

DON'T GET 2 CLOSE



(2 MR FANZINE)



Another issue of "Don't Get 2 Close 2 My Fanzine" is here! It truly is the sum of its parts and you guys are something amazing. This is your creative feelings and juices once again coming to fruition. The community, the professional artists, and the band have been amazing partners in the elevation of this Zine. I want to send a HUGE thank you to Mickey. It was great to have him back and it was a pleasure to talk with him, but more on that later. Also, big ups to Gordon over at the Buzz Patio for doing what he does every single day for W.A.S. It's quite the community we've got going on there. You are the **world!** You are the children of the Boognish and have made the dream that is this Zine a reality.

I also want to thank everyone who supports and loves to read this little rag. It is the paper baby of an electronic community and it feels great to publish something tangible and get it out to you all. It's few and far between that we actually hold paper in our hands and read words off of it.

On a more personal note, you all continue to inspire me and push me creatively forward. This fourth edition took some extra time to get off the ground, so thanks to everyone for their patience. A ton was going on in my life (I moved!) but I was constantly working on the Zine and collecting submissions. Also, instead of making a comic for this issue I wrote an article. That was a whole new experience for me. Researching and then transcribing and turning a conversation into (hopefully) an entertaining story has reignited my love for rock journalism. Thanks to Dylan Owens for his help with that. Also, so many thanks to the editor's editor Tanichee Cain.

Welcome back to "Don't Get 2 Close (2 My Fanzine)"
the only Zine of it's kind.
Hungry? Read on...

Gordon's
BE&H



Cafe

& Buzz Patio



"I wanted all my Boognish brethren to feel loved, and spreading the love just beгат more love." Gordon



est. november 25th 2014

Exterior, night.

A diner rises in the distance. A large and very bright neon sign blazes "The BE&H Café"

A stranger in a long brown overcoat enters the diner and sits at the bar. The owner walks over.

Owner: What can I get for ya?

Eli (The Stranger): I'm looking for the Buzz Patio.

The owner places his finger over his lips and whispers:

Owner: And you are?

Eli: I am the Stallion, mang.

The owner signals to the stranger to follow him. They walk out a door in the back of the diner and around to the back of the building. Loud music plays.

Eli: Oh yeah, are those are B-Sides and outtakes I hear. I must be in the right place.

The stranger approaches the second bar.

Gordon: Welcome to the Buzz Patio, mang.

Eli: It's a pleasure to be here. Are you the proprietor?

Gordon: Yes, I am, my friend. But don't spread that around Chocolate Town.

Eli: So where did this oasis come from? Are we still in New Hope? Is everyone here like us?

Gordon: We're in a Brown State of Mind, my friend. This here oasis you know as the Brown Eggs & Ham Cafe, and it's accompanying outdoor party area, the Buzz Patio, was imagined after many mornings of awakening to Ween and realizing how Gene and Dean always helped me begin my day on the good foot. I just wanted to pass this gift of song and spirit on to others like me. And yes, everyone here is like us, one with Ween. Brothers and sisters of the Boognish. Down with the brown.

Eli: Has this been going for a while? And you're here every single day?

Gordon: I'm happy to say The Brown Eggs & Ham Cafe has been dishing out good will and great tunes since November 25th, 2014. We've been here everyday since, rising and shining with our sister and brothers for over three years.

Gordon: The Cafe itself has served up a fresh post everyday since we opened, with no repeated intros! I've been here for the majority of those days, but my crack staff of creative miscreants has helped me when I needed a break. Grant Rozmarin dished out some fantastic flipsides on B-Side Saturdays for a spell. Zeus Buzzard, Mike Stewart, Amanda Smolinski, Colleen Graves, Tommy O'Toole, David Lasko Jr, Jessie Dwyer, and Sean Storts have all worked some shifts to keep the cafe open 24-7.

I love being here and seeing the dank denizens and righteous regulars file in for the day, though. I only took one day off over the past year. Like I said, waking up with Ween is wonderful..And sharing it with others makes it doubly and triply so.

Eli: So how did this place start? Where's the name come from?

Gordon: After the initial imaginative inspiration for the cafe, I met with Ween Appreciation Society founder Aaron Gilbride at a Freeman show in Portland, OR and pitched the idea to him. He encouraged me to go for it. I had no idea it would become what it is, a regular watering hole for so many fans of Ween. In the initial cafe post, I asked readers to vote for the names "Waking Up With Ween" or "Breakfast With Boognish." I believe BWB won by a vote of 2-1! Not too many customers on opening day!

Since the people wanted the Breakfast moniker, I decided I needed to name the venue after some kind of breakfast food. Plus, I'm from Oregon, and we are hipster, free-range chicken kinda folks out here, so I went with Brown Eggs and Ham. Wrapped up Ween, Dr. Seuss, and organic food all in one phrase.

As for the name of our al fresco fiesta area, The Buzz Patio... well, one of the most righteous of regulars, and part of the wait staff at the time, awesome Alicia Molina, she asked me if she could light up in the cafe. I told her she could go out on the patio and party down! Always quick of wit, Timbo Bartell dubbed the outside area The Buzz Patio. A legend was born! And now our rallying cry is BUZZ PATIO FOR LIFE!

Eli: I feel like this place really provides an outlet for people. Did I hear that people have even met significant others and made life changing friendships here?

Gordon: That's some truth that brings a tear of gratitude to my eye, friend. There's several couples that met each other here, and I am happy to say I have been asked to preside over the wedding of Zeus Buzzard and Rebecca Lee Phillips! I'm going to get ordained so I can marry them! What a wild ride! And yes, friendship abound and have flourished. It's really amazing how people have connected. Our Buzz Patio meet-ups at Ween tour stops in Bend, San Francisco, and Austin were all amazing. There's been a wonderful fellowship that has developed.

Eli: So how did it grow from then a small gathering, to now this massive nexus of all things?

Gordon: Honestly, the cafe was struggling in its early days, as any new establishment will. I was actually considering shutting it down. One day I was sleeping in, thinking I had had it. Then I got a message from the aforementioned Alicia Molina, asking why the cafe hadn't opened, saying she missed it. I really had no idea people where into it. She opened my eyes. I got up and posted and have never had a doubt since.

After that day, I dedicated myself to the cafe, saying hello and making jokes with most people who liked the post or who left comments. And people really responded! It was like a real restaurant/bar that way-- when you get acknowledged when you walk in a joint, you feel welcome. Well, I wanted all my Boognish brethren to feel loved, and spreading the love just begat more love. The regular commenters started welcoming newcomers and conversing with

others, and then people just starting using the place as a hang out and chat room. It really became like a actual place where everybody knew each others' names, all under the umbrella of a love for Ween.

I am so grateful for all the righteous regulars who started hanging, connecting with each other, posting crazy pics and memes, sharing laughter and love, seeking support for sadness...

Eli: It's pretty amazing. I'm in a lot of groups and none have anything similar.

Gordon: Friend, I guess it just goes to show how much can happen from a simple hello, an honest interest in others, and the common love for the amazing music of Ween. The people of the cafe have really joined together, it's a family. I've heard tell that some people think we're an exclusive club, and that couldn't be further from the truth. Anyone, anytime, can come on in and say hello, and we'll try our best to make them feel like they're part of the fold. So, if you've been anxious about ordering up a drink at the Buzz Patio, please give it a go, we're ready for you with open arms.

Eli: I guess I'll have an order of the brown eggs and ham to stay.

Gordon: Coming right up, and I'll toss in a side of our signature brown hashy browns on the house!

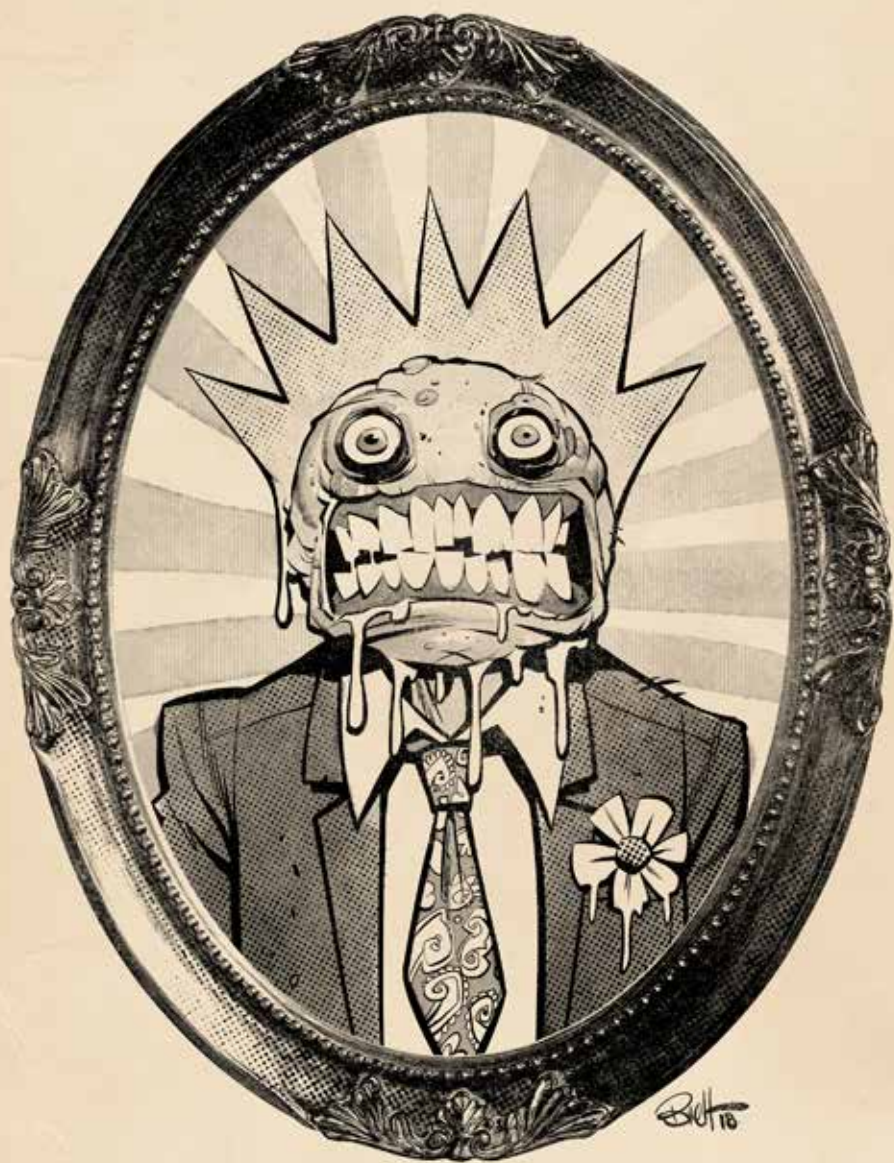
Eli: Thanks mang!

