

JUNE 1989
#06

SALT

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ENTERTAINMENT GUIDE AND REVIEW



SPECIAL
COLLECTIONS

ALL SATURDAY • JUNE THE 10TH
SPEEDWAY CAFE
(SEE INSIDE FOR DETAILS)

LETTER FROM THE EDITORS

DEAR SLUG READERS,

As you can see this issue is a little bit sparse on written material. Well there is a reason for that, and there is also a reason why there was no slug sent out in the month of May. There is simply not enough written material submitted to the fanzine. We are a non-profit group that do this fanzine so we can't afford to pay writers, unfortunately the underground scene isn't profitable enough to put a lot of money into a project like this, well it isn't necessarily that unfortunate because then it would lose its underground flavor. We hope to maintain that. However, there are a lot of organizations that are willing to support this fanzine and keep it going. We at slug hope that you readers appreciate what these people do and will support them. We don't solicit advertising and hope not to have to.

The thing that we are most concerned about is the fact that most readers don't take an active interest in the scene. Not as far as attending concerts and such but we would like to hear about it. We have been sending out approx. 1,500 issues a month out for consumption and they are usually off the racks within a week so we know people are reading this stuff. What we are asking is for you to respond to what you read or to what you see. The people who do write for the fanzine don't have time to review all the shows and write up everything. We would like to hear your feelings on concerts, shows, plays, movies or whatever sparks enough interest to write your feelings down and send them in. We aren't judgemental about the writing or the opinions expressed, we haven't really even received any decent hate mail.

You don't have to mail your stuff just drop it off @ Raunch (375 W. 400 S.) or the Word (400 S. 400 W.) any time or at any of the advertizers in this fanzine, they will pass it on to us. Thank You so much for the support you have given and keep it up, we would like to hear from you.

The Dick Heads @ SLUG

DICKHEADS @ SLUG
P.O. BOX 1061
SALT LAKE CITY, UTAH
84110-1061

LETTERS FROM FRIENDS

Dear Dickheads,

It's great to know that the Salt Lake Underground is going strong and gaining strength.

I am surprised at the size of the underground in Salt Lake. SLC probably has one of the largest proportions of alternative lifestyles than most cities in its class.

It's nice to know SLC isn't as goody-two-shoes as its image is so often portrayed. We are lucky to have establishments such as THE SPEEDWAY, THE WORD, BLUE MOUSE, CINEMA IN YOUR FACE, RAUNCH, GRUNTS & POSTURES, BANDOOPS, etc. They deserve our support.

Anyway I just wanted to drop you a line to tell you we're out here. I hope your endeavor is successful. Peace, Love & understanding.

Boy London & Rob Johnson

Dear Dickheads,

Last weekend I saw a show that I thought should be mentioned. I saw Dinosaur Bones, or should I say "New" Dinosaur bones. Their style has changed with the change in band members. Dino Bones boast twin-guitar attack with razor edge that rips. Rick (formerly with Labido Boys) and Randy (with Better way) do way justice to the Bones sound, all they need to do is tighten up and get a little contrast to the guitars. J.R. singing is the only way to go. Songs have the "wall of sound" quality & the leads are still there & still good.

luv, a fan

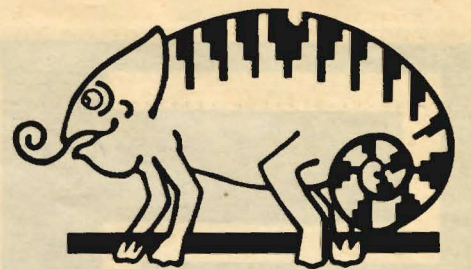
To All those concerned:

Recently I read an article in the 'underground' zine GAJOOB. I was surprised and disappointed to read a vicious cutting article about the Salt Lake music scene. There were several unjust generalizations, a few that particularly offended me, as well as a few drastic misrepresentations that need to be set straight.

The author based his opinion on a mere three shows, considering the bands that play the WORD are so diverse, it is virtually impossible to make an accurate judgement based on such limited exposure.

