

SSPCSER | 1527395

SHELVED | SLUG.

BY |

TITLE. |

U. of U. | Marriott Library 11 JULY 2002

FREE
NOVEMBER 98
ISSUE #119

SLUG



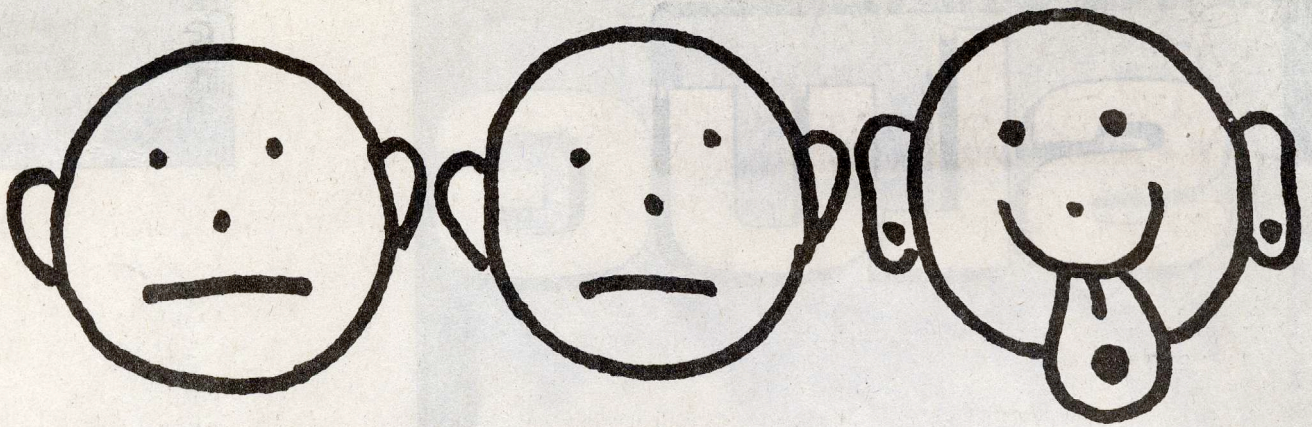
WHO

IS

THIS

MAN?

**SPECIAL
COLLECTIONS**



Southern Thunder Tattoos & Piercing
in Sugarhouse
819 E 2100 S
485-8282

MARTY IS A PROFESSIONALLY TRAINED, EXPERIENCED, FULL TIME BODY PIERCER.
THAT'S ALL HE DOES.

WE NOW HAVE IN STOCK THE FINEST QUALITY JEWELRY AVAILABLE,
AT WHAT WE BELIEVE TO BE THE LOWEST PRICES IN UTAH.

**COME SEE MARTY FOR THE
SMOOTHEST AND SAFEST PIERCINGS.**

JEWELRY PRICES

- 12 GA. BARBELL (TONGUE)..... \$30
- 12 GA. CAPTIVE BEAD RING (NAVEL, ETC)..... \$19
- 12 GA. CAPTIVE BARBELL (NAVEL)..... \$29

AND MUCH, MUCH MORE!



To: dicks@slugmag.com

The magazine sucks! The only place I can read it is on the shitter. I'll pick up the next issue.

—dougdean@enol.com

Ed: *What an odd coincidence, the only place we can write it is in the shitter. We'll print the next issue.*

Dear Dickheads,

You guys should do an article on RAMMSTEIN, the best band in the world. ROCK ON.

—Brett Lemon

Ed: *Ok, but it sounds like you want us to do two articles, one on Rammstein, and one on Queen who is the best band in the world.*

To: dicks@slugmag.com
FUCK YOU!!

—Koranda.vandermeer@maasstede.nl

Editor,

Recently I was shopping and went shopping at my friend who works at a record store and it really pisses me off because they all think they are so great like they are afraid to play Journey or something and plus they all dress like they look like Ronnie Milsap anyway. Milsaps or whatever.

And I know that people have been wearing black leather shoes when I was listening to Rod Stewart a long time ago.

But it sucks because I try to buy cds on the internet but it's always porno stuff. I guess my question is why does everything have to always be so dirty?

Yours,
—troy russell

Ed: *I don't know if I can answer your question with my limited amount of psychiatric schooling. I think you are way too concerned with this Milsap person. You've been hurt and clearly one too many coffee shop employees have corrected you as to the pronunciation of his name.*

As for being dirty, well the world is a dirty little place, full of awful people. They rape, kill and perhaps worst of all,

they betray each other. They just don't care, so why should you?

Dear Dickheads,

I am sad. I work all day long waiting on morons who can't think, spell, or form a proper sentence. I come home and my cat looks at me like I am a loser. What does he know? Don't worry, I'll fix him. I ride the bus home and the driver stops at every stop even if there is nobody there. He knows I am in a hurry to get home and put on my slippers. I have mentioned it to him on several occasions, but I am ignored.

Each day seems to get longer and longer while my imminent doom gets closer and closer. Unless God has forgotten about me. Do you think that's possible? There are alot of people.

Thanks
—George St. John

Ed: *Yes I think it is entirely possible, and even probable that the Lord has overlooked you. Look in the mirror and ask yourself what you have done for him.*

Dear Dickheads
I am in Distress I picked up the recent issue of slug and flipped back to the calendar just to be disappointed one more. Your calendar is Horrid. Its Awfully boring and I find it hard to believe that not one single band that I'd be interested in seeing hasn't been through this miserable hole of a town. You see I've come to the conclusion that you think "Oh we write for a local magazine/paper we should only advertise for local bands. I think your thoughts are wrong you see you are the only chance I have for knowing when bands like Echobelly, or The Manic Street Preachers are coming. You know I'm no trouble. These bands aren't going to be advertised on the radio or Newspaper I need you to write it in your calendar for pure the only writers that'd have the Bollocks to do so. Its not that hard I listen to Band from the UK like SkunkAnusie, Ash, The Bluetones and Super Furry Animals, just when one of The British bands come inform me for fucks sake. If you need help consult Modified Music They might know
From The Non-Generation

Ed: *Uhh... look in the concert previews. If you want a job as our calendar editor, you got it.*

SLUG

NOVEMBER 1998
Volume 10 Issue 11 #119

Publishers

Crystal Powell / Gianni Ellefsen

Editor

Gianni Ellefsen

Managing Editors

Troy Russell, Scott Farley

Legal Bulldog

J. Garry McAllister

Distribution

Mike Harrelson/Derwood

Webmaster/Photoshop God

Mark Ross/Marker Net

Graphics

Dementia Grafficata

Writers

William Athey • Royce Jacobs • Mr. Pink
Aimee Baxter • John Forgach • "Pigboy"
Scott Farley • J.J. Coombs • Cory Hanley
Randy Harward • Tom Schulte • Ray M.
Jeb Branin • Monika Keller • Juli Pachuli

Our Thanks to...

Mark Ross, Jason B, Nicki, Kevin,
Salt City, Burts, Mom & Bella

SLUG is published by the 5th of each month. The writing is contributed by freelance writers. The writing is the opinion of the writers and is not necessarily that of SLUG. We are NOT legally responsible for its writers or advertisers.

**SLUG IS PRINTED BY THE 5TH OF EACH MONTH,
THE DEADLINE IS THE 1ST OF EACH MONTH...CAPESEH!**

Call to us at...

8014879221

fax to us at...

8014871359

email us at...

dicks@slugmag.com

visit our website at...

www.slugmag.com

write to us at...

2120 South 700 East Suite H-200
SLC UT 84106-1894



Mr. Pink's Video Review

you want to kill someone, just pay off the hitman. DUH! It is really simple actually, if you know what you're doing... or so I've heard.

THE OPPOSITE OF SEX

Generally I hate movies like this, but

they threw in enough curves and screwballs to make it work. Very cool show. The biggest surprise is that Phoebe (Lisa Kudrow) can really act. The non surprise is that Christina Ricci makes a great tramp. Full of pregnancies, lies, bad taste, men cheating on men, men cheating on women, and people getting killed, this movie brings alot to the dance.

And of course Lyle Lovett, who I am thinking is a better actor than songwriter. I know he is the 90's sympathy vote musician, but I say no thanks. The narration throughout the movie starts a little irritating, but then gets cool. Two stiff pinkys out of three.

SUICIDE KINGS

This is the best show of the month and

maybe top five this year. Christopher Walken must have really been a gangster before becoming an actor, because he's so damn good at it. Denis Leary plays the same character he always does, but he plays it great. By the way, I figured out the bad guy instantly, and still the story held up. It's like I always say... a movie full of great theater actors and swirling courtrysides and great cinematography may impress the morons at 'the academy', but give me a room full of thugs cutting off body parts and I'm happy.

HOPE FLOATS

No one I know wants to see this movie. They all made fun of me when I rent-

ed it. My buddy Jason, the guy at the Rainbo after I rented it, and the goth chic at Hollywood Video when I rented it all gave me stinkeye. Even Royce made a snide remark, but then added that Sandra Bullock was hot. It's a chic movie with predictable characters, plot lines and dialog.

And of course Harry Connick Jr., who I am thinking is a better actor than songwriter. I know he is the 90's sympathy vote musician, but I say no thanks.

My only advice is if you are forced to get a chic flick, you could do worse, so don't try and weasel your way out. Pay the price, just like I did.

TWO GIRLS AND A GUY

Have you ever seen a fish die? Imagine a fish you haven't had for too long. You kind of like him, but you're not sure. Just when he starts to look good, he begins to die. You watch him swim around sideways for awhile trying to breathe, and then finally he gives up and floats down to a rock. That is what watching this movie was like. Robert Downey is pretty good, but there is a finle line between interesting psycho babble and mundane banter. They cross the line way too often here.

SPECIES 2

Well, there certainly are alot of aliens bursting out of people's stomachs in this movie. That's pretty damn cool. There's even a pretty cool alien sex scene, but still the movie falls shy of the first one, which was one of the better monster flicks of last year. However, Natasha Henstridge is still a babe.

LOST IN SPACE

When I was little, Lost in Space came on at 4:00, right after I got home from school. It was one of my favorite shows. That is why it pissed me off to watch this movie. Here's the list of mistakes...

1. Penny was a babe, not a whiny, 10 year old, Gen-X chick with bad hair and worse makeup.
2. John Robinson was not a philosophical family man with a hard on for his daughters.
3. Major West was NEVER on Friends.
4. Major West was not a fat guy.
5. Major West was not a Miami Vice space guy.
6. Will Robinson was Dr. Smith's friend, and he was not a genius.
7. Robot was NOT 12 feet tall.
8. It was not a stupid, plotless, piece of shit movie that was way too hard to watch.

—Mr. Pink

A PERFECT MURDER

If you haven't thought about killing your wife, then you haven't been married too long. (Exceptions made to Mrs. Pink) This time the motive is...money. Shock, shock, horror, horror. Gwyneth Paltrow (made up name?) is the wife and Michael Douglas is the husband, but not the murderer. (enter plot twist) Pretty good show even with it's huge accuracy holes, like... If

WIZARDS and DREAMS

Body Piercing and Custom Tattoo Studio

OPEN 7 DAYS A WEEK

1057 EAST 2100 SOUTH

486.2505

BOOK REVIEWS

by Royce

Sabotage in the American Workplace, anecdotes of Dissatisfaction, Mischief and Revenge

OK, boyz and girlz, this month we are going to start off with one of my all time favorite books sitting on my shelf. The title is, "Sabotage in the American Workplace, anecdotes of Dissatisfaction, Mischief and Revenge." This one comes to us from Pressure Drop Press; a small press out of San Francisco, California. It was edited by Martin Sprouse. I've had my copy for over 5 years. It was originally published in 1992, and YES, IT IS STILL AVAILABLE. I know we are back tracking, but the bottom line is, this book is so cool, once you find out about it, I can't understand how you wouldn't want to read it and have it in your collection. It's a real collection of letters from real people who were pissed off at their employers, and what they did about it; how they fought back, and how they didn't let "the man" keep them down. Martin requested these letters any way he could think of, and yes, he did get a response, many responses. After that, Mr. Sprouse put them in one, nice, neat volume. The word sabotage is used loosely, as you will find out in the introduction. It is defined as, "Anything you do at work, that you are not supposed to do."

Some of the letters are mild and you'll chuckle at them, some of them are very extreme and you'll wish you had the balls to pull off something like that. Down the margins of most of the pages are very fitting, and very funny quotes from various sources about work. For example,

"People get their living by such depressing devices that boredom becomes a sort of natural state for them"-H.L. Mencken.

Or what about this one from Thomas Jefferson,

"A little rebellion now and then is a good thing."

Now for the important information, where you can get it. With either a check or money order, you can order it directly from Pressure Drop Press. The address is

P.O. Box 460754, San Francisco California, 94146. Phone #415.821.4592. The ISBN # for the US is 0-9627091-3-1. Or, if you want a full-on catalog to peruse at

your leisure, drop Pressure Drop Press a dollar or two with your name and address and they will get one out to you. The book itself will set you back between 12.00-15.00 clams. And if you write them, make sure you tell Martin "Hi" for me, he's cool as hell.

The L.A. Musical History Tour

The next book we are going to take a look at is The L.A. Musical History Tour by Art Fein, published by 2.13.61 Publications. As the cover says, it's "A guide to the Rock and Roll landmarks of Los Angeles." My friend Heidi May turned me on to this one, and now I owe her Big-Time! 2.13.61 Publications is so cool because of the wide scope of their catalog. You can literally find something for anyone on your shopping list and this title being no exception. If you know

somebody that is a music lover they will love this book, period. It covers stuff from the 50's, 60's, 70's, 80's, and 90's! It's in alphabetical order, with b&w pictures and a short synopsis of the location. Mr. Fein also does something else that I think is totally cool. He's got photos of the locations. So if the original building is gone, he shows you how it looks today. You can literally take this book to L.A. and go see these locations, buildings and businesses that have played a key roll in the music that we love. He covers all types of music, that means punk rock, metal, blues, rockabilly, psychedelic, folk, EVERYTHING! Have

you ever wondered where Morrison Hotel is, the album cover of the Doors 1969 album of the same name? Address and photo, in this book! Or what about where FEAR and Black Flag used to play a lot in the early 80's? Once again, in this book! Odd things like where is that bluesman Percy Mayfield buried?, (Inglewood Park Cemetery, 720 Ea. Florence, Inglewood) Or where Vince Neil had his head on collision? Maybe you'll be in L.A. and you've always wanted to see the Chateau Marmont because you know the place just reeks of history along with the fact it's where John Belushi died, where do you go? (8221 Sunset Blvd.) This book is great on many different levels. It's almost like a cool history book. You'll read facts, dates and names in this book and totally be entertained. The only negative thing I can say about this book is it didn't have Johnette Napolitano's current address and phone number in here, damn! Call 2.13.61 Publications and check this out, their number TO ORDER is, 1800-992-1361 or you can call their Info Hotline, at 213.969.8043 just to see what's new and where Henry will be touring, (oh by the way, you missed him in Salt Lake!)

—Royce



"In view of the damage freely circulated ideas can do to a society, particularly to innocent children, I beg my government to delete from my work all thoughts which might be dangerous."

Kurt Vonnegut

Warsaw, Indiana Scool Board

June 1980

November Sales
History-Current Affairs-Biography

Downtown: Validated Parking at American Stores, and American Towers. Enter both at 300 South



Sam Weller's

New, Used, and Rare

B O O K S

254 South Main, Salt Lake City 328-2586
8191 South, 700 East, Sandy 568-0130
1-800-333-SAMW www.samwellers.com

CONTROLLING THE TIDES WITH THE MOON FAMILY

Three members of the Moon Family pulled up to my house in their new tour van. Jesse (guitar player), Craig (singer), and Jim (drummer). Jim being the one that's still sore over some things that were printed with his name attached to them in another SLUG interview I did. They had just gotten off of their last tour, which was cut short by the long arm of the law. We loaded into the van and started to look for a bar to go do the interview. As we were driving around downtown, there was a bagpipe player standing on the corner getting ready to play for whatever coins got tossed his way. The band started yelling at him to play them something before the light turned green. Somehow the guy filled the bag full of air and pulled it off in the little amount of time he had. This pleased the band greatly and a conversation started taking place about bagpipes. Then Jim spoke up and said something that gave me a look into what I believe may be the Moon Family's approach to music. He said,

"I think bagpipes sound really cool for about 5 minutes and then I want them to shut the fuck up!"

Maybe this is why the Moon Family's music stays interesting. Maybe, unlike a lot of other bands, they know when to quit droning the same idea over and over. They take the idea that's cool for the moment and when it's not anymore, they shut the fuck up!

Although there was a fashion show complete with chips and salsa, Ichabob's was too noisy. Burt's Tiki lounge wasn't open yet. The band was banned from Nickels. So we ended up at the Crocodile Lounge, where Dave McClelland of Lugnut and PCP Berzerker fame kept the cold beers coming until the interview was over. We started off by playing name that tune, and this is how hip this band is. Not a single one of them could name Bob Welch 'Sentimental Lady' from the 'French Kissing' album. If they could have, it would have meant that they were exposed to it at one time or another and that could have tainted their own music. The band did however claim to have listened to Smokey and the Bandit soundtracks on their short-lived tour recently.

SLUG: There are a lot of unbelievable truths, but there are also a lot of Myths about the band. Like for instance there was a story that Jim use to give away butcher paper rolls of acid to elementary school children just to watch them freak out. So help me clear up the rumors.

JIM: Ask us what rumors specifically and we'll tell you.

SLUG: Have you ever participated in Satanic rituals?

JIM: Not since I was thirteen or fourteen. I ditched school and was on in house arrest probation and me and Steve Webster and Kurt and Ryan of Downgrade fame went up in to the hills with a fifth of Jack Daniel's and a quarter of pot. Me and Ryan had the same probation officer and we had piss tests the next day. So, we decided to fuck it all. No regrets. And went to this place called the rocks in Arizona. There are these caves that you crawl under the rocks and there are pentagrams and dead cats and skulls, and

shit written all over the rocks like "Fuck a virgin". There was this tourist down there taking pictures of everything and we all just start screaming at him. "Satan Fucking Rules" And we went running down the hill and chased this guy off. That's about as close to Satan worship as I ever got.

SLUG: So, what you're saying is, a lot of it is just rumor.

JIM: I never sold my soul. No.

SLUG: What's the message you guys are trying to send to today's youth?

JESSE: Get your own parole officer.

JIM: On the real? Are you asking that seriously?

SLUG: Half ass. You can answer seriously if you like.

JIM: Well the half ass answer would have to be, we want everybody to drink beer and have sex without rubbers.

SLUG: You're playing at Ichabob's on Halloween. Is there going to be anything extra spooky that the underage kids that sneak into the bar can expect?

CRAIG: Jesse in drag. Jesse in drag is something spooky.

SLUG: You guys have a new album you're about to start work on. How different is it going to be? Are all the hard-core guys going to be disappointed?

MOON FAMILY: Yes!

JIM: Probably. More than likely.

JESSE: No. It's still pretty heavy.

CRAIG: We're fagging out.

JIM: No we're not! What we're doing is creating our own shit. There's Dub. Rock.

JESSE: I've been getting into Aerosmith, the Police, and lots and lots of Queen.

CRAIG: As I said before, we are fagging out.

SLUG: So you're going back to your roots then?

JESSE: ha, ha Yeah! We're going back to our roots. Jim's not fagging out though.

JIM: Drums are remaining hard driven for sure.

JESSE: It's going to be better than Piss Christ, better than Punkadelic. It's going to be the best thing we've done. It's going to be better than our last album. Otherwise we wouldn't put it out.

SLUG: So why did your tour get cut short?

JESSE: We were at someone's house and they were smoking a joint in the front yard. The cops saw them, pulled over and Jim and Shannon ended up going to jail over it.

We had to wrap up the interview because Craig had to go win \$100.00 in a screaming contest. Coming up for the Moon Family: A possible European tour, being featured on a skateboarding video thanks to their record label T.O.N. Records, and a new album in the works. Look for it. It will be worth your while.

—Ray M.



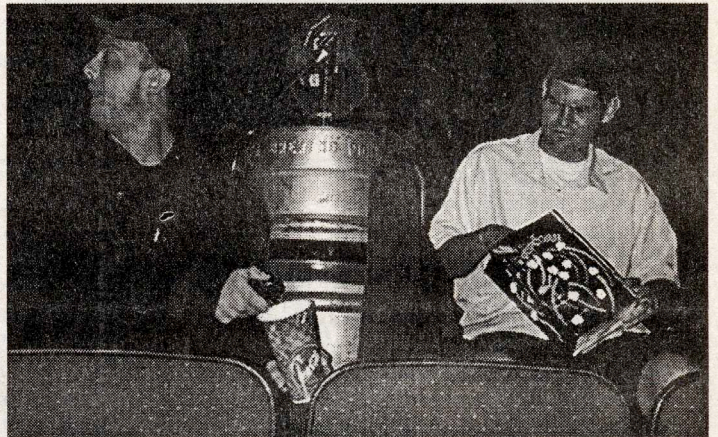
FAST FORWARD RECORDING

4219 West 3500 South #5
West Valley, Utah 84120
801-965-6642

www.coastlink.com/fastforward



"Quit Sneakin' it in!"



Buy your beer at the concession stand, like and adult.

Brewvies Cinema Pub

Monday Night Football
On the movie screen

Open for lunch daily



Wednesday is Inflation Night

Avoid rush hour and get here early.

677 South 200 West
Film info 355-5500
www.brewvies.com
You just gotta be 21

LAME ASS

CONCERT

PREVIEW

THE QUEERS Nov. 12 @ DV8

November is the month when we give thanks to our Puritan forefathers. Imagine if the lifestyle endorsed by the Pilgrims remained in vogue. We'd be a nation of Newt's. We'd have sex, but we wouldn't enjoy it, we'd lie with and then lie about lying with and then lie about lying and we'd stab anyone in the back in order to further our own selfish goals and... life in America wouldn't be much different than it is now. I'd like to take this opportunity to give thanks. This year I am thankful that I'm not an ass kisser. Never have been, never will be.

Now that my thanks are given how about investigating a concert booked for the end of November? On April 28, 1994 I wrote a negative review of the Offspring's *Smash* album. As anyone with a memory recalls *Smash* became the defining disc of the year punk broke. *Smash* led to the Offspring's contract with Sony. My negative review of *Smash*, printed months before the nation discovered the Offspring resulted in a death threat. An individual by the name of Cody (Not To Be Confused With Birdman) wrote to SLUG magazine and threatened to kill me. I wonder if Cody (Not To Be Confused With Birdman) still likes the Offspring? *Americana* is the Offspring's new one. It is already blowing up at radio. The Offspring still sounds like a pop punk band to me. The Offspring learned the entire genre from the Queers, Bad Religion and the Descendents/All-

Americana is on the hard edge of pop punk and for that I am thankful once again. I was just wondering whatever happened to Offspring's adventures with surf and ska because I'm not hearing any of it on *Americana*. The **Offspring**, even though I've wasted nearly an entire page blabbing on about them, isn't the spotlight concert of the month. Actually the spotlight concert of the month probably hasn't been announced yet. This is a monthly kids and the "industry" moves faster than a monthly can ever hope to cover.

So what is the "second best concert of the month" in November. I'm at a loss for several reasons. Usually the live music "scene" is quite dead this time of year. Only loser bands tour during the holidays. It appears that nearly every band is a loser this year. How about **Mudhoney** on November 5 at DV8? That's a loser band for sure. Go ahead. Name their radio single. What? I'm turning up my hearing aid because all the tiny hairs in my ears were destroyed about the time ELP played at the Salt Palace. Mudhoney doesn't have a radio hit? I'll be fucked. How about **Mike Watt** returning to the Zephyr Club and bringing **Caustic Resin** with him? What is the radio hit? Neither one has one? Why go? The date is November 7. So far that is two exceptional club shows in the space of two days. How about

Rob Zombie at Saltair? "Critics" are questioning my status as a SLUG "critic" except SLUG doesn't have "critics."

