Press Release

For Immediate Release

Lollipop Magazine
Celebrates 10th Anniversary
With Issue #62, June/July

Lollipop is celebrating their 10th year of cutting-edge music journalism with a special anniversary issue, the June/July 2003 issue, coming out in late June. Boston-based Lollipop skates the dangerous line between underground music criticism and pop culture stone-throwing. Each issue features reviews of over two hundred releases representing a wide spectrum of music, including all sub-genres of rock, punk, hardcore, metal, electronic, industrial, and Goth, as well as DVDs, comics, movies, books, 'zines, fiction, and essays. Interviewing bands as well as film directors, TV personalities, altporn pioneers, and various media-mainlining hotshots, Lollipop has, for ten years, been a source of information and sharp-tongued entertainment for those wanting to know what’s about to break into the mainstream or blow up huge in the ever-volatile underground.

Lollipop has gained a devoted following since its inception in June of 1993, and has grown from a free, regional newsprint rag to a full-glossy national magazine on the newsstand. The magazine has printed an astounding array of interviews over the years (see a partial list of interviews on reverse). Says founder and notorious Boston bad boy Scott Hefflon, “We’ve gotten some great stories over the years because we’re all die-hard music fans – lifers, you might say – and we can spot a band who’s paid their dues and is about to make the leap to the mainstream. We aren’t afraid to ask specific, personal questions, but we’re trusted by the bands cuz we don’t roast ‘em or quote ‘em out of context to prove how cool we are. We don’t fawn, but some of these bands have been inspirational to us during tough times in our lives, so it’s a pleasure to get to know them personally and find out what makes them tick as individuals.”

Lollipop also invented an innovative mp3 CD – the first one like it in the world – complete with photos, bios, CD covers, and website links, available free with each issue. (See attached page for band listings and covers for each of the seven mp3 CDs.)

The magazine is constantly evolving and outdoing itself while maintaining it’s dedication to rock-'n'roll culture. Since the beginning, Lollipop has had a color cover, often featuring original illustrations by famous underground artists, many of whom were interviewed in the respective issues. Iron Maiden cover artist Derek Riggs (his first ever magazine cover and interview), the legendary Frank Kozik, Transmetropolitan comic artist Darick Robertson, and Skot Olsen are but a few of the artists Lollipop has teamed up with.

In a magazine that openly states “featuring CD reviews which are often more interesting than the CDs themselves,” it’s no wonder Lollipop attracts the sharpest tongues (if not wits), some of the most well-versed music writers in the country. Some have written books on music, some contribute to other magazines, all are quoted in press kits and on band sites, and rumors of free drinks, getting jumped in the parking lot, and “other ways of saying thanks” have been reported.

Lollipop also has a rock'n'roll anniversary show/party planned for July 5th at T.T. The Bear’s Nightclub in Cambridge, MA. Perhaps more a studded-belt bash than a star-studded gala, but Lollipop wouldn’t have it any other way. Check www.lollipop.com/shows for details.

For more information please contact Margot Edwards 617-275-7675 margot@planetary-group.com, or Brooke Black, 617-275-7577, brooke@planetarygroup.com

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Partial list of Lollipop features
(see also attached page with covers and features list by issue)