In case some of you were fortunate enough to miss this slanderous bit of garbage, the author makes poor, stereotypical remarks in reference to the patrons of the Word. He claims the Word is a 'trendy' place where the people are cliquish and everyone knows everyone. He further describes it as a place where people go to pick up on one another.

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I've spent a lot of time at the Word and although there are some 'trendy' types, the spectrum of people who attend even one show is quite varied. Regardless of what city you're in or which establishment you frequent, the underground scene is - let's face it - somewhat obscure. There are some of the same faces who serve as the backbone and support for the scene. Unfortunately, the loyal followers are few, yet they share a love for music which unites them (meaning the bulk of the crowd is not there for pickup purposes). Men and women will socialize everywhere - in the workplace, the grocery store, the ward picnic - why not at the Word?

Another huge misconception presented in this so called article was that the Word is raking in vast amounts of money. That the scene is a monopolistic bureaucracy comparable to a corporation. This supposed corporation won't let the little guys have a chance. The Word is the little guy! If the little guys aren't getting a chance why don't they do what the Speedway and the Word did and get a building, ALOT of personal time and money and hard work and start doing shows its that simple.

The Word initially opened solely for the purpose of giving local bands who play original music a chance to play and to expose SL audiences to interesting musical experiences both local and otherwise. The bands are generally paid unless it's a benefit or if it's an out of town band that needs a lot of money - relatively - to get to the next town not to rape the club owners. Several times the Speedway and the Word have almost been forced to close due to lack of funds - but thanks to the dedication of local bands we are barely able to make it.

My final point is don't write slanderous articles the general public has access to about things you know very little about. Also remember without the Speedway, the Word, and there 'trendy' people you including myself, you wouldn't have a scene at all.

Sincerely,
Lori Hunsaker, Co-owner of the Word!

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JUNE 1989

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THE
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THE
REDS

IRIE HEIGHTS

ALL

SATURDAY JUNE 10TH @ 8:00
THE SPEEDWAY CAFE

WITH SPECIAL GUESTS
VIV.AKAULDREN
THE STENCH
BOXCAR KIDS

Saturday June 10th ALL will return to the Speedway Cafe. This promises to be quite a nostalgic trip down Salt Lake's early eighties underground scene. Except in the early eighties the 'scene' consisted of a handful of freinds and maybe some of their freinds who dared go giggin'. There were no venues to chose from and when the Indians got sick of the punks breaking in bathroom windows to sneak into shows we were T.S.O.L... Now when Karl and Steph-o come back to their home town I think they'll be impressed with the way the underground has flourished here. There are a variety of promoters with diverse musical interests ranging from Psychick T.V., to Uniform Choice, to Fishbone, to American Music Club, resulting in a very broad representation of musical tastes ... instead of just hardcore or just thrash bands as an only choice.

Just how much of a reunion is this going to be? A bigger one than you think. First of ALL, Steph-o and Karl will be re-united with J.D. Slaughter (from the MG's) when his band BOXCAR KIDS open the show. The new singer of ALL Scott Reynolds, used to be in a band called BOXER REBELLION which included Tony Lombardo (DECENDENTS), Chris Moor and John Shuman (BOXCAR KIDS). The question remains who is going to want to do a spur of the moment reunion gig Massacre Guys or Boxer Rebellion? Besides all this Karl from ALL will get to see THE STENCH play live. The last time he saw them play was before he moved to L.A. and he was a big fan of theirs back then. Terrence (STENCH) is undeniably influenced by the vocals of Karl who used to sing for THE BAD YODELERS. Terrence who sings for the Yodelers as well as the Stench, has followed the same vocal format and range as Karl had chosen when he sang for the Yodes. Also, I think Terrence's vocals are influenced by Milo Aukerman (DECENDENTS). Although Terrence is influenced by these vocalists (who can actually sing) he maintains his own style which is definitely his own. Confused yet? Besides all this musical reunion it will of course be a reunion with old friends and a union with new ones.