Gordon: Thank you, my mang. We are always open and hoping for more folks to come through the cafe doors. Y'all come back now, ya hear?

Gordon walks into the back and disappears into a dark smokey doorway. A moment later he emerges with a plate and a mug. He places the plate in front of the stranger. He then places a mug to it's left. The stranger sips the dark, sludgy liquid inside.

Eli: That's one damn fine cup of coffee!





WEEKEN

BOOGNISH COMICS GROUP™

APPROVED BY THE
WISCONSIN
STATE BOARD
OF SUPERVISION

20¢

15

DEC

02193

© COOK & THE CLOWN



(the)

MOLLUSK



LET IT ALL BE

HAPPY FINGERS

IN THIS
ISSUE:
EGG NOG

Q.M.D.S. 2-248



IT'S A NINE MILE WALK
FROM THE OFFICE TO THE
PUMPS. SOMETIMES, YOU
THINK YOU'RE GONNA DROP.



IN THE END,
YOU'RE FILTHY,
DIRTY, HORNY, AND
PISSED OFF



AND BEFORE YOU
CAN LEAVE, YOU'VE GOTTA
SWEEP THE **FUCKIN'** SHOP



IT'S A REAL, REAL, BITCH
TO BE WORKIN'
FOR THE MAN.



I COULD PROBABLY
WASH DISHES AT SOME
OTHER **FUCKIN'**
DUMP.



BUT IT'S ALL THE SAME
TO ME, BUSTIN' ASS TO
MAKE A BUCK.



SO READ 'EM UP
AND STICK 'EM.

GAS

PUMP THAT
FUCKER
GOOD.

SOME LADY DOWN ON
MAIN STREET NEEDS A
JUMP.

THE
MAN

GET YOUR
FINGERS
OUT YOUR ASS.

PUMP SOME
~~FOR~~XT'S GAS.

AND THINK ABOUT
HOW BAD
NEW HOPE SUCKS.

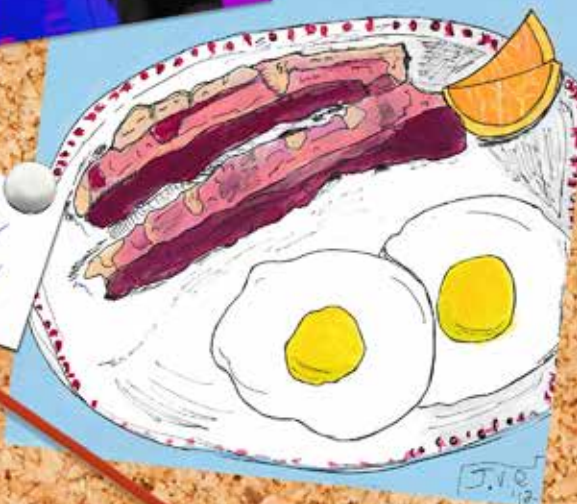


J.V.Q

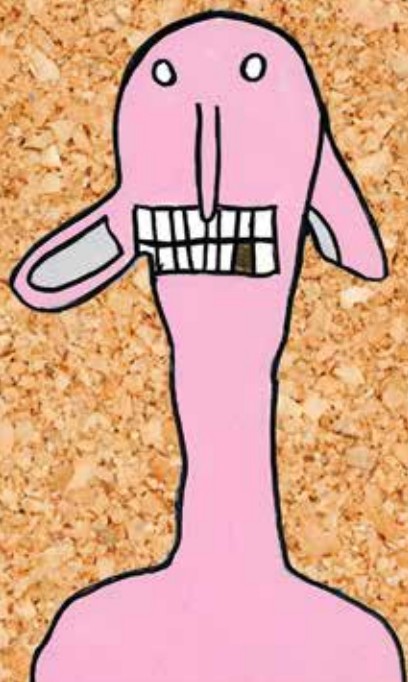




typical
weird
FAN!



5.18
12





— THE —

GOLDEN EEL



"MORE KIRK
IN THE MONITOR
PLEASE!"



photo by Mark Rosen

the DG2C2MF interview with Kirk Miller, soundguy for the band Ween.

Eli: Hi Kirk! Welcome to DG2C2MF. Happy to have you here! You've been working with Ween since the early 80's right? When and where did you meet Ween? Were you a fan first?

Kirk: I was definitely a fan of God Ween Satan on first listen, but I never saw them until they played at the Court Tavern in New Brunswick, NJ in 1989; I was the venue's soundguy then. I didn't mix them--Theo Van Rock, the Rollins Band engineer mixed that show. A few months later Ween was back, although William Tucker mixed that show...then a few months after that, they were back, and that was my first time mixing them. They liked what I did enough to start calling me for one-offs and regional runs. In late 1991 (maybe early '92?), Mickey asked me if I'd be the tour manager/soundguy for their first real tour, commencing in March '92.

Other than not doing the west coast 2004 tour and a handful of other shows, I've been mixing them steadily since they first called.

although in general, the bigger the gig, the better the sound gear was going to be. One thing's for sure--the song lengths were no longer limited by the tracks on tape, so with the interaction of other musicians, the sets became longer. There was a stretch in late '94 when the shows started hitting 3 1/2-4 hours, which was a big difference from the 60-75 min. sets of just a few years earlier. I'm sure that affected their songwriting too, from a stylistic-sense.



photo by Dave Urbano

Eli: Now I asked some people in the "Kirk Miller Appreciation Society" to ask you questions, here are some:

Quentin Max D Straight asks; "Favorite Mollusk performance when you crank up the sound effects really loud?"

K: What? Nailing down a favorite version of a particular song is high-impossible for me; there's so many 'moments' at a Ween show. That song actually gets minimal effects treatment from me. A bit of reverb on the vocals (if the room isn't too reverberant on it's own) is all I typically do. Everything else heard during that song is from the band. The one exception off the top-of-my-head is the version on that recent Taste The Waste comp...when the song breaks down, I had to chuckle while listening--as the further it goes, the more waste I added to Mickey's vocal. That's a *favorite* moment.



photo by Jenny Brainszewski

E: When Ween went from touring as a Duo to the full band how did that affect you and the sound?

K: Well, I suddenly had a lot more inputs to deal with...and with more band gear, we needed more crew. There was a slow gradual climb in the size of the venues--instead of just playing the local punk rock hole, we started playing real stages too. I don't remember any 'a-ha' moments per-se.

Sean Storts inquired, "1- What board does ween own and if they don't own their own what do the specs of the rented boards need to have?"

K: Ween has never owned a touring console. There's been runs when our crew has been lucky enough to have the same gear for a few shows in a row, but for the most part--it's always been sound company/venue-gear "du jour". Since the initial reunion shows almost 2 years ago, I've spec'd particular mixing consoles for both front-of-house (me, you, the audience), as well as at monitors (what the guys on stage hear), so now we have some consistency. We've been using Avid Profile consoles--they are available pretty much everywhere--which is important, since our shows are not only intermittent, but also geographically scattered.

2- What's the worst venue you've ever run sound in, acoustically speaking?"

K: Oof. Welllll...the funny thing is, that no matter how horrible a particular gig may be, you can rely on one fact--there's always a worse one down the road somewhere...

E: That brings up a good point, was there a time, traveling, that it was just you and Gene and Dean? What was traveling then like?

K: Yes, the 1990-91 one offs/weekend runs were usually just the 3 of us; maybe another of their friends came along for the ride occasionally. Starting with the March '92 run, the 3 of us traveled together in a van. On that first tour with them, while we had hotels every night, I was usually sleeping on the floor....

E: Was there one gig that you remember as the greatest of all time? A gig where it all came together from back to front of house?

K: Oh man, that's a tough question! So many great nights. From a recent perspective--Austin/Stubbs night 2, hands-down.

E: And finally any plans for more live releases? Hahahahah had to ask...for the people.

K: That's a good question; I have no idea! All the recordings reside under Ween's control. I do know that they've been getting digitized, but that's all I know.

