I was always dissatisfied with the NYC scene, and again, all the pretension and righteousness and wanking... everyone's too cool for each other. I didn't fit in there, I'm not cool. And I didn't go looking to find New Hope, it just sort of happened, and when it did, it reminded me of High School, where there are a bunch of different bands, making music for music's sake and to turn on your friends. And mainly because it's about music first and foremost, not a specific style of music, just GOOD music... whether heavy, light, pretty, ugly, damaged, fucked up, scary, happy, whatever. So yeah, long live Ween and the

inspiration they bring to all of us.

E: Finally, for those readers who may not be familiar with Sound of Urchin (if that's you, time to change that) what's the best place to hop into the music? Then, what's new with SoU?

T: Well, we have so many different phases album-wise and song-wise, so I would probably jump around youtube and check out some of our recorded stuff vs our live stuff to get the whole picture. It's all up there, for better or worse, ha ha. I think my personal favorite Urchin recorded album might be "Rejoice" though, where all of our styles melded together, and we were road-dogs so our playing was in sync and we knew each other so well. It's a guitar album and we've always had two lead guitarists in the band because we love Thin Lizzy. Bill is one of the best living guitarists on the planet. I also am real proud of our last album, Black Castle, from 2014, since that really

captures the trippy side. We actually just reissued The Diamond, Jack and Dianne EP, and All That And A Brandy Alexander, which were all out of print. Now you can get em all on iTunes and Spotify, etc. Anyway, we love all of our albums since they document where we were at at the time, like band diaries.

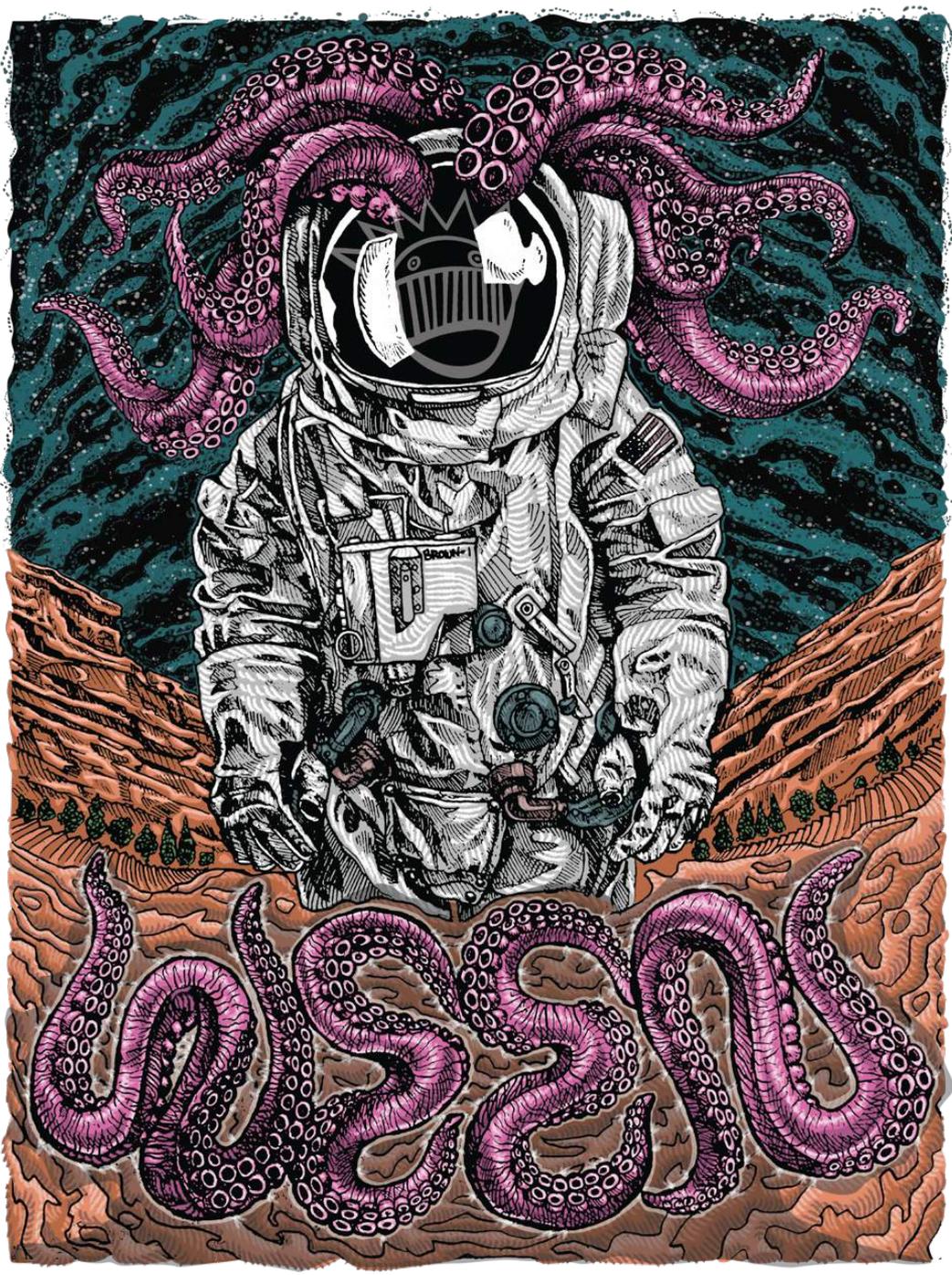
And at the moment we're demoing songs for a new Urchin album and there are over 30 on the plate right now. I'm so psyched to get them done and hit the studio, and have you hear them, ha ha, but they are still in the forming stage. This shit is gonna be brand new and familiar at the same time. There's a lot to say, and we can't wait to say it.