As for ALL, they have a new album out on Cruz Records (an offshoot of SST records) entitled ALLROY'S REVENGE. The album features Tony Lombardo on the instrumental GNUTHEME, these guys could use a new theme this Allroy stuff is wearing on me ... it's a great song though. The other instrumental song on the album is a Stevenson/Egerton collaboration entitled NET, which hints at BLACK FLAGisms. The song to end all songs about ex-girlfreinds SHE'S MY EX is a Stevenson song (what a surprise). It looks like Alvarez has chosen to stick to lighthearted lyrics for now as displayed in FOOL and BUBBLEGUM. Yes this is the same guy who used to dwell on being kept alive by a machine (THE LIVING END by the MG's) and this is the same guy who wrote One by ONE when he was in the Bad Yodelers. The album is worth checking out and so is their live performance. Even if you're not into the album they are one of the tightest live bands ever and they pride themselves on it too. Besides, the Salt Lake legacies are coming home. Lets give them a big welcome back.

COMING IN JULY



CITY BY A DEAD LAKE

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BOXCAR KIDS

SUBJECT TO
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DA NEIGHBORS

DINOSAUR
BONES

AWOL

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WATCH FOR RELEASE IN JULY

TRAGIC MULATTO

HOT MAN PUSSY REVIEW

What can you say about a band who names their album "Hot Man Pussy", complete with Adam (for those of shallow biblical knowledge-as in Adam & Eve) scratching his head on the cover? A band with songs like "She a Ho", "Hardcore Bigot Scum Get Stabbed", or "The Sherrif of Weed". What do you say about a band who mercilessly butcher Zeppelin's "Whole Lotta Love", throw in fleeting saxophone solos and epic scale tuba solos reminiscent of opus from billy and the boingers? What do you say about a band that has as much logical structure to their songs as a butterfly in a hurricane? If you have heard their tape, or had the opportunity to see them play at Cinema In Your Face, like I have, then you would honestly say that Tragic Mulatto are an intense, creative, mind-bending, (and many other such posetive adjectives like that), type of band. If you are into truly weird, aggressive, multi-directional music, then you will love this band.

After having seen them play at Cinema (May 27th) I couldn't wait to plug their tape in and see if those monster beats and rhythms lived on tape. I know that if they did, I could thrash about madly as I did on the small floor at the Cinema, anytime I pleased. If only they are there, I can drive down the street and contort my face just right so as to warn other cars not to fuck with me. Yes, it is that powerful.

What I have found is the same heavy groove that you never want to end, side by side, layered and layered with the most obscure sound you are likely to ever hear. Female vocals that are often agonizing (though not always agonizing and not always female). Overall, the diversity is quite phenomenal. The big heavy sound is injected almost throughout, helped along by a double drum barrage.

Even the most controlled stuff is unique. The song "Mr. Cheese" sounds like a circus of the perverse and deformed, the kind of music you would hear at a freak show. "the Sherrif of Weed", is the song that allows you to come off the weird high experienced by the rest of the record (or wake up the crowd without causing brain damage). And the mess that they make with "Whole Lotta Love" is something to behold. You know those soothing means that plant did so well, quite painfully screamed here. The original intent of the song becomes quite clear in the version (I want every greasy, dripping inch of your looooooovvvveeeeee). All in all, a modern-day masterpiece. I doubt that people will ever be doing covers of Tragic Mulatto, but someday, masses of people will gather in the streets and sing in unison; 'I'M TO-TALLY SLEAZY'

JOHN ZEILE



JUNE WITH THE **BOXCAR KIDS**

THUR THE 1ST • BAR & GRILL
FRI THE 9TH • TOOELE ARTS FEST
SAT THE 10TH • SPEEDWAY CAFE
(WITH ALL AND THE STENCH)
WED/THU - 14TH&15TH • FOUNDATION
FRI/SAT-16TH&17TH • THEO'S
(IN OGDEN)
SUN THE 25TH • ARTS FESTIVAL

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FEATURING MUSIC AND BAND BIOS IN EVERY
ISSUE, INCLUDING BAND BIOS IN THE
UNDERGROUND MUSIC SCENE AS PERFORMED AT
THE WORD AND SPEEDWAY CAFE

LOCAL TAPE REVIEW

We thought it would be a good idea to review some of the local stuff that is available out there. There is a lot of it, we hope this will give you an idea what to buy and where to find it. Don't get us wrong we are not "Cassete Culture", we just support the local bands in their effort to make a dash of money out there. Buy the tapes its the only way bands can make money to help them in their progress.