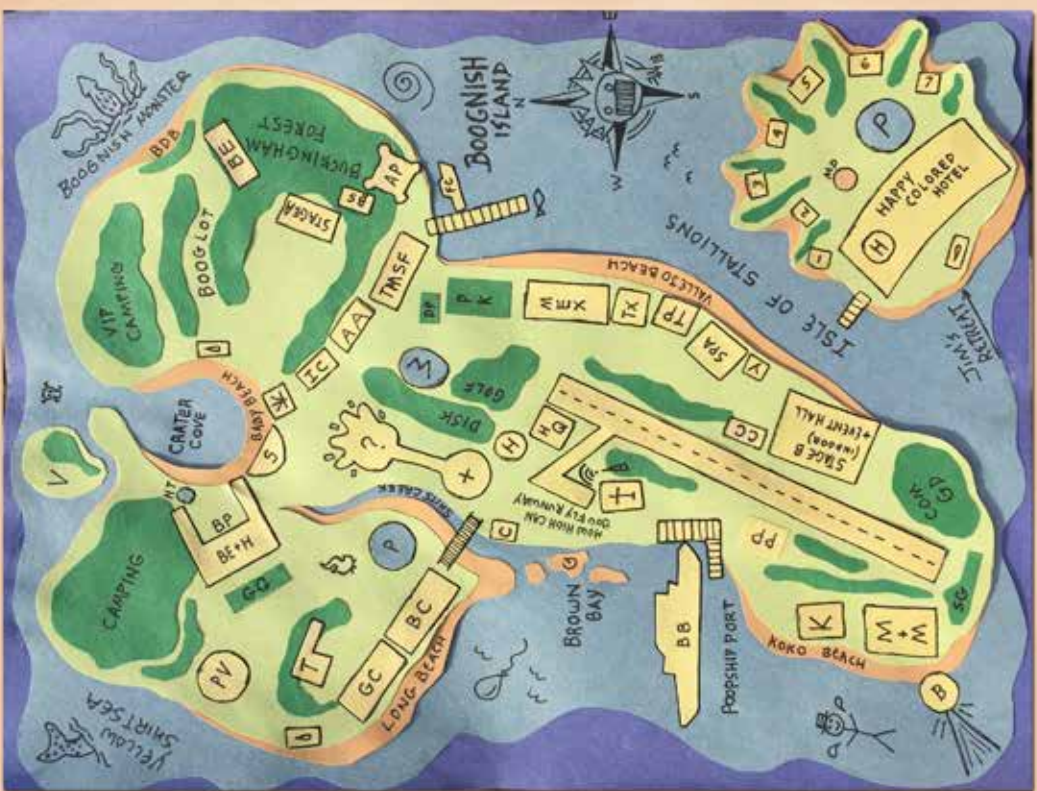




"Someday my Boogish will come"
May 1978

MAP LEGEND

- V- Vatter's Pirate Landing
- HT- Hot 4 Teacher Hot Tub
- Tiki Bar
- BDB- Buttday (nude) Beach
- PV- Pony Pavilion w- DJ'd dance floor
- BE+H- Gordon's Brown Eggs & Ham Cafe
- BP- Buzz Patio (IRL)
- GG- Grant's Garden
- S- Seashell Stage
- (pot leaf)- Dave's Dispensary
- IC- LMLY Ice-cream Parlor
- AA- the Argus Arcade
- BE- Beer Exchange Brewery
- AP- Administration Palace
- BS- Backstage Bungalow
- T- Timbo's Treehouse & Swings
- GC- Girls Club Lodge
- BC- Boys Club Lodge
- Among My Tribe
- Community Fire
- P- Pool
- Golf Carts
- ?- Visitor Info/Cheek-in/Rentals/ Taxi Service
- +-- You Fucked Up! First Aid/Medic H- Helipad
- TMSF- the Mollusk (seafood dining)
- FC- Fishing Charter
- (fish)- Deaner's Dock & Fishing Pier
- DP- Doggo Park
- PK- Prince Memorial Park
- C- Claude's Kayak & Canoeing
- G- Glenn's Keys
- HQ- Air Control Tower/Island Overview/Communications
- W- Water Tower
- MEX- San Jose's Pollo Asada Restaurant
- (WIFI symbol)- WIFI Tower/Solar Power Station/Backup Generators
- Hanger/Garage/Workshop
- TX- Sweet Texas Fire Ribs & Wings
- TP- Tuesday's Pizzeria
- BB- Bananas & Blow Boat Cruise
- Papa's Pasta House
- Y- Yoga Tent
- CC- Chocolate Town Chocolate, Candi & Cheese
- K- Koko's Karaoke Bar + Open Mic (up all night)
- M+M- Molly's Island Market & Merch Shop
- B- Beacon Lighthouse
- SG- Scotchguard Driving Range & Mini-Golf
- COM GD- WAS Community Garden
- MP- Mud Pit
- #1-7- Fully Stocked Private Cabanas



Direct Attention presents:
An Interview with

CLAUDE COLEMAN JR.

by Kristin Zachman
photos by Blake Barit



We at Direct Attention were humbled to sit down with Claude Coleman Jr. while he was in Colorado.

Coleman is a talented multi-instrumentalist, best known for his work drumming in the alternative rock band, Ween. This hardworking guy is notorious for collaborating with a variety of acts including the Mike Dillon Band, Angelo Moore's Brand New Step, and Eagles of Death Metal. Since leaving the Northeast, Claude is hugely involved in the music scene of his new home, Asheville, NC. We sat down with Claude at a restaurant in Old Town Fort Collins before his gig with Matt Butler's Everyone Orchestra. The food may have been stale, but the conversation was anything but. We got deep into Claude's influences, what his plans are for Amandla, as well as the magic of Ween, and what may be coming next.

DA: Hey Claude! You've been living in North Carolina for a while now. I know you're working with a band called The Digs, and you're playing with the punk band, Skunk Ruckus. Are there any other projects that you're participating in, down in Asheville?

CC: Yeah! I'm also in this karaoke band that does honkey-tonk songs on Thursday nights. We have this book of 300 songs, and all these drunk hipsters come up and butcher them. The band is really beautiful though, and every once in a while there's a really beautiful singer, which is

great. I don't do much at home because I travel a lot. Now I'm back, and Ween is off the road for a big break until around June or July. I'm gonna kickstart a bunch of shit, and get Amandla on the road.

DA: Awesome! When can fans expect an Amandla tour?

CC: We have a tour planned with Mike Dillon in February of 2018.

But... the whole thing with Amandla is that I don't have anybody doing anything, it's all DIY.

DA: Do you have a steady lineup of musicians that you're touring with?

CC: No, I don't have a steady band. I don't have a manager, or a booker, or a publicist, and I barely have a website. I do everything, play all the instruments, record it all, and print it. With this record, I'm assembling a team. I've been talking to this guy in Philly, and he seems like he wants to connect me with the right people, so I'll be able to do more touring next year.

DA: That sounds promising. Can you tell us some of the driving influences on the new Amandla record, since the last one was released in 2006?

CC: I got divorced. I was married for 16 years, so that was a big thing. The same time as that happened, Ween broke up and blindsided us. It was like a one-two punch.

DA: Does Amandla's name have any relation to the Miles Davis album 'Amandla'?



CC: Not exactly as to why the name is Amandla, but it's the same word. It was part of the political slogan of the African National Congress during the apartheid. It was used in all their protests, "Amandla Awetu!" which means: Power to the People. I like the word, it's pretty, and it means power! It's like naming your band rock! It eradicates any bullshit. Whenever I'm dealing with anyone's shit I'm like; "Dude, the name of the band is power, and you're doing some weak ass shit! Be it, be power!" It's everything, just be truth man, and be honest, cool, good people... music, art, power.

DA: Were your parents pretty into music when you were growing up? What was playing around your house?

CC: My father was really into jazz. I went to school for jazz, but that was just to learn how to play music. The environment I grew up in was a little musical, but I'm the only musician. It wasn't a super music-centric family, but the art and the culture were appreciated. I just fell into playing music. There were these kids across the street who were my best friends, and we used to dress like KISS every year for Halloween. I would dress up like Ace Frehley, and I have pictures to prove it. Year after year, my Mom would set the paint out on Halloween, she was ready. I was this little black boy in Newark, New Jersey, going around with my face painted like Ace Frehley, like "Fucking Rock And Roll!!!" I was obsessed with KISS; I still love them.

DA: So you have a thing for hair bands?

CC: I have an appreciation for them, for sure. There are better ones than others. There are good ones, in my opinion anyways. A good tune is a good tune, man.

DA: Oh totally, I think it's become fashionable to hate on stuff.

CC: Exactly! People don't even know what they're talking about. People like to hate on the '80s and '90s. It's like... Motherfucker, that was some of the greatest music, especially the

'90s. That was the golden era of indie, alternative, and '90s hip-hop was the best. Even the '80s, it sounded goofy but all those songs are incredible! We still listen to them; they're still amazing.

DA: So we touched on your musical influences a little bit with your mention of KISS, but if you got to jam with anybody that influenced you when you were young, who would it be?

CC: It would be someone like Stevie Wonder, Sly Stone, Herbie Hancock, Chick Corea, Prince or Bowie. Those would be people I love to jam with, where the jam probably wouldn't even be all that great. You just want to be able to say you played with them.

Ween's manager, Brad, is good friends with Stewart Copeland of The Police. Stewart is his kid's godfather or something. Well, we were playing a show in L.A., and he calls Stewart up and asks if Ween can come to his house and jam. He's got this badass set up; it was like a man cave studio all decked out with recording gear. So we're like "Yeah, we wanna go to Stewart's house!" If you want to talk influences, Stuart Copeland was the only reason I started playing drums. I played his music my whole childhood. I became known as the dude who sounds just like Stewart Copeland; I even had the same kit. So once we got there, we were all drinking tequila, smoking big joints, and he was just the most righteous dude. But... the jams were terrible, and he recorded all of it. Later we were like; "Man, I hope no one hears that shit," because we were all super shithammered. We were in front of Stewart Copeland, all nervous, trying not to fall over ourselves. So I imagine if I were ever to jam with Prince, it would be the shittiest jam in the world because I'd be so freaked out, but I'd still want to be there doing it.

CC: So, are you guys from here (Colorado)?

DA: No I'm from Central Illinois, and Blake is from Buffalo, New York. It was pretty sweet growing up; we had a good little music scene.

CC: Yeah, man, those are both great areas. I've always toured in some of the more rural areas of Illinois, and Ween would always play in Madison, WI, which isn't Illinois, but it's close to Chicago. We would play there religiously; it's the only regular place we haven't played yet (since the reunion).

DA: So, speaking of Ween. I'm a big fan of the Caesar Demos that came out of recording Quebec, like "That Man from the Flat Lands," or "Ambrosia Parsley." There is supposedly a lot of controversy around those songs. Do you think that Ween will ever play any of them live?

CC: There's no reason we aren't playing them. Honestly, there's just other stuff that makes for a more mainstream show. We like to sprinkle in obscure songs, two or three B-sides a night. There are thousands of recordings; Ween has so many songs. When you do that much material, your relationship to it is different. That record (Caesar) probably took in four or five hours to record, on day ten of fourteen days of working on the album (Quebec). Those songs were some of around about four hundred other songs. There are probably enough songs for ten other records like that, and it's hard to play it all.

DA: Does Ween usually record their albums in just a few weeks?

CC: No, those guys have a magical process. I'm as big a fan as anybody is of those two. The way they created was always amazing. It'd be the two of them, and they'd go and rent a house. Sometimes it'd be a farmhouse, or they loved to go to LBI, to the beach. That's where they recorded *The Mollusk*. And they'd just lock themselves in a house for a month. We'd dip in and out to help with the demos. Every time we'd dip in and out, they'd play all these songs that they'd been working on. We'd all just be laughing and talking about the songs, and they'd keep at it, it was magic. They're just good together, and it just happened. They'd make this music that one song after the next was just the most amazing thing to be a part of. It's like they didn't even try. If you lock them in a room with

a four track and a drum machine they'd come out with some songs.

DA: Do you foresee another Ween record getting made?

CC: For that to happen, I think there needs to be a little more resettling. We've come back and tested the waters with staying out, and we've proved to ourselves that we can keep stable, without incident. This is the beginning of a process, and for another record to happen organically, we need more time. To be honest, Mickey and Aaron's relationship has to settle. The issues are still fresh for them. There's some public animosity, but it's not purely hatred. It's like family, man; they're like brothers. No one can put a timeline on their healing. When people ask me about a new album, I just say "Let us keep hanging, and playing shows, and then they'll get the bug again, they'll want to create." I mean, Mickey's creating all the time doing Dean Ween things, I'm not sure what Aaron's doing, but I know for a fact that he wants to get back into it.

DA: So, I read you don't like to play "Poopship Destroyer." Do you still not love to play it? Any reason why?

CC: No. I still don't like playing "Poopship Destroyer," and I have a reason. "Poopship Destroyer" is like... Ween had a middle finger on the Chocolate and Cheese ring, it was like our logo, and that's what Ween is to the world. "Poopship Destroyer" is like us giving a big middle finger. It's always too long, it's so sludgy, and it's stupid, man, it's numbskull shit. The reason why we play it is because that's exactly what it is. Mickey always likes going into it if he's not feeling a gig. It's almost a negative thing, like "fuck this, lets Poopship Destroyer, fuck you all." My thing is like, why even give people the middle finger, or couldn't we do it in another way without "Poopship Destroyer?" I just never felt much about "Poopship Destroyer," not like how I feel about 99% of other Ween songs.

DA: Okay, so what is your favorite song to play, if you had to pick?