The Donnas, Idlewild, Fight Club
writer Chuck Palahniuk, comedian
Eddie Izzard, Tony Hawk, Mighty
Mighty Bosstones, System of a Down,
Suicide Girls, Supercult,
RaverPorn/EroticBPM, Blue Blood,
The Fook Twins from Austin Powers2,
Rasputina, Doves, The Hellacopters,
Jason Newsted of Metallica, Andrew
WK, Fugazi, comedian Ryan Stiles
(from Whose Line is it Anyway?), Fu
Manchu,
Scissorfight,
Firewater,
Foetus, Napalm
Death, Dropkick
Murphys,
Monster Magnet,
Corrosion of
Conformity,
Morbid Angel,
The Ataris, The
Haunted, At the
Drive-In,
Einstürzende
Neubauten, Less
Than Jake, The
Vandals, Alice
Cooper, Angry
Samoans, Iron Maiden, Mayhem, Solace,
Sunny Day Real Estate, Boss Hog, the
Reverend Horton Heat, Cannibal Corpse,
L7, No Use for a Name, "Weird Al" Yankovic, The Muffs, Cobra Verde,
Jimmy Eat World, Garbage, Staintd, the
author of Lords of Chaos, Electric
Frankenstein, John Hughes, Frank Black,
Sepultura, Dee Snider, The Queers, The
Specials, Zeke, All,
Jesus & Mary Chain,
Rancid, Rx (Martin
Atkins & Ogre),
Sloppy Seconds, The
Jesus Lizard, Clutch,
Genitorturers, Tilt,
Soulfly, God Lives
Underwater, Momus,
Nashville Pussy, Rob
Halford, Stereolab,
Testament, Bouncing
Souls, Chumbawamba,
Duran Duran, Julie
Strain, Bob and Dave
from Mr. Show, Foo
Fighters, Guttermouth,
Judas Priest, Megadeth, Portishead, Ben
Weasel, Dandy Warhols, Colin Newman,
Down by Law, Exene Cervenkova, Gang
Green, The Fall,
Mission of Burma,
Misfits, Spiritualized,
Echo and the
Bunnymen, Can, Lou
Reed, Me First and
the Gimme Gimmes,
Henry Rollins, Mötley
Crüe, Morphine,
GWAR, Evan Dando,
The Offspring,
Powerman 5000,
Royal Trux, Shonen
Knife, Swans, Moby,
Social Distortion,
Coal Chamber,
Dweezil Zappa, Nerf
Herder, Kevin Smith

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photos by Pia (www.piapix.com)
models: Bailey and Scarlett of SuicideGirls.com
Lollipop Magazine skates the dangerous line between underground music criticism and pop culture stone throwing. Each quarterly issue reviews 200+ releases representing most genres of “alternative” music: rock, punk, metal, electronic, and everything in between (indie, emo, noise, rockabilly, hardcore, industrial, Goth and more). Lollipop doesn’t fawn over lousy garage bands waving the banner of D.I.Y., nor does it whine “sell-out” every time a culture-bearing band sells a few records.

“The 33-year-old music fanatic believes he can broaden people’s musical horizons by exposing them to alternatives to the bands they’re spoon-fed by the radio. The mp3 disc is filled with 60+ songs, web links, band photos, and bios. [Editor/Publisher] Scott Hefflon’s intention is to tell the listener, ‘You like Creed. Here are 10 bands that have a much broader range. For everything that you’re into, there’s other stuff you don’t know about that I do.’ – The Boston Herald

“Lollipop really should have a scan of its cover under the dictionary definition of ‘diversity.’ This magazine covers everything, from music: rock, punk, hardcore and metal, to other topics: movies, videos, books, zines, columns and other cool stuff.” – Unrestrained!

“A new breed of publication, a hybrid of a ‘zine and a magazine. It includes local and national music-scene coverage – plus fiction, full-color artwork, essays, and book, film, game and ‘zine reviews.” – The Boston Phoenix

“Between the wreckage of reviews, profiles and interviews – with groups like Rancid, the Ramones, Foo Fighters and Primus – we’re treated to esoteric essays.” – Pulse!

Publicity:

With Lollipop’s revolutionary MP3 CD available FREE with 5,000 “priority placed” copies (10,000 for the annual SXSW issue), now’s the time to do a story on Lollipop! Having survived TEN years, growing from a free Boston ‘zine into a full-glossy, nationally-distributed magazine... ohhhh, you can bet there are stories to tell!