LOCAL BANDS FOR ALL OCCASSSIONS BY J.I.Z.

Let me tell you about the wealth and variety of local talent prevalent here in SLC, that place you thought couldn't find talent if it tripped over it. What I have here are four tapes by four different bands, all from Salt Lake City at one point or another. Most are fairly low budget recordings, but nothing a boost of the volume can't overcome. None are the ultimate exception tape that I was hoping for, but all are fairly good and quite useful in everyday situations.

For example, if you have trouble waking up in the morning, **INSANEACIDE** has the perfect solution. Just plug in your new tape "A MULTI CRUCIAL FAZE" and set it for stun in the mornings. The pure aggression here could wake a dead man, let alone your hung over body. Yes, this tape is quite fast, quite brutal, and quite fine if this is your particular bag of goodies. A band as far away musically as you can get from the likes of Tiffany. Must have some redeeming value, right? Highly reminiscent of early Slayer (the fabulous "Show No Mercy" 0 with that punchy style that completely slams you with a wall of sound, then all of a sudden then all of a sudden shows you that extremely good guitar works and sounds are possible. The vocals, sorry to say, are pure shit, but highly amusing. To give you an example, this whole review could have been sung by Insaneacide in under five seconds. When they do slow down to at least one word per split second, they can be quite enjoyable. (Available at Raunch)



Well, now that you are out of bed, it's time to take a ride to the mountains. We've got the perfect driving music here courtesy of **DANEIGHBORS**, so grab your friends and a case of brew and head for those hills. "I ALMOST GOT KILLED" is foot tapping heaven, guaranteed to loosen up your legs by the time you strap them skis on. Those guitars just jangle & jangle, reminiscent of many of the masters of the 60's and the 70's. This would all sound better with Joe Walsh at the helm, but for a chap of just 17, singer Mike Graves is quite commendable. What the tape lacks in range it makes up with quality writing, that is quite intelligent, often humorous, and fun to sing along to. Not too much differentiation offered here, but when it does fall out of form, it is really good. In the songs "Paint Yourself" and "My Disease" the speed picks up just enough to show you that these guys can rock as well as strum. And then there is "Buddha is Napoleon", yeah, I can just see the wind going through our hair, yelling "Someone should tell us to go to hell." (Available at The Word)



Now that you've found a nice spot to park and have allowed a few beers to settle, it's time to relax just a bit with **FLOWERS FOR CHARLOTTE**. "OBSCURE AIMS" is the name, which the tape certainly lives up to. The pace of the music is much slower, often serene. Layers upon layers of sound are smoothed into a mostly modern style, with hints of the avant guard and a touch of progressive rock. Probably the most professional sounding of the four tapes I reviewed. The vocals come across rather nicely, finding their proper place among the various beats and quirky sounds. The lyrics are especially impressive, forming enjoyable, intelligent choruses that are just a little repetitive. But sit back and let the music caress and move you; forget reality and "Dream of a place where none of this could happen." A lot of people helped out on this recording, there is a lot of style and variation. Very enjoyable; I hope you can still find a copy. (Available @ The Word)

If you are like me, you'll be needing to raise your heart-beat a bit at this point. The beer's gone and it's time to get crazy, so what better choice of music could there be than **VICTIMS WILLING** new demo. (Soon available on vinyl) Don't worry about what the name means, just listen to the music. More in line with Anthrax and Ludichrist, this band hammers at you with it's raw, straight forward vocals and driving beat that lapses into more time changes than you can imagine. It's those time changes that I just love because they make every song that much more interesting. Definitely an album that requires many listens to truly appreciate, but once you do, these songs will really grow on you. I don't know much about the album (title wise, my copy wasn't labeled) but every song seems to be structured similarly, mixing a short, punchy chorus with a pulsing beat, and those time changes that cover a whole range of strange and unique guitar styles. All in all quite complex, yet delivered so simply and stylishly.

