

MARCH  
1989 #04

SALT

LAKE

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ENTERTAINMENT GUIDE AND REVIEW



the **GO-BETWEENS**



A HOUSE

THE  
GO-BETWEENS  
AND  
A HOUSE

THURSDAY MARCH 23RD

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1989

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EXISTANCE  
HARSH REALITY

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SAT THE 11TH

THE  
FLUID  
ANGLE  
DINOSAUR BONES

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MON THE 13TH

FIDELITY  
JONES  
FIRE PARTY  
TRAIN OF THOUGHT  
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INSIGHT  
BETTER WAY

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THU THE 23RD

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BETWEENS  
A-HOUSE

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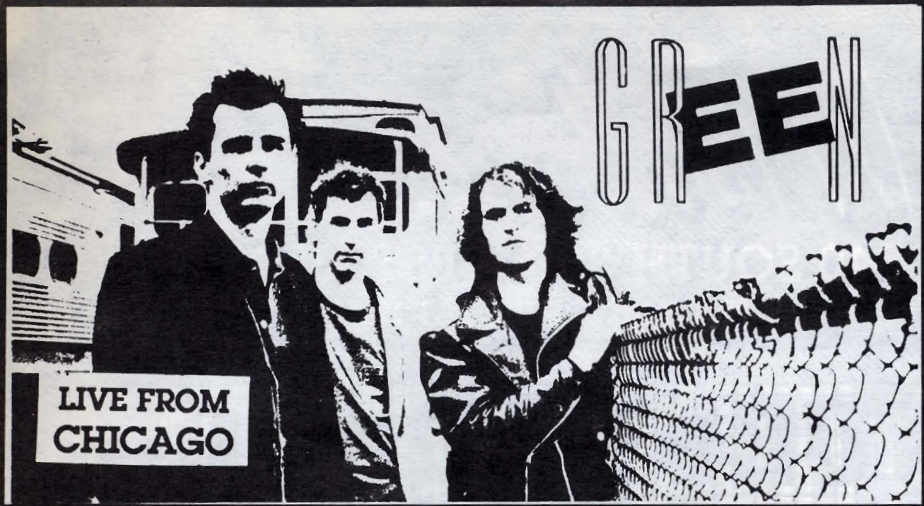
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# ONLY A TEST

A 4 piece band consisting of guitarist-Bill Froser, Drummer Steve Gordon, Keyboardist-Aaron Johanson and Bassist-Matt Udal. Every member of the band sings.

Only A Test has a modern sound with hard rock undertones. They can be seen performing semi-regularly at The Dead Goat, The Foundation & of course The Bar & Grill.

They are one of the few bands to play original music in the bar scene. "Sometimes it is hard to get gigs because we're not a metal band and we dont try to be the Gamm Rays", says Bill. They have had the opportunity to warm up for such acts as King Pins and Aztec Camera (which consequently was basically a free gig except for some wine donated by Aztec Camera).

The band says that playing the Bar scene used to be fun but now has mainly just become work. The band is slowly working more & more on original music. Some songs you will want to listen for are: TRUSTME, AWAYFROMHERE, MY STORY, LOVER'S LEAP & GET THE GIRL which you may have heard on Z Rock (RIP). Wherever O.A.T. plays they get a good response from their original songs, despite the fact they are not all danceable. the band has recently finished a 5 song demo tape consisting of all original material-look for it @ the word.

Finally the band would like to say for the record " THERE SEEMS TO BE ALOT OF BANDS WITH MORE SPANDEX & BIG HAIR THEN TALENT & BRAINS - NOT TO MENTION ANY NAMES BUT WE ARE NOT ONE OF THEM"

LA

## WHO SUPPORTS THE SLC STRAIGHT EDGE SCENE? BYU "GREEKS"

That's right BYU "Fraternity"\* TGB & "Sorority" PhiDeltaGama made their way from the south to the word for a BYU "Greek" Exchange.

INSIGHT, BETTER WAY, and RIGHT SIDE UP, aren't exactly the GAMMA RAYS (GAMMA RAYS being the most frequented by the U of U Greeks) but the groups seemed to enjoy themselves just the same. "General Biology was never this much fun" H.D. When asked why the group would travel such a great distance, Darren G. President of TGB said "this event is unique unlike the typical Provo Activities." There are, however, some similarities; instead of being preached to by the Stake Pres., they were chastized by a group of seventeen year olds.