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Distribution:

Available directly from Lollipop or through Deyco Distribution (oversees the majority of accounts) at 212.683.0376

circulation: 15,000
cover price: $4.95
Contact: Tim Den (tim@lollipop.com)
December

Borknagar
METAL/HARDCORE

Taking Back Sunday
Park Garrison
Forget About Tomorrow
Curse
As Friends Rust
INDIE/ALTERNATIVE

VCR
Mortiis
Lullacry
ELECTRO/GOTH/INDUSTRIAL

Dead to Fall
Brand New Sin
Victim of Modern Age
Sunday’s Best
Rescue
Hot Rod Circuit
From Safety to Where
Aloha
INDIE/ALTERNATIVE

Rain Fell Within
Entwine
ELECTRO/GOTH/INDUSTRIAL

Torrez
The Modifiers
The Milwaukees
The Blam
Slick Fifty Seven
Kimone
Hopesfall
Hommunculus
Helm
Armor For Sleep
INDIE/ALTERNATIVE

Moon Theory
IllegalTeenageBikini
Aalacho
ELECTRO/GOTH/INDUSTRIAL

PipeDown
Hey Mercedes
The Dragons
The Covert Agency
PUNK/POWER POP

Will Haven
Scholomance
Rabies Caste
M-16
Kekal
Dim Mak
The Spitfires
The Means
Mighty Mighty Bosstones
Fireking
Tzefa
Debris
The Blood Brothers
The Agenda!
Stereotyperider
Rocket From the Crypt
Podstar
More Than Glory
Forty Winks
Eyelash
Barbara Ann
PUNK/POWER POP

Single Bullet Theory
Napalm Death
Malevolent Creation
Debris
26 MPH
METAL/HARDCORE

Ring, Cicada
Kimone
Firewater
Fairview
Elliott
Blue Epic
Bee And Flower
Asciento
Ad Frank
Terminus Victor
Sabers
MVM
Ghost Parade
Culper Ring
Christopher

ISSUE 62 MP3 COMP

Recursion Wishes
Lightwave Wishes
Maked
Skeptron
Witchdoctor

ISSUE 61 MP3 COMP

Interference
Christopher
Moon Theory
Zonemaster

ISSUE 60 MP3 COMP

INTO THE INFERNO

INTO THE INFERNO

ISSUE 59 MP3 COMP

INTO THE INFERNO

INTO THE INFERNO

ISSUE 58 MP3 COMP

INTO THE INFERNO

INTO THE INFERNO

ISSUE 57 MP3 COMP

INTO THE INFERNO

INTO THE INFERNO

ISSUE 56 MP3 COMP

INTO THE INFERNO

INTO THE INFERNO
On the eve of the third year of publishing *Lollipop*, those few of us who have weathered the storm (and stormed the weather) set upon the seemingly innocuous task of trying to make sense of it all. After looking up the word innocuous, the deed seemed doable. Job: write a harmlessly fluffed-up article about The Lollipop Kids, the colorful munchkins of the magazine biz, and the trials and tribulations they’ve experienced along the unevenly-paved Yellow Brick Road. Almost immediately, the story became unclear: you can’t roll the credits ’til the movie’s over, nor can you write obituaries for those who refuse to die. The alternative, excuse my French, would be to write a tabloid gossip/slander column – low art at its finest. It seems our grotesque-yet-charming munchkins with the cosmetically-enhanced sneer never made it to Oz. The ongoing picnic in the poppy fields has had its highs and lows, but what journalist of merit would be able to pull off a *Little House on the Prairie*-esque story given this motley crew of decadent and media-mainlining runts? Answer: None, that’s why I got stuck with writing this retrospective.

To steal a quote from the Muppets (yet another puppet journalist metaphor), “Getting there is half the fun, come share it with me. Movin’ right along, du-ga-dune, du-ga-dune.”