Just a miniscule portions of the talent available in Salt Lake City, most of the bands can be heard live at various locations in town. We'll keep you posted; In the meantime, find the tapes yourself and realize that "The world doesn't revolve around Bon-Jovi." Lord No!

MORE TAPE REVIEWS COLLECT EM'ALL

DAVE NEALE

NEO LAMENT; "CUROS"

This tape has a natural flow to it that gives you a good idea of NEOLAMENT's live show. Lots of dark kinetics, great drumming, twisted songwriting, and just enough electrodealio friz jamming guitar shit. Neo has cleaned their sound up and the tape's mix is good so that nothing gets washed out.

Stand out tracks include "Ship Sails" (with JR ruppel of Dinosaur Bones on vocals) and "Crumble and Slide". Chemistry is everything with this recording and they brought in Lara Jones to sing "Sigh" just to prove it. Buy this tape and play it with your first cigarette after breakfast. (Available at The Word)

CONTINUED OVER THERE

SKATE

sort of a pre-summer scene report

Mini-ramps, mini-ramps, mini-ramps. Not complaining, but every skater's backyard from here to Provo will soon have a mini-ramp in it. How diverse. But there is hope. I have heard of many people building different mini-ramp combinations, such as back-to-back spine ramps and hips and such, which will be fun and different. Creativity breeds creativity, especially in the case of skating.

Downtown night skating sessions are back, partly because of the onslaught of killer daytime heat and very few lit ramps. The Mountain Fuel banks are fun, as are the parking lot curbs across from Hardee's on State Street and 200 south, the Salt Palace Area, and many other places too numerous or too secret to be mentioned here. The University of Utah Campus is still the training grounds for most streetskaters, with benches, curbs and even a few handrails. But skate it a lot while you can. Last year there was some talk on illegalizing skateboarding on the entire campus, and even talk about having some sort of certification program to weed out the less skilled and less controlled. That is stupid and will hopefully never go through, but until then, skate it while you have it.

Downtown skating also has its risks. By city ordinance, skateboarding is illegal from about 300 east to West Temple, and from about North Temple to 500 south. I've had numerous warnings, but have never gotten a ticket, although some friends of mine have received fines. My advice is to not skate downtown during the day. I'm sure 90% of all complaints against skating, and 100% of all tickets I've heard of anybody getting were from skaters who were skating in the immediate downtown area during regular business hours. In the immediate downtown area I mean near the malls and closely surrounding areas. So skate after business hours and skate smart. If a policeman does come up to where you are don't skate away unless: (1) you are **absolutely sure** you and all of your group can get away unscathed, and (2) you are **absolutely sure** the policeman is going to give you a ticket. All of the times I've dealt with cops, I've talked to them politely and intelligently, I've agreed to their demands to leave the area with no argument, and I've never gotten a ticket. So skate hard and skate smart.

I only know of one mini-ramp contest so far, but I'm sure that this summer will see many street, mini-ramp and even a few vert contests at the huge Raging Waters ramp.

So until next time . . .

SKATE



RAUNCH

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CONTINUED FROM OVER THERE

TRAIN OF THOUGHT "SEIZE THE DAY"

I saw Train of Thought tv before they broke up and I really liked them. Good rock and roll, young and energetic; the kind of music that causes teenagers to go up to the scary guy in the Cat-Powered baseball cap and ask him to buy a case of Schlitz for them. We should encourage this type of behavior. (I don't know if ToT is straight edge or not, but I once drank a beer with their drummer, I think.)