Darren & the others support the idea of Straight Edge. "Straight Edge- the whole concept is incredible!, Live On, Love On." Danielle Of PDG

After a group photo, a nights worth of mosh and an eyefull of "unusual" the groups headed back to Happy Valley a few bruises richer.

As they would say "Shaved heads, loud tunes, beating on drums-Euphoria-pureEuphoria" Sean

(\*WORDS LIKE GREEKS ARE PUT IN QUOTATIONS BECAUSE AS WE ALL KNOW ORGANIZATIONS OF THIS NATURE DONT EXIST AT GOD'S SCHOOL)

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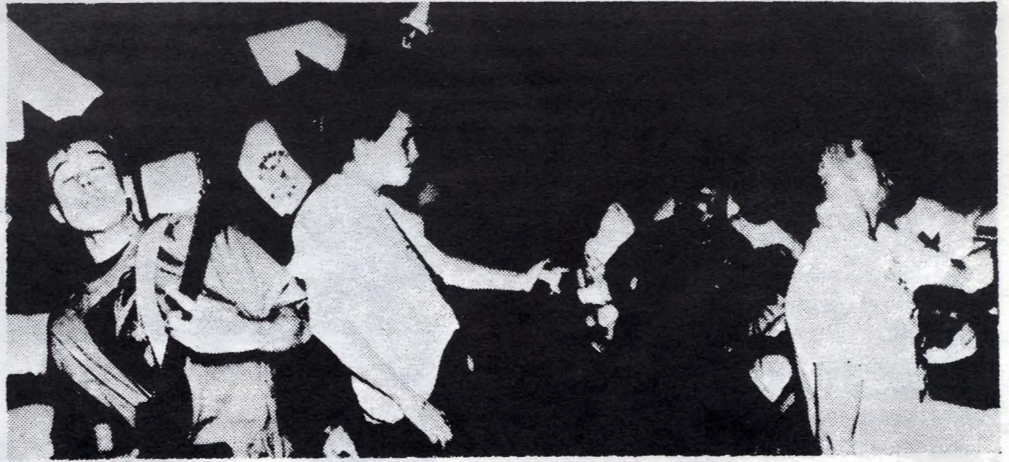
359-0102



# SOUL FORCE RECORDS SIGNS INSIGHT

Are you ready to add an INSIGHT record to that hardcore collection of yours? I am! Salt Lake's premier straight-edge band has signed a deal with Soul Force Records, an Arizona label, and by the end of May, the lads will have a 7-inch released and will be psyching up for a tour of the west coast cities which spawned the straight-edge movement. That's right, a Salt Lake underground act has finally gotten a decent break. Not since THE MASSACRE GUYS were signed in 1984 has a local group been picked up by an independent label (as far as we know) and they were the first.

INSIGHT is lead by vocalist Stain (I think his parents named him Mark) whose intense delivery may be the key to this band's success. The dueling guitarists, Jaime and Jeremy (who probably still thinks I don't like him) give the band an incredibly big sound, while the mild-mannered Doug (completely transformed on-stage into a crazed performer) pounds out that solid bass line of his, and that leaves Chubba (go ahead laugh, he's good) to hold it all together with solid drumming. These guys have been playing together a couple of years now which is apparent in their music, especially the live performances. One word describes their sound, tight. In the past few months, they have headlined shows at The Word (all sell-outs, Thank



God) and have opened for a few great out-of-towners including INSTED. They were recently featured on KJQ's Locals Only.

More about the contract. Our information is pretty sketchy, but here it is. The record, due out in May, will be a 7-inch with 5 or 6 songs. The band thinks that they will record at Ken's World's Best Studio in Salt Lake (maybe Terrance will have some suggestions). After the release, INSIGHT hits the road with stops along the west coast (L.A. and San Fran) with a possible east coast tour as well.

Catch INSIGHT at The Speedway Cafe on March 17th as part of a five band bill and on April 15th headlining a Salt Lake Youth Pride show at Whalers.

So, congrats on the contract guys, and good luck with all the cool shit.