CC: "The Stallion, Pt. 1" That tune to me is the definition of Ween. It's so agro, and weird. "You goddamned son of a bitch! You goddamn piece of shit!"

DA: So did you have fun playing "The Stallion, Pt. 1-5" at Stubb's in Austin?

CC: It was fun for us. It's just fun to sing about The Stallion for thirty minutes, you know? Song after song about The Stallion. We should do a whole concert about The Stallion, with a symphonic piece, accompanied by a soundtrack, documentaries, a theme album, merch, all that. I think fans would love that.

DA: I want to ask about your HalloWEEN costume. You were a prisoner, but if I'm not mistaken, you had a Donald Trump mask on. I thought that was hilarious, how do costumes usually come about?



CC: No one recognized who it was because the mask got all fucked up! I'm surprised more people didn't say anything; it was a whole moment with Dave bringing me out in cuffs. But picking costumes is just a free for all. Everyone's just like "Dude, what are you gonna be?" "Oh, I don't know, there's a costume shop a mile away" "Oh! They have bunny costumes, get those!" Then it's done. Halloween is usually a fucked up time as a drummer. No costume works at all because I'm moving, I'm bouncing around.

DA: Where is your favorite place that Ween has gotten to play outside of the United States?

CC: Australia for sure. They knew us there, the crowds were like the same size as in the States, but so much rowdier. These people were crazy, man. We played this club, and they packed it so full, it was so hot and sweaty in there. You'd look around out into the crowd, and there were people crowd surfing in the back corners and going crazy. It was cool man; they had a lot of energy.

DA: You play a lot of different instruments, right? Why is it we usually see you playing a drum kit?

CC: Yeah, I play almost every instrument. I'm in a lot of bands playing bass, and I'm starting to play more guitar in bands. I sing and play

the guitar in my band, Amandla. When I got drumming in a band, those bands took off, so I got known for drumming. The first band I was in before Ween, was called Skunk, and I drummed for them. We got

signed with Twin/Tone Records, and we actually got Ween signed.

DA: Oh really

CC: So, when Skunk got signed, we were young. I was like 20, and my bass player was 18, and he lived in his parent's house. We were getting signed to Twin/Tone Records in Minneapolis. Their A&R guy was coming out because they wanted to sign us, but they hadn't seen us live. So we did this show in our bass player's mom's basement, and we were friends with Ween at the time, so I asked, "You wanna come open up for us?"

This guy is coming out for a showcase,” and they said, “Alright.” So they did, it was just Ween with the tape deck, the chef hat, and the goggles in the basement. It was all of us from Skunk, Mickey, Aaron, and this one dude! After we all played, they signed them on the spot, and then we went home. That’s how Ween got their big deal, and the irony is that I end up working for them my whole life.

DA: Before they were signed, was getting a deal something they were pursuing?

CC: It was all word of mouth. Andrew Weiss, who produced them, had a home batch label and he was putting out all the four track tapes. His record label is called Bird Of Prey Records, and there are all of these great early Ween tapes. A lot of songs came from those tapes; they’re the fetal versions. So they were doing these tapes, and they were the darling of New Jersey. City Gardens was letting them open up for The Ramones, Sonic Youth, and all these huge bands. Everyone would boo the shit out of them, and throw shit at them. It was amazing; it was like, part of the show how badly everyone hated them. Aaron would just always be like, “Oh, what’s wrong!? You hate us!? This song’s called “Papa Zit!!!”” It was such a freak show. man, just like, what the fuck... And they got every gig in the world, and then eventually, we (Skunk) got them a record deal.

DA: Well, as big fans, this has been special for us. Especially hearing about your jazz influences. Jazz totally lines up to a punk mentality. When I was younger, I gravitated towards punk because it put a voice to a lot of the displaced aggression and anger I felt. I’m grateful for it though, because I exposed myself to some extraordinary stuff, and great art.

CC: Well, yeah, punk rock is cool man. And I think that’s why you’re into jazz because jazz is punk rock. Like, Bebop? That shit is punk, it’s too fast, with too many notes, it is dissonant, crazy music. They were

doing it all for themselves. Like... “Here motherfucker, you white motherfuckers.” They were shooting smack, and banging hookers, they were punk rock freaks! Jazz is a powerful form of original expression, just like punk rock. There’s no window dressing, that’s why most people don’t like it, and why some people love it. It’s just fucking human. And punk is everything, man, like Weird Al Yankovic is punk.

DA: I think any satire is punk. It’s saying “here, look how stupid we all look.” I think that insight is super beneficial for society, a reminder not to take itself so seriously.

CC: Yeah, it strips away pretensions. Sometimes, you have to say fuck it and play some music. That’s literally Ween; it’s like “Fuck you, we’re gonna write songs whether you like it or not. And if you like it, come party.”

For now, Claude’s back in Asheville gigging around with a handful of bands. We can count on him taking Amandla on the road and dedicating more time towards his passion projects before Ween gets back together next summer. In the meantime, Claude and Mike Dillon will be announcing their early 2018 West Coast tour soon, and you can download Amandla’s most recent album *Laughing Hearts* on many platforms (including iTunes and CD Baby.) I’d like to extend my thanks to Claude Coleman Jr. for the great conversation and for being such an amazingly talented and humble dude.

For more go to <http://direct-attention.com>









o BOYS CLUB o



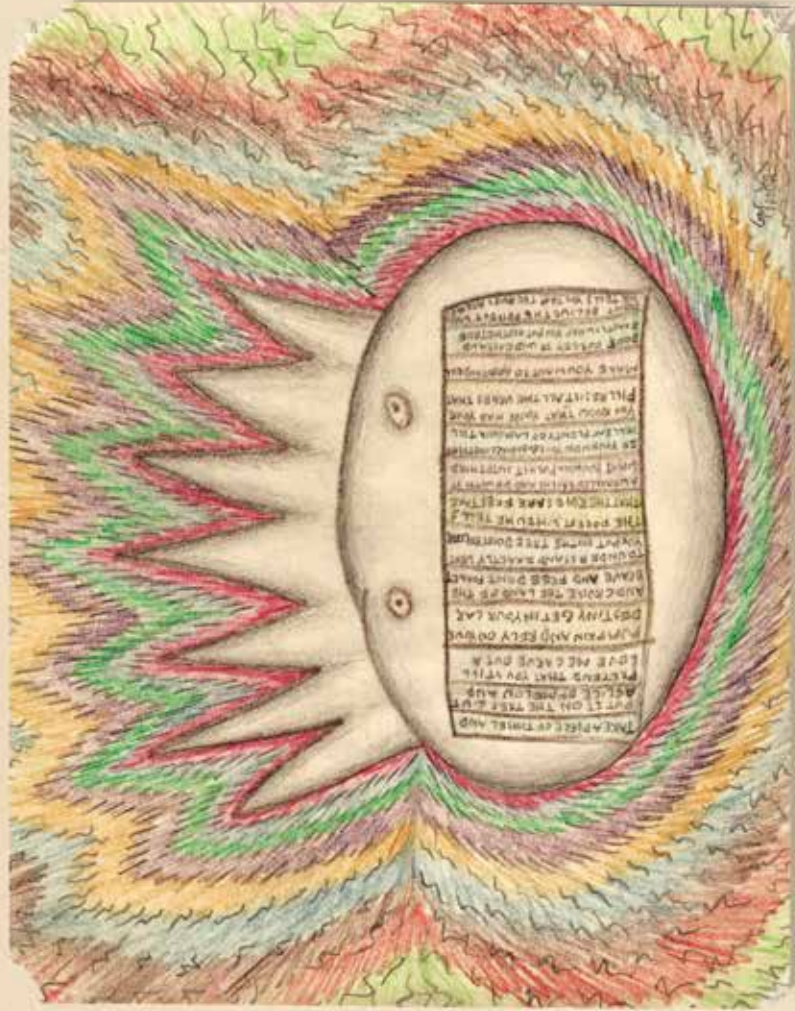


Artist:
**Grant David
Mulligan**

1978 - 2008

Grant was a great friend, and a fan of ween. He drew this for me a few months before his passing in 2008. It sat in a folder for years, and he would be thrilled that it resurfaced and went to print for other fans to enjoy.

Please donate to the Grant D Mulligan Foundation; An organization of family and friends who donate their time and talents to raise money in memory of the talented Grant D Mulligan. The money is used to give scholarships to graduating Branford high school (CT) seniors seeking to major in the arts in college.
gmulliganfoundation@gmail.com
Thanks,
Will Nunziata











WEEN



LINCOLN

NEBRASKA



"HT, WE'RE WEEN"

How could so few words create such joy, bliss, fervor, anticipation? The mere utterance of that tiny sentence sends a mile-wide smile spreading across my face.

The way I found Ween isn't unique. I was sitting on a friend's couch in Akron, Ohio in the early 90's. MTV was on as background noise when Beavis and Butthead unwittingly introduced me to the magic of Dean and Gene.

"What is this?" I asked no one in particular...the room I guess or the Universe for that matter.

"What the hell am I hearing?"

I cocked my head and starred dumbly at the classic floor model television set taking up half of the living room. As if simply turning my head towards the sound wasn't enough, I engaged the rest of my body and physically turned my entire frame toward what was emanating from the speaker of the tv which up until the moment was simply used to drown out freeway noise coming off of Route 8.

The snapshot of me perched on the edge of that second-hand couch on Good Street in Akron, Ohio staring dumbfounded, mouth gaping at an old television set in shock, wonder and excitement is burned into my consciousness.

That very moment was the first step in a magical journey that is ever unfolding leading me to more music, live shows, and fantastic fellow fans.

That speck of time changed my life forever. That's the truth. I'm not being overly dramatic. This is the absolute truth. I'd never heard anything like it. Nothing had ever moved me or shot electrical current through me like

Ween. Over twenty-five years later and I still feel the same way.

Early on I picked up **Pure Guava** on cassette then got **Chocolate and Cheese**, **The Pod** and **God Ween Satan**. I continued from there as each album came out.

In my formative Ween days I was the only person I knew who liked them. I realize that this too is not a unique story. Anytime I saw them live I would buy two tickets and just take a friend or a boyfriend so I didn't have to go alone.

Fast forward a couple of decades and imagine my surprise when one evening three years ago I was scrolling through Facebook and decided to do a search for **Ween**.

Hello **WAS!** The name of the group made me chuckle right off the rip...

"*Ween Appreciation Society*". It sounded so fancy. I envisioned everyone in the group wearing ascots and smoking jackets carrying on highly intellectual conversations while simultaneously listening to **Mushroom Festival in Hell**. I had to get in on this.