"Seize The Day" is pretty raucous punk-stuff. I recommend it because it's a tape that you will still listen to a year from now. You won't get to see them live but the recording quality is good enough that you can turn it up really loud. "Something More" is a great tune. (Available at Raunch and The Word)

DINOSAUR BONES

This self titled tape is a raveup. Good stuff from the best dressed band in Salt Lake. This tape features the Scott-Lara-JR-Brett line up for the Bones that recently changed when Scott and Lara quit because of contract disputes and charges of wardrobe misconduct. But that makes this recording that much more valuable.

All of the songs on this tape are staples of the Bones Live sets. The best songs to my ear are "Western Civilization", "Hit The Switch" and "Funk Tribe (despite a bad drum mix)", "Don't Break My Head", and "Dinosaur Bones". In fact, that last song gets my vote for best goddamn song ever written by a lanky, weird fucker who goes by his first initials.

The recording was done Ken's World Best studio and most of the mix comes off very well. The whole thing looks really nice, of course, with a nifty insert and such.

(Available at The Word, Raunch, Grunts & Postures)

TRIBE OF LOST ANGELES "OPPOSITES IN OPPOSITION"

Guys; buy this tape and play it for all your dates.

Gals; only date guys who play this tape on every date.

Recorded live at the word this is a strange, strange peice of work. Disturbing even. It opens with a multi-layered electronic sound track of a dream sequence from the rotten B-movie that I fell asleep during every sunday morning of my life since puberty. What ensues is the nightmare of waking up on the couch around, oh, five-thirty a.m. and have your first thought be "I wanna kiss the pope...cause he's so damn cute" (I'm not making this up; those are actual lyrics.)

Most of the first side is fluid noise, slurred background samplings, and snippets of wisdom like those above. The groove kicks in with "Fuck, it's hot in here". The second side is much better up until the screaming bit at the end. Tripe is no longer with us but the tape is. (Available at the Word)

WATCH FOR MORE TAPE REVIEWS

NEXT MONTH INCLUDING:

BOXCAR KIDS, CITY BY A DEAD LAKE, BAD YODELERS, BETTER-WAY, IDAHO SYNDROME, THE CLOCKS AND MORE

JOJO'S CORNER

Today's pop quiz; who's the greatest two guitar team of all time? Keith Richards and Ron Wood? Nope. Wayne Cramer and Fred "Sonic" Smith? Wrong. Slash and Izzy? No sir. Jimmy Page and himself? Not even... the correct answer is Dix Denny and Mike Martt of the legendary Thelonious Monster. Actually, this isn't a fair question since Thelonious usually has more than two guitarists at any given time. Their first album, BABY, YOUR BUMMIN MY LIFE OUT IN A SUPREME FASHION has four guitar strummers with such luminaries as Peter Case and Tupelo Joe bringing the total to an amazing seven guitars on some tracks. Their latest album has only two guitarists listed but STORMY WEATHER is one of the best albums of the year. Produced masterfully by John Doe, this album features the party hit SAMMY HAGAR WEEKEND and a brilliant reworking of Tracy Chapman's FOR MY LOVER. (With John Doe leading whiner Bob Forest in a plaintive duet). As an added bonus, the compact disc edition includes all of 1987's LAST SATURDAY AFTERNOON album.

To all those who helped put on Mayfest this year at the University, congrats, I had a big ole time. Too bad Tupelo blew it off. At least I got to see my personal guru, DENNY DENT, and his two fisted art attack. This guy is the most "intense" performer I've ever seen. I think I'll hang up the typewriter, jump in a Volkswagon and follow him around the country. I'm goona be a "DENT HEAD!" Local boys Steve-o (oops I mean Stephen), and Karl return to town with ALL on June 10th. The new BAD YODELERS tape is heavily good. I still can't used to Terrence singing for 'em although he sounds great as ever. THE STENCH has been playing a lot lately and if you haven't got their album, CRAZY MOON on Running Records, ankle down to RAUNCH and procure a copy post haste. You won't regret it. Well, until next time...