*Lollipop* began as a “wouldn’t it be nice” idea, brought up by a friend of mine, Karen Granaudo, back in 1993. This is the first time her name has been in the magazine since issue three, so you’re welcome to come to your own conclusions. Once we determined that statewide didn’t need a hyphen, we were well on our way to creating an edgy, flamboyant ‘zine covering sung and unsung heroes from all over New England. In English, that means reviewers from all over the area would review unsigned bands from all over the area and be published in a magazine that would be distributed all over the area. Sounds like a good idea, doesn’t it? We thought so too. Karen and her cronies brought the idea to me and my friend/roommate Bob Butman. Issue ten (twelve, officially) was the last time he made a significant contribution to the magazine. That represents a year and a half of Lollitime and, despite a less than civil parting of the ways between the two of us, he’ll always be noted and appreciated.

In retrospect, Karen probably brought the idea of a pre-named magazine to me because she liked my writing and was under the impression that I knew lots of people. My mailing address was, generally speaking, Boston, so perhaps living in The Big Bean gives non-city folk the impression that you know people. Whatever. Again in retrospect, I think I *did* know a lot of people – hard-partying unknowns with a wide variety of untapped creativity. That got us through the first few issues. By then, most of the start-up crew had spent their pent-up load and lay rotting like dried husks in the wake of an almost one-year-old magazine. Sad, but true enough to print. While sitting in a not-especially comfy chair at the tail end of my third lease since *Lollipop* began, it’s all too easy to gloss over the efforts of the innumerable people that bailed out along the way. So that’s exactly what I’m going to do.

The early years at *Lollipop* really sucked, and so did the magazine. We’re still in the early years as far as I’m concerned. That’s another story. One of the many flaws of the magazine was that it was being run by me. Another of the flaws was that nobody knew, or really cared, what it was we were trying to do. Hell, I’m not so sure even we knew, we just wanted to do it.

In 1993, Boston already had its established Boston papers/zines, and the community (excuse me while I cough) wasn’t exactly doing cartwheels at the prospect of yet another young upstart. Especially one run by unknowns who had yet to pay their dues. Yup, that was definitely a problem. In truth, or at least what passes for it in this line of work, people were very right for not welcoming us with open arms. We had no legitimate right to be publishing a ‘zine: We hadn’t yet chummed up with all the clubs,
promoters, retailers, and big bands in town. I wasn’t even aware of all the sacred cowness this city fosters, so I doubt I was pro-actively community-oriented enough to make a favorable impression. I was a young idealist who thought a good concept, some hard work, and some fresh talent were all it was going to take. Duh. Then came the still-insurmountable hurdle of trying to organize a bunch of flaky freelancers and trying to make something somewhat coherent out of it. We’re still trying to do that. Since none of our small staffer chic kiddledly about how to actually make a ’zine (design, layout, take to printer, distribute), we relied upon the expertise of the Editor and the Publisher of Core Magazine, Kerry Joyce and Ed Levy respectively, who’d just put out the second issue of their humor magazine. I buddied up with two the wacky Needam/Framingham gents more than the “inner circle” who were less enthusiastic, and receptive to our potential project. (Doug Thoms turned me over Joe Bonni who told me rapidly of his own troubles – so that was the post-“Hair Issue” #3 Pit Report’s welcome, prior to Doug’s quitting and the magazine’s renaming itself Endangered Species – and I got T Max’s answering machine each time I called The Noise.) So Core’s Ed Levy taught design and layout techniques to Dave Dawson, a Mass Art illustration graduate. Dave was designing ads, posters, and a huge 3-D sign for two ex-roommates of mine, Jeff Pare and Jake Dalbec, who were opening a pet shop on Newbury Street that has since gone out of business, and he agreed to be our art director. After designing the first two issues, as well as a couple of the logos we still use to this day, Dave departed for greener pastures than independent publishing. That could, and probably should, have been the end of Lollipop.

By issue three, I’d figured out how to layout a “it’ll do for a freebie piece of shit magazine” with the help of aron dalbec (undercase intentional), who could cut a straight line with an Exacto blade, Bob, and Scott “Opie” Jablonski. We were getting a few (well, two) national releases by this time – it seems all my 50-some-odd issues mailed to big labels was really paying off – and some (well, a few) of our advertisers were actually paying for their ads. While most industry people (I use the term loosely) and our readership (ditto) still had little idea what to make of us, Lollipop was, even then, printing quite a few pieces of fiction, essays, artwork, movie reviews, book reviews, comic reviews, and even some surprisingly good poetry. Sure, I still wrote almost all of the music reviews, but success, fame and fortune seemed just over the horizon. I’ve always had bad depth perception.