Rob Zombie at Saltair is another highlight of the month. Why? Because he'll bring at least one semi-truck filled with a variety of entertainment producing equipment. Rob Zombie might not be the greatest creative genius in the music department. He's interested in horror, Halloween, popular culture from society's underbelly, comic books, plastic models and things your parents warned against. When he plays live expect pyrotechnics. Admittedly I've just placed myself at the level of Beavis and Butthead, but pyrotechnics are exciting. Why do tens of thousands of people turn out for local summertime pyrotechnic displays if they aren't exciting? When the pyrotechnics are accompanied by metal-mosh-industrial noise the experience is more appealing to my lower-class sensibilities than the 1812

Overture. Add **Fear Factory** and finally, **Monster Magnet**, to the ticket and discover a paradise of metal joining Zombie's stage show. Even if I hated Rob Zombie's music I'd still give up some words of praise for what he's done with his **Zombie A Go-Go** label. The Bomboras with major label distribution? Thank Rob Zombie.

The **Queers** are returning with a brand new disc of pop punk. The **Mr T. Experience** and the **Parasites** will join them. This concert receives highlight status because the Queers do pop punk with a tongue about twelve inches long stuck in their cheeks. But based upon the band name maybe that isn't a tongue? *Punk Rock Confidential* is the new Queers disc. The blends the Ramones with the Beach Boys and Herman's Hermits for the most stunning sphere of pop I've heard this year. If the Queers had a more acceptable name and if the Queers could stop using foul language they'd be millionaires just



MONSTER MAGNET

NOV. 7 @ SALT AIR

like Sugar Ray. It's an amazing album. I'm speechless. The Mr T. Experience can't find their houses. Even if they could they probably don't have houses anymore because they forgot to pay the rent and they've been on the road for at least a year. The **Queers** etc. are in the DV8 basement on November 12. This band named the **Uninvited** is coming back to the Zephyr. The band fits the jam-on category, but I refuse to dismiss them for the genre classification. The disc, a self-titled number which is the band's fourth, does have its moments. There are some bluegrass intervals and the band, while not possessing a tongue in the cheek as large as that of the **Queers**, does have some ability with sarcasm. They like pot too. The gig ain't a **SLUG** highlight. The Zephyr will make money because **Chola** is the opening act.

Get this next one. It has some heavy radio promotion. Even I, with my radio-challenged lifestyle, have heard an advertisement. **Brian Howe**, who joined **Bad Company** as a Paul Rodgers replacement is using his replacement status to launch a tour and he is playing an arena. The arena is the Dee Events Center in Ogden. I'm going, like a coed from Brighton High imitating a West Valley girl from 1984, like duh, like I'm going, like who? Like duh, Paul Rodgers' replacement is headlining at the Dee Events Center? Like, duh, who is **Bad Company** anyway? When is Kip Winger coming? Okay, okay. I found some other good ones. How about **Built To Spill**? Someone besides the critics must have heard of Boise, Idaho's **Treepeople**? Skip **Built to Spill** for a minute. I'll return to them. The time for following the calendar and placing bands in narrow niches has arrived. On November 5 the **Swingin' Utters**, **Pinhead Circus** and the **Zillionaires** will play beneath **Mudhoney**. DV8 has two gigs booked. Upstairs, as I've already mentioned, **Mudhoney** will do "grunge." "Grunge" is a dirty word these days. It is like fuck or shit. **Mudhoney** still plays "grunge." The grunge is tempered by references to country - western and 70's metal. That

brings me to the **Swingin' Utters**. "A Promise To Distinction" is the third song on their new release. It is punk rock bluegrass. That's not all. Guest musicians include the **New Morty Show**, **Fat Mike** himself and **Rockin' Lloyd Tripp**. What the hell? Why does the **New Morty Show** appear on a thrash album? I know thrash is a dated term, but that is what the **Swingin' Utters** play. Thrash and ska and classical and rockabilly and...my goodness. The disc is *Five Lessons Learned*. One of the five lessons must be an open mind. Whoever booked the show had one because the **Zillionaires** aren't exactly a punk rock band even though **Pinhead Circus** is. **Pinhead Circus** plays so fast on *Detailed Instructions For The Self Involved* that I became dizzy, but after listening to the **Swingin' Utters** new disc the gig receives an endorsement.

As usual **SLUG** will not leave out the folkies. **Ellis Paul** is up at the U of U on November 6. He's a singer/songwriter type with tales to tell. Next is a gig I nearly forgot. This cat who used to play guitar with Frank Zappa is over at the **Dead Goat**. His name? **Mike Kenneally**. On November 7 **Cannibal Buffet** holds a CD release party at **ABG's** in Provo. The event will take place even as **Mike Watt** blows away all bass players on the Zephyr stage. On November 8 the Zephyr Club has a big surprise planned. Listen to the radio for the details. I believe 107.5 is the station. Female rock bands are a big deal these days. Soon after **Alanis** releases her latest in an attempt to save the music industry from post-Titanic doldrums a female blues rocker will appear at the **Dead Goat**. **Joanna Connor** is returning. Watch for insightful pieces in the daily newspapers. Read **SLUG** to learn that the "journalists" don't like blues that much. Go to the show and listen for "Slide On In." No double entendres here. It's about exactly what the title states. The day before **Rob Zombie** puts on the nose plugs for his **Saltair** date the DV8 basement will host another gig. This time the **Assorted Jellybeans** are playing in Salt Lake City. The record label bio informed me that they've

for anyone who's
wondering
where rock music
is going,
your question is
answered.

FLIGHT 16



the self-titled debut album featuring
"IF ALL THE WORLD HATED ME,"
"IT'S A SHAME" and "SNAP."

ON TOUR WITH DAYS OF THE NEW
Produced and mixed by Dave Jerden.

www.550music.com www.flight16.com www.epicrecords.com



© 1998 Sony Music Entertainment Inc. Reg. U.S. Pat. & Tm. Off. Marca Registrada. All Rights Reserved.



Available at
DISC JOCKEY
music stores

recently signed with Rick Deove who also manages Blink 182. The record label bio also informed me that Stormy Shepherd is now their booking agent. Locals probably remember the name. Nationals might be interested to know that Ms. Shepherd also books the Offspring, Rancid and NOFX. The Assorted Jellybeans latest disc is *What's Really Going On!?!*. The group plays ska way too fast. Fast ska is cool. The Assorted Jellybeans also do some pop punk with sing-a-long choruses. It's a fast-ska, pop-punk, sing-a-long evening in the DV8 basement and since I like *What's Really Going On!?!*, mainly because the group quotes "Skip To My Lou" instrumentally, the show receives an endorsement. I must be getting really old. Either that or I'm kissing ass. The next night, November 13, just in case someone didn't read the previous paragraph, Rob Zombie is at the smelly inland sea. On the exact same night as Rob Zombie there is another gig. There isn't a need to drive out to the smelly inland sea on under-construction highways for the gig. Spanky's, forev-

er known as "yucky Spanky's" due to a less-than-favorable endorsement from the Deseret New's Lucy and Jessica has a great one booked. I'm all about trends and fashion statements which means I've just discovered swing and the Cherry Poppin' Daddies. Didn't they play at Spanky's years and years ago? Didn't they play at Spanky's when Jessica and Lucy were in junior high school?

The band is from Chicago. The name is **Three Cent Stomp**. There are nine members. Here's the news. Every single member has a degree in music. Three Cent Stomp isn't a ska band that changed styles for monetary reasons. The guitarist, Mike Drost, was named "outstanding jazz soloist" by *Downbeat Magazine* this year. Just in case the SLUG reader is unfamiliar with *Downbeat*. The magazine is the most prestigious jazz publication in the United States. We have *Downbeat's* "outstanding jazz soloist" playing in a local club. The trumpet player has played with Clark Terry, Arturo Sandoval, Branford Marsalis and

etc. One sax cat played with Slide Hampton, among others. The second has played with John Pizzarelli, among others and the third has a masters degree in jazz. The drummer is a Berklee graduate and he's played with Eddie Kirkland, Roy Hargrove and etc. If this is reading like a Jazz at the Hilton gig it should. Admittedly **Three Cent Stomp** isn't a familiar name however, the players are all jazz professionals. The genre might be swing, but don't go expecting rock 'n' roll "neo-swing."

As if all that weren't enough ABG's is having a membership renewal party on November 13. The **Unlucky Boys** and the **Swamp Donkeys** will appear on the same stage. That is a damn good reason to drive to Provo. The Swamp Donkeys are now world famous. The group has a track on the *Fiberglass Jungle* compilation, a release out of Austin, Texas. Congratulations you Swamp Donkeys! Now for Built To Spill. The Treepeople moved to Seattle from Boise and Seattle was the group's birthplace. The group released three albums before one

creative force returned to Boise. Doug Martsch formed Built To Spill after leaving the Treepeople. Built To Spill is now part of the WEA empire due to much critical praise for their three indie label releases. Songwriting and adventures with a guitar are Martsch's fortes. He will display his talents with whoever is actually in Built to Spill these days on November 15. The venue is DV8. The next evening DV8 takes the spotlight again. The **Legendary Pink Dots** are returning. Expect psychedelic, electronic, science fiction, horror and God knows what else when the Soleimon recording artists take the stage. The Dots are far out. ABG's receives another name check on November 16. The LPD's are doing the psychedelic music in Salt Lake City and the **Phantom Rockers** are doing the psychobilly down in Provo. Expect Stray Cats tunes done up as heavy metal. **Billy Club** is returning to Utah, but they still won't play Salt Lake City. The group is co-headlining with the Phantom Rockers at ABG's. Billy Club is a punk rock group with two older English punks sharing

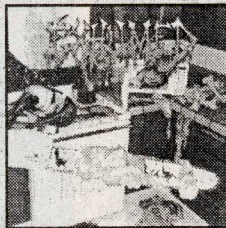
Subterranean Sect

Distributed exclusively by

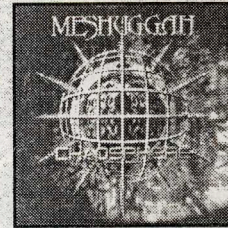
CAROLINE
DISTRIBUTION



Borknagar - The Archaic Course
Borknagar return with a solid attack of epic, blackened metal featuring a noteworthy line-up whose resumes include Enslaved, Immortal and Arcturus among others.



Exhumed 6408 / Gore Metal
Underground legends! Gore Metal serves up a putrescent platter of musical malignancy with enough intestines, entrails and fetid visceral giblets to feed the starving legions of the dead. Goregrind!!!



Meshuggah—Chaosphere:
A blockbuster release from these technical masters that's sure to amaze all who step in its path of destruction. Look for tour dates soon!



Sinister—Aggressive Measures:
Mix blinding force, adolescent energy and skin pinching safaris to imagine what this sounds like.
It's like a trip to a dentist, but fun.



Skinlab - Eyesore
Eyesore is a strictly limited edition, hand-numbered EP previewing a song from Skinlab's forthcoming album (due Spring '99), as well as live and rare tracks.



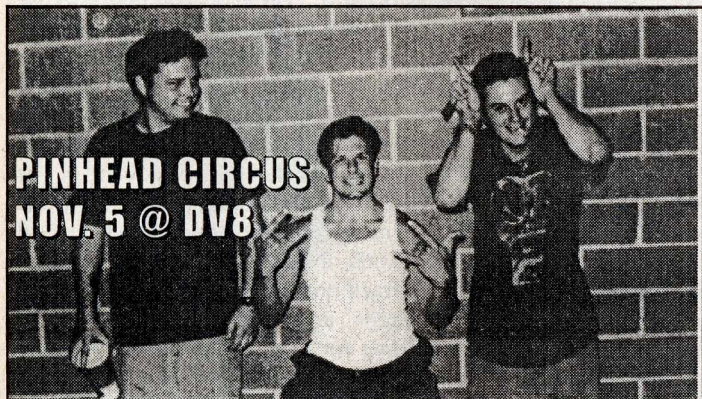
Soilent Green 6405 / Sewn Mouth Secrets
The New Orleans veterans deal out more of their patented metal grind, mixing in swampy grooves and tempo downshifts while continuing to draw from their roots in the extreme metal underground.



1074 East 2100 South 801-467-7071

entertainment duties with two younger American punks. Post-punk isn't in their vocabulary. The shit is old style. See if ABG's serves olde style. November 16 is a Monday. As proof of what a minor market Utah is music every place. Bands play major markets on weekends and hit Salt Lake City on travel days. **Studebaker John & the Hawks** are playing the rockin' blues over at the Dead Goat and Milt

ual. Will he make it to Salt Lake City? The advice for the evening is to catch Hooverphonic at the Zephyr and rush to DV8 for Soul Brains. The date is November 19. Folk music in the presence of **Martin Sexton** is at the U of U on November 20 and that is about all that's happening. Something called **1964 the Tribute** is in Ogden, but it's too dumb to write about. The next interesting music happens on November 24.



Jackson is playing the jazz at the Hilton. Joanna Connor is supposedly at Beatnik's in Ogden. Jazz, psychedelic-industrial-electro, psychobilly, jazz, blues and blues all on a Monday.

November 17 features a radio station gig. **Dishwalla** and **Sonichrome** are sponsored by X-96 and 1-800-Collect. The cost of admission is only \$5. For the price patrons will receive shimmering Southern California pop rock from Sonichrome and Dishwalla performing songs from their sophomore disc. Dishwalla, as the radio addicted will remember, was huge in '96 due to the success of "Counting Blue Cars." Skip **Jose Carreras** at Abravanel Hall because the other tenors aren't with him and check another gig over at the Zephyr the next night. The booking is a strange one. **Duncan Sheik**, a favorite of the adult contemporary audience, is appearing with **Hooverphonic**, a favorite of the electronica generation. How it fits together is a big question answered only by attendance. Hooverphonic is the one to see and Duncan Sheik will draw the crowd. There is something else going on as well. **Soul Brains** is the Bad Brains reunion. I'd mark tentative on the date because H.R. is a volatile individ-

Modest Mouse was touring with Built To Spill. For some reason they aren't making it to Salt Lake together, but Modest Mouse is scheduled. The Holy Cow is the venue. That's pretty much it until the end of the month. **Unwritten Law** is touring with the Offspring. The venue appears a bit strange and an early ticket purchase is advised because the Tower Theatre doesn't hold that many people. **Fastball**, **Joan Jones** and **Film Star** are scheduled for the next night at the same venue. That means November 28. Fastball is the latest overnight sensation. The Tower Theatre is a good place to see if the band Fastball actually has the goods. The venue selection was intelligent because **Brooks & Dunn** are with **Reba** at the Delta Center. Who wants to fight with boot scootin' boogiers in double-breasted, garishly patterned shirts for a downtown parking spot? **Deborah Coleman** is the Dead Goat's second female blues act of the month. Both Joanna Connor and Deborah Coleman are hot guitarists. Their gender isn't an issue unless a female with a guitar is a turn-on. Coleman is at the Goat on November 30 and the show will be broadcast on KRCL. Nearly last and best of all

the game is **Tricky with Whale?** The date is November 29. The venue is Bricks. Tricky is the one to see. Whale is a huge question. Whale with Tricky? It doesn't make any sense to me, but neither does Duncan Sheik with Hooverphonic. Weird stuff is happening and the last show of the month is even weirder. **Digital Underground** closes out November at Bricks. Digital Underground? Weird.

It gets even weirder in December. **Depeche Mode** is touring with **Stabbing Westward**. Depeche Mode fans have already stated that they will arrive late. Stabbing Westward fans don't want to see Depeche Mode anyway. Look for mass exits and mass entrances during intermission. On December 2 **Brian Setzer** finally arrives with his big band. The venue sucks. Who wants to see Brian Setzer at Saltair? The place stinks, there isn't any parking, it's December and a drive to the lake in a blizzard isn't much fun. Sadly, that's the venue. **8 1/2 Souvenirs** is the opening act so the venue selection sucks even worse. Big band

swing and gypsy jazz at Saltair? Maybe it worked in the '30s because the audience could ride a train and maybe the lake didn't stink then. Today Saltair and the Delta Center are Salt Lake City's worst venues. Saltair works for Rob Zombie. I'm sorry but it doesn't for Brian Setzer. Bitch, bitch, bitch, complaining all the time. **Better Than Ezra** is the musical competition at DV8. Finally, just before SLUG hits the street with the Christmas TEN YEAR Anniversary issue **Earth Crisis** will join **Hatebreed** at the Tower Theatre. The booking is tentative. Look for flyers.

Most of the information provided is correct at this time. I did not rely on my Internet account for concert information. Some shows listed on the Internet were skipped because I was unable to confirm them. Venues could change, cancellations are common and so are new bookings. Call a venue, read the newspaper and go see the Disco Drippers, Bootie Quake or whatever hippie/funk band appears, just like the herd of sheep you are.

—Lonnie Clawson



THE COUNTER CULTURE CONNECTION

Tie Dye • Incense & Burners • Shirts & Tapestries • Lava Lamps • Jewelry • Black Lights • Posters • Curtains • Cigars • Imported & Natural Cigarettes • Traditional & Exotic Tobacco Gear • Zippos • Candles • Klear • Detoxify • Vale

Custom Tatoo & Body Piercing Studio

**OPEN 7 DAYS A WEEK
1057 EAST 2100 SOUTH
486.2505**

"When it comes to the minds and hairdos of our young people, something had to be done."

—George Bush talking about the CIA investigation into the number of British rock acts signed to American recording contracts.

GRASS DISMISSED

—Jeb Branin

GASP / Drome Triler of Puzzle Zoo People

MAN IS THE BASTARD is the premiere first generation power violence band and their influence is felt far and wide in the genre but not until now has their penchant for musical diversity been matched and built upon. GASP is unreal! Their music is a bizarre, yet dead on, marriage of extreme hardcore, noise, industrial, and avant garde. I've never heard anything quite like it and certainly nothing even close to it that is so effective and powerful. I have GASP's first demo, but even that didn't prepare me for the amazing noise on this CD. One moment GASP will be driving you into the dirt with a massively heavy barrage of hardcore then shift fluidly into psychotic noise patterns that will trip you out. It is like the musical realization of that semi-conscious state you pass through when waking up slowly; that not quite awake but no longer asleep time when your perceptions are completely askew. The evolutionary jump this band has made in unprecedented in power violence. This CD will undoubtedly be looked back on as a seminal recording in extreme music and has already thrown the door wide open as to the future possibilities of the scene. (Slap-A-Ham POB 420843 SF, CA 94142-0843 ordering info can be found at <http://www.wenet.net/~slapaham>)

ULCER / Discography

This CD is a fitting tribute to a band whose hyper speed and unbridled energy marked them as one of the most extreme of the extreme. The ULCER discography is not as large as one might expect from a band whose stature in the underground was as high as theirs. The disc contains their LP on BOVINE, their splits with FAILURE FACE and CAPITALIST CASUALTIES and their self titled 7". As a bonus their last show is included as one track. This set includes an ASPIRIN FEAST cover which makes it an instant classic in my book! You haven't lived until you have feasted on

aspirin my friends. If you are not familiar with ULCER now is the time to get your act together. In many ways their sound reminds me of HELLNATION: It is almost always blazing, the vocals are screeched, the noise factor is high, and the energy displayed makes the splitting of the atom look like mere child,s play.

JLIAT / May / 12"

Is there music to be found in non-linear, non-structured drone? James Whitehead

shows once again that indeed there is. JLIAT is his post-modernist musical creation that rejects all preconceived notions as to musical construction and explores sound for its own sake. On two previous JLIAT releases "The Nature of Nature" and "16:05:94" James performs a solitary note drone that without variance of meter, pitch, rhythm, or harmony still manages to evoke response. I was fascinated by the individuality of the his approach. As I experienced the drone my mind began to artificially modulate the sound in a vain attempt to apply some sort of familiar structure to the tone. Each listen produced a different variant as my brain flip flopped trying to make sense of it. This new recording "May" is essentially the same thing, except that this time the drone has more depth to it. It is layered and textured so that the sound is fuller although no less minimalistic. This 12" piece of vinyl contains two pieces "May" which is pure drone and "Variation" which is the same concept but with a fade-in at the beginning that fools the ears into believing there is a rise to climax, which of course there isn't.

Whitehead identifies the sculpture work of Richard Serra as inspiration. You can read about and see some of Serra's noted "Torqued Ellipses" sculptures at <http://www.diacenter.org/exhibits/serra/serra.html>. Fans of minimalism and noise shouldn't overlook JLIAT or his recordings. (JLIAT 13 Wells Road, Walsingham, Norfolk, NR22 6DL UK or <http://www.jliat.demon.co.uk>)

MENTAL HOME / Black Art

The Russian kings of atmospheric dark metal have finally had their latest recording unleashed to the public. This "destined to be classic" release first made its way to me in demo form a year ago and I was blown away. My opinion certainly hasn't changed. The band's sound is built on a solid foundation of doom which they enhance with an infestation of dark and demonic keys. Their song structures are

complex and progressive although they never leave their metal roots far behind. Their sound swirls and flows through a variety of life's darker emotions; everything from melancholy to complete despair. The ambient atmosphere and the vocal variety further separates this from the pack. (The End 556 S. Fair Oaks Ave. #101-111, Pasadena, CA 91105 - <http://www.theendrecords.com>)

NOSTROMO / Argue

Hold on tight boys and girls, this CD hits like a tornado. Ferocious hardcore delivered with reckless abandon. Imagine the franticness of power violence mixed with the heavy handed delivery of Victory-style metal core and you'll get the idea. In many ways this could be compared to the likes of THE DILLINGER ESCAPE PLAN or BEHEAD THE PROPHET NLSL although maybe more metallic than either one of those bands. NOSTROMO come out flailing on track one with the double bass blast of "Delight" and they don't slow down or tone down for even an instant all the way through the last track "Xenomorph" with its almost industrial structure and hideously dark overtones. Any fan of the most extreme in metal and hardcore will eat this up. A potential "best of the year" candidate.