Now here I sit three years and forty-some Ween related Facebook groups later. I cannot get enough of this band or this community. Since joining this group I've seen Ween live again which I hadn't done it over ten years and

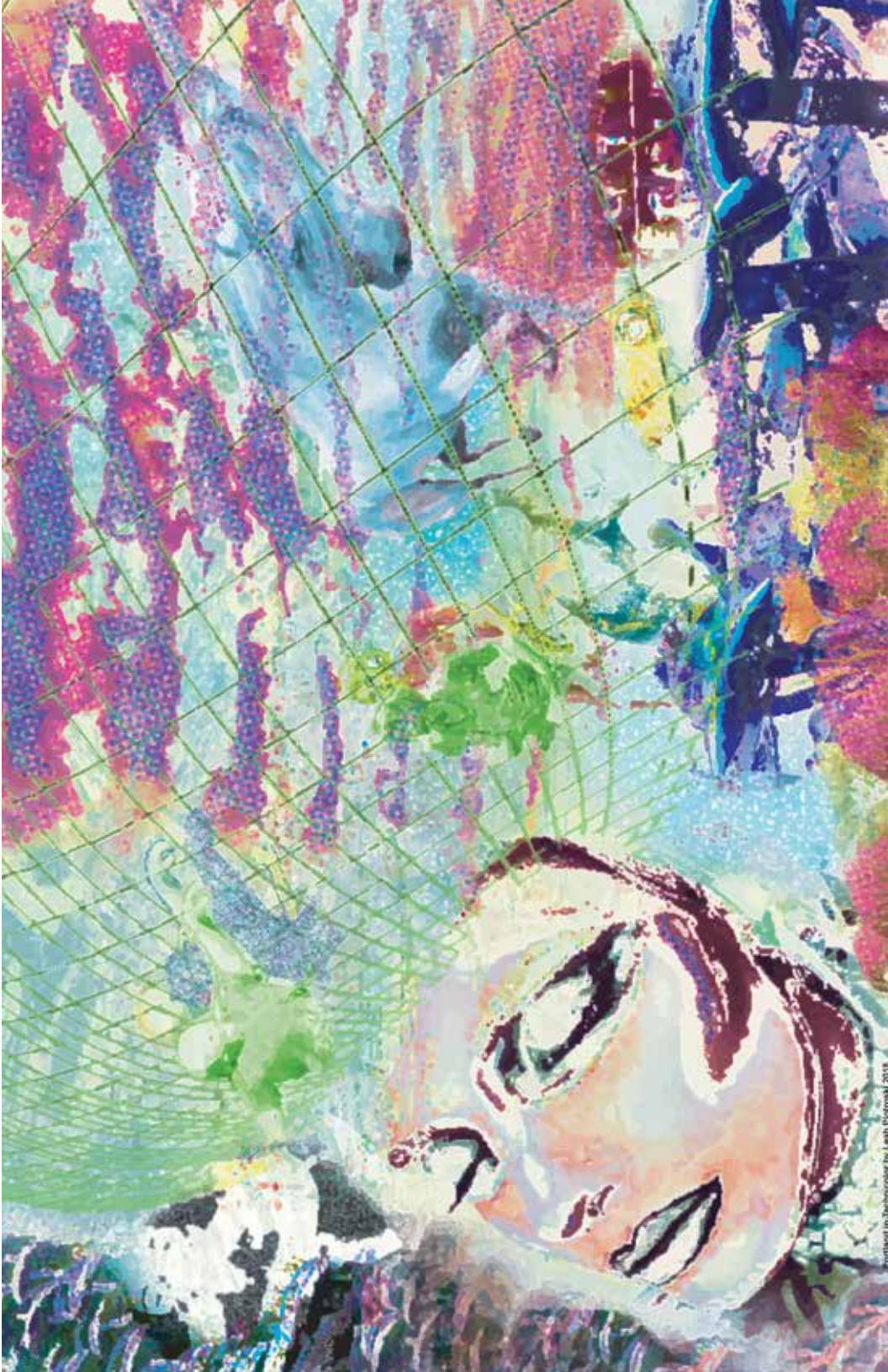
truly never thought I would be able to do again. I've met so many great people from all over. My days are now filled with endless Ween related info, music, memes, inside jokes, tour updates... on and on.

"If everyone had a place, a place to go with other like-minded people. A simple place..." I do! We all do! Thanks Ween! Thanks WAS!

By Mellisa Smith Isenberg







A CHAT WITH EMEK POSTER ARTIST EXTRAORDINAIRE

When I first saw Emek's "Fillmore" style posters for the 2016 SF shows I was blown away. I mean these are the definitive rock posters remixed. After the shows they became some of the most coveted posters since Ween's return, fetching hundreds on ebay. I was psyched to pick his brain for a moment about his process and our mutual love for these 60's style posters.

Eli: Were these vintage style posters your idea or something the band approached you about?

Emek: It was my idea. When I was growing up, a lot of my friends that liked the Grateful Dead and jam bands, but also really liked Ween. I see a progression from bands like the Grateful Dead to

modern day jam bands like Phish whose lead singer Trey has actually performed with the GD. I mention this because i made a poster for Ween when they played LOCKN Festival with a bunch of older bands and jam bands. Ween said their intention for the fans of the festival was to "unFuck their minds." So, then when Ween asked me to do some posters for them for San Francisco, I came up with this idea... since SF is the birthplace of the psychedelic poster and Ween is kind of an irreverent band. I wanted to do a tribute to the poster art and the artists that inspired me

to become a poster artist, but also add some satire and parody to my tributes. To "WEEN-ize the artwork"

I started with the song "Roses are Free" as an inspiration for my tribute poster to the artists Mouse and Kelley...their Iconic GD Skull and Roses poster from the sixties.

I changed the skull from the original poster to a skullified version of Ween's logo, and added some other trip stuff... I did 4 posters for Ween in SF, each one tributes to the original 5 masters (known as the Big Five) of the psychedelic poster. At the bottom of each poster I put a biography of the original artist, so that any new fans who are not familiar would be able to have an understanding of where my inspiration came from.



Emek with poster legend Victor Moscoso

Eli: So the psychedelic poster scene of the 60's was a special thing in your creative genesis?

Emek: Absolutely, it was a huge influence on me. I wanted to become a poster artist because of those classic 60s posters. I was excited to do this series of tribute posters to honor my heroes. I thought a band like Ween would be a perfect fit because they are serious musicians but have a sense of humor and appreciation of poster art.

Eli: How did you come across Ween and how is it working with them?

Emek: I first came across them working at summer camp up near Big Bear, CA. All the camp kitchen staff listened to Ween. Thankfully, working with Ween has been really fun. They let me run with whatever crazy ideas I come up with.

Eli: Awesome man, thanks so much! So how can people find more of your art?

Emek:
My website - www.emek.net
My Facebook - emek artman
My Instagram - emekstudios

Eli: Dude, thank you. This art is magic.





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



WEENER

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

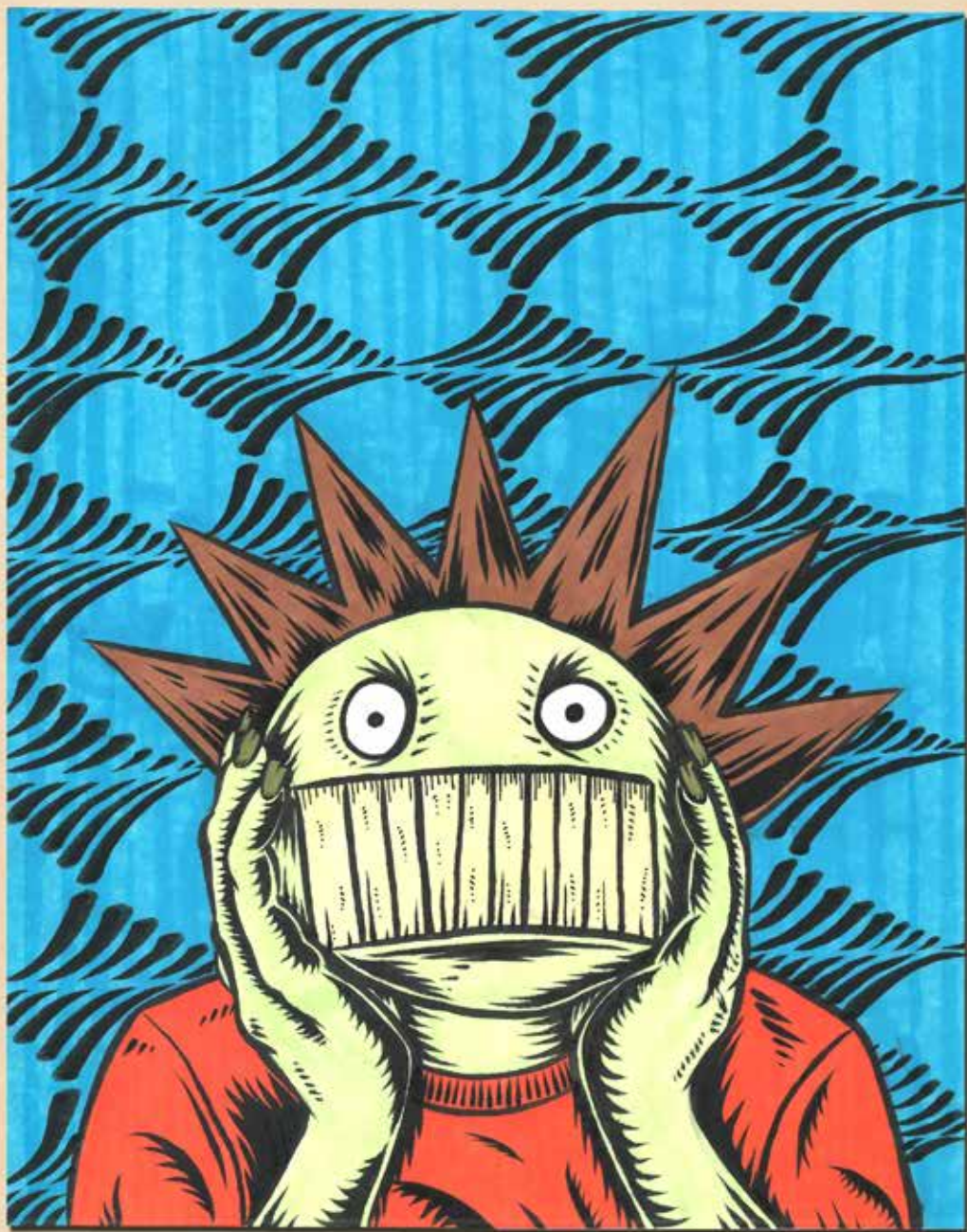


GENER AND DEANER ARE DRIFTING AWAY...
WHAT ARE THEY THINKING ABOUT?