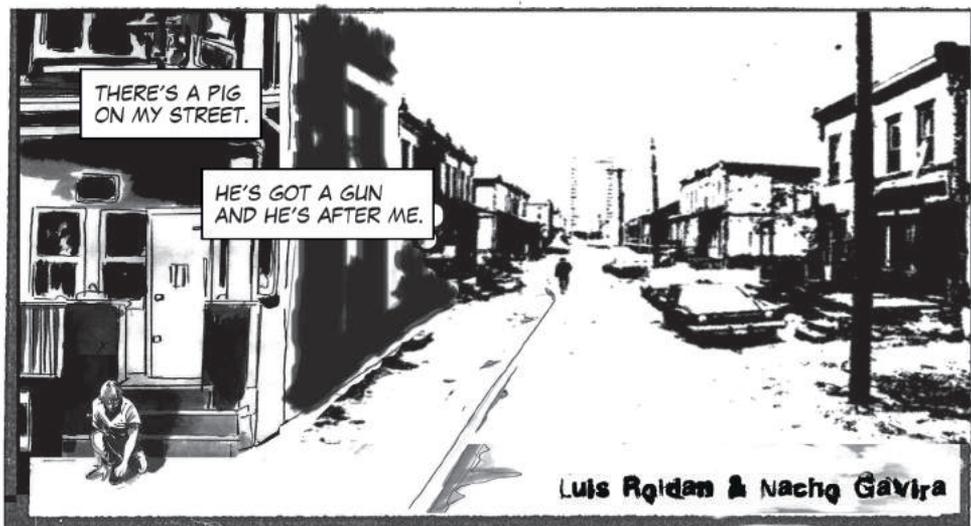
E: And we can't wait! Thanks so much for being here with us Tomato. It's been a pleasure!

T: Thanks for having me yo!









THERE'S A PIG
ON MY STREET.

HE'S GOT A GUN
AND HE'S AFTER ME.

Luis Roldan & Nacho Gavira

I TRIED TO RUN.



TRIED TO STAY COOL.

BUT THERE'S A PIG.



I AIN'T A FOOL.



There's a pig

CAUSE THIS PIG,
HE'S AFTER ME.

HE'S GOT MY NUMBER
BUT I'M STILL FREE.

A Ween Story

A man with a beard and long hair is shown from the chest up, looking down at his hands as he counts a stack of money. The background is dark and textured.

DIDN'T PAY
THE BILL.

IT COST
20 BUCKS.

A close-up shot of hands counting a stack of money. The lighting is dramatic, highlighting the texture of the bills and the skin.

NOW S'OVER A HUNDRED,
AND I'M OUTTA LUCK.

A man wearing a pig mask and a suit jacket is walking down a city street. Other people are visible in the background, some looking towards him. The scene is in black and white.

I SEE THE PIG,
HE'S OVER THERE.

ASKING 'ROUND.

THIS AIN'T FAIR.

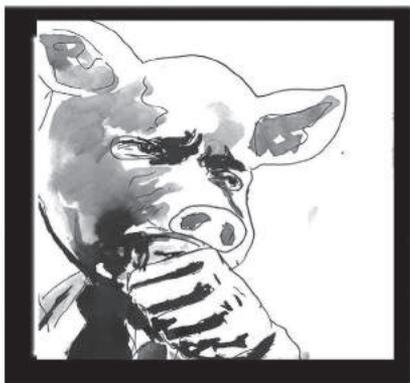
A man in a pig mask is driving a car. In the background, two men are standing on a street. One man has a mohawk hairstyle. The scene is in black and white.