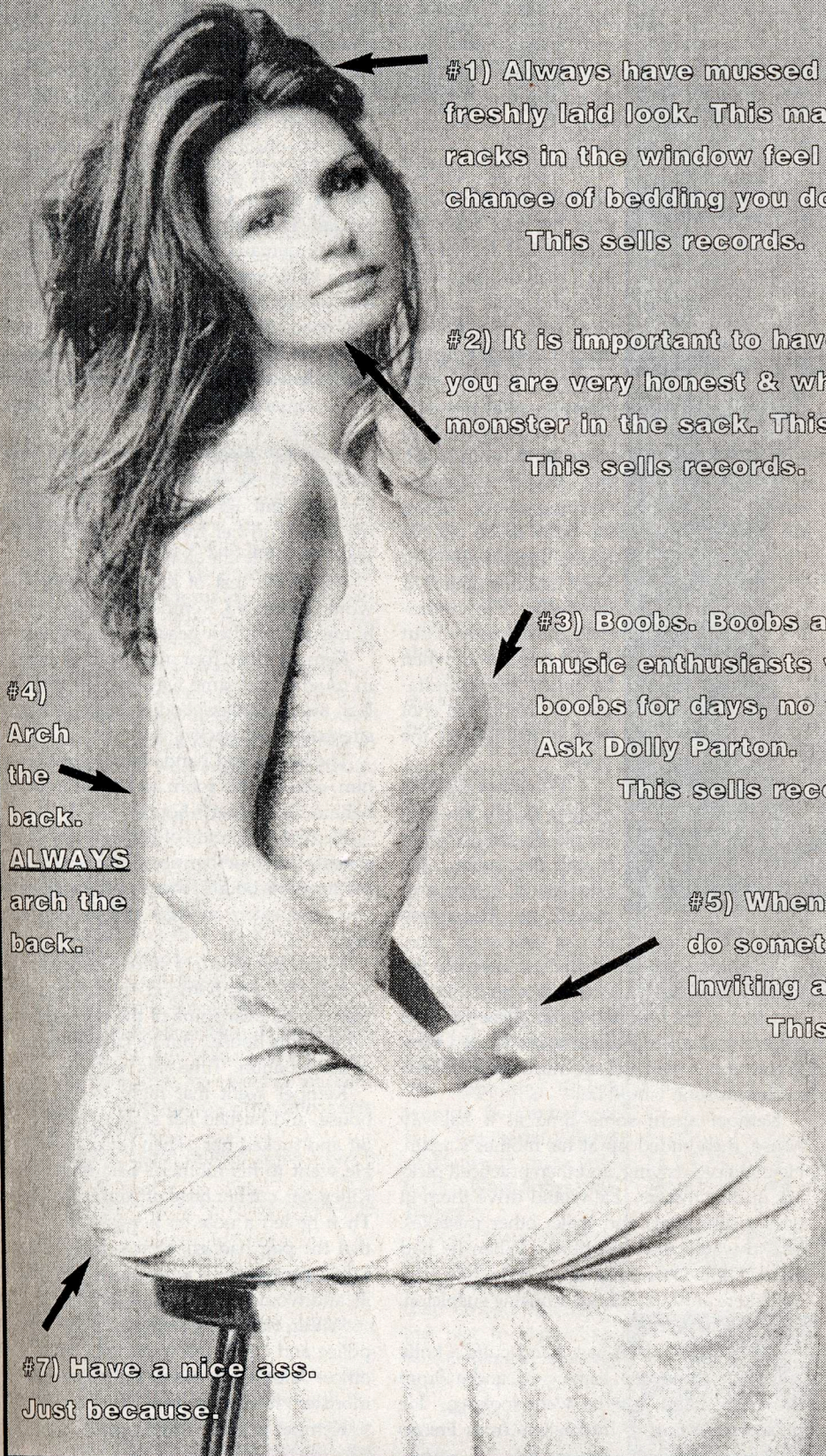
(Snuff Records POB 5117, CH-1211 Geneva 11, Switzerland)

SUBVERTOR / Cryptobiosis

I can't say I've heard a lot of Bolivian music, certainly not a lot of death metal so this CD intrigued me before I even put it on. The intrigue didn't end after I put it on either. If you are into bloody raw death grind this is for you. The band is immensely brutal and harsh and their delivery is so primitive and grating that listening to it is like sandpapering your brain. The production is very basic yet allows the music to express itself, nothing is watered down but nothing is lost in the mix. The sick vocals are a combination of deep growls and screeches with a few yelps and gargles thrown in for good measure. The lyrics have a very pointed political slant and deal with everything from social injustice in South America to environmental destruction. Recorded a couple of years ago, I'm not sure if this is a re-release or posthumous release or if it just took a long time to smuggle these goods into the country. (Wild Rags 2207 W. Whittier Blvd., Montebello, CA 90640 or dickcee@webtv.net)

—Jeb

Shania's "Keys to being a country music Diva"



#1) Always have mussed up hair, it gives you that freshly laid look. This makes truckers with shotgun racks in the window feel like they have a better chance of bedding you down.

This sells records.

#2) It is important to have that look on your face like you are very honest & wholesome, but you're also a monster in the sack. This is a very fine line.

This sells records.

#3) Boobs. Boobs are very important. Country music enthusiasts will stare at a good set of boobs for days, no matter what song is playing. Ask Dolly Parton.

This sells records.

#4) Arch the back. ALWAYS arch the back.

#5) When posing for publicity shots, do something sexy with your hands. Inviting and pouty is good.

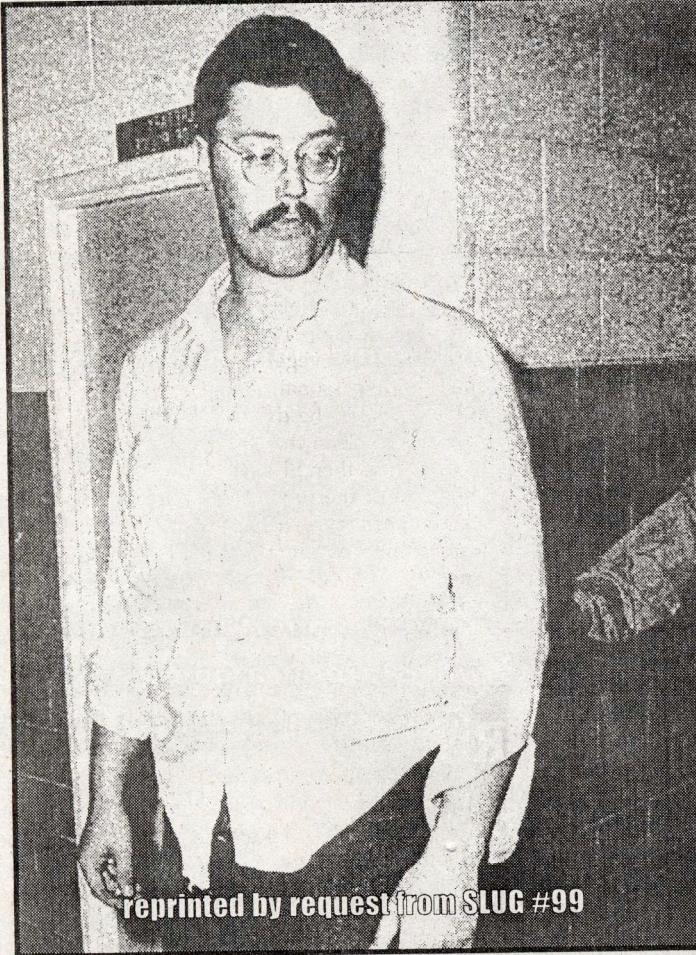
This sells records.

#6) Don't show any leg. Showing leg makes you look like a slut, like Madonna. This sells records.

#7) Have a nice ass. Just because.

SERIAL KILLER OF THE MONTH

EDMUND
KEMPER



reprinted by request from SLUG #99

When he was released from Atascadero maximum security mental hospital in 1969 in California, there were orders that Edmund Kemper not be returned to the care of his mother. Having spent five years in the facility, Kemper graduated from being the youngest inmate, to being one of the smartest and tallest - '6,'9 and 280 pounds - he also resumed the quest to clear his murderous mind of its final object. Having killed his grandmother and grandfather when he was 14, his mother remained alive.

The black center at the personality of Kemper revealed itself early, following his parent's divorce - which he blamed exclusively on his mother and her "castrating" treatment of his father when he returned from World War II. He would play a condemned man and writhe in pain as his sister released imaginary cyanide gas pellets into the death chamber. He would steal her dolls and cut off

indefinitely.

Kemper soon learned all the answers to the mental health tests, as he was a psychiatrists assistant in the hospital. And in five years he walked and talked like a sane and healed man. A sane and healed sadistic murdering mother-fucker (or soon would be).

Kemper spent some time at a halfway house, then ended up at his mother's again. He practiced driving, and then practiced picking up hitchhikers. He would drive them in wrong directions, and make other mistakes, just to watch their reactions. When he had learned how to do what he wanted while driving hikers around without arousing suspicion, then he was ready.

With a body sized bag, hand cuffs a knife and a bat, some tarp, some cord, and a .9mm Browning hand gun he went looking. He picked up a pair of hitchhikers from Fresno

their heads and hands. He soon started doing this with the houses pets and local animals. When it was revealed that he was attracted to one of his teachers, his sister chided him, saying "your gonna kiss your teacher." Kemper soberly replied, "If I kiss her, I have to kill her first."

When his mother finally couldn't deal with his odd behavior keeping her from finding a man to sleep with, Edmund was sent to live with his grandmother. Before long her chiding drove him bonkers. And one day, while heading out to shoot birds with a .22, she made an angry warning about killing the birds as he left the house. And he shot her. Then stabbed and hid the body. He considered necrophelia, but didn't have time, when he heard his grandfather returning. He shot him as he opened the trunk.

When he called his mother to ask what he should do, she told him to call the police. He was found insane and placed in Atascadero

State College, two girls Anita Luchessa and Mary Ann Pesce, both 18. It was 1972, and the two trusting girls ended up in an abandoned orchard with Kemper. When the asked what he wanted he said, "You know what I want." Luchessa sagged. But Pesce started calmly talking with Kemper about his problems. He acted like he would return them to their apartment, but Luchessa would have to get in the trunk. Then with Pesce handcuffed to the seatbelt latch he put Luchessa in the trunk. Pesce then was placed with the handcuffs behind her back, and a bag was tightened over her head. He said he would put a hole in it. But he tied it across her neck with a cloth instead. Then she started screaming but with control, demanding to be let go. So he took out a knife and stabbed her several times in the back, until bubbles started to come out in the blood. The bag had worked its way loose from her head with her convulsions. And finally he cut her throat. "There was absolutely no contact with improper areas," Kemper later said.

Then he opened the trunk, and stabbed Luchessa in the side, and then in the eye, trying to go through the socket. Then he stuck his fingers in her mouth to silence her, and watched while she slowly died.

As all the rest of his hitchhiking victims would be treated, Kemper took the two bodies home and cut their heads and hands off.

Kemper killed four more young hitchhikers in roughly the same way, but left their headless and handless bodies scattered around streetsides and backyards.

The heads and hands he would keep near him, either in his room, or buried in the lawn behind his mother's house.

He took Polaroids of his victims in various states of dismemberment, and had sex with the headless bodies. Some of the victims flesh was often eaten. and hair and personal effects kept.

When the murders started showing up in Kemper's neighborhood, and his presence was placed near some of the crimes, the cops came to his house. But he talked his way out of the situation. Time was running out.

Kemper went that night to his mother's house, and bashed her skull in, cut her head off and fucked her. Then to cover his tracks. He went to his mother's best friends house. Killed her, cut her head off and fucked her too. Then he left a note on her front door saying that the pair had gone on vacation. He also called his mother's work to say that she was ill, and wouldn't be in for a few days.

Within two days, Kemper broke, called the police and confessed to all the crimes. One officer later said "He is the nicest, smartest monster I have ever met."

Kemper got life without parole.

meat

If the old saying "You are what you eat" is true, the number of muscle bound people will rise considerably after Thanksgiving. Such a rainbow of flesh to choose from around the dinner table. The substance that use to contract to make bones bend at the hinges will become the very reason that brings families together. Siblings sitting elbow to elbow; pulling meat from the bones of the once living with their teeth. Oh the carnage!

Not everyone will be participating in this barbaric ritual though. Sitting in their own disgust at the card table with the children, vegetarians around the country will be poking at their holiday soy wieners, pretending that they are not only content with their meal, but would rather be eating this thing that is contrived to be as close to meat as it possibly can, than the real thing. They will practice the golden rule "misery loves company" and try to convince others to lay down their arms and bring a new age of peace to the land. (And if that doesn't work they'll go lob a malotov cocktail into a local egg factory, maybe injuring some blue collar workers to get their point across.)

Some will give reasons like,

"I've gone so long without meat that I get physically ill if I have any. My body can just tell if I have any animal BY-products and it makes me genuinely sick"

All of this said as they scarf down a big plate of curry and throw back shots of Jagermeister. Now I don't know if this is true or not, but I heard that Jager-meister not only has Opium in it, but also deer blood! Vegetarians seem to love it though. I do know for sure that most curry recipes have beef fat in them. Maybe it's spicy enough to get past their sensors for some reason.

All this brings up questions. Like when it comes to oral sex,

Q: What do you call a vegan that swallows?

A: A hypocrite!

or when it comes to fashion sense,

Q: What do you call a person that is scolding you for eating meat?

A: Usually, someone in a leather jacket and leather boots.

When your thanksgiving dinner is over, and you find your cravings for meat still lingering, but you're sick of turkey sandwiches. Don't worry. There are other options out

there if you just look. For instance, the Brains and Eggs at Bill & Nada's are a real treat. A little gray matter never hurt anyone, right? (Oh yeah, I guess there's Mad Cow's Disease.) It's very salty but it's guaranteed to make you smarter. The proof is few people order this dish a second time.

Several Mexican restaurants in the valley have goat right on the menu, the Crocodile Lounge is serving up real gator bits in their gumbo, the Cathedral of the Madeline is serving bologna sandwiches to whoever's hungry through their Good Samaritan Program, and then you have your various restaurants that are a little less honest about what they call their dog and cat dishes.

My personal favorite would be something I never thought I would like, but as it turns out I do. Heart. A heart from a deer to be exact. I went over to a friend of mine's house and he pulled a Tupperware from the refrigerator with a heart in it. Ventricles and all. He yanked it from the container sliced off a few pieces, and a little while later with the help of some garlic, salt, and pepper, we enjoyed a very good tasting part of what use to make this animal tick. You may be thinking,

"Where do we draw the line though? What's next? Eating our own?"

I like to believe that Thanksgiving dinner is a far cry from cannibalism. However, in some parts of the world where overpopulation is believed to be a big problem, certain diplomats have been known to partake in a meal called baby children. This is usually done as a sign of prestige and wealth since a plate of this appalling dinner would be extremely rare. I'm thankful that I don't live in that country! Now pass the Turkey!

Then you have people that have eaten other people, not to up their social standing, but just to stay alive! You remember reading about the Donner Party or seeing the movie Alive! Are these people guilty of committing

crimes against God and nature or are they the exception to the rule?

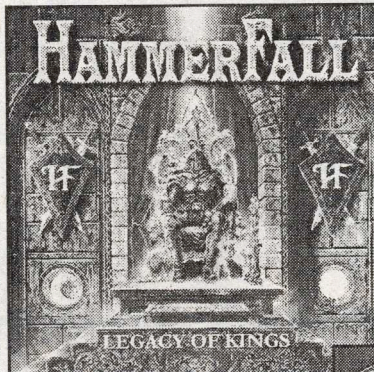
"Hey look! It's the rescue party! Hey pass me some more of that ass jerky before they get here!"

Then you have your cops serving up "dead duck" and the people that are shooting back making "smoked pig". All different versions of the same thing. It's all justified. Just a little "gristle for thought" for your brain to chew on while you're enjoying the company of your family and whatever choice of carcass that lay before you this holiday season. I believe I'll be having some turkey and some glazed ham unless I can find a Sushi bar that's open on Thanksgiving. Whatever the case may be, I know this for sure. It will include meat, meat, and more meat.

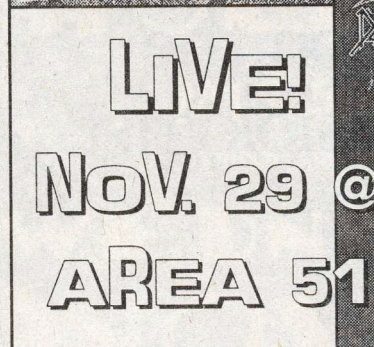
And when all is said and done, I'll be lying in a public bathroom, having fallen off the toilet, grasping my bloody colon as it shivers one last spasm before I pass away. In the next stall there will be a vegetarian that took this article a little too personally, laughing out loud at my misfortune as he drops a mini hay bail from his ass so clean that he doesn't even have to wipe. And then I'll walk towards that light at the end of the tunnel where instead of dead loved ones there to greet me, there will be an angry mob of animals that I once called dinner. Then I will be truly sorry. But until that day...

Fire up that barbecue!

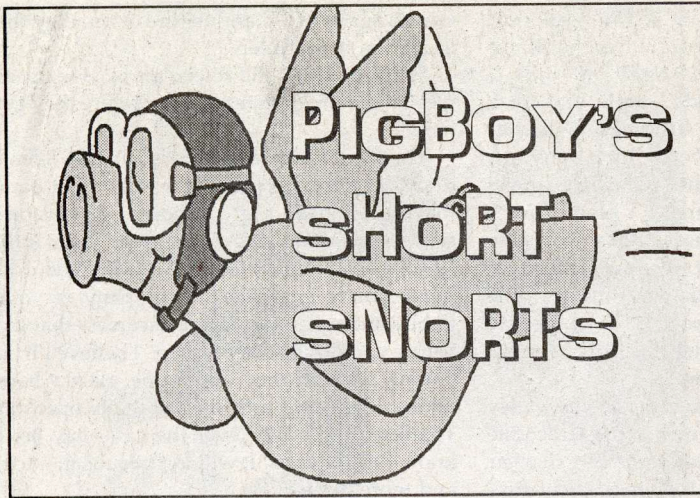
—Ray M.



**HammerFall
& Death**
**"Two Crushing
releases from
Nuclear Blast"**



available at
THE HEAVY METAL SHOP
1074 east 2100 south
801.467.7071



have my definite vote for 'song-title-of-the-year' for the track, "People Wouldn't Shoot Up if it Didn't Feel Good." Give this a 7 1/2...**KIM LENZ AND HER JAGUARS-SELF-TITLED**-A chick in the rockabilly world? Say it ain't so. And, if Kim is any indication, we need more chicks in the rockabilly world. The first track, an homage to Bill

10...This is the bomb, baby!!
0...This fuckin' sucks baby!!
1-9...Figure it out, you dipshits!!!

MC5-STARSHIP-Here's a live concert recorded on June 27, 1968.

This is seriously an interesting concert with a great selection of tracks including a James Brown medley. Unfortunately, the sound quality sucks. This sounds worse than most bootlegs. This bad boy gets a 4...**THE DEAD BOYS-ALL THIS AND MORE**-Apparently, they used the same engineer on this one. 2-CD set of Stiv Bators and friends doing a bunch of things that could have been interesting if not for the bad quality...4 snorts for this, too...**THE LAPSE-BETRAYAL**-Band made up of former members of Van Pelt, but this is certainly more punk rock than they were. They usually rock, but, once in a while, like on "The Speeding Train," they get mellow. They

Haley and the Comets is a great tribute. A great CD. 8 snorts for Kim...**DAVE ALVIN-BLACKJACK DAVID**-Former Blaster turns in yet another gem. His albums consistently get better and they get a little bit quieter every album. Highlights are the retrospective tracks, "California Snow" and "From a Kitchen Table." No losers on this one, however...8 snorts...**THE 2 LIVE CREW-THE REAL ONE**-Ice-T and KC (from the Sunshine Band) will not save this from recycled CD bins everywhere. You know that saying that if a guy is always talking about pussy he ain't gettin' any? Well, these guys ain't gettin' any pussy. They ain't gettin' any snorts either. This album sucks. A big fat zero snorts for this. The first zero in snort history...**GRINGO-COMBINE**-Here's the second album by a really great band. Their first album released a couple of years back sounded like Mazzy Star

doing country. On this album, they've dropped all that and they sound country. The originals by the band here are excellent, but their covers are the best here. Covers of "Long Gone Lonesome Blues" and "In Heaven You'll Never Grow Old" are good enough to make the original performers proud. A great little country/bluegrass thing...8...**THE RESIDENTS-WORMWOOD**-The first

completely new album by the huge eyeballs since 1991. Subtitled 'Curious Stories From the Bible,' it's their own rendition of the stories from Genesis to Revelation. Included are the songs, "They Are the Meat," "Spilling the Seed" and "I Hate Heaven." Songs of sacrifice, lust, rape, incest and murder. Pretty!! 6 1/2. **THE MURDER CITY DEVILS-EMPTY BOTTLES, BROKEN HEARTS**-A pretty good punk rock band that at times recalls the New York Dolls or Iggy Pop and the Stooges. Other times it has the fury and anger of X's "Los Angeles." Sloppy and unpredictable. The way punk rock should be...7 1/2 snorts...**MIKE IRELAND AND HOLLER-LEARNING HOW TO LIVE**-An album that fits into the alt-country category, although it doesn't at all sound like its Uncle Tupelo counterparts. This sounds much closer to the old-school sounds of George Jones or Merle Haggard. Their version of "Banks of the Ohio" is one of the better versions of this song. Give Mike and the boys an 8...**SOUL COUGHING-EL OSO**-More of Soul Coughing's weird, jazzy, funky pop rock. How do you label them? "Circles" is a fun and weird track about an ex who has fucked with him a little too much. "Pensacola" is an interesting ballad. Unfortunately, they haven't broken any new ground here. Give this a 6...**SOAK-FLYWATT**-The problems with this record start even before the listen. All the band members thank God before anyone else. Don't rock 'n' rollers know it's all about Satan? Completely generic, X-96 sounding rock band. You know, a mix of rap, Pearl Jam, funk, Soundgarden, industrial, a little Live. BORING. Give it a 4...**DAR WILLIAMS, LUCY KAPLANSKY, RICHARD SHINDELL-CRY, CRY, CRY**-Three of the better singer-songwriters around doing covers of their favorite songs. They cover a lot of songs by artists who are close to unknown like Leslie Smith and Buddy Mondlock. Their covers of Ron Sexsmith's "Speaking With the Angel" and Greg Brown's "Lord, I Have Made You a Place in My Heart." are really great. Their version of R.E.M.'s "Fall on Me" falls flat and is the only dud on the album. Good shit. 7 1/2.

See you motherfuckers in the mud!!!!

"My son, the anesthesiologist."

Rocky Mountain
Bartending Academy
532-7127

Night Before
Thanksgiving!

FREE TICKETS
AVAILABLE AT

THE PIE PIZZERIA
HEAVY METAL SHOP
WIZARDS & DREAMS

FREE CD
W/ EVERY TICKET OR
PAID ADMISSION
\$5 COVER

JEZUS
rides a
RIK-SHA
CD Release Party!

THE
HOLY COW

241 S. 500 EAST
a private club for members

WEDNESDAY
NOV. 25

OUTSIGHT

Outsight brings to light non-mainstream music, film, books, art, ideas and opinions.

Published, somewhere, monthly since July 1991. The Outsight Web site is <http://www.detroitmusic.com/out sight>. Email Outsight at outsight@usa.net

I GUESS I'LL HAVE TO SCRY, SCRY SCRY

The New York Music and Internet Expo plans to address the issue of the constantly changing, new advancements in technology and where the entire music community is headed. Performing artists as well as representatives of record companies, new tech companies, radio stations, television stations and media are expected to gather here and discuss the future of music commerce, etc. Sponsors of the 1999 New York Music and Internet Expo include CDnow, the New York Press, Smug Magazine and EZCD custom discs. The event comes to the New Yorker Hotel Grand Ballrooms during the weekend of March 6 and 7, 1999.

WHEN MOMS MAKE MUSIC

Mother Rock Star (c/o Annie Melvin 13302 Waverly Court #A Austin, TX 78729; mamarock23@aol.com) is a network of moms who work in the music industry that offers services in publicity, festivals, desktop publishing, radio, copyright-publishing, retail promotion, the Internet, editing/proof-reading, recording engineering, child care and photography referrals. MRS is run out of Austin, Texas by former SXSW showcase coordinator Annie Melvin and her partner Julia Austin, clarinetist/singer for The Horsies. Julia is in charge of Mother Rock Star's art direction. Mother Rock Star provides nationwide support for moms and women in music. MRS also announces the production of the Women In Music Symposium. An event geared towards all women in the industry, musicians or industry professionals. WIM happens within the LMNOP Music Conference in New Orleans, April 25-28, 1999 between the two weekends of the New Orleans Jazz & Heritage Festival. Submissions for showcases and panelist consideration already started. For more information on the event, call 512/336-1971. MRS also is planning a regular insert in Hip Mama the nationally distributed mag for alternative moms.