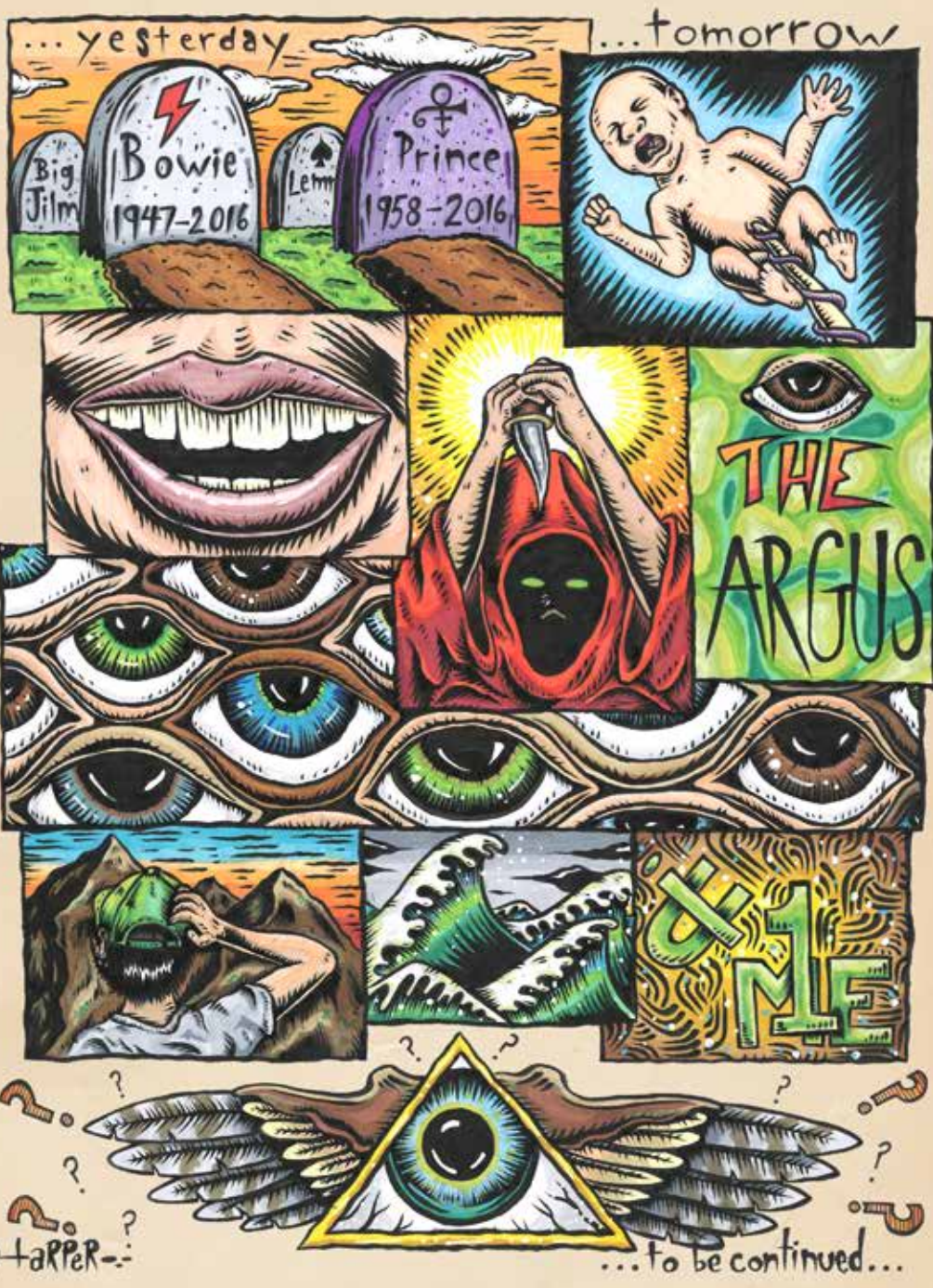


**Madison Flanders
and Flam Cheesin
with their prize from
Jee Ski's drawing contest!**
Thanks again to all who entered!
**More Beegish sculptures to come,
just search the web for Art by Jee Ski!**





IT'S BEEN A WHILE
SINCE I'VE SEEN YOU SMILE...



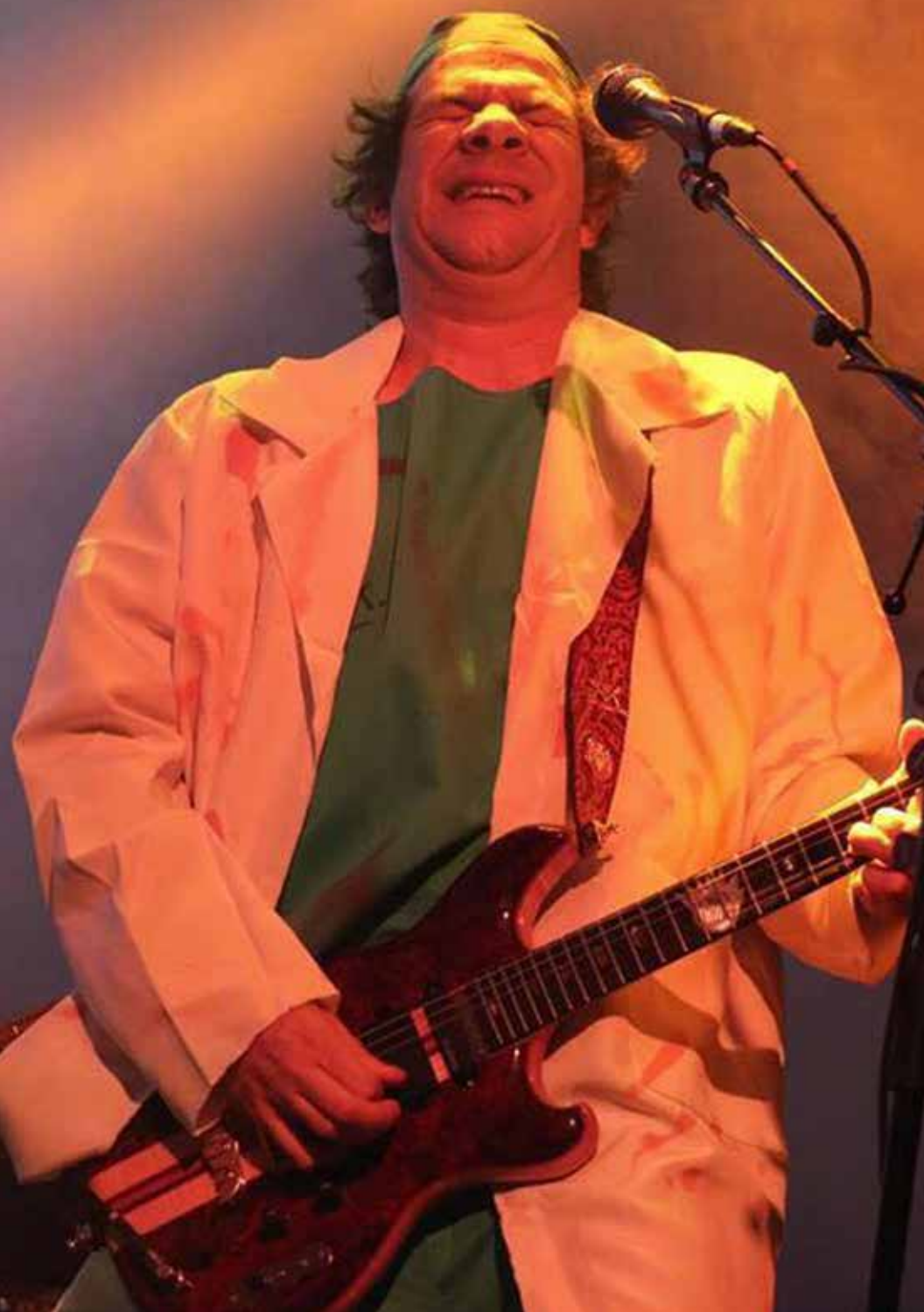
... yesterday

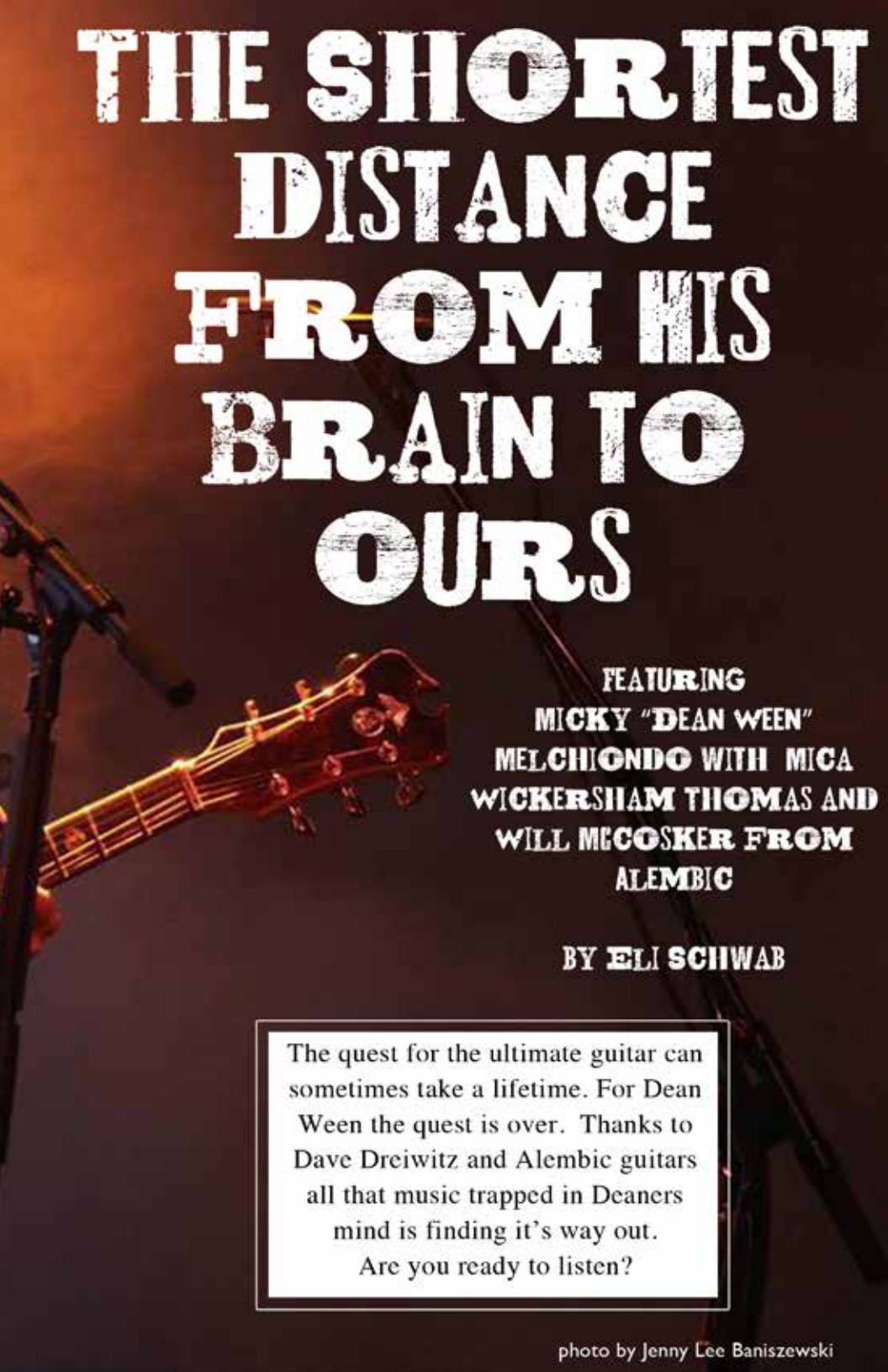
... tomorrow



HAPPY--

...to be continued...