Doug

## THE GO-BETWEENS

The Australian Quintet started in Brisbane, Australia. Set up by Robert Fouster, Grant Mellennan & Lindy Morrisen, they attempted to conquer the world. While releasing 4 albums, THE GO-BETWEENS bounce back and forth between home and London, this tour will send them trough Europe also. On their latest two albums, Amanda Brown joins the band adding a creative influence with violin and oboe. Finally being signed with Capitol Records in August of 88' THE GO-BETWEENS start their American tour.

### A HOUSE

All Dublin natives, A HOUSE played their first gig at a club called THE UNDERGROUND in the summer of 1985. It was only a matter of a demo tape, a radio session and a stream of electrifying live shows before the foursome became the talk of the town. Touring clubs in Ireland and London they released two singles, then turned up on Brittain's influential TV program CHART SHOW. Signing with Sire records, they went on a State-side tour.

"Four desparate characters from Dublin, they mix personalities of the cool, serious and intense with a winning recap of aggressive pop. Eat your heart out Bono Vox!"

**LISTEN FOR BOTH THE GO-BETWEENS AND A HOUSE ON KJQ AND SEE THEM AT THE SPEEDWAY CAFE THURSDAY, MARCH 23RD.**

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*the cutting edge*

# KJQ

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THANX HOMES**



# jojo's corner

The incredible saga of the RED HOT CHILI PEPPERS. Anthony and Flea started a band in the mid 80's. Flea had played for FEAR and CIRCLE JERKS, I don't know what Anthony did. They started the PEPPERS with Cliff Martinez and Jack Sherman, releasing a self titled album. Then, Jack and Cliff left to form WHAT IT IS? Now it starts getting confusing so pay attention. Then Hillel quit and Jack Sherman came back, then Cliff and Jack quit again and Hillel and Jack Irons were back, then, Anthony got kicked out for a while for too much bangin', in the mean time they released FREAKY STYLIE. After that, the band consisted of Anthony, Flea, Jack Irons and Hillel. This line-up produced UPLIFT MOFO PARTY PLAN which was on Joe Perry's top ten in Rolling Stone. But then, Hillel died. Then, the legendary Blackbird McNight played guitar for a bit but it didn't groove. Mean while, Jack was depressed over Hillel dying so he quit. Then Blackbird quit. So, they were replaced with John "Marquettee" Cruikshank on guitar and D.H. Pelegro (formerly with DEAD KENNEDYS) on drums. And then they played in Salt Lake on their Turd Town Tour. But wait, There's more! After they got back to L.A., D.H. quit or got fired, I am not sure which. So, the end of the story is; if you play drums and need a job, go to Hollywood because the RED HOTS are taking applications.

I got a record in the mail last week from a band called LETHAL GOSPEL. I don't know a damn thing about this band but they include a veritable cornucopia of merchandising info on the cover of this 7 inch, 4 song EP titled BEWARE OF GOD. They also include same tips on safe sex so I score a plus ten on this issue. On the other hand, they have some rather dubious info on needle sharing. My advise is; If you must use needles, get your own clean rig. Side one of this disc fares pretty well with a couple of studio tracks I quite liked, although, they didn't include a lyric sheet. Side two features a song called INSATABLE which made me wonder if it was named for the Marylin Chambers film. All in all, it was a nice treat to get in the mail. The last time I got a free record was when ALL was in town. Speaking of sports, (nice segue, huh?) how about that Karl Malone All Star MVP Mike Tyson successfully defended his heavy-weight title and celebrated by telling viewers to go see LEAN ON ME. I trust Iron Mike's more than any of those simpering idiot movie critics on TV, especially that snivelling, dough-head Rex Reid. When Rex learns to throw a right cross, I'll start listening. Remember, it was Super Rex the actor, who frustrated and embarrassed himself and movie goers everywhere with his "performance" in the marginally pathetic epic MYRA BRECKINRIDGE. On a more positive note, (or not) go see BEIRUT at the Salt Lake Acting Company this month. It's one of those "disturbing" and "intense plays that will set your psyche akimbo and render your senseibilities crotched. Happy viewing.