SXSW XIII

The Thirteenth annual South by Southwest begins March 12 with the Film Festival and Conference, continues with the Interactive

Conference on March 13, and hits a 'high note' with the Music Conference on March 17. SXSW 1999 ends on March 21. More info is on the website, <http://www.sxsw.com>.

REVIEWS

Tones on Tail / EVERYTHING!

Beggars Banquet
<http://www.beggars.com>
beggars@beggars.com

Beggars Banquet has out done themselves with the release of EVERYTHING! This 2-CD package contains everything recorded by the largely studio project of Bauhaus members Daniel Ash (guitar) and Kevin Haskins (drummer) along with ex-Bauhaus roadie Glenn Campling (bass). Beggars previously released a CD simply entitled TONES ON TAIL that contained the Tones' album POP and the sides of a half-dozen 12" singles. Taking the gloomy heart of Bauhaus into the studio, Tones put together dark beat music that spawned club hits. Camplings perceptive and lyrical bass lines gave full life to the lyrics and Ash's guitar work (more atmospheric than in Bauhaus). Obviously influenced by such other electronica pioneers as Kraftwerk and Gary Numan, Tones on Tail presented the distinctly unique vision of bringing to life this new rhythm-conscious and otherworldly approach to music by using rock trio instrumentation. Thereby they did not totally abandoning the trusty tools of the musicians' trade for clunky, yet developing electronic instruments. While keyboards to figure importantly in the sound, keyboards are not near as important to the Tones style as the individual strengths of each musician on their rock instrument. The result is a twisted (the lyrics are largely ironic) and gloomy branch of psychedelia to do a slow twirl to. Tracks such as "Lions," "War," "Go!" and "Christian Says" still sound fresh and inspiring today. Never robotic and always experimental, Tones on Tail succeed because they just do not make music, they make songs. (4.5)

Marshall Crenshaw
THE 9 VOLT YEARS: BATTERY POWERED HOME DEMOS & CURIOS (1979-1982) / Razor & Tie

This Detroit-born guitarist, singer and songwriter is responsible for peerless material in New Wave, rock-and-roll and pop rock. Here, we are witnesses to the germination of

that formidable genius in the lab, as it were. His tight, catchy and witty songs obviously owe much to Buddy Holly and the Merseybeat sound on these very early recordings. Even in the rough versions the "9 volt" technology allowed, Crenshaw's songwriting craftsmanship, comes through. Such accretions as a toy piano, a wooden field drum (stolen from an Elks club) and microphones whose echo and compression originated from stomp boxes were a necessity at the time, but the off-beat flavor they add to his solid songs makes these pop nuggets unique and thrilling. Each of the fifteen tracks is remembered by Crenshaw in the liner notes, with the same affable and easy tone of voice that characterizes his immanent pop success. That is, each song becomes a comfortable, familiar listen even on the first hearing, a true mark of a winning song. (4)

Love Spirals Downwards / FLUX
Projekt, Box 16155, Chicago IL, 60616
<http://www.projekt.com>
question@projekt.com

Picking up on the ear-catching, edgy segmented rhythms of the breakbeat wave, on FLUX Love Spirals Downward updates their sound, leaving the creative core intact. It's all about texture in this multi-layered album of

Suzanne Perry's atmospheric vocals, brightly strummed acoustic guitar and urgent electro-beats. The Suzanne's long phrasing meets the moderate rhythms to imply a mid-point, ocean coast sonic waves ebb and flow over the listener intoxicatingly. Indeed "Sound of Waves" is the name of one of these undulating tracks. Swirling and merging, this duo's techno-psychedelic (psychedelia implied by the gentle nod of the content without considering their titular acronym) ballads of love lost or failed ("Psyche," "By Your Side" and "I'll Always Love You") is constructed in a way that owes as much to the accessibility of pop as it does to current forms of electronica. (4)

The Church
HOLOGRAM OF BAAL
Cooking Vinyl/Thirsty Ear

HOLOGRAM OF BAAL is the first studio product from the reunion in The Church of guitarists Marty Willson-Piper and Peter Dinklage. Lush and rich through the interwoven, returning guitar melody lines and warmly multi-tracked vocals, HOLOGRAM OF BAAL is candlelight warm and languid morning comfortable. These tracks smolder with inner warmth. Lyrically, they portray Gothic sensibility, making HOLOGRAM the soundtrack for a black light romance. These

mind-massaging sounds has earned The Church a cult

following of zealous fans. Tracks like "No Certainly Attached" shine brighter, mostly to more energetic drumming and higher guitar levels, and this frees the recording from monotony. Other cuts, like "Tranquility," go further into the direction of atmospheric sounds that bring to mind slowly tumbling celestial objects. From the moderate tempo of a rolling asteroid to hum-inducing astrobloss to rousing quasi-Goth rock, HOLOGRAM OF BAAL is a varied, stylized album marked by excellent guitar interplay and good, fitting vocals from singer/bass player Steve Kilbey. The release of this album is also prelude to their first U.S. tour in about eight years. A

limited edition bonus album BASTARD UNIVERSE is included free for the first 7,500 copies. This is a special studio jam, over an hour in length, from the HOLOGRAM OF BAAL recording sessions. (4)

Gene Page

BLACULA: MUSIC FROM THE ORIGINAL SOUNDTRACK

Razor & Tie

Funky, horn-filled spaces like "Blacula (The Stalkwalk)" are interrupted with schmaltzy R&B ballads like "Heavy Changes." Excepting this unfortunate inconsistency, instrumental theme music for the exploits of this Black vampire like "Run, Tina, Run!" and "Movin'" are groovy, brass-fanged attacks of ghoulish funk. (3)

Mollie O'Brien

BIG RED SUN

Sugar Hill Records

When rural roots song stylist Mollie O'Brien gently relates the wisdom of "No Ash Will Burn" it is with the vocal caress and sagely insight into love of backwoods ken acquired firsthand and delivered with maternal care. We feel close to the well-spring when, in "Denver to Dallas," O'Brien admits, "mother was the type to keep a man at home." "No Ash Will Burn" comes from the songbook of Walt Aldrich whereas "Denver to Dallas" is from contemporary acoustic artists Judy Montgomery. Thus O'Brien presents a selection of roots blues fare (Memphis Minnie, Wile Dixon, Chuck Berry, etc.) merged with modern roots artists like Lucinda Williams, John Hiatt, Randy Newman and Steve Goodman. The selections make excellent commentary on human relationships from that observation on the powers of appearance ("Brown Eyed Handsome Man") to deeply hopeful and idealistically romantic (Hiatt's "Love Like Blood"). The choice of material is exquisite, but what makes the album exemplary is the delivery. O'Brien sings strong and bright,

she sings passionately, she sings joyfully, she sings purposefully and achingly. Well versed in the proper dynamic for blues, R&B and folk, O'Brien is a consummate roots vocalist of telling emotion, impressive skill and cross-genre ability. BIG RED SUN is an invitation by Mollie to come with her to a sunny mountain top and let old songs be heard anew and tomorrow's roots classics interpreted artfully. Enriching harmony vocalists along with slide guitar, Hammond, harmonica and more lend a full, mostly acoustic spectrum to this recording. (4)

Sonic Youth / ANAGRAMA

SYR/Smells Like Records

ANAGRAMA contains four new Sonic Youth instrumentals. The opening, title track is marked by a clock-like tick of clicking rim shots. This builds into kit drumming as the two hesitant, tentative guitars coalesce their dissonant strumming into a riff. After some bars, tick-tock tranquility returns to the percussion and the guitars once again mill around the beat, occasionally remembering their former earnestness. "Improvisation Ajoutee" continues with the same tick-tock rhythms contrasted by scattered guitar distortion and incomplete single-note melodies. Added for this track, seemingly an extension of the first, is science fiction sounds reminiscent of the ray guns in War of the Worlds. "Tremens" adds diffuse, low-end guitar sounds, squeaks and a fairly consistent, sparse melody for an eerie setting. The final "Mieux de Corrosion" supplies the greatest cacophony, a screeching that does not diminish until a full two minutes into its near seven-minute length. Emerging toward the end of this rough-textured art-rock is dizzying stereo sweeps of guitar noise, cymbals and rapid electronic beats. (3)

Codex / CODEX

World Domination

An intrinsic mysteriousness is inherent in the sound experimentation of Tokyo-born Luca Hiroyuki d'Addario, who began his tests with tape machines and listening devices used by his industrial spy father. Trip-hop, ambient and drum-n-bass mixes on

this studio electronica project. Taking out the heavy, liquid bass sound, much of the soundscape and multi-tracked male vocals bring to mind In The Nursery. Brightened with subtle and tasteful guitar additions and deepened with thick, sonorous reverberations of rhythm, Codex is an intelligent and artistic take on electronic composition infusing modern beat music trends. Featured in the bottom end are furious breakbeats and smooth lines of elongated funk. Along with Loop Guru and Perfume Tree, Codex makes a trinity of sophisticated, compositional techno. This dark, chill-out music veers toward Dead Can Dance when employing ethnic percussion, as with the East Indian tabla on "Consumption Queen." Decidedly noir, but textured with real, effected guitar also gives Codex the brooding feel of more downbeat Tones on Tail cuts. CODEX is rich and sinister electronic compositions that are among the most listenable and rewarding of any I have heard from this crowded genre. (4)

Earthlings? / EARTHLINGS?

Crippled Dick Hot Wax

In the course of the first cut, the misleadingly named "Nothing," Earthlings? manage to bring to mind two of my favorite songs. The high rise terminal falsetto of the male vocals and basic, shuffling, up-tempo guitar rhythms suggests the Velvet Underground's

SWING CITY

presents

SWING NITE

EVERY THURSDAY,
FRIDAY AND SUNDAY
FREE DANCE LESSONS
FROM 9-10PM

CALL 1.800.612.6672 FOR MORE
INFO

RITZ CLUB
2265 S. STATE ST.
485.8507

a private club for members

"Run, Run, Run" and the chorus and primitive space sounds recalls David Bowie's "Space Oddity." Waxing nostalgic for warm, fuzzy tones of the late 60s and 70s rock experiments comes easily on this self-titled album. In between these incidents of déjà vu Earthlings? resurrect the Blue Cheer - Mudhoney sound of heavy ultra-distorted riff rock. It sounds as if their sounds of space emit from modified army surplus equipment and their guitar arrangements from the blasters of my youth. (3)

Forever Sharp and Vivid Lolo Records

The organizing principle of expansive art-jazz project Forever Sharp and Vivid is saxophone and bass clarinet player David CasTiglione. Providing bizarre and supportive guitar is uber-six-stringer David Torn (Polytown, Jan Garbarek Quartet, Bill Bruford, Lou Reed's The Everyman Band etc.). Rounding out the trio on drums and percussion is Chris Massey. Starting with a slow build, we are introduced to a segmented blues from Torn backed by sharp stick percussion and the sonorous backing of what sounds like digeridoo. Keeping to the cymbals, Massey introduces a Miles Davis-like exploration around archipelagos of silence from CasT. Torn's fragmentary blues meets CasT's interrupted jazz melodies on "Godzilla and Rodan." The juxtaposition of classic jazz and blues motifs with avant-garde arrangement keeps this self-titled debut fresh. Markedly different from the edgy, angular material on this disc is the somber and reflective "A Short Visit." The piece is largely a solo for effected horns backed by minimal and far-away drumming. This disc is an exquisite adventure in the possibilities of a tradition-conscious jazz taking full advantage of the modern studio's capabilities. (4)

Cottonmouth, Texas

"THE RIGHT TO REMAIN SILENT"

Heiress Aesthetic

Released from Virgin Records, hip drug and dub monologist Jeffrey "Chate" Liles returns with a CD made On Heiress Aesthetic with his studio posse, The Decadent Dub Team. Gritty underworld characters and observations from the outside of society to a lazy beat make up the bulk of the CD. Chate's nonchalant delivery and prose-poem word arrangement makes each cut rise above the sensationalist inclusion of dope and excessive behavior. Liles' pieces become telling and entertaining image conjuring vignettes of urban subculture existential dislocation. A few tracks toward the end feature full instrumentation. Lacking the same sly and honest oral delivery, they exist separately as bonus rock tracks. (3.5)

Tuu + Nick Parkin / TERMA Hearts of Space/Fathom

Tuu, composer Martin Franklin, put Tibetan singing bowls over electronic beats years ago. Thus, Franklin one of the forerunners of international electronica. On TERMA, Tuu teams up with similarly minded Nick Parkin another ambient/inner-space composer (mostly for synthesizer). Frame drums, water drums and gongs keep a fluid, reverberating, sonorous bottom to the compositions that feature various flutes and droning synthesizers. The effect is ethereal and atmospheric. Languid, exotic melodies wash over the listener, evoking images of candle-lit mountain shrine interiors and crepuscular spirit summoning rituals on the wooded plain. (4)

Ebeling Hughes TRANSFIGURED NIGHT Zero Hour

Detroit duo Ebeling Hughes is treading the tie-dyed, psychedelic path lit by colored oil and water light shows. "Butterfly" and "Jump on the Sun" features a drowsy contentment brought on by slow-strummed acoustic guitar, laid-back effects and drawn-out articulation. Here we think Syd Barret and very early Pink Floyd. The backdrop to this landscape is mellow, synthesized orchestration. Composer

Bob Ebeling brings the beat of the ATOM HEART MOTHER and values of analog Eno to lyricist Chuck Hughes' sedate and surreal channel-switching poetry. The music from this binary constellation glitters with the fading starshine of decaying keyboard notes and the distance suggesting effect of echo. The stereo acrobatics is part and parcel to this sound that calls out for headphones and lava lamps. Point-of-view shifting observations and kaleidoscope reflections guides the listener to strangely wonderful topographies inside the human mind, inuring us against the bruising buffeting awaiting outside under the cruel sun. The music of Ebeling Hughes is a potent spell against the disheartening mysteries of life by itself providing and framing mystery into an enjoyable, vicarious voyage of healing dosage ready to cure at will from the platform of a five-inch aluminum disc. (4)

STYLUS COUNCIL - VINYL ManΣor Astro-Man? "Cuts and Volts" b/w "Draining Their Batteries" Touch & Go Records

With his seven-inch, ManΣor Astro-Man? prove they can still summon killer, surfoid rock from the mere instruments of primitive Earth technology. Side A is the fast side, Side B is the slower, western (space quadrant) side, so you can rest and slam a beer before you flip the platter over and space-surf again. (3.5)

Vinnie & The Stardusters "Bake My Pie" b/w "Houses (Goth Mix)" and "Bake My Pie (Jungle Mix)" Ultramodern Records

Vinnie and company can not move past their Young Ones English 80s New Wave bands. Because of this curious predilection, they released another comic book and seven-inch. This time they take on "Boys Don't Cry" (Cure) as the funny "Bake My Pie" with an only slightly irritating "jungle mix" on the B-side. Madness' 1982 ska/New Wave ditty "Our House" becomes "Houses (Goth Mix)." Limited in

edition to the number of 1250 copies, this quirky trio's single can be enjoyed along to their five trading cards and coloring book (crayon included) of hijacked Archie's comics. (2.5)

The Evolution Control Committee / ROCKED BY RAPE

Eerie Materials

On the A-side of this tape splicer's seven inch the ECC con Dan Rather into a edgy rap on the sanguine buzzwords of the sensationalist, bloody evening news. Framing this track is calming, explanatory words on how this too is a creative form of rock-n-roll. Or, at least as much as AC/DC is. The B-side puts the Rather rap together with the chords of AC/DC to great effect in another ECC form of "copyright violation for the nation."

Mazinga Phaser CRUISING IN THE NEON GLORIES OF THE NEW AMERICAN NIGHT OR Distribution/Aether Records

Mazinga Phaser presents their exquisite take on space rock and modern psychedelia on a format that causes it to be both nostalgic and extravagant; that is, full-length vinyl. Rich, lush and out there past the planets, Mazinga Phaser is a dulcet human voice, echo chamber horns and sliding, electronic passages. Neo-vintage waves from the Crab Nebula, alighting sweetly on your stereo system. As this revisited and grows, I can hear MP as new pipers at gates of a new dawn. Aether also has vinyl titles, though of a less structured space rock, from Van Deferens Organization and Tombstone Valentine.(4)

Brianjonestown Massacre BRIANJONESTOWN MAS- SACRE Evil/Tangible/TVT/Bomp

This 45 RPM 12" EP is made up of six selections and one alternate version. Only one of these cuts (and its alternate version) is unreleased. Four of the others ("LOVE," "Nothing to Lose," "It's Summer," and "I've Been Waiting") originate on the

TVT release **STRUNG OUT IN HEAVEN**. Another track, "The Devil May Care (Mom & Dad Don't)", is from **GIVE IT BACK (Bomp)**. The titles of these source albums are good descriptors of the BJM sound. Sedate, dense, swirling British 60s psych-rock asks for a room of covered windows and cloying incense. BJM strive to give back to the listener such rich and evocative arrangements now three decades gone. Special to this release is an alternate version of "I've Been Waiting." Stripped off much instrumentation and given dry guitar and drums with the drone of a pump organ in the background, this version is in the spirit of the Pink Floyd-inspired 60s Harvest Label sound. (3)

The Streetwalkin' Cheetahs w/ Cherie Currie
CHERRY BOMB
Alive/Total Energy Records

The original lead voice of the Runaways, Cheri Currie, joins all-male slut rockers The Streetwalkin' Cheetahs for the A-Side blistering, 1:10 version of the Runaways' classic, signature song "Cherry Bomb." The B-Side is two cuts, "Burn, Silver Lake, Burn!" and a live version of "None of your Business." This sound reaches back to fast, scorching 70s LA punk. (3)

BOOKS

Reggae Routes: The Story of Jamaican Music Kevin O'Brien Chang and Wayne Chen
Temple University Press, Philadelphia

Chang and Chen put classic Jamaican music forms reggae, ska and rocksteady are placed into a perspective starting with Jamaican folk musics like kumina and mento fused with New Orleans R&B and jazz. The scope of this book also reaches to dub, dancehall and international reggae. The first eighty pages are dedicated to the historical and social context of one genre forming and usurping another. The text is easily read and full of quotes and anecdotes about the unique conditions that caused the formation of so much music

that reached out from the little island to reach the entire globe. For another sixty pages individual songs are listed chronologically (1960-1995) with descriptive and informative notes. This section is also full of plenty of sidebars on such relevant topics as individual performers, Rastafarianism, the libidinous "slackness," important studio engineers, etc. Appendices include radio charts 1960-1996, notes, bibliography and a history of Rastafarianism. **Reggae Routes** is an enjoyable read, thoroughly researched and essential for an understanding of the big picture on music originating on this subtropical island.

Mother's and Others
David McLoughlin, POB 242, Lakeville, MI, 48386-0242

Full of pictures and reproduced flyers, **Mother's and Others** tells the story of rock-n-roll in the small town of Romeo, Michigan from the late 50s to 1980. It becomes a representation of the changing face of popular music over this time. The late 50s and early 60s saw the primacy of recorded music. DJs were as big as the musicians. A community center sock-hop was as big a deal as a "concert," which was often the musician lip-synching to a limited number of songs. These chaperoned dances dwindled to nothing by the time of the 70s and the concert as we know it took shape. In Romeo these concert featured such performers as the MC5, Stooges, Frigid Pink, The Rationals, Amboy Dukes, Frost and more at a renovated movie theater. There is a great tale of Iggy ingenuously exposing himself and then hiding out from the cops in a car trunk. Nearby, a funeral home was a hippie crash pad. Small clubs kept live music alive through the 70s. Mostly abhorred by their neighbors, these clubs featured reformed 60s acts and even the MC5 made a repeat visit to Romeo.

FILMS

THE BELLS

Lionel Barrymore (Drew's father's uncle) is a scowling and

nonplussed innkeeper in this 1926 color toned silent film inspired by the Edgar Allen Poe poem. Why the apparently honest and industrious entrepreneur resorts to suddenly murdering a trusting but wealthy customer is not entirely clear from the plot. However, it sets up the opportunity for the production staff to work with superimposition in bringing the ghosts of Barrymore's conscience to light. A flesh and blood haunt on the screen is Boris Karloff, as an itinerant and foreboding "mesmerist." As if plucked from the stage to act in front of the cameras, these actors emphasize every gesture, so as to be seen by the back row, and labor behind masks of excessive stage make-up. An original tinted and toned 35 mm print served as the source for this edition, so there is now loss of visual impact, though the Eric Beheim compiled score does not nearly sound vintage enough. This cassette also includes the original American edition of Rene Clair's **The Crazy Ree** (also known as 3:25 A. M. or 3:25, Pairs Qui Dort). An absent-minded scientist freezes in motion Parisian nightlife. Still a chuckler, especially due to the Ed Woods, Jr. level of staging for the scientist's lab, this 1922 fantasy is also a time capsule of Parisian nightlife. (3)

GODZILLA

The creators of **Independence Day** (the team of Emmerich and Deand Devlin) provide the world with another in a growing series of stunningly visual panoplies of destruction. This time, **Godzilla** visits the Big Apple. This time, it is Madison Square Gardens that is convincingly obliterated. A background love story involving a sexy woman (Maria Patillo from **Natural Born Killers**, **Dear God**) and a likeable guy (Matthew Broderick) is now de rigueur and no comment on its artificiality is required. As befitting a huge action film, there are plenty of chases and close escapes. Originally films stories taken to the screen, often from stage (for screen actors then were

stage actors in front of a camera) or a great book (and there would not be much debate on what those were). Following a movie based on trading cards (Topps), these filmmakers now revisit a famous B-movie monster. In all of this, is a breathtaking creation of the monster. No longer is **Godzilla** a man in a baggy suit, but now a svelte and sinister beast that asexually produces velociraptor-like young. As the genre itself is self-propagating, in a prelude period of visual impact over story content before the two can be united (in my lifetime?), so is this creation imbued with the power of singular reproduction. "Nature points out again and again how science brings out the folly in men **Godzilla**" quoth **Blue Oyster Cult**. It is interesting to see **Godzilla** in a continuing series of films that includes **Alien to Altered States**, **Jurassic Park to The Fly**. The moral is that Nature encompasses secrets better left undiscovered. Human interaction with such dark and powerful secrets can only bring about suffering. Interestingly, Japan, the only country to have suffered nuclear assault, is the culture that gave us the modern mythology of **Godzilla**. His radioactive beginnings are revisited in this new movie. **Godzilla** is perhaps the foremost temporarily created deity of a nuclear pantheon. As Thor's beginnings reside in the unnerving mystery of lightning and thunder, so **Godzilla**, born of nuclear fire contains to warn against the danger of human meddling. (3)





**Monster Magnet
PowerTrip
A&M Records**

Do you know what I love about Dave Wyndorf and Monster Magnet? They still have long hair, (well, at least 3/4's of them do,) and they rock like wild banshees from the mid 70's. This will go down as not only mine, but of many music minded people in the community of one of the best releases of 1998. How many of you are old enough to remember Stereo X? If Monster Magnet were 25 years younger, they would be dominating the late nite, full album rock radio waves. A lot of you try to fool your mom and dads and try to make them believe you really like that 70's retro shit. Well, here at SLUG, you fool nobody. When it comes to music in the 90's, this is about as close to 70's rock as you're going to get. You've heard Space Lord on the radio for a few months, now go out and buy this disc so you can be exposed to Powertrip, Crop Circle, See You in Hell and Atomic Clock. Hell, while you're at it, pick up the whole Monster Magnet catalog, you won't be sorry and if you turn it up loud enough you will liquify your brain! Now go make us proud!