THE SHORTEST DISTANCE FROM HIS BRAIN TO OURS

FEATURING
MICKY "DEAN WEEN"
MELCHIONDO WITH MICA
WICKERSHAM THOMAS AND
WILL MEGOSKER FROM
ALEMBIC

BY **ELI SCHWAB**

The quest for the ultimate guitar can sometimes take a lifetime. For Dean Ween the quest is over. Thanks to Dave Dreiwitz and Alembic guitars all that music trapped in Deaners mind is finding it's way out.
Are you ready to listen?

It was one glorious night at the Bill Graham Civic Auditorium in San Francisco that Mickey “Dean Ween” Melchiondo first came across an Alembic guitar. Will McCosker was the one who brought the Alembic to the show. “I had become friends with Dave Driewitz and it was after the first night at Bill Graham in 2014 that Dave asked me if I had any Alembics at my apartment,” Will recalls, regaling us with the tale of the night. “I said, ‘Yeah I have a something’ Dave was like ‘Oh my god! Can you bring it? I want Mickey to see it.’” So the second night Will returned with an Alembic “Stage Furthur” to show Dave and Mickey. It was before the show and Dave Will and his friend Sarah were relaxing in Dave’s dressing room when Mickey burst in and before Dave or Will can say anything Mickey reacts, “Oh my god! Come back to my dressing room and tell me about this guitar?” The crew then moved to Mickey’s dressing room to dive deeper into the nuts and bolts of this wondrous guitar a test drive.

“If I remember correctly I never even saw Mickey plug the guitar in once that night.” Will says. It’s rare to find a musician that will buy an instrument of this calibre on a whim but Mickey was that enamored. “I called Mica (Wickersham-Thomas) and was a little dumbfounded and confused,” Will remembered, “I was like, ‘What the fuck did I do here? Is this good?’ Mica walked me through everything and was like, ‘Yes, this is good.’” After the show, when things settled down and Will got backstage again he found Mickey in his dressing room,

alone, “cigarette hanging out of his mouth, just playing the Alembic, beaming.”

After Mickey became enthralled with the “Stage Furthur,” he started thinking beyond that one, to a custom, personalized guitar. “I didn’t really know what to expect and [the guitar] was set up so perfectly that it almost couldn’t really be improved on as far as the action and playability on it.” Mickey says, words coming out almost like one of his guitar solos, fast and precise. “I was really taken by surprise.

I had no preconceived conceptions about what it was gonna’ be like and then when I played it I knew I was gonna’ leave with it. Then I got really into it! I started writing on it and I found out that it was really easy.” Could this guitar really make it easier for Mickey to write new songs? Could it be that this guitar was opening a conduit from his brain to his fingers? “You can’t make any mistakes when you play it cause it’ll just reveal them. The



photo courtesy Will McCosker

company’s motto is sort of, ‘The easiest path from the musician to the listener,’ and it’s totally, balls on, accurate on every level.” That led Mickey to contacting Alembic about building his custom guitar. “A lot of the Alembic users require a lot of knobs and a lot of things going on, but I’m way more simple. I like just a toggle switch, a volume and a tone. So I knew I could get something that’s totally unique to me. I’d have a one of a kind guitar. I had no idea that it was gonna’ be as good as it turned out to be.”

Clearly elated with his new Alembic now named “Cabron.” (A good definition that would apply in almost all Spanish-speaking countries for Cabron would be “asshole-fucker-bitch), he certainly does not treat this guitar like a “cabron.” “I [usually] treat my guitars like dirty whores, but I’m not gonna’ do it with this one and I haven’t and I wont. It’s a level of respect that I haven’t shown any other piece of gear that I’ve ever owned.”

Alembic takes that into account when creating these instruments that become lifetime obsessions for their players. I think about that and I think about Alembic’s seemingly simple act of noticing something that didn’t exist and creating it. Building on the work Les Paul started in electrifying a guitar and taking it into space, Ron Wickersham took into “Drums and Space.” It’s like Dr. Frankenstein taking pieces from different bodies and creating the monster. Creating and fusing together the vision of genius minds looking to further an idea that only existed in their subconscious and bringing it into reality. Creating a vehicle for the musicians we love to get their deepest thoughts to us directly.

The history of Alembic is one of those great 1960’s San Francisco stories that will send chills up

music lovers collective spines. In speaking with Will from Alembic, I was also able to speak with Mica Wickersham-Thomas, daughter of the founder Ron Wickersham. “My Dad was kind of courted by Owsley,” she said. “He was working

at Ampex electronics on video recorders and his whole background was in broadcast engineering, radio and television, in Indiana. So when he met



Mica and Ron Wickersham

Bear, Bear immediately saw a kindred spirit in my Dad and wanted him to work with him and the Dead full time.” The story gets better, if you can believe it. It was the late 60’s when the Wickersham family moved from San Mateo (where Ron was moonlighting at Pacific recording where the Dead happened to be recording) to Marin County. They pulled up to the “Big Pink

Warehouse” where the Grateful Dead were rehearsing and where they had their offices. Bear had a room full of test equipment and, as Mica relates, “Was like, ‘Come in and you can play with all this test equipment and you can watch the Dead!’ And from there things progressed and their first clients were David Crosby and the Grateful Dead. Anyone who was rocking in the San Francisco scene at that time, Ron ended up doing work for. Ron had done a lot to improve the quality of live sound, which was the mandate from Bear; “To improve the quality of live

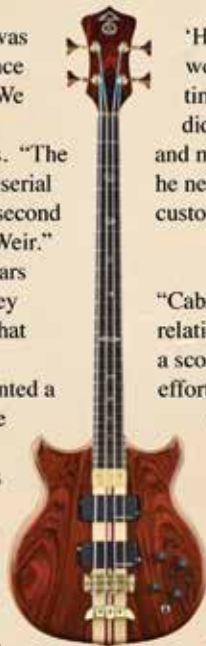


Alembic photos courtesy alembic.com

recorded sound.” “Real documentary style, no mixer, just what it was like to be there,” Mica explained. Alembic strived to fill (Phil) a hole in the creative process for musicians that were already in a pretty creative scene... allowing them to finally play exactly what they were feeling. “After we started putting in

pickups and electronics and modifying the instruments,” Mica happily says, “We would get responses from people saying, ‘I’ve only ever heard this in my head!’ Now they get to share it with everyone.”

Ween bassist Dave Dreiwitz was the first member of the band to experience the power of an Alembic instrument. "We made about half guitars and half basses when we first started," Mica remembers. "The first thing we made was a bass, the first serial number was for Jack Casady. Then the second thing we made was a guitar for Bobby Weir." Alembic thrived making about half guitars and half basses for the first year then they made one bass that tipped the scales. That bass was built in 1973 for bass virtuoso Stanley Clarke. After that, everyone wanted a custom bass from Alembic and for some years they only made one or two guitars. Only up until two or three years ago, were they back up to creating 50/50 guitars and basses. I asked Mica about what Alembic power Dave is packing now: "Dave has 3 Alembics now and he has a really unusual "Persuader" that has a "Vector" body shape, kind of like a Fender P Bass-ish looking instrument and it doesn't look like a



'Hippy sandwich,' typical Alembic. So we've been working with Dave for a long time. Then he got a Series 1 bass that we did a little bit of work on a few years later and maybe I'll figure out what kind of custom he needs for his future. We haven't built a custom one specifically for him...yet."

From the first notes Mickey played on "Cabron," we could tell they had a special relationship. A highlight of the first night was a scorching "A Tear For Eddie." Mickey was effortlessly bending the notes and the minds of all those in attendance. Will and I wondered how it felt for him to let loose on his new Alembic for this scorching jam. "Oh god! I don't want to sing my own praises but it was great!" Mickey exclaimed, never one to dwell in the past, and always looking ahead, "You know it was like last night when I was writing a song.

It's fuckin' awesome. It's there!" He gets excited and hurls praise like notes. "I've been saying, but I don't know how emphatic I have to be to get this point across, but I think it's the nicest guitar I've ever seen, and I know it's the nicest guitar I've ever played. I think it's the nicest guitar in the world, I really do. I really firmly believe that." That's how strongly Mickey feels about his new guitar. Mickey loves his Alembic but I didn't know just how much. "I actually sleep with it and I haven't done that since I was a teenager with my first guitar. It's not that I "sleep with it," you know, (laughs), it's that I fall asleep playing it every night." He loves it so much that he developed a special new protocol for boarding planes. "I usually make Gabe, my roadie, carry [my guitars] on, but if they want to gate check it, we're not getting on the plane. With this one I do it personally and we're really not getting on the plane, I'll raise a stink. I'll open the case and show it to them to make the point. 'Here, look at it!' And they get it! They see it and they're like, 'Holy shit, that's the nicest guitar I think I've ever seen!' 'Ok I'm taking it on now get out of my way.'



photo courtesy Will McCosker



What it all boils down for Mickey “Dean Ween” Melchiondo, is that it’s all about the music; creating new music and continuing on the path he and Aaron “Gene Ween” Freeman started on when they were just kids. “As far as music goes, being the most important thing in my life, outside my family, I would do anything to achieve what I’m going for, and to have a tool that does that, is incredible.” Mickey has been on the road for 30 plus years now, and he’s always looking towards the future. “I think the best is yet to come with that guitar,” he says, “because I’m writing on it, for it, and with it.” Mickey doesn’t see the Alembic reinventing the way he shreds “Nan” but he does see it influencing all future songs. “I’m always moving ahead, I’m not very nostalgic when it comes to my music. I like to think that the best is yet to come, so, everything from here on out will be conceived from the womb of the Alembic.”