*Jane's Addiction*

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TUESDAY WEDNESDAY THURSDAY FRIDAY SATURDAY

28 RYTHEMITES RYTHEMITES RYTHEMITES RYTHEMITES RYTHEMITES	1 <b>ONLY A TEST</b> 25 CENT DRAFTS	2 <b>REDS</b> LADIES NITE	3 <b>BACHELORS</b>	4
7 <b>KILLER TOMATOES</b> 25 CENT DRAFTS	8 <i>POINTS WEST</i>	9 <b>IRIE</b> LADIES NITE	10 <b>HEIGHTS</b>	11
14 FROM SAN FRANCISCO <b>VISCIOUS HIPPIES</b> 25 CENT DRAFTS	15 <b>ON BEYOND ZEBRA</b> 25 CENT DRAFTS	16 <i>PAINT BY NUMBERS</i> LADIES NITE	17	18
21 <b>OUT OF OUR IDIOT</b> 25 CENT DRAFTS	22 FROM CHICAGO <b>GREEN AND DINOSAUR BONES</b> 25 CENT DRAFTS	23 <b>GAMMA RAYS</b> LADIES NITE	24	25
28 <b>KAMATICS 101</b> 25 CENT DRAFTS	29  <b>DINOSAUR BONES</b> 25 CENT DRAFTS	30 <b>GAMMA RAYS</b> LADIES NITE	31	1



# THE CONTINUING HISTORY OF UNDER GROUND MUSIC IN SALT LAKE CITY

By TRAX

In this episode, I'll try to wrap up what's been happening in the past five years in fair Zion. The most important changes in that time happened not so much in terms of music, after all bands always come and go, but in the places where music was performed. Shows at the Indian Center became increasingly more difficult to book due to rising costs and the fear of vandalism. Also, the Indian Center was becoming known to the police who began sending Vice officers to entrap youthful partiers. Additionally, the fairgrounds were prohibitively expensive to stage concerts at, although several shows occurred there, (and still do). Some of the bands that played at the fairgrounds during those years included; THE DAMNED, CIRCLE JERKS, HUSKER DU, X, BANGLES, LOS LOBOS, and R.E.M. These shows, for the most part, were promoted by people outside "the scene" with the exception of those promoted by Brad Collins. The outside promoters and radio stations were the only people with the capital to pay for the fairgrounds.

A place called LE CLUB was open for a while an 4th south. The most memorable show there was THE MINUTEMEN. It was also the last show promoted by the MASSACRE GUYS. LE CLUB soon closed and with it the end of shows at the Frat House, there was once again a dearth of venues for local music.

One of the most remarkable things about Salt Lake City, besides the continuing presence of quality bands, is the willingness of people within the local music/culture scene to try and provide places for bands to play. The first case of this I can remember was a place called THE MONASTARY. It was started by two guys from D.C. named Adam and Nick. It was located behind the Indian Center near 13th So. & West Temple. BLACK FLAG played their and a few others. There was also the first painted word on 4th So. & 4th We. It was quite a unique place, open 6 nights a week featuring music, poetry, performance art, theatre and the best vegetarian soups i ever tasted. The original PAINTED WORD was hip but not trendy. It was truly bohemian, long before the advent of places like BANDALOOPS and THE BISTRO. It eventually closed due to legal hassles and debt but in the couple of years it existed, it provided an open forum for non-traditional music and art in Salt Lake.

THE SPEEDWAY CAFE started as a place called "505" where private parties were held featuring kegs of beer and bands like: THE STRANGERS, AVON CALLING, and SHOT IN THE DARK. Former M-Guy Paul Maritsas took over and with Zay Speed turned it into the rock palace it now is. THE SPEEDWAY is doing better than ever in terms of drawing big name entertainment to Salt Lake. Most recently including CAMPERVAN BEETHOVEN, FISHBONE, LIVING COLOUR and BULLET BOYS. It is up to all of us to keep the SPEEDWAY and other places like it open by supporting the bands that play there.

In 1987 the PAINTED WORD reopened under new management under the abbreviated title THE WORD. Once again, it was operated by people within "the scene" who had a better understanding of what was necessary for local music to flourish than the up-town bare community. The word remains a good

place to hang out on weekends and is still a vital component of Salt Lake's culture. One of the most recent contributions to local music from the word is the as yet unreleased CITY BY A DEAD LAKE compilation which features six of Salt Lake's finest bands :AWOL, HOWL, DINOSAUR BONE, SUBJECT TO CHANGE, BOXCAR KIDS and DANEIGHBORS. In a fine example of unified action, the bands all played several shows and donated all the proceeds to the record. I hope it works out because THE WORD and the bands all worked hard and deserve some attention.