CAUSE THIS PIG,
HE'S AFTER ME.

A close-up of a man with a beard and long hair, shouting with his mouth wide open. His hand is visible on the right side of the frame, gripping a surface.

HE'S GOT MY NUMBER
BUT I'M STILL FREE.









CAUSE THIS PIG,
HE'S AFTER ME.

HE'S GOT MY NUMBER
BUT I'M STILL FREE.



I'M STILL FREE.



We got so many submissions for these pages, hundreds, so as I was putting the pages together the format quickly devolved into pure gonzo collaging, captioning went by the wayside. Enjoy!

- Eli



Shout out to Joey Hooslefudge and his amazing YouTube series "We Need To Talk about Ween"



Pearl

CommPages dedicated to Pearl! Much love to Grant and huge thanks for all he does!

Rachel, Matt and Frass, "Pop Gener's Dim Sum cherry."







JW APPRECIATION PAGE



THE CHILDREN SAW THE EYE

DESCENDANTS OF THE BOONZSH





After Chi:Aragon Friday
Ween fans overrun next door karaoke
bar where regulars come to sing every
weekend in hopes of making it big....
DJ played ARL Stallions 1-5.
Flying high on ~10strip, I took the
stage to sing along and interpretive
dance. Pretty much every Ween fan
there joined me on stage and there was
a Stallion sing-a-long orgy.
From there, we had long hold of the
karaoke list.
Bonkers mad.
It was surreal. By KirQ



INDEX

Wow man, what an insanely brown issue! Huge thanks to everyone who submitted. Readers, use this section to find out about the artists and then give em a follow or a like. So...

Here's whose fault it is...

Cover **by Jim Mahfood**
jimmahfood.com

Intro **by Gordon Walker**

Photo **by Mitch Kline**
@Mitchkline

"The Stallion"
by James the Stanton
@Gnartoons

"Voodoo Lady"
by Rachel McMullen
@the_classybitch

"BP for Life"
by Michael Romo

"Drift Away on a Doodle"
by Joe Ski
artbyjoeski.com

"GWS"
by Tom Haefliger
PointsNoir.com

"The Cosmic Conceiver"
by Mikey Howell
in loving memory
of Cale Brown

"The Argus"
by Leah Piotroski

"Stroker Ace's Crossword"
by Asa Dicken
follow QR for answers

"Learnin' to Love Ween: A Voyage to Fandom"
by Max Luhnoka
read the rest online!

"Eddie Dingle's Old No. 7"
by Brock Denker

"The Writing Process"
by Erik Jasek
@jurassicjasek

"The Great Fingerbangin of October 2016"
by Colleen Pretty Girls
Make Graves

"The Dognish"
by Paige Svetlecich

"Stallion-Mang"
by Michael Hegarty

"Baby Bitch"
by Riese Meyers
riesem.com

"SF Ween"
by Josh Boulet
joshuaboulet.com

"Fine Art Gallery"
John Molnar "BPevis"
Ric Suarez "Boogadelica Rising"
Garresh "Deaner at Sea"

ZOLTRON
zzz.zoltron.com

“Bag of Fat Part 1”
by **Eli Schwab**

“Wealth and Power”
by **Flower Zandriya**
@flowersintheradiator

“Alcan Road”
by **Travis "Acidstatic"**
Akalan

“Are We There Yet?”
by **Nancy Kells**
spartanjet-
plex.bandcamp.com

“Buckingham Green Open”
Poster by Chloe Pinnock
Organized by Cassie and
Nathan Dodson
@strokeracedgc

“Paisley’s Puppets”
by **Sarah McCaleb**
PaisleysPuppets.com

“Boognish Sighting”
by **Garry Young**
garresh.tumblr.com

“Transgalactic Celebration”
by **Jason Kroninger**
handfedgraphics - Fb

Interview with Chris
“Tomato” Harfenist
soundofurchin.com

“The Golden Eel”
by **Ryan Dougherty**
Ineffable Frippery on etsy

“Mang on the Rocks”
by **Cory Bowman**
@urth_llc

“There’s a Pig”
by **Luis Roldan &**
Nacho Gavira
LuisErreTe - Fb
nachoilustrando.blogspot.
com.es

Community Pages

Thanks to all those that submitted photos. I tried to get as many different faces as I could in there. Big ups to **Johnny Williams** for being so loved that he got his own page and thanks to the parents for submitting and raising great kids!

Thanks to **Laura and Memphis** for title help!

Back cover
“Tender Situation”
by **Jeff Harper**
@swanharps

Don’t Get 2 Close
(2 My Fanzine)
title conceived
by **Will DeBoer**

edits by Tanichee Cain

Until Next Time...

eli



Ween