Think about being an painter and really owning the last brush you’ll ever need. Or being a sushi chef and buying a knife that allows you

to cut that perfect, mouth watering slice of yellowtail every time. It’s the ultimate search for anyone truly on the quest to be the best at what they do. Having an instrument that is so perfect that it elevates your game to a place you never even knew existed. “The way the Alembic is built and set up is for a lifetime,” Mickey gushes. “The quality of the parts, like gold plated brass and shit, the only thing I’m dreading is a refret. There is no way anyone is ever touching this guitar except Ron (Wickersham). You wouldn’t take your Ferrari to the Mobile station, you know? No one’s going into it and I’ll never touch a fuckin’ screw on it.” These guitars aren’t products to the Wickershams, but rather they are members of the family that will be forever cared for after their “adoption.” They are wooden bundles of joy that come into artists’ lives (despite the strangest of circumstances) and allow them harness the maximum amount of potential energy brewing in their minds and turn it into the musical gold we so love them for.



THE TOP AND BACK ARE QUILTED COCO BOLO, A VERY DENSE AND OILY WOOD. THIS GIVES THE GUITAR A COMPLEX TONE WITH EXTREMELY CLEAR HIGHS AND DEEP, RESONATING LOW FREQUENCY RESPONSE. THE CORE IS FLAME MAPLE, AND THE NECK IS MAPLE, VERMILION, AND CHERRY. ABALONE OVAL INLAYS ON THE FINGERBOARD AND STRADDLING THE TWELFTH FRET IS AN INLAY OF THE BOOGNISH IN MOTHER OF PEARL AND STERLING SILVER.

WE KEPT THE ELECTRONICS SOMEWHAT SIMPLE WITH A VOLUME, 5-WAY PICKUP SELECTOR, LOW-PASS FILTER TONE CONTROL, AND A MINI TOGGLE TO OPERATE THE BLUE SIDE LEDs. INSIDE THERE IS AN OVERALL GAIN CONTROL AND A DIMMER TO CONTROL THE LED BRIGHTNESS.

MICKEY DEBUTED CABRON AT THE MASONIC IN SAN FRANCISCO ON SEPTEMBER 27TH 2017



ALEMBIC



WWW.ALEMBIC.COM

W.A.S. CLASSES OF '18

Another great year for W.A.S. The memes, the yellow shirts, that kid from "Stranger Things," even a bubble wand or three. We had some amazing shows and even more amazing meetups! The people in and around W.A.S. are special folk and we are all better for having each other in our lives. Someone to get brown with is priceless.



COMMUNITY PAGES



Left:
Community Pages Regulars Kirq and the Paisley Puppets finally meet and are now planning world domination.

Right:
Les Claypool joins The Dean Ween Group for a rousing "The Mollusk" in Perth Australia.

Photo by Joshua McDowell



Bottom Left:
Jenny Bell found Jack Rabbit's Palace sporting her Boog! Moments later a thick fog engulfed her and she found her self face to face with the cover it with gas and set it on Fireman.

Bottom Right:
A young reader named Kevin relaxes at home, alone, enjoying the Zine,
by Ryan Walker







THE DESTINY THAT I



In memory of Vinnie Manno
"This was before the show night one in Brooklyn, NY. I had met Vinnie for the first time a couple days prior. We had talked a bunch and gotten to know each other pretty well thanks to WAS. Meeting him for the first time was like meeting a long time friend. Bear hugs, good times and good conversation. Vinnie was a kind hearted, loving, caring and one of a kind soul. Radiated positive energy. Always put others before himself. Terribly missed, gone, but never EVER forgotten."
Amanda Smolinski



Below: A Flower blooms in the front row...



EMBRACE WITH YOU



Mickey stopped by Joe McGee's campsite at the Ommegang Brewery. An elated John Sage looks on.



Above, Will Nunziata shares a very personal photo. "My wife is Indian. When we got married she got the full henna done. She hid two designs in the henna. A Mr Met, and a Boognish."

Left: A child without an eye ponders the poop ship destroyer created before her. Photo by Will Riseley

HERE'S A WHOLE TREASURE CHEST OF FUN!

COVER FIGURE
AND "STEAM-
BOAT BOOGIE"
BY
BRIAN
TABORDA
@TABORDART

Wow! So many
amazing people put
their time and
creativity into this
issue and here is how
you can check them
out! Like their
shit. Maybe
even buy
something.
Support your
ween
artists!



"A MEETING
AT THE BUZZ
PATIO" BY
GORDON
WALKER AND
ELI SCHWAB

"PUMPIN FOR THE
MAN" BY ISSAC
WOOTEN
@MIZTAHFRAWG

"WEEN BOARD" BY
JOE QUARTIANO
@QUARTIANO

THE GOLDEN EEL
BY JON KRAYNAK
JONKRAYNAK.COM

"THE
MOLLUSK" BY
QUENTIN MAX
D STRAIGHT
@COOKEETHE
CLOWN

"WEEN
QUEEN"
BY FLOWER
ZANDRIYA
DUKE
@FLOWERS.IN.
THE.RADIATOR

"UNTITLED" BY
BRETT PARSON
SEE AD NEXT PAGE

BOOGNISH ISLAND
BY AARON WATKINS

KRISTIN ZACHMAN
AND BLAKE BARIT
"CLAUDE COLEMAN JR
INTERVIEW"
WWW.DIRECT-ATTENTION.COM

"DEMON DAVE" BY RYAN
DOUGHERTY @FUNKSLOP

"SOMEDAY MY BOOGNISH
WILL COME" BY NANCY KELLS
SPARTANJET-PLEX.BANDCAMP.COM

"VISIONS OF A
PORK ROLL"
BY CORY BOWMAN
@URTH_LLC

ENJOY
CHOCOLATE
AND CHEESE!
FOR YOU'RE
IS AIN'



"BOYS CLUB"
BY GARRY YOUNG
@GARRESH_

"BLUE BALLOON"
BY TOM
HAEFLIGER
SEE AD NEXT PAGE

"BIRTH OF
BOOGNISH"
BY KAROLIEN
LENAERTS

"ARGUS,
REUNION,
AND YOUNG
BOOG"
BY IAIN
STONE

@STONABUS



"BOOGNISH
WALKIN"
BY APOSTASY
XFNORD

"PORTLAND IN
TECHNICOLOR"
BY LEAH
PIOTROSKI
LEAHPOTROSKT.COM

WILL
NUNZIATA
FOR THE
THE GRANT D
MULLIGAN
FOUNDATION
VISIT THE
WEBSITE TO
DONATE

"ICE
CASTLES
& ART
CONTEST"
BY
JOE SKI
SEE AD
NEXT PAGE

"IT'S BEEN A
WHILE & THE
ARGUS" BY
JEFF HARPER
SEE AD NEXT PAGE



"ALBINO
SUNBURNED
GIRL"
BY ELI
TRUJILLO
@173TRUJILLO



DON'T GET 2
CLOSE
(2 MY FANZINE)
NAME BY
WILL DEBOER

"BRASKA
BOOG"
BY
CALIN
JOHNSON



BOOGNISH

THANK YOU TO MICA
WICKERSHAM-THOMAS AND
WILL MCCOSKER AT ALEMBIC
GUITARS FOR CHATTING WITH
US. HUGE THANKS TO WILL
FOR ALL HIS ADDITIONAL HELP
WITH THE ARTICLE.

A
FINAL AND SPECIAL
THANKS TO MICKEY
FOR BEING AWESOME
AND TO THE WHOLE
BAND WEEN. WE LOVE
YOU! STARE INTO
THE LIONS EYES...

www.browntracker.net

BROWTRACKER
The official recording community
and trading site of the band Ween!

Bringing you live performance audio & videos, rarities and B-sides since 2004.

www.browntracker.net

CONNECT WITH THE BROWNEST COMMUNITY OF ARTISTS ON EARTH!

ARTY JOESKI

COSMIC CREATIONS

HANDCRAFTED • UNIQUE • OUT-OF-THIS-WORLD
PENDANTS • SCULPTURES • FUNCTIONAL ART & MORE!

THEY SCULPTED THEM
BLACKLIGHT REACTIVE

CUSTOM ORDERS WELCOME

LANDRUM WALLEN HEADS

FRESHNISH STASH JARS

CHIEFY CLAY CREATURES

ARTY.JOESKI.COM // @ARTYJOESKI

NEED SOME ART?

JUST CONTACT ME, MADY GI!

I'm a professional cartoonist and
Illustrator
based in Los Angeles, CA!

I'm fast, professional,
charming as hell, and my clients
include publishers such as Dell
Press and The NYA.

madygi@madygi.com
www.madygi.com
@madygicomics

GOD WEEN EVAN

It is a podcast celebrating the American rock 'n' roll band Ween, and one man's refusal to open his heart, mind, and soul to the band's music.

That man is Evan Kaufman, a New York City based actor, writer, director and all around beautiful human being. A lover of comedy and music. Evan, it reasons, should adore and appreciate Ween's absurdist wit and musical craftsmanship, but he doesn't. WHY? Fortunately, his friends and fellow artists Katie Hurtman, Will Nuntziara, and Paul Guckowski are here to unlock the mystery of what is wrong with Evan, and shepherd him into the brown light of the Boogymish. If they can save Evan Kaufman, they'll save us all. godweenevan.libsyn.com or on iTunes

BALANCE IS FOR MEN!

The dawn of the first flight rings an idea. Becoming back, by illusions of things that you touch. Tired of missing beauty and life and woe. Balance is for men, who learn to know.

Blitz Cadet STUDIOS

UNIQUE PRINTS STORES ORIGINAL ART & MORE!

BlitzCadet.Bigcartel.com

Dramatic NEW Videos

now available on Youtube
search: Ween - Boogymish Living - 1st Slice (2018)
Thanks to Chris B for all his work!
Be sure to subscribe for more!

YOU CAN FLOAT ON AIR

Don't careen the wheel, and don't fall too soon. Don't fret! The blood from the parisher. Don't talk a trip to you soon. I'm the one holding the time back from the sun as I scope the lobe! am the one who controls the wind and know that things will pass, as time elapses, time elapses with the sounds of you.

FREE
Stallion Calendar.
It's FUN! It's Free with order

WANT TO HEAR WEEN IN A WHOLE NEW WAY? CHECK OUT "THE SPOKEN WEEN" BY SCOTTIE FREEMAN ON YOUTUBE AND IN THE PAGES OF W.A.S.

BOOGNISH MONSTER
on youtube!


I'm seen' the future and the past
As I lay the present to waste with

HARPER'S BATTLE STATION

"I draw and stuff. Sometimes I make pins of said drawings. Cats are cute, dogs are silly. Mice like cheese. Skateboarding makes me happy. So does drawing for 12 hours a day ...tap in!"

Join on Facebook and @swanharp for more!

POINTS WORKS .COM

A vibrant, multi-colored rainbow arches across the top and right side of the frame. The colors from top to bottom are green, blue, purple, and green. At the bottom right, a character with a round orange face, spiky yellow hair, and a wide, toothy grin is peeking out. A white speech bubble with a black outline is positioned to the left of the character, containing the text "Thanks for reading!". The background is a dark, textured black with a fine, repeating pattern.

Thanks
for reading!