Issues four through six showed some serious growth in look and feel. It’s not really that we knew what we were doing, it was more that more people were starting to come on board. The good ship Lollipop didn’t look like it was going to go under as quickly as many had anticipated, and a few more good writers and artists were willing to work with us. Laura Kallio, our token college graduate, continued to tell us where to stick our commas, as she has for every joyous issue ever since. The cover of issue four was the first I’d ever assigned, and while artist Chris Garniewicz has only contributed a few times to the magazine, his cover represents the beginning of the zany color illustrations that have become part of Lollipop’s identity. Two years later, he finally delivered the leather jacket with his cover painted gloriously on the back. Fellow indie publishers Core called it quits after four issues, and Lollipop quickly invited Editor Kerry Joyce and artist Kevin Banks to work on the magazine. Kerry consistently cranked out insane fiction and the meatiest essays ever to appear in this magazine, as he still does. Kevin began doing covers, centerpieces, and spot illustrations that set the standard for illustrators to this day. He was so damn prolific, Boston’s alternaweekly, the Phoenix, offered him gobs of money to go work for them. Kevin still occasionally has a lapse in judgment and slides us a drawing we’re only too happy to print. Our coverage of unsigned music was, by this point, mostly Boston-based. Despite the good intentions of its originators, covering music from Boston, in Boston, seemed so much easier than risking yet another road trip to central or Western Mass to see bands that unreliable sources said were good. Road trips invariably were strewn with disaster: Poor planning, sucky bands, car trouble, and general apathy. Local hotshots copping attitude about their dwindling scene is not something you need to drive hours to see; you can saunter into almost any beer dive with a stage and find arrogant, go-nowhere bands “with a following” of drunks who’d sooner kick someone’s ass than buy a badly-produced demo tape. By issue six, we were covering over a dozen national CDs per month! Hurrah! We also ran our first major label ad for Atlantic Records, thus embarking on the downward spiral of label whoredom you have come to know and loathe from Lollipop. Off-key rounds of “We’re in the money! We’re in the money!” sounded briefly. Then we sobered up.

The First Anniversary Issue summed it up best saying, “In spite of wrecking our truck (that makes three vehicles in a year), losing our home, and burning out everyone (including 2 pets, 8 roommates, and two partners), we made it to our ONE YEAR ANNIVERSARY.” The little snippet went on to thank all the contributors, advertisers, and readers, as well as boast various promises of growth, wildness, and other such drivell. I really don’t remember much after that. It’s all kind of a blur of pissed-off staffers leaving, eager staffers joining, CDs coming in, ads almost paying for this monstrous growth of a pretty good idea, great pieces of mind-blowing writing, reviews that are probably far more entertaining than the CDs themselves, booze, sex, chaotic parties, throwing up on myself while in deep contemplation, more booze, more staff changes, more car crashes, different offices, writers in rehab, freakouts galore, new faces, lost friends, more booze, some of the better one-liners I’ve read anywhere, attempts at oneness, more parties I don’t remember but sounded fun, glossy covers, national distribution, live shows I reviewed but can’t recall, non-linear conversations with sharp, articulate people I never would’ve met otherwise, and a need to sum up this run-on sentence. Thank God for Lollipop; the pay sucks but it sure beats working fast food or retail. I hope Lollipop has helped you in some way: Made you laugh, told you something you didn’t know, affirmed something you already knew, or just eased you through another day.

Off-key rounds of “We’re in the money! We’re in the money!” sounded briefly. Then we sobered up.

Scott Hefflon
Editor/Publisher/Asshole

Illustration by Kevin Banks

reprinted from issue 27 (June/July 1996)