Another place which must be mentioned is CINEMA IN YOUR FACE, a former soft-porn theatre which under the management of KRCL DJ and pizza entrepreneur Jon Bray and art theatre veteran Greg Tanner, became a bastion of alternative music, film and art. In its two or so years of existence, THE CINEMA has brought bands including CAMPER VAN BEETHOVEN, FLAMING LIPS, MOJO NIXON and TUPELO CHAIN SEX. Often with the help of Gnawing Suspicions' Jim Oughten promoting. The theatre continues as a theatre and showcase for the best in local art with exhibitions from Karl Swanson, Eric Robinson and David Brothers. Occasionally, bands still perform at the cinema, but with the growing presence of SPEEDWAY, THE WORD, BAR & GRILL, and the emerging WHALERS, the demand for the CINEMA as a concert hall has diminished.

In many ways, this is the best time ever for local original bands in Salt Lake. There are more places to play, there is an openness about booking and the attitude about local music among the status quo are slowly eroding. In addition there is a proliferation of fanzines and media attention. Besides SLUG there is GJOOB, ONE ROOM WORLD and the occasional article in NEO or PRIVATE EYE. Even the Salt Lake Tribune has grudgingly admitted column space to local and independent productions. We no longer have to deal with getting beat up or harassed by reactionaries for playing our music or dressing and speaking our minds as we did 10 years ago. But it all begins, as always, with people. Support the independent halls like SPEEDWAY and THE WORD and buy from the independent record stores like RAUNCH & SMOKIES. Support the local bands and if you don't like the bands you see, and hear, start a band of your own and help make the next 10 years as interesting as the last.

NEXT MONTH: LISTS

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# LIVING COLOUR

BY JOHN ZEILE

PHOTOS COURTESY STEVE MIDGELY

ORGASMIC DELIGHT! That was my state of mind when I found out that LIVING COLOUR were to come and "funk out" THE SPEEDWAY in February. I can't get enough of these guys. Their debut album is plain and simply blistering. They grind, they rock, they thrash, they dance, and if you have half a pulse, you will find your body gyrating like a hyena on acid. The overriding difference that distinguishes them from the rest of the biz might be the way they play with feeling. Then again, there's the guy on guitar, Vernon Reid, who gesticulates like a man possessed. Whatever it is, their appeal is great, their music is just begging to be heard live.

THE SPEEDWAY is a sellout. The night is to start rolling with two local acts, SHOT IN THE DARK, and BOXCAR KIDS. The beer was flowing thickly in the "waiting room" which meant I only caught the last few songs of SHOT IN THE DARK. Too bad, because they are a great live band, and even if you don't like what they're playing, their singer is quite captivating (as well as Lisa on bass, and the rest of the band for that matter). I did get to see the BOXCAR KIDS, embarrassingly enough for the first time (The BAR & GRILL was always jammed on previous opportunities). I would have been really disappointed if I had missed them because they came out and Kicked-Holy-Ass. Their talent really showed through, winding the crowd up with a taste of Salt Lake City funk that couldn't have complimented the headliners any better. I was hardly able to figure out what they were singing about, but shit, did I dance! Definitely loads O' talent here, it would be nice to see our populace waking up to them more.

Half-time entertainment was provided by Steroid, the on-stage bouncer and Ch-Ch-Charo the sound check lady, which left the crowd hyper anxious for LIVING COLOUR to hit the stage. I had the unfair advantage of seeing the band play last summer, so I knew what was coming. When they finally emerged, the place exploded with chords, soul, power and a frenzy of merriment. The first thing that you notice is Frontman Corey Glover, who starts out as a thrashing madman and turns out to be-GOD! I swear. He broke into these grooves like none you've ever seen, and certainly couldn't do yourself although you will try. When he took his place at the edge of the stage and reached out, the mass thrived on touching any part of him. Besides his obvious mastery of the stage, Corey showed his excellent vocal talents with a voice that crunches and then soothes. Muzz Skullings, while keeping a low profile, played the funkier of bass lines which provide the backbone for the music, along with Calhouns drumming. The attraction of the evening came in Vernon's guitar work, a definite "Jekle and Hyde" approach. He stands there perfectly composed playing with real grace, and then explodes into an array of speed induced lines along an incredible range. His face contorts and body jerks as Corey Hip-Hops madley across the stage. The band delivers a set as varied as any your ever likely to hear, draining you with the power of "Which Way In America", Caressing with the moving Open Letter To A Landlord." The mix works.