THE STENCH VIDEO SCREENING

Photographer and filmmaker Rick Egan has captured The Stench essence in a documentary for the Utah Short Film and Video Festival.

If you've ever wondered about the bright lights and video camera which have accompanied the band at The Word and The Speedway in the recent months, now is your first chance to see the results. The documentary will be screened in the Utah Media Center Auditorium Thursday night. June 8 - as long as it survives the first cut by a panel of judges.

The documentary's chance for survival look good.

It includes interviews with Terrence, Geoff, and Ryan, live performances footage featuring lots of slamming and stage diving, interviews with Brad and J.R., practices at the Stenchhouse, recording of the LP "Crazy Moon" and lots of suitably ridiculous band antics. Support independent and amateur filmmakers by attending the festival, and fan support for the Stench documentary could only aid its chances in the competition.

Anyone who has seen Rick's concert pictures in The Salt Lake Tribune or when on display at the Blue Mouse knows that he is a dedicated photographer who has always supported music that escapes the attention of the mainstream media. Local bands have lately been his focus.

Copies of the 40-minute video will likely be released for your viewing enjoyment.

AMERICAN MUSIC CLUB

By Pony

Photo by D. Elwood



Well, these shows at the Word and Bar and Grill were quite a while ago. Let me see what I can remember about them. (Think, think). O.K. I remember a slightly nervous Dave Russell opening both shows with acoustic renditions of Subject to Change songs, easing on through them and sounding great. I missed Da Neighbors and Bones. This was unfortunate, especially since it was Bone's last show with Scott and Lara. Of course, no one knew that before the show. On to San Francisco's American Music Club. I seem to remember liking them very much, actually. Their music is a fine mix of various folk and rock elements, played with a beautifully barely controlled rage. Scary singer. Crazy good lyrics that dealt mostly with personal matters. You know, broken hearts, and love, and all that middle-class grief stuff. (No wonder I liked them so much. For some reason their songs lose their effect on an album, so I would advise that you see this band next chance you get.

SALT LAKE 92.7 • OGDEN 95.5 • UTAH COUNTY 104.9

the cutting edge

KJQ

CHECK THIS STUFF OUT

- sun @ 9:30 locals only
(recorded live @ the word)
 - sun @ 10:00 pm rock over london
 - sun @ 11:00 pm unrest on the 7th day
 - tue @ 11:00 pm the 11:00 news (new releases)
 - tue @ midnight the import hour
 - sat @ 10:00 pm the cold case (instant requests)
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WILLIE TIDWELL AND THE ROXY AGE

LAST MONTH WE GOT A PACKAGE FROM H. REESE A FORMER MEMBER OF WILLIE TIDWELL IN RESPONSE TO THE #5 SLUG ISSUE ABOUT THE HISTORY OF PUNK MUSIC IN SLC. WE THOUGHT WAS INTERESTING AND WE THOUGHT YOU MIGHT LIKE TO HEAR IT. CONSEQUENTLY WE WOULD BE INTERESTED TO HEAR FROM MEMBERS OF OTHER BANDS MENTIONED.

DEAR SLUG,

APRIL 17, 1989

Historically, Willie Tidwell may have been the very first band in Salt Lake City to rattle the spirits of the towns rock bar patrons with the likes of "God Save The Queen", "Beat on the Brat", and many other punk or new age covers. The group was originally formed from the remnants of a band called Good Question, with Steve Mcallister and Mike Smith, and pop group called Banshee bringing Henry Reese and Ken Grimes. The fusion occurred in December of 1977 and was initially headed into the mainstream of Salt Lake FM rock rut. However, after some months of basement work and some long since lost recording works, the group unanimously decided to embark on what was thought to be the "wave of the future". We tried to do it slowly because no bar owners in Salt Lake would have much to do with local bands much less anyone who smeled of punk or new wave.

When the group originally rose in popularity iat such clubs as Uncle Ernies (now Uncle Albert's), The Crazy Horse Saloon, Abbey Road, The Sun Club (or East Room), and Ogden's Hermitage, the success was due to our renditions of popular FM mainstream rock. Each night that we played, usually in the later sets, we unleashed the Sex Pistols, Ramones, Strangers and Nick Lowe. The crowds seemed to enjoy the change since there was some occasional restraints and all was done in good taste.