—RDJ

**Swinging Utters
Five Lessons Learned
Fat Wreck Chords**

Five Lessons Learned is the second Fat Wreck Chords release by this San Francisco punk band. Sometimes they sound like they are from the English punk scene, 1977-1978, sometimes they sound like they have been influenced by Bad Religion, (Thanks Nick!) or Social D., but no matter what, the Swinging Utters always sound good! Tight, fast and loud. This CD should be played at hard volume. Check out the opening track and title of the CD Five Lessons Learned. I also highly recommend Tell Me Lies and Picture's Perfect. This CD was released on June 23rd. I have no idea why I'm just getting

around to it. But I do know this, all you thrashers, skate-punks and snowboarders, if this isn't in your CD player right now, you're just a poser, and your doing nobody any good, at all. Get this CD and walk like you talk!

—RDJ

**Babe The Blue Ox
The Way We Were
RCA**

Fourth release from this band, including an EP, and the first for the majors. A pop album that is excellent from the first to last track. The album could only be defined as pop, but it certainly is full of jazz and folk influence with occasional funk. Three players: Tim on guitar and most of the vocals, Rose on bass and the rest of the vocals and Hanna on drums.

The first two tracks on the album are a couple of Black Francis-esque rockers, "My Baby 'N' Me" and a tribute to a 70's soul singer, "Betty Davis."

"Heartbreak #1" is one of the first highlights here. Slow, very beautiful and sad ballad about first love in 10th grade. Sung by Tim, thinking his first love might still be the real thing because he can't remember if they ever really broke up. Asks her, "Can you hold me to a promise/Made when I was honest?"

"Lotto Train" is up next, and it's a funky little number with a pretty kick-ass bass by Rose and weird vocals by Tim. A song about addictions, but mainly gambling.

"T.G.I.F.U." is a pissed-off song about the homogenization of everything. Talking about how "every meal will be familiar" because there is a Taco Bell, CinnaBon, Hooter's, Olive Garden or Applebee's at basically every freeway exit.

Another highlight is the song "If You See Me," sung by Tim, a song about feelings of loneliness and insecurity. Slow and very honest song that wonders "If you see me the way you say you do/Why can't I see it too?" One of the best tracks here.

The next song is another funky one about the train that goes right to their door, the "F-Train."

"The Monday After" is another great song, sung by Rose about meeting that special someone and that great feeling you have the next day, when you realize that you have 'love-brain.'

The next three are all winners: "Tattoos" is the darkest thing on the album, where tattoo is a metaphor for emotional scars

inflicted on children by the adults they love. "Your hands and your head in my bed/Red light/Stop light/Red light." Screamed and sung by Tim, at the end the child is breaking down, "I'm not anything like you" and "If you weren't my blood/I'd never let you live."

"Sheila" is up next, and this is probably the best track on the album. Very emotional. Sung from a male perspective, he and his female friend are attracted to the same guy, a sexy guy they saw at the local 7-11. He wants to know, "How's he kiss/And where's his tongue go?" A song about being unsure about your sexuality and what it all means. One of the best pop songs of the year and definitely a song with BALLS!

"Basketball," which is the single, is an instantly memorable and catchy song with all three players just jamming and having a good time. A song that definitely deserves immediate radio attention.

Rounding out this brilliant album are three more great tracks, "I'm Not Listening," "Mensy" and "Plan B." Unless something pretty exciting happens in the music industry real quick, you'll probably see this at the top of my best of 1998 list. HIGH FIVE'S ALL AROUND!!!

—T.R.

Kent / Isola / RCA

Brit-pop by way of Sweden. Five guys that went to high school together and listened to David Bowie, Joy Division, the Pixies and the Stone Roses. These bands, and the fact that they didn't like much else, made them to decide to form a band.

Isola comes from the Italian word for nightmare and basically represents the technologically fueled urban nightmare that Kent would like to leave behind. They want a naturalistic Utopian paradise.

Kent basically plays standard Brit-pop. Dark, atmospheric pop music, lush guitars and catchy hooks, songs of angst. Isola deals with the difficulties of intimacy in "Celsius." "We're brittle as the frozen grass/And still I think I know/I'm coming back. They also deal with technological paranoia like "Your skin feels strange/Like there's something underneath" on the song

"If You Were Here" is one of the highlights on this album, and a definite "Wish You Were Here" for the 90's. The best track here is probably the album's closer, the Radiohead-esque "7:47." On this song, the 747 here is basically just a metaphor for

the love of your life leaving. "So shoot me down again/It won't hurt when the killing is done by a friend." The singer wonders if "Maybe this time it won't heal/Maybe this time it will bleed until I'm free."

This album is Kent's American debut, and a damn good one at that. It's actually good enough that I'm going to seek out those imports.

—T.R.

Flaming Lips / 1984-1990 / Restless

Subtitled "A Collection of Songs Representing an Enthusiasm for Recording...By Amateurs." This is probably the album I was most anxiously awaiting this year. In fact, I called Jennifer at Restless every day. She finally asked me to stop calling.

14 tracks, 65 minutes of sonic madness. Some of these songs you can already find on your Lips CD's that you have around the house. "Jesus Shootin' Heroin," "Chrome Plated Suicide," "Michael Time to Wake Up," "Ma I Didn't Notice" and "Unconsciously Screamin'" have all been heard before.

Two tracks are here that have been available before, but are currently difficult to find, "Bag Full of Thoughts" and "I Want to Kill My Brother; the Cymbal Head." Available for the first time on CD are covers of Led Zeppelin's "Thank You," Sonic Youth's "Death Valley '69" and Nick Lowe's "Peace, Love and Understanding." The covers are rounded out with Neil Young's "After the Gold Rush." This is currently available on a Neil Young tribute album, but this is the first time on a Lips album.

The CD is also enhanced, so you can enjoy a rather unique video of "Unconsciously Screamin'"

If you're not familiar with this band, this album gives you the perfect opportunity to get acquainted.

—T.R.

**Hate Dept. / Release It Ep / Restless
Luxt / Razing Eden / 21st Circuitry**

Two bands that came through our lovely metropolis on October 9th and played at Area 51.

Hate Dept's "Release it" EP is a short collection of songs and remixes to tide us over until the next full album, "Technical Difficulties" rears its ugly head sometime next year. It's a combination of techno/industrial mixed with the verse-chorus-verse sound of alternative rock. This band has twisted mottos, like "Just give hate a chance," and "Don't just stand there, hate someone."

This EP has 5 mixes of "Release

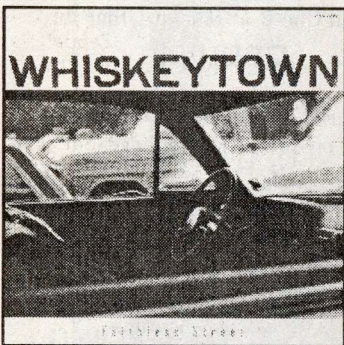
it," including the Prodigy sounding "Empirion mix," and a couple of other great mixes, the "Amanda mix" and "Hyperkinetik mix." Unfortunately, by the time you get to the fifth mix of this, you'll be aching for a new song. This is a pretty good song, but five mixes is pushing it. Luckily, the other two tracks are also pretty good. "Heaven Trails" is a disco-meets-noise tracks and the final track, "Technical Difficulties" is fairly mellow with a little bit of a disco beat. All in all, a pretty good EP.

Luxt starts their CD off with a great track called "Witchhunt," which has these fun lyrics, "I see no me and you/So you must die." Great way to start an album. There is also a great remix of this track by Acumen Nation.

Other standouts are the tracks "Spite," "Snowblind Entropa" and "Cleanser." There is also a fairly interesting remake of Led Zeppelin's "Kashmir."

Both of these albums are for fans of gothic/industrial/techno anything along those lines and anything on Interscope's Nothing label. —L.C.

Whiskeytown / Faithless Street Outpost



Whiskeytown just recently released this on a label called Mood Food and Outpost has just recently re-released it with 9 bonus tracks. 21 tracks total, almost 70 minutes worth of music. If you haven't heard them yet, they are an alt-country band that is definitely worth checking out. Roughly, a mix of the Replacements and Merle Haggard.

It's a good thing the bonus tracks made it here, because they are definitely some of the best tracks here. "Tennessee Square," "16 Days," "Desperate Ain't Lonely" and "Yesterday's News" would have made a great little EP all by themselves. "Excuse Me While I Break My Own Heart Tonight" is another of the excellent bonus tracks.

Don't be afraid of the term 'alt-

country.' This is good music that deserves a listen.

—L.C.

Josh Rouse / Dressed Up Like Nebraska / Slow River

Debut album by Josh, who got his first recording contract the way people dream of getting them. He met somebody at a gig who got a tape into the hands of someone who actually turned it in to someone important somewhere who liked it. And, here it is, on Rykodisc's Slow River branch, which is basically their singer/songwriter branch.

Somewhere in the realm of Mark Lanegan or Nick Drake, with sad little tales of the woes of life, sung with raw emotion. Very powerful and moving.

Josh grew up with an obsession of music and spent a lot of time listening to Morrissey's "Viva Hate," the Cure's "Kiss Me, Kiss Me, Kiss Me," and U2's "Joshua Tree." He also learned how to play guitar to Neil Young with the help of an uncle.

Highlights are "Late Night Conversation," where "You'll walk away/To face the day/Alone." On the track "Reminiscent," he is looking for someone who will make it easy to stay at home.

The best track here, as well as the one with the best title, is "The White Trash Period of My Life." A really sad song about personal relationships falling apart. "I'll sleep on the floor/Lay on the couch/Don't put yourself out/I won't make a sound..."

So, I had to tell a story about how this made it into my hands originally. This friend of mine that worked at a local CD store always knew my taste perfectly, but this particular time she told me to "just buy it and trust me." She was never more right.

—L.C.

Bob Mould / The Last Dog and Pony Show / Rykodisc

The title is a reference to the current tour, which is the last electric tour that Bob Mould is planning on doing. He plans on sticking to the acoustic and mostly solo stuff from here on out.

This album is still a combination of electric and acoustic numbers. The electric highlight is "First Drag of the Day" a song about something that looked like a relationship. "It's starting to sound like it's time to sound off/But for once, I felt like something might have happened."

On "Megamantic," the track is full of obnoxious noises and sounds. A

weird little piece that in now way fits in on the album. The acoustic highlight is "New #1," where he takes a look at another bad relationship, "I don't want this to end/I can't lose one more friend."

Also included is an interview disc, for a limited time where he talks about a little history and the current tour.

—L.C.

MARIANNE FAITHFULL

A Perfect Stranger: The Island Anthology / Island

The Seven Deadly Sins / RCA/Victor

Raspy-voiced songstress whose first claim to fame was an international top 10 hit version of the Rolling Stones "As Tears Go By." This was recorded in 1964. Somewhere around this time a huge love of drugs began. And, a few years later, she helped Mick and Keith write "Sister Morphine," and then disappeared from the music industry.

In 1979, she returned to the scene with her "comeback" album, "Broken English." Her love of drugs and raspy voice still intact, it was an album full of dark and confessional songs. On the title track, she fights with a lover and tells him, "Don't say it in Russian/Don't say it in German/Say it in broken english." On "Why'd Ya Do it?" she confronts a lover who she just found in bed with another woman. "Why'd ya do what she said/Why'd ya let that trash/Get ahold of your cock/And get stoned on my hash." Also, on that album is a great cover of John Lennon's "Working Class Hero." Six of the eight tracks on this album make up a part of the first disc on this great two-CD set.

The rest of the first disc contains her version of "Sister Morphine," 5 of the tracks from her "Dangerous Acquaintances" album and 3 of the tracks from "A Child's Adventure" including the sad and beautiful "Falling From Grace," where she tells a love as he packs his suitcase, "I'll get along without you anyway." Also, "Blue Millionaire" from this album, is here in its full length, over 8 minutes.

The second CD takes tracks from Faithfull's "Strange Weather," "Blazing Away" and "A Secret Life." Also, this CD has covers of Patti Smith's "Ghost Dance" and a great version of another John Lennon song, "Isolation." The latter track is one of five included here that were previously unreleased. The standard "Gloomy Sunday" is another one of these, and a song

penned by Bono called "Conversation on a Barstool." The other two new songs are "A Perfect Stranger" and "A Waste of Time."

This two-disc set is an excellent retrospective. Over two-and-a-half hours of music by one of the more eccentric and underrated singers around. Although they did overlook a great Marianne Faithfull track, "Love Hates," from the "Tuff Turf" soundtrack, I'd still say this is nearly as perfect of an album as you'll find. This 2-CD set or the album "Broken English" are absolutely essential for ANY music lovers collection.

The Seven Deadly Sins is an album with Marianne doing vocals in front of the Vienna Radio Symphony Orchestra. It was created by Kurt Weill and Bertolt Brecht. Faithfull plays the part of Anna I an octave lower. She does the vocals on the Prologue, Pride (Stolz), Anger (Zorn), Lust (Unzucht), Envy (Neid) and the Epilogue. Also included are other Kurt Weill compositions, "Alabama Song," "Bilbao Song," "The Ballad of Sexual Dependency" and "Pirate Jenny." Interesting.

—L.C.

Jocelyn Montgomery And David Lynch / Lux Vivens The Music of Hildegard von Bingen / Mammoth

Hildegard von Bingen was a Benedictine abbess who lived from 1098-1179 and experienced religious visions at a young age. Because of this, she was entrusted to the abbess Jutta von Sponheim at the age of eight. She received a broad education because of this, including Bible studies and illustrations and she developed this into her own visionary theology. As well as being a prolific writer and theologian, a scientist, an herbalist and one of the first feminists, she was also a blessed musician. She had no formal training, but composed magnificent pieces.

Jocelyn Montgomery has always had a musical life. Her grandfather was a Scottish fisherman and fiddlemaker and she was greatly influenced by him. She had formal vocal training in various locations. After high school, she performed at weddings and social engagements. She also did some modeling and acted in indie films for extra cash. She was in videos by Dave Stewart and the Verve. After this, she continued her classical pursuits. She traveled with a medieval troubadour group

CONTINUED ON PAGE 28

Say or Sell
ANYTHING you want!!

SLUG

E-MAIL
ADS@SLUGMAG.COM
OR CALL 801.487.9221

CLASSIFIEDS

**WEEKEND
GRAVEYARD**
Delivery Drivers
needed
Great money,
Cool People
Freewheeler Pizza
1624 s. 1100 E. 486.3748

**Hey baby
I miss you**

**Last Chance for a Vintage
Ampeg VTL
Bass Monster Amp
487-9221**

**USED BLACK LEATHER
SHOES. WORN BY STEVE
PERRY ASK FOR
GEORGE. 596-9300**

**VHT 4x12 Cabinet
w/Celestions
\$450
—David 281.0830**

Adam,
*Eight is enough to fill
our lives with love.*

*this space yours
for ten dollars*

Grip Your Man
Feel Virgin Tight Again:
This Product works!
1/2 Ounce \$25.00

**MEET HOT GAY & BI
LOCALS**

**LOCAL and NATIONAL
AD SALES
NEEDED FOR
SLUG MAGAZINE
487.9221**

Send Check or Money Order to:
**BERNICK
P.O.BOX 135
SLC, UT. 84110**

*Free to Browse &
Respond to Ads!
(801)595-0005
PUB #316 (18+)*

**JACKMORMONS
MERCHANDISE
1.800.683.0893 xt.3107
visa/mc**

**No BONGS
No SEX TOYS
No TYE-DYE
JUST BODY PIERCING
AND
BODY JEWELRY**

**EASY MATCH MAKING
IS READY NOW!!
1.900.407.7781 xt.4309
\$2.99 per min. must be 18 yrs.
Serv-U 1.619.645.8434**

Old School PA

Cerwin Vega
8-channel Board, 2 Powered
Yamaha Speakers. 15"
Woofer. Excellent Condition.
Call! I'll give you a deal!
Mary 322-1839

**CALL KOI
463-7070**

**GIRLS GIRLS GIRLS
TALK TO THEM LIVE!
1.900.884.6700 xt. 3433
\$3.99 per min. must be 18 yrs.
Serv-U 1.619.645.8434**

**MEET HOT GAY & BI LOCALS
Free to Browse & Respond to Ads!
(801)595-0005**

Run a Slug Ad. Sell your stuff, speak your mind, scream from your soapbox,
mindless banter, **ANYTHING YOU WANT!** \$10 a month for 20,000 issues!
2120 S. 700 E. #H200 s.l.c. ut 84106. email ads@slugmag.com or call 801.487.9221

The BIG DELUXE

More Fun Than the Circus

FEATURING
RICH D.
SPECIALIZING IN
UNTAMABLE
CUSTOM WORK.

- TATTOOS
- BODY PIERCING
- HAIR STUDIO

730 South State 355.1696
10 am till as long as it takes
Gift Certificates Available

CD REVIEWS FOR THE RECORD COMPANY MAN

and that's when she was introduced to Hildegard's music. She then married and moved to Hollywood, and was heard singing by the right person as she walked through the Hollywood hills. She was promptly signed to Mammoth and this is the first project.

David Lynch was born in Missoula, Montana. He attended several schools, including the American Film Institute. His first feature-length film, 'Eraserhead,' received huge amounts of critical acclaim. The next one, 'The Elephant Man,' was nominated for two Academy awards. 'Blue Velvet' earned the award for the best film of 1986 by the National Society of Film Critics. Since then, more critically acclaimed films and a very popular, but short-lived TV series, 'Twin Peaks.' Now, David has started his musical career. It looks just as promising.

Anyway, enough with the history. The music is what counts here. Jocelyn's well-trained voice brings these beautiful pieces to life. However, David Lynch has done the music here, and instead of it being standard classical, David gives this a new twist. Industrial-classical is what I would call this. Instead of lush, beautiful classical music, we have the sounds of despair and decay. It works very well. Between Jocelyn's voice and David's depressing music, they paint a beautiful and desperate picture.

I could never really explain to you how great this is, you'd have to check it out yourself. But, if you're a fan of The Benedictine Monks of the Abby at St. Maurice and St. Maur, the Palestrina Masses, Enya, Eraserhead or Blue Velvet, you would absolutely not go wrong with this CD.

—L.C.

"Morning Becomes Eclectic," where musicians do live performances.

From these performances, they have put together the "Rare on Air" series. The first three volumes of this series contained artists as diverse as Leonard Cohen, Patti Smith, the Cranberries, Sebadoh, Beck, Lucinda Williams, X and Tori Amos.

This fourth volume in the series could possibly be the best. Highlights are the late Jeff Buckley's version of "So Real," a beautiful reading of "The Fall of Troy" by Tom Waits, and Marcy Playground's "Sex and Candy." Soul Coughing do an absolutely annoying version of their absolutely annoying "Disseminated." Other highlights include Mazzy Star's "Flowers in December" and Radiohead's "Subterranean Homesick Alien."

Also included are tracks by Ozomatli, Ani DiFranco, Tim and Neil Finn, Gus Gus, Joan Osborne, Randy Newman, Zap Mama, Cafe Tacuba and Sarah McLachlan.

—L.C.

Pansy Division / *Absurd Pop Song Romance / Lookout*

Former 3-piece now becoming a serious 4-piece "wall of sound" kinda band. They used to sing about nothing but dick, but now they're getting a lot more serious. Don't get me wrong; Dick still prevails, but these boys are all grown up now. The songs have something to say, although it's usually about how fucked up men are to each other. But they want to be labeled beyond 'queer-core,' I guess.

On this album, they are starting to sound like just your regular alternative band. Still, queer is the cause, but this might appeal to people beyond their normal audience. Highlights on the album are "I'll Never Be the Same," "Better Off Just Friends," and the rather humorous "Used to Turn Me on," all of which are stories of unrequited love. The five sound bites on the album are pretty interesting.

—L.C.

Dead Or Alive / *Nukleopatra Cleopatra*

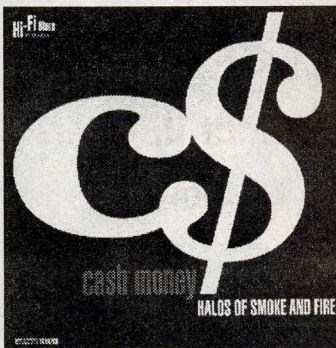
On "Nukleopatra," the queen of the she-male race, Pete Burns, is back and better than ever. A band that actually gets better in their old age. When I first heard them in the 80's, I thought they were a definite one-hit wonder. But now, here we are years later, and they are possibly doing some of the finest disco

around.

"Sex Drive" with the regular mix as well as the "Scream Driven Mix" is a definite highlight. On this track, Pete tells us that he's "Got a brain for business/And a body for sin." Indeed. Also, some great new mixes of the hit "You Spin Me Round" and a version of Bowie's "Rebel Rebel" are among the highlights.

—L.C.

Cash Money / *Halos of Smoke and Fire / Touch and Go*



Cash Money is John Humphrey playing guitar and Scott Giampino playing drums. The disc has Brian Deck (organ), Jeff Hamilton (lap steel), Kevin Junior (harmonica), Warren Ellis (violin) and Corey Rusk (electric sitar) as guests on various songs. Let it be duly noted that Scott Giampino works in the Touch and Go publicity department. I love Cash Money and this favorable review should not be misconstrued as an attempt to kiss the Touch and Go publicity department's asses. Writers who kiss ass need shooting.

Rather than bring on a customary comparison to Jon Spencer I'll go the Chrome Cranks, Jack O' Fire, Zen Guerrilla direction. Cash Money claim Johnny Cash, Freddie King, Led Zeppelin, ZZ Top and Elvis Presley as influences. The genre is easily guessed by anyone with half a brain. That leaves out chain record store clerks, but they aren't smart enough to read SLUG anyway. Blues mutated through a white perspective describes the music. These aren't typical white boy blues because mutation is what Cash Money does. "Pie and Gas" is an opening instrumental filled with much distortion. Many of the songs are filled with much distortion. A list of vintage equipment, included as a portion of the liner notes, is a big reason for the distortion. The information that everything is tracked straight to 2-inch analog tape and that over-dubs are nearly non-existent lend further credibility

to both the blues and mutated information. "Ashes to the Wind" is probably the best example of Memphis blues as Elvis would have done them if he were a white boy living in Chicago today. "Midnight Shakes" is the tune with harp, lots of harp, lots of small kit head bashing and heaps of guitar slide. Guitar slide is an exact description of "Drowning Boat." Jeff Hamilton uses a 1948 National Lap Steel. To say that the slide has a metallic sound would be to overstate a point. Since it is a lap steel a certain element of country music is audible. The disc booklet includes lyrical snapshots. "It's your soul or your ass my friend," is an example from "Drunken Boat." One more song is worthy of discussion before moving on to the next incredible disc no one has ever heard of. "Mask Of Amontigo" is another instrumental. Warren Ellis squawks up the proceedings with his violin. This number is not a blues. It is jazz. Don't purchase Cash Money hoping to hear the next sensation or fashion. The disc deserves an audience interested in an enjoyable experience that lacks any commercial hope whatever.

—Wa

MAIN / *Firmament III, IV Beggar's Banquet*

A band formed out of the ashes of the band Loop. On this new project, they have definitely parted ways with any resemblance of traditional pop music. They explore weird soundscapes with the use of an electric guitar. It sounds a lot like some of the experimental electronica bands, but "ambient" definitely can't be applied to this. That would almost imply relaxation and there's nothing quiet and peaceful about the two current Firmaments. Main refers to it as "experiments in the way that you can play with psycho-acoustics."