Everything has such incredible feeling and energy. I was worried that their amount of original material would bring a short evening, but there were plenty of extras. Vernon and William' solos were rightly intense, as was a powerful version of The CLASH's "Should I Stay Or Should I Go" (quite an appropriate encore). We all wanted them to stay of course, and they returned with the biggest surprise of all, a tender rendition of Tracy Chapman's "Talking About A Revolution". I thought it was the perfect ending, bringing the song the energy it is capable of, while letting the crowd's heart rates slow down enough to be able to leave.

The Band seems to be attracting quite a College following, a reflection of their intelligent writing and stunning delivery. Be glad you saw them now because one day they will be huge. A hearty congrats to the Speedway and ASUU for bringing in such great acts as they recently have. Their contribution to Salt Lake's social scene is immense. Watch out in March cause JANE'S ADDICTION is Coming, and they are going to kill.

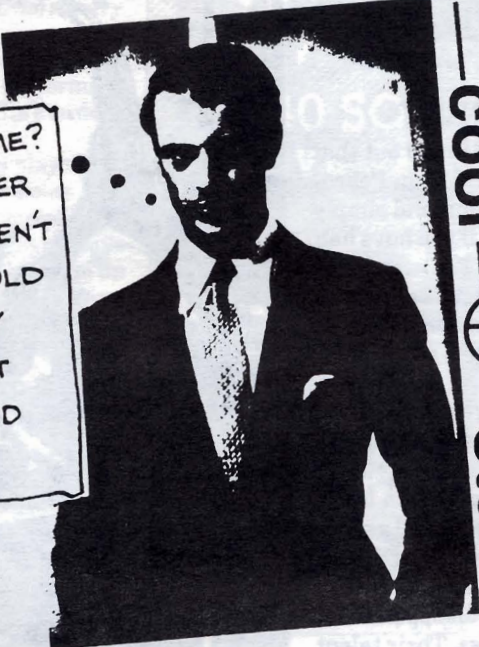




**& POSTURES**

**GRUNTS**

REMEMBER ME?  
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AND IF I WEREN'T  
DEAD I WOULD  
BUY ALL MY  
CLOTHES AT  
GRUNTS AND  
POSTURES



**cool — stuff**

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**LETTERS OF OPINION**

**Dear SLUG Folks,**

Hi, I've gotten both issues you have put out so far. I like your 'zine a lot, particularly the sections in both issues that gave a run down on the history of the Salt Lake scene. I've been going to shows and reading 'zines as well as a lot of other stuff since about August '86 and so I knew very little of the early days (earlier than Maimed and LDS at least). Thanks a lot for the info.

Next, I feel it necessary to express my feelings concerning the so-called Straight-edge movement, both in Salt Lake and in general. I feel that the opinions expressed in SLUG #2 by SLC youth Pride are representing only one side of the story and even that representation of S.E. seems to be far from the reality. I agree that peer pressure is stupid and I respect people who live a certain way because they believe in it. But is it educating people to get in their faces and tell them that they're wrong and/or a piece of shit because they use substances? As far as I understand the roots of S.E. it is about not letting anything control your life and what you do with it. I would like to emphasize the word anything. Is your revered Ray of YOUTH OF TODAY not letting anything control his life? No, He's a Hare Krishna now. Are all of these kids that get crewcuts, wear hooded sweatshirts and treat others not like them like shit avoiding a controlling thing? No, they're following and subsequently being controlled by an ideology that has truly been warped out of what it started as. Religion is a drug, politics is a drug and even the present incarnation of straight-edge is a mind altering ideology. About one persons actions affecting another: Every individuals reaction to anything around them is their problem. Trying to say someone's choices have forced you to react a certain way is about as worthless as the infamous "The Devil made me do it" line.