III has 5 tracks that clock in at over 40 minutes. This is the "mellow" CD of the two. Fairly relaxing at times, but usually unnerving. This would be a great soundtrack to some sick film about industrialization and murder.

IV follows a lot of the style of the previous album, but it's a lot scarier. From the very first track, you think maybe there isn't much more to it than the other CD. But, this CD is ready to rip out your brain and skullfuck you at any moment. Just as you think things are peaceful, hisses and violent sounds jump out

CONTINUED ON PAGE 29

next month is SLUG's

TEN YEAR ANNIVERSARY

(whew-hoo!)

Send in your letters, ideas, stories,
whatever. We'll print it.

We are also looking for bands to
play for our

TEN YEAR ANNIVERSARY BASH
in January.

thanks for your support.

Noise Craft

Recording Studio

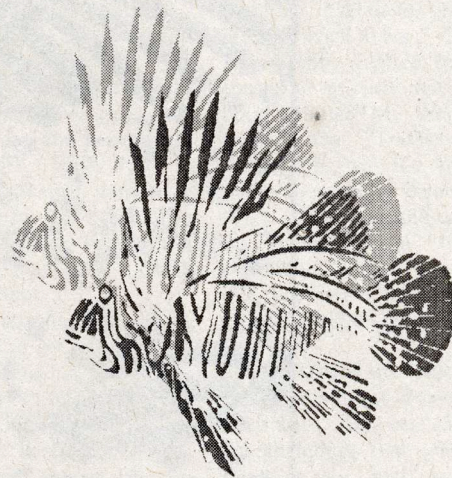
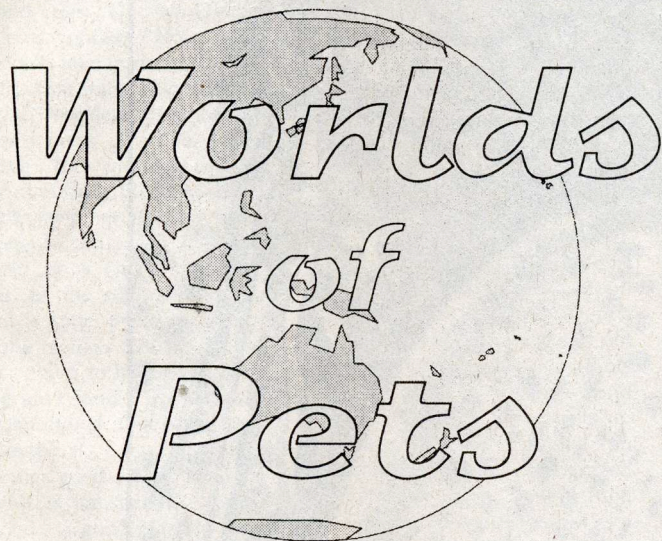
463.6960

1063 East 3300 South #333

Salt Lake City UT

Large Quantity
CD Duplication

NEW FACILITY



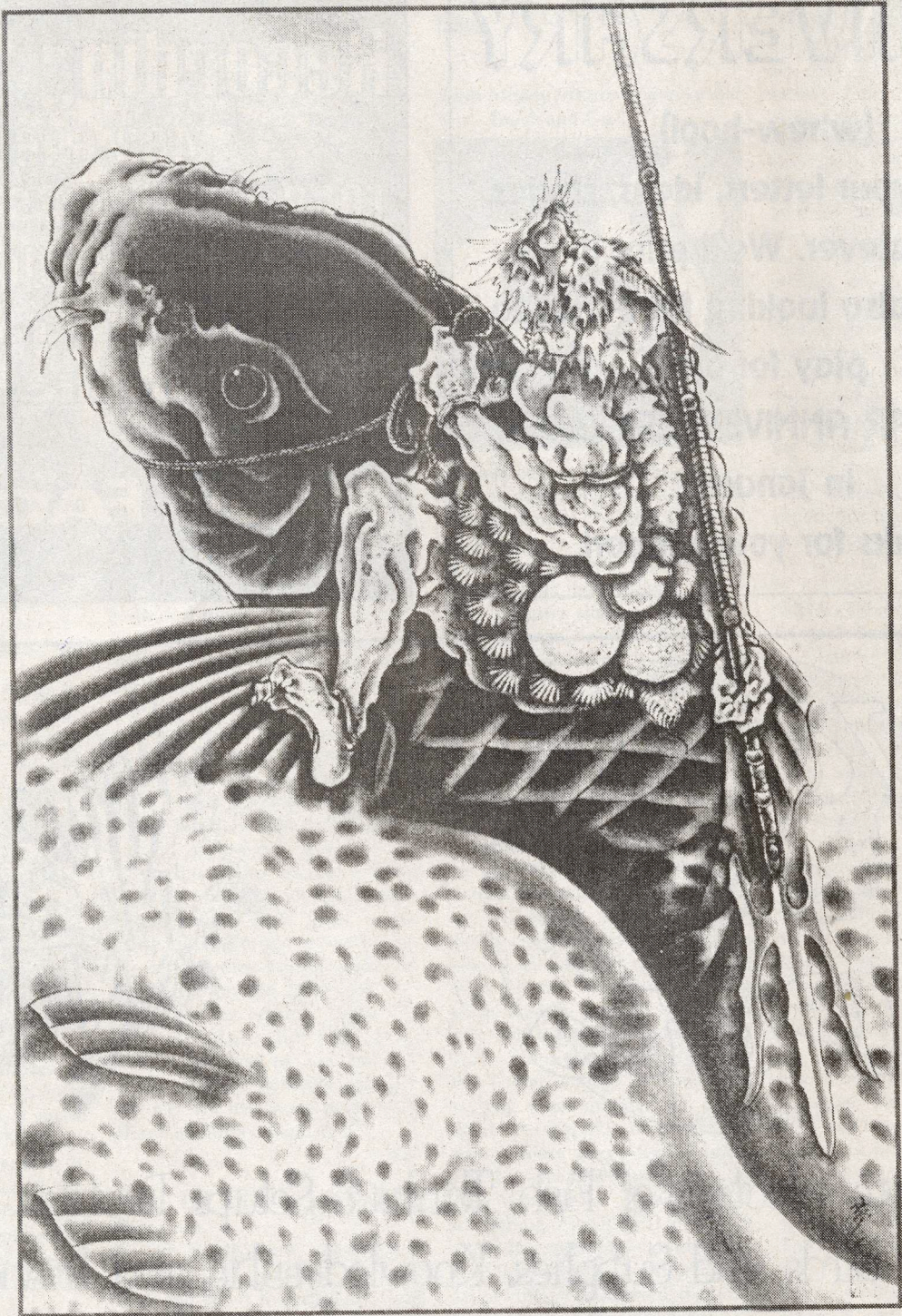
Complete selection of Fish, Tanks & Setups, Reptiles, Puppies,
Rodents, Birds and Supplies. Knowledgeable and friendly staff.

675 East 2100 South 467.6478



KOI

PIERCING STUDIO



1301 South 900 East 463.7070 M-Sat 12:30-8:30 Sun 1-5:30
www.digitalpla.net/~koi

CD REVIEWS FOR THE RECORD COMPANY MAN

at you maniacally. Scary stuff.

Main is definitely not a band for all tastes. But, if you like weird noises, the avant garde or any of Justin K. Broadrick's projects, this is the twisted stuff you'll love.

—L.C.

PJ HARVEY / *Is This Desire?* Island

Produced and mixed by Flood and Head, this current PJ album doesn't exactly break any new ground. It still has a lot of that Patti Smith-esque blues and pop thing going on.

However, this is one of my personal PJ albums. On the first single, "A Perfect Day Elise," a lonely man is looking to find true love in all the wrong places. He meets a woman he likes, they get together, and she tells him not to return. He says a prayer and cries. On "No Girl So Sweet," she wonders "How much more can you take from me?"

On the first track, also my personal fave, "Angelene" is a hooker. "Prettiest mess you've ever seen/Love for money is my sin/Any man calls, I'll let him in." She tries to keep her head up, however. She is convinced that Mr. Right will be a client someday. However, as the song closes, the optimism is gone, reality is setting in, and she realizes that it's probably never going to happen. "Dear God, life ain't kind," she tells us. It's very emotional. One of my new fave PJ songs.

Another good album from an artist who is consistently pretty damn good. A good place to start with PJ if you don't own them all.

—L.C.

BARE JR. / *Bootay / Immortal*/Epic

Bobby Bare Jr. is the son of a fairly popular country star whose one big claim to fame was a #1 hit called "Marie Laveau." His second biggest hit was a song called "Daddy What If," with some vocals by little Bobby when he was only 5.

Little Bobby is all grown up now and this is his band. It's pretty

much a rock 'n' roll outfit, but they are out of Nashville and you can hear it once in a while.

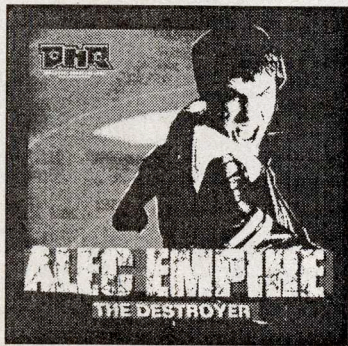
A real standout here is the track "I Hate Myself," which is co-written by Shel Silverstein. On this track, he admits, "I hate myself, it's so sad but true/Cause I hate myself when I should be hating you."

A huge standout here is the hidden track, which is actually tracks 23-37. On this song, one of Bobby's ex-girlfriends calls and tells him basically to fuck off, because she's sick of his shit and doesn't want him back. So she tells him not to call, and "don't write a song about it." So, he wrote her a song about it. Sick fun.

If you're a fan of hippie music or you like barroom rock 'n' roll or maybe garage and grunge, you'll probably find something on Bootay that you'll like.

—L.C.

Alec Empire / *The Destroyer* Digital Hardcore Recordings



The recordings date from 1996. Before getting to them I'll print some messages Alec Empire would like two groups of humans to read. "I hate people who romanticize death - this is not what it's all about! At the end of all this we all gonna die and that's it! Not more and not less! You fucking religious idiots stupid like shit!" Here is the second message. "Fuck the nazi punks up their asses." Ah yes, a man I can relate to. Alec Empire is recognized as a member of Atari Teenage Riot. Alec Empire is also recognized as a participant in the recent Jon Spencer Blues Explosion recording and as a participant in the recent R.L. Burnside recording. For this recording Alec Empire is making a lot of angry racket. Alec Empire is found today in the techno section of the local chain record store. Alec Empire creates extremely harsh techno. This isn't your mommy's techno and this probably isn't the techno for a fashionable teen dance club, not that I frequent fashionable teen dance clubs that often. Alec

Empire doesn't believe that the world is as pleasant as corporations do. Alec Empire isn't creating music corporations can spoon feed to the masses in the never-ending bottom line fattening attempt. Check the song titles. "Suicide" would scare any suburban mother away. "Fire Bombing" means violence, but violence is good, sex is the bad thing in America. How about "Down With The Shit." This "rocker" appears to promote violence again. Violence is good, sex is bad. Numerous Alec Empire moments appear to address death. As Alec Empire informed in the liner notes death is not to be romanticized. The final song is familiar from Atari Teenage Riot. "Pleasure Is Our Business." Is pleasure watching violent movies where many people die or is pleasure an orgasm? For the answer seek out "We All Die!" Is the woman experiencing the pleasure of a violent death or is the woman experiencing an orgasm? And what about the jolly laughter? Female moans, jolly laughter, beats for flopping about like a dead fish on a beach - I can't wash my walls or meditate to any of Alec Empire's music. I can't even dance. All I can do is jerk spasmodically like I'm dying or having an orgasm. Maybe it's all simply a sneeze.

—Wa

Black Sabbath / *Reunion* / Epic

Remember in the movie, "The Twilight Zone," where they say "wanna see something really scary?" The person then turns into a monster and eats the person that they just asked? Well, there is something way scarier than that, the press photo for this band. The ONLY band older than The Rolling Stones. Older than Kiss. Older than your grandma.

And, believe it or not, they sound okay. It's a 2-CD set, mostly live, over 100 minutes at a reasonable price. And, on N.I.B., when Ozzy moans, "You're love for me has just got to be real," it sounds as convincing as ever, except for the 10,000 screaming fans. The live version of "Sweet Leaf" here is great. Most of the first CD is quite good. The only thing that really sucks on the first disc is the first track, "War Pigs," where Ozzy has the audience sing along. I want to give this message to all bands now; when we go to concerts it's to hear the band. We don't want to hear a bunch of drunks and potheads singing off key. The rule applies here.

Second disc is pretty much more of the first, but not much audience

participation. Most of the hits are included between the two discs. This disc contains "Sabbath Bloody Sabbath" and a quite good version of "Children of the Grave." Two new songs are included here, "Psycho Man" and "Selling My Soul."

For the most part, this is a pretty listenable experience. Just don't look at the pictures.

—L.C.

SECOND COMING / Capitol

Debut album from this Seattle-based band. Their music sounds familiar, probably because it takes a lot from the Seattle style that we've all heard a little too much of in the last few years. Grunge, rock 'n' roll, classic rock and heavy metal riffs all combined together. These guys also have a little techno influence here and there. And, although it's been done before, it certainly has a very original and likable quality.

Their current sound is always one they were aiming for, but started off in a different band, called F.T.A. This stands for Funding the Album. With this band, they would cover Sabbath songs and top 40 songs. This way they could fill the bar and also put some money aside for the Second Coming project.

On the very first track, "Confessional," they set a very dark tone for the album with a song of lost love. "Whoever you are, God, give her back to me." On "Vintage Eyes," they realize the problem started at an early age, "My childhood, diluted/My innocence polluted." On "Travisty," spelled wrong because it's the singer's name, the childhood problems continue. "It sure looked easy/To give up on a boy his age." It starts with childhood and gets worse with age, "I'll not forget how you left me there/Everything I owned I lost in the war."

On "The Song," his true love is dead, "death has stolen you without a trace." But, on "Afilotimi," he acknowledges that whether she's dead or not, he'll wait forever. "Tonight (The Goodnight King)" has a slight techno flavor. Other highlights are "Electric Head" and "Free." This album is definitely one of the better 'grunge' albums that I have heard in quite a while. With James on drums, Johnny on bass and Dudley on guitar, (his goatee took 7 years to grow) they have a pretty solid band, but the passion of Travis Bracht's vocals really make this work.

This is a pretty great debut, and if you're a fan of Black Sabbath,

CD REVIEWS

FOR THE RECORD COMPANY MAN

classic rock, Soundgarden, grunge, Alice in Chains or Satan, you'll probably dig this.

—T.R.

HOLE / *Celebrity Skin* / DGC

So, I'd been hearing all this shit about Courtney and the band taking on this new 'Malibu' sound. I guess she'd been listening to a lot of Stevie Nicks, Don Henley and Fleetwood Mac. It made me a little nervous, because I was quite a fan of "Live Through This." I thought that album combined the energy and anger of punk rock with top 40 sounds better than I have ever heard. The last album I would have given that much credit to was Blondie's "Parallel Lines" approximately 15 years prior to the release of Hole's album.

But, fear not, the album is a little more mellow, but still mighty pissed off. On the very first track, which is also the title track, she lets us know the anger is still serious. "Oh, make me over/I'm all I want to be/A walking study in demonology." And, on "Reasons to Be Beautiful," "10 good reasons to stay alive/Are 10 good reasons that I can't find." A few of the other tracks also have that Hole anger.

However, the 'Malibu' sound really is here. "Northern Star," "Malibu" and "Boys on the Radio" all have that Fleetwood Eagles sound to them. The latter track originally appeared on bootlegs as a song called "Sugar Coma," a song about Kurt's death. Both versions are great.

"Use Once and Destroy" has my vote for best song-title and is also a song with proof of the anger still being here. Don't be afraid. This CD isn't as good as "Live Through This," but it's certainly better than "Pretty on the Inside" and it's well worth your hard-earned savings.

—L.C.

BECK / *Mutations* DGC/Bong Load

Beck Hansen is back with another fucked-up album with songs

about "Cold Brains" and "Static."

This is possibly the most mellow project by Beck. The album is full of quirky and accessible ballads. These songs are certainly the most radio-friendly things that he's done.

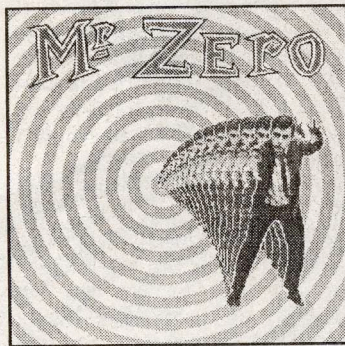
On "Nobody's Fault But My Own," he realizes just that. "I treated you like a rusty blade/A throw-away from an open grave/Cuts you loose from a chain gang/And let you go." On "Canceled Check," it's more of the same, another ballad about a messed up relationship where he gets rid of someone because he wants to. "I hate to do this/But you're a pain in the neck."

This is quite an interesting departure for Beck. He's gotten mellow before, but he's never done a full album this mellow before. It's actually quite a nice change.

—L.C.

Mr. Zero / *Voodoo's Eros* Get Hip Records

Mr. Zero is Oli Dolot, formerly of the Squares and the Headcoats. He lives in France and according to the



scant liner notes he composed, arranged, played and mixed all the songs. His equipment included a Teac analogic 4 track recorder and a single AKG C1000 mike. He borrowed a Rickenbacker bass, Celestion cab and a Marshall Valvestate amp. The title is the give-away. The first song is "Woman-Eater." The song isn't as obvious as it appears. Mr. Zero isn't concerned with licking, he wants to use his tongue and his teeth, he wants a bite because to Mr. Zero cannibalism is erotic. As Mr. Zero describes his concerns, fantasies and wishes in song his grasp of the English language is nearly perfect. Nearly is interesting. He, um, muffs a few lines. He recycles all manner of garage punk tricks while never forgetting his R&B roots. *Voodoo's Eros* is a garage CD with a heavy R&B influence and some very tastefully done jungle elements. Jungle in this case doesn't mean modern jungle produced on computers in bedrooms. Mr. Zero's jungle is the same

one Tarzan inhabited after Edgar Rice Burroughs died. The tunes to listen for are "Jingle, Jungle" and "Voodoo Stomp." Mr. Zero's most accomplished effort is the closing song. He wants to go inside, except first he has to have his baby take it off. Mr. Zero is in a fit of passion as he thumps the drums, moans, whispers, groans, whips the guitar, pants and begs. "Take It Off, Baby" is destined to become a standard of trash culture due to the total raw need Mr. Zero demonstrates and his creative use of the one-man-band format. It's pretty cool stuff if underproduction (which does not mean lo-fi) sounds better than overproduction.

—Wa

EELS / *Electro-Shock Blues* Dream Works

What a depressing album. This album is full of all kinds of songs about the fact that the majority of people in lead singer E's life have died recently. In fact, he refers to himself as "one of the last living members of his family."

The first track "Elizabeth on the Bathroom Floor" begins this dark journey into a hell of loneliness and funerals. "Laying on the bathroom floor/Kitty licks my cheek once more/And I could try/But waking up is harder when you wanna die."

The second track is the first of a few funeral tracks, "Going to Your Funeral Part 1." "Look at all the people with the flowers in their hands/They put the flowers in the box/That's holding all the sand/That once was you." The second "Going to Your Funeral" is an instrumental. There's a cartoon that accompanies it where a woman hopes that it won't be an open-casket.

On "My Descent Into Madness," little voices in his head tell him that he's the shit. On "3 Speed," he "looked up at the sky last night/And I thought I saw a bomb/And why won't you just tell me what's going on?" "Last Stop This Town" is another glum little track about death. "You're dead but the world keeps spinning." On "Climbing to the Moon," he's writing letters from the insane asylum.

This isn't all depression, however. Some of this is trying to be optimistic. "Ant Farm" says "I hate a lot of things/But I love a few things/And you are one of them." And, on the final track, "P.S. You Rock My World," which is one of the funeral songs, he talks about how "everyone is dying/And maybe it's time to live." Easily one of the 10 best of the year.

Electric Frankenstein / *I Was A Teenage Shutdown* / Estrus

A thought occurred. The experience was so unexpected that I called my HMO and requested that the my prescription medication dose be significantly increased. Here is the thought. The mass media has informed me that most "rap" CDs are purchased by white youths. "Rap" product now fills Billboard Magazine's Top 200. If this information is true then who in the fuck is attending all the punk rock concerts in Utah? Is it minority youth? Several promoters have relayed to me the information that they don't know the music of all the bands they book, but the kids do. If all the kids are listening to "rap" and "techno" then how do they know the names and the music of all the bands? Is there a lie someplace?

Electric Frankenstein is a punk rock band. Estrus Records is not commonly recognized as the home of punk rock bands working the borders of hardcore. Electric Frankenstein, on this live 1996 recording features Scott Wilkins, an individual formerly associated with *Condemned to Death/Verbal Abuse*. The recording, if it came into the hands/ears of a local skater rat would blister ears unfamiliar with *Revelation* or *AmRep* materials. The little darlings might question their previous association with *Blink 182*. The overall analysis? Skip it if pop punk is exciting. Skip it if modern hardcore is desired. If the older school, the punk rock that actually rocked, or newer stuff with females is interesting, like say, *Thorazine* or *Nashville Pussy* then Electric Frankenstein will have the hob nail boots stomping.