Why don't you educate people about how you've got no real support from the powers that "BE" because they have to pump tons of pot, coke and heroin into the U.S. every year because they have to finance the National Debt and their own selfish private interest? The "Just Say No" thing is the biggest lie I've seen come spewing out of these folks in the government.

I personally think drug abuse is unhealthy. Drug use can be beneficial and educational. Some of the greatest artists and philosophers in history were serious drug abusers. Does that mean they made no serious contribution to society because they abused drugs? What is next guys, book burning? Straight edge can be a great thing, but as overly preachy, same-sounding, commercialized movement as it is in most cases, I can do without it.

Mike Carson

None Other/ Use Yer Brain Zene

**ANOTHER ONE BITES THE DUST  
THE DEATH OF Z-ROCK**

Hang-overs are never very kind to me. They tend to start in the head and eventually end up between the stomach and the bowels. Hang-overs used to worry me because they were too predictable; my day was destined to get a late start and would never produce much of anything. Maybe I'd clean the house; i tend to do the nastiest chores when I am under the weather. Then one day there was Z-ROCK. The station claimed to be the loudest, proudest and most dangerous frequency to run the air-waves in Salt Lake, and damnit they were right. All of a sudden, the hang overs didn't impede any longer. I could always wake up early with varieties of thrash and metal coursing out of my alarm, no matter what state my body was in. Doing the dishes became with SLAYER reeling through my guts. No matter how down things got, there was always mandatory METALICA to look forward to. In a city with little opportunity and lots of hangovers, Z-ROCK was the ultimate savior.

Now Z-ROCK is over and boy does my head hurt. I first heard the news when I woke up to some classical epic. Wondering who the hell dared mess with my alarm setting. When it finally sank in, Z-ROCK was no more, I went into a day of mourning and I have been mourning since. Every time I go to turn on my radio it takes me a second before I realize it is just K-BEAR playing some psuedo-metal pop. Sure K-BEAR has improved a bit, daring to play METALICA every other month or so, but it cant and won't replace Z-ROCK. Z-Rock surprised a lot of people and it sure fooled me. A station with a bite? Yeah sure, but will they play SLAYER, EXODUS, MOTORHEAD or more obscure stuff you can't even buy in Salt Lake? They did, morning, noon and night, God bless them! Yeah, these guys knew their shit and delivered on a silver platter. How many times have you yearned to hear a group, and not just their current single? Would you have ever heard BREADFAN were it not for Z-ROCK? How many people would have shown up at the SPEEDWAY for DANZIG or LIVING COLOUR if they weren't in heavy rotation on Z-ROCK? And if you accidentally left all your tapes at home? Driving was still a pleasure because of Z-ROCK. No, they weren't the perfect station, but they were the best i have ever heard and the station became an integral part of my life.

It seems Z-ROCK fell to the Salt Lake City pleasure syndrome. The strange disease that creeps up on damn near everything that is vibrant and unique in this town, sending it crashing just when you sealed your relationship in stone. I've heard the rumors. I heard there was a lack of advertising, even though the listening population was huge. I heard the damn K-BEAR ads that told us it would be all right because they also played rock and spoke dirty. I don't believe it, and still feel that they were somehow pushed of the air by the sacred church that feels obligated to rule (ruin!) our lives. And it pisses the shit out of me!

Alas, there is really no use in lamenting on life's tragedies. My life continues, my records have been dusted off and reborn. I'll run to class late because I can still graduate and plan on finding new pastures that might treat all life equally. Long live the open minded and adventurous. Z-ROCK.....R.I.P.

J.I.Z.



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ENTERTAINMENT AND THE ARTS

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FRIDAY MARCH THE TENTH

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PLUS FROM PROVO  
**RED MENACE**

SATURDAY MARCH THE ELEVENTH

NO  
SHOW  
GO TO  
**SPEEDWAY  
CAFE**

CATCH  
**THE FLUID**  
**THE POPALOPES**  
ANGLE  
DINOSAUR BONES

## WEDNESDAY THE 15TH RAP NITE

### LAST WEEKEND OF THE SEASON

FRIDAY MARCH THE 17TH

**DA NEIGHBORS**  
**NEOLAMENT**

AND



COVER \$3.00  
STARTS @ 8:00

SATURDAY MARCH THE 18TH

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