—Wa

Blue Plate Special / *A Night Out With Slimstyle* / BMG

Slimstyle has arranged some sort of deal with BMG. Slimstyle Recordings are slowing appearing as reissues with the BMG logo. The disc of concern is a reissue. The tracks are sequenced differently from the original and some remixing and remastering appears to have occurred. *Blue Plate Special* is a seven-piece band which eliminates big band swing. There are only three horn players and there is a piano present. Ken Charlson, the piano cat, picks up an accordion for "Tango of Sorrow." The first three songs all jump like mad. It would

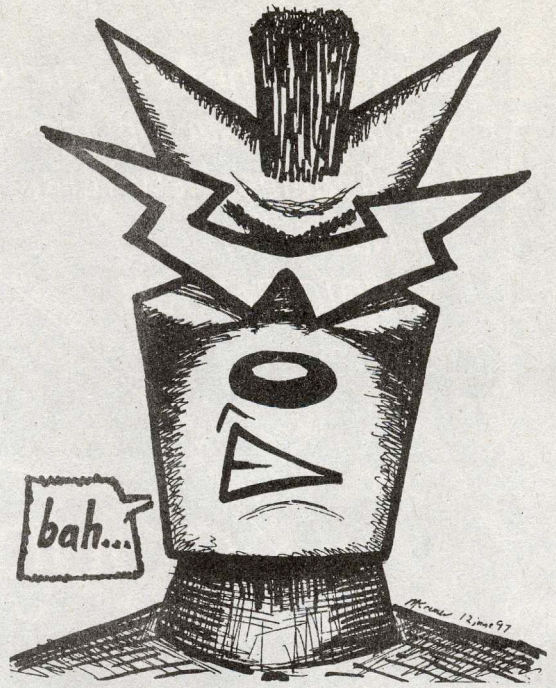
CONTINUED ON PAGE 99

**Burts
Tiki
Lounge**

**NOW OPEN
FOR LUNCH
TUES - SAT 11-5**

*OPEN 11 AM TO 1AM
EVERY DAY
NO COVER EVER
726 S. STATE ST.*

A PRIVATE CLUB FOR MEMBERS



DR. VOLTS
Comic Connection



FREE Delivery
24 Hr. Delivery on weekends
486.3748

"...rivaling the best studios available in such places as Los Angeles, New York, or Nashville."
STUDIO BAU:TON

AMEK & SSL consoles

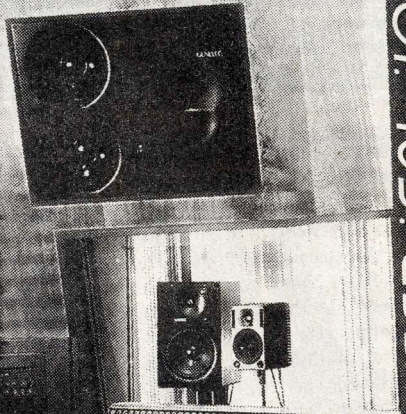
24 track analog

24 track digital

Fazoli piano 9 foot grand

counterpoint studios

WORLD CLASS RECORDING STUDIO



2335 S. WEST TEMPLE
 SOUTH SALT LAKE CITY, UT
 84115

www.counterpointstudios.com

801. 463. 2536 800. 457. 0858

Experienced professionals relaxed & creative atmosphere music composition album production cd mastering in-house studio instruments

SLUG

CD REVIEWS

FOR THE RECORD COMPANY MAN

appear that "Night Out" and "Work That Skirt" are headed for radio promotion since they are the ones receiving additional mixing on the reissue. "Evening" is the first ballad of the set. The ballad is where most of these new swing bands make or break their entertainment value. "Evening" is where Blue Plate Special makes the cut, but an even better tune follows. "The Hornet" is an instrumental and it is all jazz. The horns get a work-out, the piano gets a work-out, the drummer proves that his jazz chops are in place and believe it or not, there isn't a guitar solo. I'm riding the fence on the lack of guitar. For me a guitarist with tone and the ability to lay down some fat swinging licks is one major attraction of the music, but the horns and the piano are the stars of Blue Plate Special. Brass attracts some to swing and even though the brass isn't my favorite element I can enjoy this group's brass because it is so well done. The horns are out front and they are loud and they carry the group. "The Hornet" is a great song and so is "Opus One." Anthony Marchesi is the vocalist. Piano and vocals absolutely shine during "Opus One." Now for the revealing information. All three songs I've spotlighted - "Opus One," "Evening" and "The Hornet" - are covers. In fact they are the only three covers of the album. "Tango Of Sorrow" is good in a lounge sort of way and "Skin Tight & Tapered" is a wild instrumental featuring an alto solo from Nathen Dreyfus and superb piano by Charlson, but Blue Plate Special is at their best with covers and instrumentals. For a first album this isn't bad. Early on they jump and those songs are for hepcats. The jazz comes later. It is obvious that this group has studied some. Blue Plate Special is not out to rock up Vegas lounge and '40s blues tunes for mass consumption. Skip the first three songs and *A Night Out With...* becomes a small combo jazz disc.

—Wa

Värttinä / Vihma / Wicklow Records

It is time to discover how astute the SLUG graphic designer is. Can the designer import text from Microsoft Word with formatting intact? (fuck you Bill) If not the name of this band will appear misspelled. Värttinä is from Finland. None of the lyrics are in English, but English translations are helpfully provided. The next quote is taken from the sticker gracing the jewel box. It is included because MTV is mentioned. "You have to be half-dead or heavily MTV-sedated not to get caught up in the delirious spirit put forth by the Finnish group Värttinä." The quote comes from *Jazz Times*.

Värttinä is a folk-fusion ensemble. Paddy Moloney, a member of the Chieftains, produced the compact disc. The vocal portion of the music sounds like the Chipmunks at a Holy Rollers worship service. The Chipmunks are singing in tongues. After about two songs the Chipmunks in tongues becomes extremely irritating. After about two more songs the Chipmunks in tongues and their other worldly backing musicians have induced a trance-like state of mind. The lyric translations reveal a group filled with despair. Of the 13 tunes only three can be viewed as positive. One of those concerns drinking, the second tells the tale of a maiden finding a mate and the third describes sun rise. I'm not sure where the fusion portion of the musical description comes from because the instruments are all acoustic and based upon the despair of the songs simple folk is a more apt description. Without question the most stunning piece on the entire CD is "Mieleni Alenevi." Albert Kuvezin and Aldyn-ool Sevek from the Yat-Kha Tuvan throat singers appear as guests. Throat singers are more appropriate for a reading audience dedicated to PBS and NPR broadcasts than SLUG, but there they are. Some loyal hippies might relate to throat singing if I describe the sound as human vocal chords providing digeridoo music without the instrument. I'm not sure why this disc found it's way to SLUG, but if anyone reading requires a musical challenge by all means look for Värttinä.

—Wa

Unkle / Psyence Fiction Mowax/London

Everyone and anyone is wetting themselves over Unkle. Is the disc worth the hype? No question about

it. Hip hop and electronics created by DJ Shadow, James Lavelle and an impressive array of guests is a good way to waste an hour. All manner of dub 'n bass 'n strings 'n drums are used to back the guest vocalists. "Lonely Soul" a creation using strings provided by the London Session Orchestra and snare drums is a delight because it precedes a commercial for the "Ball Buster" game and the rocked up fury of "Nursery Rhyme." Follow that up with "Breather," which is simply breathing, and bring out those strings and drums again. All the bands want to mix the hip hop with the metal these days. Unkle mixes the hip hop with the rock 'n' roll and the 101 Strings, metal is not required. The range of styles represented is the attraction. If one song isn't enjoyable due to genre skip to the next track and discover an entirely new genre. Unkle uses horns sounding suspiciously like Chuck Mangione, joins them to strings, scratches up a big noise and next introduces Mike D on the mike. *Psyence Fiction* is an exceptional listen. All the critical praise surrounding the release is deserved for a change.

—Wa

Big Joe and the Dynaflows I'm Still Swingin' Severn Records

Lionel Hampton Swingsensation GRP



Big Joe and the Dynaflows aren't new cats on swing street. Alex Schultz plays lead guitar and he used to tour with Rod Piazza and the Mighty Flyers. Mark "Kaz" Kazanoff is one of two saxophone players. He's been with Blacktop Records for many years and he has appeared on countless recordings from Austin, Texas. Kevin McKendree is playing with Lee Roy Parnell presently and Parnell contributes guest guitar to one track. Jeff Sarli on bass works with John Mooney, a bluesman of some renown. John Cocuzzi is a veteran

DC musician and he shares keyboard duties with McKendree. Clyde Hunt is on trumpet, Ivan Appelrouth plays the second guitar, John Wolf plays trombone and Joe Stanley plays the second saxophone. Just for the hell of it I'm going to review a Lionell Hampton disc right after this one because Cocuzzi plays vibes on three songs.

The music doesn't pretend to be big band. The style is post World War II jump. Big Joe readily admits to a Louis Jordan influence. By the way, Big Joe is the drummer and the vocalist. He and his mates cover one Louis Jordan tune - "Lemonade" isn't exactly a well known song. According to Big Joe, Riley B. King was also heavily influenced by Jordan and "Early Every Morning" is a B.B. cover. Percy Mayfield, Little Milton, Bobby Charles and Roscoe Gordon aren't exactly known as "swing" musicians, but in Big Joe's mind their music does indeed swing. Obviously, since Severn is a new blues label, and the name players are recognized for some blues talent, the swing owes a heavy debt to the blues. The mention of Bobby Charles should spark some memories of gumbo and New Orleans is present.

Once again the horns aren't big and blasting, the use of vibraphone reveals a band firmly in touch with "swing" music's roots, the use of piano and organ adds depth and flavor, the guitars only step out to solo when one is called for and the same is true of the horns. When Kazanoff or Stanley stride to a solo you know they can blow, you can feel it all the way to the bone. Understated horns are more comfortable on the ears than the constant brass blare some believe is required for music to "swing." I'm Still Swingin' is a hot disc and it does swing - smooth and cool. As so often happens the standout track is an instrumental. All it takes is brushes for the drums, hollow body guitar, organ, stand-up bass, vibraphone and the cats are jumpin' hard. "Lex Meets Big" is the title. As for the Louis Jordan cover? Who would think a Hammond B-3 could jump?

"Back in the early 1940s listeners could easily tell when Lionel Hampton's band was rocking full-tilt - they just glanced up at the leader's face. If his smile was huge enough, Hamp and his helpers were in the red zone. That, of course, meant the audience would have a great night. And for a Lionel Hampton audience, a great night

**CD
REVIEWS
FOR THE
RECORD
COMPANY MAN**

was a sweaty, romping, stomping night." The recording is one of five discs released by GRP as their Swingsensation series. The intent, I'm sure, was to capitalize on the current "swing" boom. There is, however a problem. The audience, for the most part, could care less about exploring the roots. The music dates from 1942 to 1947. Hampton formed a big band late in swing's life, but it wasn't like he hadn't experienced the music. He took up the vibes at the urging of Louis Armstrong. He played with Teddy Wilson in Benny Goodman's quartet. Three tunes feature Hampton fronting his septet and the remaining 13 are all big band.

Swing in the day wasn't all jump 'n jive. Two ballads ("Million Dollar Smile" and "Midnight Sun"). The kick is listening to Hamp and his boys when they get into a boogie or a breakdown. Take for instance "Hamp's Boogie Woogie." There is a full orchestra present and the interplay between all the horns is fascination for the ears, but the star remains Hampton playing the boogie on piano. "Million Dollar Smile" is nearly slow motion. The stars of the tune are the trumpets - five of them playing in unison. "Ribs and Hot Sauce" brings guitar and clarinet to the forefront. Of course the guitar is full-toned, the year was 1945. The cover of "Blow Top Blues" features Dinah Washington on vocals. Washington is sounding like Little Esther Phillips. She had yet to reach legal drinking age and the top she wants to blow doesn't have much to do with liquor anyway. Hampton takes the vocal for "Hey! Ba-Ba-Re-Bop" and after that it is time to get comfortable with the remaining six full-blown orchestra swing numbers. Give the new swing revival credit for waking up the record companies and inspiring them to release more and more compilations of the real thing. Maybe if enough are released jazz will become jazz again instead of that stupid "smooth" shit.

—Wa

Thundercrack / Own Shit Home Estrus

Thundercrack was formed from the remains of the Squares. Many, many thousands of Americans are familiar with both the Squares and Thundercrack because they are French. Get this though. Thundercrack will tour the U.S.A during the winter. I'm sure the band will visit Utah because Utah loves booze bands with a harp cat. The presence of harp brings to mind none other than Jack O' Fire I'm sure. Believe it or not there are Utah residents who can make sense of all this nonsense because I've seen their collections at used compact disc shops. Garage blues 'n' booze has a devoted cult following in the valley of the stinking dead sea. I was informed by Estrus Records that I should refer to Bo Diddley, Billy Childish, Slim Harpo and Jack O' Fire when writing about Thundercrack. Except Thundercrack's version of Slim Harpo's "Shake Your Hips" sounds more like the Rolling Stones with a cattle prod stuck up their asses in an attempt to wake them from the stupor old age has put them in. Thundercrack does Slim Harpo like the Rolling Stones when they were young, ugly and dressed in drag. It is best not to ignore the mental image brought on by "I Love Her Gravy." The audio assault is actually very similar to some music produced by a gentleman who found his final peace in Utah. That gentleman would be Jeffrey Lee Pierce and Thundercrack is sounding similar to Gun Club for one tune. Several examples of utter madness are presented for the enjoyment of any individual within hearing of Thundercrack. "I Do It Right" and "Suck Me Dry" may have sexual connotations, as does "I Love Her Gravy," but no female I'm aware of would feel aroused by the cacophony Thundercrack produces. If life has a rhythm these Frenchmen haven't discovered it. Next to "I Love Her Gravy" my favorite song of the compact disc is "Kill A Rich Man" There isn't a need to explain the reason why, just do it. As for the song's influences? Well, if you can't write an original you might as well steal. "Kill A Rich Man" is a direct rip-off of the Sonic's "The Witch." From Seattle to France and back to Bellingham. Thundercrack is a formidable example of a nightmarish existence inhabited by modern day Neanderthals. The world police need to launch an investigation into Thundercrack's source of electric power and remove it before they

are allowed to launch any further attacks on the moral values of our youth. What if a young person listened to the album and began to ignore the mass media messages. What if thousands of young people turned off their radios, turned off their television sets and stopped working and/or shopping at corporate owned businesses? Chaos would result. Chaos is not good for the economy.

—Wa

The Hot Club of Cowtown Swingin' Stampede Hightone Records



Yes indeed, it is another "swing" CD in the pages of SLUG. It is important to cover the latest trend when in search of readers. Actually I could fill each and every page of this rag writing about swing. It isn't like there is a current lack of material. Even though major labels have jumped on the big band swing bandwagon with one small band after another the best of the crop remains on independent labels. The Hot Club of Cowtown is a trio. The trio is augmented by a number of famous guests, but the trio format remains in place for the most part. How in the hell can a trio play swing, you may be asking yourself? Duh! The format is western swing and hot jazz. A six-piece trumpet section, five trombones, eight saxophones and a solo coronet aren't required to play hot jazz. Ask Django Reinhardt about it. He only had eight fingers.

"I Had Someone Else" begins the session with hot jazz. "Silver Dew On The Bluegrass Tonight," as the title reveals, is a bluegrass number jazzed up to some extreme. At this point it is time to reveal the name of one special guest. Johnny Gimble contributes fiddle to four songs. Johnny Gimble knows his way around a myriad of styles. After jazzing up bluegrass how about heating up an old Gershwin tune? "Somebody Loves Me" is all about gypsy and tone. It's an instrumental. For some reason, a reason I'm at

a loss to explain, gypsy music has merged with swing. Look for 8 1/2 Souvenirs when they arrive to open for the Brian Setzer Orchestra and jitterbug to gypsy. "My Confession" is a Bob Wills song. Elana Fremerman is the female with the fiddle. She takes Bob Wills place and sings the vocal between her most astounding fiddle "breaks." Do "they" call it a fiddle when "they're" playing hot jazz? The breakdown, which could quite possibly win Ms. Fremerman a national fiddling championship is "Snowflake Reel." As good as Fremerman is how about the feller doing Merle Travis by way of Django on guitar. His name is Whit Smith, a name to remember perhaps. Mr. Smith is usually the lead vocalist. While Smith sings lead Fremerman is giving up the Bob Wills encouragement in the background. This disc has received less-than-favorable reviews elsewhere. The lack of drums probably confused the "critic" because it is a keeper. My copy won't wind up in the bins of a used shop anytime soon and the spinning hasn't stopped yet. The band is from Austin. Mike Maddux wrote "T And J Waltz" and he is the guest playing the accordion. Tex-Mex hot jazz? Maybe it's a polka? A Spade Cooley cover remains and "Ida Red" closes the session. Spade Cooley, as loyal readers will remember looked like Roy Rogers. He kicked and stomped his wife to death with his cowboy boots because he thought she was having an affair with Roy Rogers. Roy Rogers just died. That is a fitting close to this review. There is absolutely nothing like murder and blood when hot jazz is the subject. Hot, hot, hot doesn't always have to be done by a former glam rocker selling his jowls to survive and the Hot Club Of Cowtown is a hot disc.

—Wa

The Kaisers / Squarehead Stomp! Get Hip

The Kaisers are from Scotland. According to Get Hip's always brief press materials the group has adopted a '60s Beatlesque sound. That would have to mean pre-Revolver Beatles because the Merseybeat is in place. The recording is a reissue from 1993. "Soldiers Of Love" is an unashamed attempt to capture the commercial harmony phase and the inclusion of "Love Potion Number Nine" and "Money (That's What I Want)" are proof

CONTINUED ON PAGE 37

GARAGE INC.

METALLICA

On sale Monday,
November 23rd @ MIDNIGHT

**Are you Metallica's biggest fan?
Then prove it!!**

Bring in a photo of your entire Metallica collection
(posters, videos, shirts, whatever) to the

HEAVY METAL SHOP'S

GARAGE INC. MIDNIGHT SALE

and enter to win a framed, personalized Metallica poster.
Wear a Metallica shirt to the party and receive a cool giveaway



1074 East 21st South

801.467.7071

Body Piercing • Body Jewelry • Lingerie • Adult Toys • Sexy Dresses • Cool Clothes •

Jaime • Dionn • Doug • Photos of Gianni • South Park Junk • Watches • Videos • Gifts • Boots • Tony •

Shoes • Mens Shirts • Tees • Incense • Candles • Cards • Games • Love Oils • Wesly • Dustin • Bras •



Birds are
Yummy

Happy
Thanksgiving

BLUE BOUTIQUE

open every stinkin day
1080 east 21st south 485.2072

Panties • Condoms • Stickers • Tattoos • Calendars • Whips • Rubber Wear •



positive that The Kaisers have studied some American roots music. The entire affair comes off as more interpretation than tribute. These boys are trashing up the Merseybeat. They play too fast, they play too clumsy, they play as if their instruments were still unfamiliar. Then, as if The Kaisers had given up on their Beatles fascination due to an overdose of Testors mixed with "horse" cooked up over a stereo flame they insert a God damned Link Wray paying tribute to Dick Dale instrumental. Coming down off the high and discovering a big jar of Planters the group sticks a spoon in and returns to the Merseybeat and a cover of "Peanut Butter." Anyone can dress up in vintage clothes, memorize a bunch of guitar chords, adopt an imitative vocal style and hit the road as Beatles influenced. The Kaisers are just too fucked up, or too smart, take your pick. If *Squarehead Stomp!* is supposed to be dedicated to the Beatles it's a miserable failure. If The Kaisers took the Beatles and the entire Merseybeat sound, which I believe was the intent, and decided to make a big mess of it they have succeeded admirably. The Elvis impersonation discovered by listening to "You Won't Be Satisfied" reveals an entirely new mess. The closers, the previously mentioned cover of the Clover's "Love Potion #9" and Barrett Strong's "Money (That's What I Want)," are the final proof that these punters are making some money messing with people.

—Wa

Satans Pilgrims / Creature Feature Estrus

Listen up local club patrons. Satans Pilgrims is the name of a Portland band! Salt Lake City club patrons love Portland bands because they believe every band from Portland is a funk or hippie band. Satans Pilgrims are in fact a surf band. Boo's all around from Salt Lake City club patrons. Salt Lake City, despite being forever immortalized in a "surf" song; actu-

ally it wasn't a real surf song, it was just a song a lot of people at the time thought was a surf song and Salt Lake City used to be quite the hot spot for "surf combos." "Salt Lake City" is the title of a Beach Boys song. The general population of the city the song was named after have forgotten their surf roots. Only a small group of surf fans remains. They already are aware of Satans Pilgrims. So what is the point of reviewing the disc? There isn't any point.

Or maybe there is. *Creature Feature* is, "The Ideal Party Record." *Creature Feature* contains, "Monster Sounds And Dance Music." Imagine! A party! Imagine! Dancing! Imagine! Monsters! Imagine! Ballroom dance instructors, now that they have customers once again are ready to teach the Twist, the Watusi, the Hully Gully, the Swim, the Frug, the Surf, the Monkey, the Dog and no, they've already taught everyone the Lindy. Estrus Records has helpfully listed the name of the correct dance beneath the title of each song. This is the coolest record I've ever seen! It's just like one of those Betty White instructional CDs. If you buy this CD you will be prepared for a new fashion-fad-trend. You will be able to state profoundly, "I heard that Vox organ break months ago and I did the "Shrug." Or how about this? When the lounge background singers entered the fun of "Ran-Goon" you knew to do the "Watusi" even though neither the club DJ nor the helpful club dance instructor had given the slightest hint as to what dance was correct! "Creature Feature," the title song, is for the Frankie Stomp, but the powerful reverb and tom tom thump are overwhelming. Too bad this is the November SLUG and not October's because the monster theme is for Halloween, but pull the disc out at Thanksgiving dinner and instead of fighting with the relatives and watching football have a dance party. Work that chicken fat.

—Wa

Rialto / Sire

How long can Sire Records continue releasing cool records to an apathetic audience. Rialto is another Sire release searching for someone, anyone, to take notice. It's a self-titled record from a pop band. It's fey as all hell, with the usual nonsense syllables appearing as a song chorus at times and it is another attempt to win America over to the joys of Britpop. The Rialto boys use the Beatles as a jumping off

point and expand from there. Don't even start thinking about the Gallaghers and their upcoming release because Rialto is smoother. Somehow the word fey doesn't appear when thinking of the Gallaghers either. Rialto is more in the vein of Jarvis Cocker and his silly group - I'm still not going to smash the Rialto.

If "Summers Over" isn't a direct tribute to the Beatles then I've lost it. Will it hit? Is America ready for a rerun of the sixties on national radio? That last sentence sparked a thought that has nothing to do with Rialto. England has government controlled radio. Is America that different today? America has corporate controlled radio. Back to Rialto. The tune is "Untouchable." How the band escaped retro classification is baffling. It's as if the sixties were run through some infernal computer, slicked up and digitized for a nineties audience that has no comprehension of the warmth offered by vinyl and spit out as a brittle compact disc. I guess the best example of how sugary, sweet and nauseous Rialto is needs only a song title for full revelation. "Hard Candy" is the title. Imagine a store-bought white birthday cake. Imagine those pure sugar decorations spelling out happy birthday. Imagine eating the whole damn cake. That is Rialto. It's pop music so sweet that it should come with a dentist's phone number. Either that or fluoride pills for cavity prevention. Make no mistake, the pleasure provided is all guilty. Since the media has informed me that numerous American teenagers are leading happy lives these days (That's probably the reason for all the school yard gun fire.) and that teenagers love the current crop of sappy pop singers: how come something as sugary as Rialto doesn't stand a chance in hell of succeeding? Could it be the lack of programmed dance beats and the presence of guitars? It's a great pop record.

—Wa

Southern Culture On The Skids Zombified

If you missed Southern Culture on the Skids last month at the Zephyr, kick yourself in the ass as hard as you possibly can right this minute. Go ahead, I'll wait.

Done? Let's move on. ZOMBIFIED, an independently released limited edition 8-song EP recorded in SCOTS main man Rick Miller's basement is a horror movie-themed treat released just in time for Halloween. The produc-

tion is lo-fi and therefore very much like the old American International and Universal Studios B-movies of which Miller is a fan.

The CD begins with some cheesy/creepy effects that run into the title song, a reverb-soaked swamp-stomper about the zombification of his baby. Undertaker follows and will have you swaying hypnotically until Swamp Thing, one of two butt-whippin instrumentals on the album (the other being John Fogerty's Sinister Purpose) comes along to snap you out of it. A witch cackles throughout She's My Witch, a slow rollin boiler that has Miller and sax player Steve Grothmann alternating parts in the outro. The acousticalypso song Bloodsucker is a marriage of Jimmy Buffett and Bram Stoker. Check out drummer Dave Hartman's work on this one. Hot mama and bass baby Mary Huff begs for mercy in a disembodied lead vocal in Torture, which also features Chris Bess (that's Cousin Crispy, yall!) playing organ. Devils Stompin Ground takes it home with the pedal to the floor and some dang tasty licks (would you expect anything less?) courtesy of Mr. Rick Miller.

ZOMBIFIED is one more on a laundry list of outstanding efforts from this North Carolina-based band. SCOTS fans couldn't ask for a more satisfying morsel to tide us over until they serve up another full-length platter of pleasure. Too bad for you that ZOMBIFIED is only available at live shows (Kick yourself in the ass again. You may stop when I say stop!) or through their fan club. For more information, check out the Southern Culture on the Skids website at [H Y P E R L I N K http://www.scots.com](http://www.scots.com) where, in the near future, you may see my interview with Rick Miller and photos from the Zephyr show. (It's a good one, Gianni!).

Or write to:
S.C.O.T.S.
P.O. Box 9152
Chapel Hill, N.C. 27515

—Randy Harward

write rant rave

I started out on Burgundy but soon hit the harder stuff.

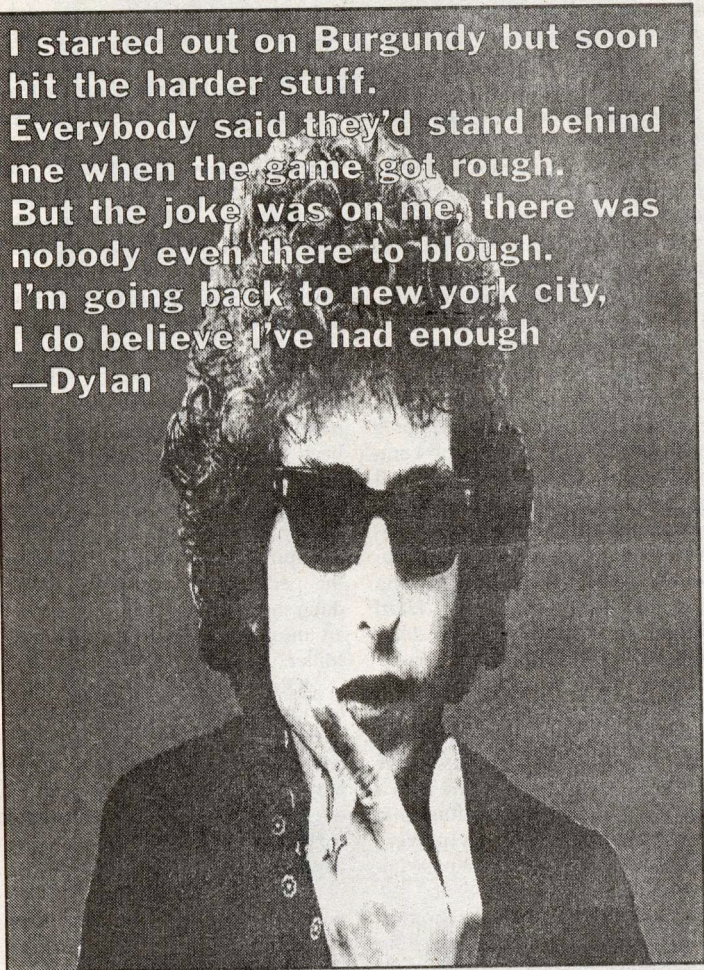
Everybody said they'd stand behind me when the game got rough.

But the joke was on me, there was nobody even there to blough.

I'm going back to new york city,

I do believe I've had enough

—Dylan



Alone in the night, possessed

by the pall of my woes.

What demons will lurk

to tear at my soul

What grim plays will

act in my sleep.

What ghastly horror into

my bed will creep.

Dear I think is the saving grace.

covered with fear

I have lost it's face.

Now that other mind, the one that's denied,

is set free by my sleep to ponder the whys.

To compare the sunny days of youth,

when all about me shone truth.

Now scarred and torn, my soul

beckons Gabriel's horn.

"Put this right" is mt cry, no more

darkness forever to shroud my eye.

The beasts take their leave at the

graying of dawn.

I await the next act, my heart beats,

I press on.

—Mic Radford

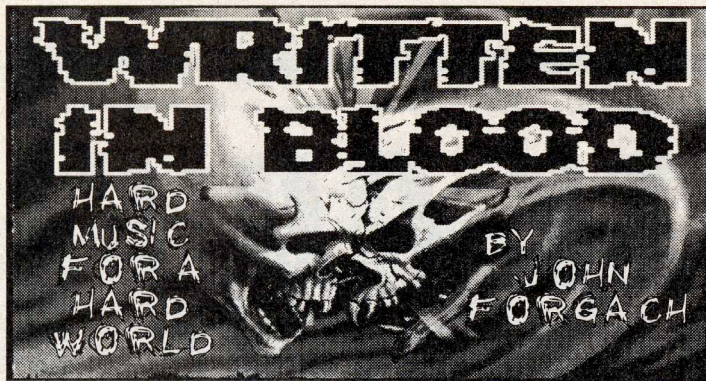
one more shot. if i could get one more try, one more fix, one more
drag, one more chance. put it all on the last game. but the roo
comes down. the ball hits the ground and now its hard to breathe
look at the people. look at their lives. they get up early, drag si
kids to school, wait for the bus in a wheelchair, walk to the 7-1
for beer at noon, work all day, lie all night, steal from each other
work the con, kick the dog, hate the job, hit the wife, wander blind
ly and full of rage through your pathetic life. there is no plac
left for you kid, you and your dreams they mean nothing. everythin
won't be alright. you won't go quietly into that dark night. tom
morow things won't get better. they will stay the same. just lik
your biggest fear slowly gnawing at your life.

SALT CITY CD'S **THE MUSIC EXPERIENCE** ***STUFF YOURSELF FULL OF IT!***



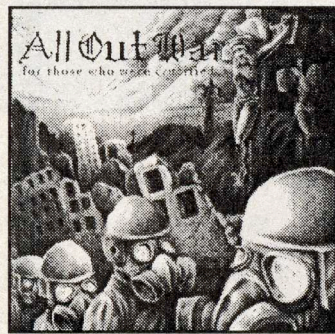
HEY KIDS!
COLOR
the turkey
and
WIN
a picture of
BONO!

878 EAST 900 SOUTH
SALT LAKE CITY

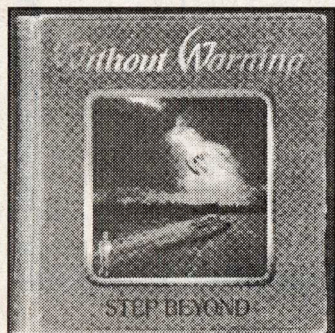


ALL OUT WAR
For Those Who Were Crucified Victory

All of the aggression and intensity of hardcore meets with the heavy bludgeoning of metal. What is the result of this fabulous union of equally abusing forms of music? You get All Out War! FOR THOSE WHO WERE CRUCIFIED is the first Victory label release from this New York City band. Previous recordings from All Out War include DESTINED TO BURN 7" on Hardway Records and full length, TRUTH IN THE AGE OF LIES on German label Gain Ground. This band has roots in hardcore but just like many of the new hardcore bands that are rolling out, they have a definite metal appeal. Get a firm grip on your ass, press play on your cd player and prepare for All Out War.



WITHOUT WARNING
Step Beyond
Conquest Music



I've just got to say that I really like this album. I'm enjoying it right now almost as much as I enjoyed tonight's episode of "Boy Meets World" (Is there anything the Savage brothers can't do? I dare say not!). Now back to Without Warning. I love a good progressive metal band and for those of you out there that feel the same way cha-ching (cash register sound) the band Without Warning is solid gold. STEP BEYOND is the third album for the band, although attention for their first two releases came mainly from abroad. This band sounds perfectly seasoned in their playing and writing abilities which enables them to please the demanding expectations of this progressive metal fan. The band has Alex Perialas (Anthrax, Testament, etc.) to thank for an excellent production of the release. The guitar work of Ted Burger is great (solos too). Steve Michael (drums) and Graham Thomson (bass) lay down a solid foundation but at the same time their amazing performance never gets lost in the background. Jack Bielata (vocals) has a perfectly suited voice for this release and the "Deep Purple" sounding keyboard work by Vinnie Fontanetta fits in great into the unique approach of Without Warning.

SEPTURURA
Against
Roadrunner

Is there life for Sepultura after Max Cavalera? The remaining members of the band - Igor Cavalera (drums), Andreas Kisser (guitar) and Paulo Jr. (bass) will be answering that question with a resounding YES!!! as they introduce new vocalist Derrick Green to the world. Green, originally from Cleveland, was discovered

through the help of the A&R department at Roadrunner. A demo from Derrick's previous band Overfiend landed him an audition, which ultimately landed him the job and the opportunity to fill Max's big shoes. I'll admit to being as ga-ga as the next guy when I discovered Sepultura's first worldwide release, BENEATH THE REMAINS. This Brazilian wonder was like an exotic treat just waiting to be had. I'll also admit that the band's next album, ARISE had me drooling over every brain-battering note they played. By the release of Sepultura's 5th studio album, Chaos A.D. I resembled Pavlov's dog less and found myself going back to BENEATH THE REMAINS more for my fix of Sepultura when I felt it was needed. I won't even go into where my head was with the release of ROOTS but I'll just say that my B.T.REMAINS tape has given up the last of it's useful life in a tape deck. So now you know exactly where I stood before listening to the band's new release, AGAINST. I'll say whatever happened to the band in the last year and a half benefited their music. While the band held onto much of what made Sepultura what it is as a musical unit, the period of uncertainty for the band (the departure of Max) catapulted the remaining members into different directions and with a new sense of purpose. A lot of the songs from AGAINST are stripped down from the usual Sepultura style. These songs are not as straight forward as in the past. The band breaks down a lot of the music to it's individual components. Certain parts of the songs may just be vocals over a drum beat or a long segway consisting of bass and drumming only. While it is still the same band, at times it's difficult to compare the



new and old Sepultura. Considering how I felt about their last album, it's a comparison I'm glad is difficult to make. Now go listen to it for yourself.

NIGHT IN GALES
Thunderbeast
Nuclear Blast

Germany's, Night In Gales is releasing their second full length album, coming after the band's '97 debut TOWARDS THE TWILIGHT. THUNDERBEAST is a mixture of black metal/death influences. The solid structure of Night In Gale's music stands on the weight of the guitar playing as opposed to being overshadowed by keyboard playing. This band doesn't even have a keyboard player. Where the guitarists add a progressive-death sound to the band, their flowing style of play also adds an almost orchestrated black metal sound to the music. Vocalist Bjorn Goobes contributes a strong, varied performance which adds to the interesting sound of Night In Gales.

MUNDANUS IMPERIUM
The Spectral Spheres Coronation
Nuclear Blast

THE SPECTRAL SPHERES CORONATION by Mundanus Imperium is a very ambitious sounding release - ambitious right down to the title of the album. This cosmically inspired group of astral observers sound like they are definitely reaching for stars which have never been attained. At times this band hints that they just may be onto something and at other times their music sounds a little erratic and disjointed. At certain points during this release the drummer will be ripping through serious double bass while the keyboard player is doing some kind of universe-expanding run up and down the keys - and this whole time the singer is just singing his ass off. The only musician along for the ride is the bass player (he not very good). My favorite parts of this album are the parts where the band is giving old S c o r p i o n s / B l a c k Sabbath/Rainbow (and I do mean Ritchie Blackmore's Rainbow) sounding influenced songs a '90s twist.

MORTIFICATION

Triumph Of Mercy Metal Blade

Steve Rowe from the band Mortification was diagnosed with cancer in September of '96. As it stands now Steve is cancer free and celebrating with the release of TRIUMPH OF MERCY. One of the songs from the album was written and inspired by the rigors of cancer treatment. The rest of the songs from the album were shaped by the band's "born again" Christian beliefs. What do you get when you mix cancer, religion and death metal? You get an album filled with messages of religious human triumph, but you don't end up with a very good death metal album - at least not from this band. If I were inclined to listen uplifting music, I would probably be more apt to listen to...well, let's just say I won't be listening to anything uplifting - so DIE!!!!!!

FAUSTUS

...And Still We Suffer

I first heard of the band Faustus when I listened to a compilation put together by Mike Hunt Music. I listened to the comp. with a good amount of interest because I knew whoever put the CD together had a good sense of what was worth listening to in the unsigned band arena. About a year ago I reviewed the band Coalition, also from the comp. CD. Once I got to Faustus' song "Erosion" I found what I had come to hear. This song is so damn good. Super heavy, super technical...super. I've since gotten their CD, ...AND STILL WE SUFFER and I was equally pleased, though my favorite song from the CD is still "Erosion". Tracks 5-8 from the album combine straight-forward thrash influences with some serious technical elements and a generous dosage of brutality. Tracks 1-4 which include "Erosion" were written about a year and a half after tracks 5-8, and while they retain all of the aggression of the last four, tracks 1-4 show that the music of this band is progressing and maturing at a nice clip. The first four tracks of the album have an elusive quality to them now that I'm trying to find words to describe them. Although I'm not



comparing the bands, the first half of the album has a similar sounding manic-technical feel as bands like The Dillinger Escape Plan and Human Remains. That may be a loose comparison, but the "damn!" I exclaimed when listening to all three bands sounded about the same, so take that for what it's worth. Faustus is currently busy breaking in a new drummer and guitarist. Kuran Murphy (guitar) had a stint with the band Nevermore sometime after Pat O'Brien left to join Cannibal Corpse. Tim Calvert (ex-Forbidden) ended up being chosen as a full-time replacement for O'Brien in Nevermore, freeing Murphy to join metal sensation - FAUSTUS!!! Contact the source that brought me to the attention of this band and others, Michael Hunt Publishing. Send \$2 to P.O. Box 226 Bensenville, IL 60106 for a catalog of extreme books, comics, music, etc. and also request a copy of their M.F Magazine too. ...AND STILL WE SUFFER can be ordered through the Relapse Records catalog for \$12 PO Box 251 Millersville, PA 17551. ALSO contact Faustus online at www.faustus.com

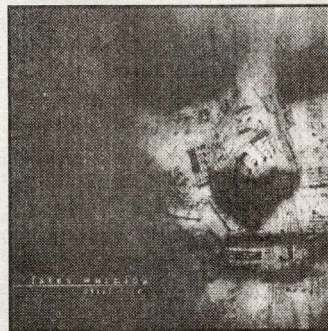
FATES WARNING

Still Life

Metal Blade

A double live album from Fates Warning...hmm. STILL LIFE was recorded on April 24th in Offenbach, Germany during the band's European tour. Disc one is A PLEASANT SHADE OF GRAY played live as it was meant to be played when it was written - in it's entirety. The handful of you that saw these guys live the last time they were in Salt Lake know that performance is a keeper. Although Bernie Versailles (Agent Steele) was recruited since their Salt Lake show to play rhythm guitar, I can still hear

some of the cool doubling of guitar parts by Keyboard wiz Jason Keazer. Disc two includes the rest of the live set and features songs dating back to '86s AWAKEN THE GUARDIAN. Apparently, the track listing was determined by Fates Warning fans via the internet - funny, I don't remember being consulted on the matter (I'm hurt). I also find it interesting that six of the seven songs that appear on disc two were also from the "best of"



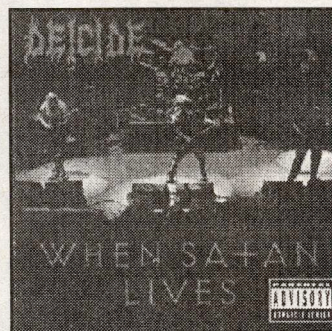
album CHASING TIME. I wish the dumb asses that were requesting songs had actually listened to a Fates Warning album and requested a killer like "Anarchy Divine" (NO EXIT), though I doubt a song written by Frank Aresti (former Fates guitarist) will ever see the light of day again. At least someone had the sense to include the twenty one minute, "The Ivory Gate Of Dreams" from NO EXIT. Other highlights from the disc include "The Eleventh Hour", "Monument" and "At Fates Hands". I'll listen to anything Fates Warning puts out because I think these guys are incredibly talented, so to hear them play live will always be cool to me. If I had any problem with this release it was that they seemed to play up the crowd noise too much. I swear there's more "hoot'n and holler'n" going on during this show than at the average mud

wrestling contest. It got a little annoying at times but I hear I'm easily annoyed so...

DEICIDE

When Satan Lives Roadrunner

You may not think that it's possible for music to have a forked tongue and horns, but after listening to any of Deicide's albums you may feel differently. Everything this band does is evil. I remember back when their third album came out (ONCE UPON THE CROSS), Deicide wanted the official release date to be Easter Sunday - I don't think their label allowed that move. If you think the whole "Satan" thing is just a gimmick, then the band has four



albums of lyrics, disturbing cover/inside artwork and the inverted crosses carved into Glen Benton's head (vocals/bass) as proof that this is no passing fancy. WHEN SATAN LIVES is a live performance featuring seventeen songs selected from the the band's demonic existence. Don't expect a bunch of witty banter in between songs. Deicide plugs in, lays waste to any holy presence in the room and then they are done. The most Glen says between songs is after track seven - "We're gonna go back to our first album. This is "Lunatic Of God's Creation!!!!".

—Forgach

blood on the internet...

SLUG is on the web
www.slugmag.com

THE DAILY CALENDAR

Thursday, November 5
James Stewart - Crocodile Lounge
The Shuman Equation - Spanky's

Friday, November 6
The Carters - Crocodile Lounge
Zambu Fly - Spanky's

Saturday, November 7
Carol Stephens Jazz Quartet - Crocodile Lounge
Home w/Chris Sick - Spanky's

Sunday, November 8
Monday, November 9
Tuesday, November 10

Wednesday, November 11
Frank Page - Crocodile Lounge
Funk Nite - Spanky's

Thursday, November 12
James Stewart - Crocodile Lounge
3 Cent Stomp - Spanky's

Friday, November 13
Swing Gorilla - Crocodile Lounge
Jesus Rides a Rickshaw & Pathos - Spanky's

Saturday, November 14
The Carters - Crocodile Lounge
Unsound Mind w/Cartoon Criminals - Icabob's
Home w/Chris Sick - Spanky's

Sunday, November 15
Monday, November 16
Tuesday, November 17

Wednesday, November 18
Frank Page - Crocodile Lounge

Funk Nite - Spanky's

Thursday, November 19
James Stewart - Crocodile Lounge

Fade - Spanky's
The New Monty
Show/Moxie Toxic Medicine Show - Tower Theatre
Friday, November 20
Straight No Chaser - Crocodile Lounge
Wicked Innocence & Unsound Mind - Spanky's

Saturday, November 21
Pat Carnahan Band - Crocodile Lounge
Home w/Chris Sick - Spanky's

Sunday, November 22
Monday, November 23
Tuesday, November 24

Wednesday, November 25

Frank Page - Crocodile Lounge
Funk Nite - Spanky's

Thursday, November 26
James Stewart - Crocodile Lounge
Weaklings & the Chicken Hawks - Spanky's

Friday, November 27
Pat Carnahan Band - Crocodile Lounge
PCP Berzerker - Spanky's
Offspring - Tower Theatre

Saturday, November 28
Home w/Chris Sick - Spanky's
Fastball - Tower Theatre

Sunday, November 29
Death/Hammerfall - Area 51

Monday, November 30
Zion Tribe - Crocodile Lounge
Digital Undergrounds - Bricks

Tuesday, December 1
Deicide/Promiscuous - Area 51

THE DAILY CALENDAR IS A FREE SERVICE TO CLUBS AND VENUES. YOU HAVE TO GET YOUR INFO TO US BY THE END OF THE MONTH. UNLESS YOU DON'T WANT ANYBODY TO KNOW WHO IS PLAYING AT YOUR CLUB

REWARD!

ON WEDNESDAY, OCT. 28 THE FOLLOWING EQUIPMENT WAS STOLEN FROM THE SOUTHERN CULTURE ON THE SKIDS SHOW AT THE ZEPHYR CLUB.

THESE INSTRUMENTS NEED TO BE RETURNED.

— **1958 Les Paul Jr. TV Model**
w/black case, metal flake, Southern Culture stickers

— **1971 Fender Precision Bass**

Yellow w.distinguishing marks: tortoise shell pickguard, small chunk out of top curve, worn on back, oval sticky glue patch on back. w/case.

\$500 CASH

NO QUESTIONS ASKED, NO CHARGES FILED, NO CRIMINAL ACTION WILL BE TAKEN. PERIOD.

355-5646

GUITAR CZAR

PRE HOLIDAY SALE

Full
Size Nylon String Guitar
smaller sizes available for less
w one free lesson*

\$79

Full
Size Electric Guitar
w/amplifier, cord, picks, lesson*

\$199

Full
Size Electric Bass
w/amplifier, cord, lesson*

\$249

Full
Size Steel String Guitar
w/case, picks, lesson*

\$99

Full
Size Steel String Guitar
Solid Top, gloss finish, sealed
tuners, lifetime warranty
w/ case, lesson*

\$179

5 Piece
Tama Drumset

\$379

2953 EAST 3300 SOUTH
466.8666

90 day same as cash o.a.c.

Financing, Layaways, Lessons, lots of used stuff

*Free Lesson w/ purchase with minimum one month sign up

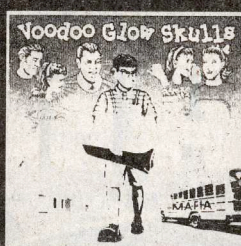
"WHAT TO MY WONDROUS EYES DID APPEAR... OLD ST. NICK WITH HO'S, BONGS, AND BEER!"



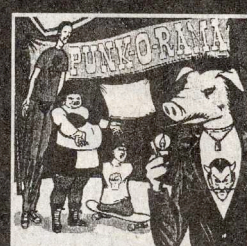
STRAIGHT FACED
"CONDITIONED"



AGNOSTIC FRONT
"SOMETHING'S GOTTA GIVE"



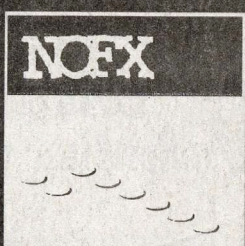
VOODOO GLOW SKULLS
"THE BAND GEEK MARA"



VARIOUS ARTISTS
PUNK-O-RAMA 3



ALL
"MASS NERDER"



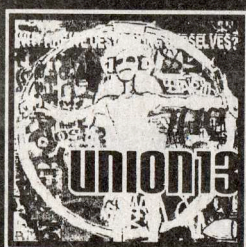
NOFX
"SO LONG...
THANKS FOR ALL THE SHOES"



H2O
"THICKER THAN WATER"



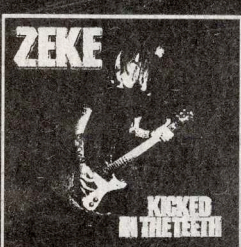
RANCID
"LIFE WON'T WAIT"



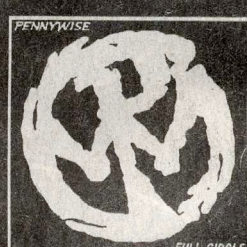
UNION13
"WHY ARE WE
DESTROYING OURSELVES?"



DWARVES
"ARE YOUNG AND
GOOD LOOKING"



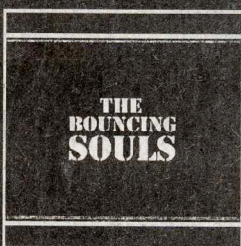
ZEKE
"KICKED IN THE TEETH"



PENNYWISE
"FULL CIRCLE"

ALSO AVAILABLE ON EPITAPH:

BOUNCING SOULS - "THE ONE ON"
THE HUMBERS - "EUPHORIA, CONFUSION, ANGER & REMORSE"
RED AUNTS - "GHETTO BLASTER"
PULLEY - "60 CYCLE HUM"
THE CRAMPS - "BIG BEAT FROM BADSVILLE"
GAS HUFFER - "JUST BEAUTIFUL MUSIC"
MILLENCOLIN - "SAME OLD TUNES"
DESCENDENTS - "EVERYTHING SUCKS"



THE BOUNCING SOULS
S/T



WAYNE KRAMER
"LMF"

Available at these
record stores:

Heavy Metal Shop
1074 East 2100 South
467-7071

E.J.'s
37 West 100 North
435-787-4909

Graywhale CD's (Salt Lake City)
248 South 1300 East
583-9626

Graywhale (Draper)
256 East 123rd South
576-0999

Graywhale (Dayton)
852 W. Hillfield Rd.
497-9090

Merry X-mas from  www.epitaph.com