As the shows continued on, the transformation was ever present but at about the time of the release of our record, we had written more original tunes that we felt fit nicely into that narrow slot we had formed for ourselves. Songs like "Beat Me, Fuck Me", "She's a Pig", "Why are you kicking me", "Kung Fu Midgets", "Llive-In Maid", "Garage Sale", and "Dirty Kids", began to bring in a different crowd to the old established clubs and bars that we had started in. This was a change we were working for but the club owners and managers began to dislike what was going on because it was totally alien to them. Mysteriously we found ourselves one day unable to book ourselves anywhere in Salt Lake unless we accepted a 50% pay reduction with no portion of the door

cover charge. That is where we made most of our money before. We found out later that we had been blacklisted. Bands Such as Hot Rockets and The News began filling the new wave gap with cover material of a much more benign nature, slowing the transition a bit. One club in Salt Lake that was not aligned with the established group was the Roxy which suffered from poor location but was willing to allow anyone to do anything, so New Wave Night was born.

The Roxy period may not have been the exact start but it was the first serious effort with some borderline assistance from some KRCL radio DJ's. There was also the one and only New Wave Fest at the East Room which adjoined the Old Sun Club. The event was a complete success featuring The Plants, Bev and the G-Men, Willie Tidwell and Spitten' Teeth. About 450 to 500 people showed up for the night. In spite of the years, I do recall the New Wave Fest and the start of the Roxy phenomenon being very close chronologically with KRCL playing a major role by promoting "the alternative", to Salt Lake youth.

During the Roxy period Willie Tidwell provided the P.A. for the most part and mixed sets with the likes of Angle, The Plants (The Plants later reorganized as the Athiests), The Extremes, The Informers, The Walletes and a few probably recall The Villians in it's original form playing something that resembled early 70's metal. My personal favorites being the The Boards of course. Many other groups crossed the stage in those days but memory of them has faded from me, a possible result of all the slam dancing that occurred.

The nights at the Roxy lasted for the better part of a year with no significant increase of support from the general public. With the demise of the more popular groups such as The News and Hot Rockets a quick return to mainstream FM style was seen around Salt Lake. It should also be noted that the economy was in a state of recession in late 1980, serving as another detriment to the roxy age. Faced with a growing financial strain as well as a resentment for aristocratic compromise the members of Willie Tidwell agreed to disband leaving the second record project unfinished.

Of the members, Steve lives somewhere in New York City and continues to pursue musically related ambitions along with some of the ex-Boards. Mike drives a truck for a living and we have played a little in his basement on occasion. Ken Grimes or "Skuzo" as he was called in those days is a clerk in a law office, of course now he's Mr. Skuzo. As for myself, I write a lot of things lately.

Thanks, H. Reese



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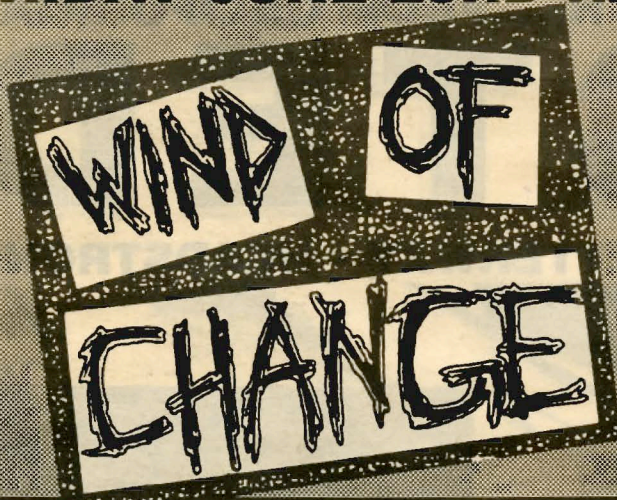
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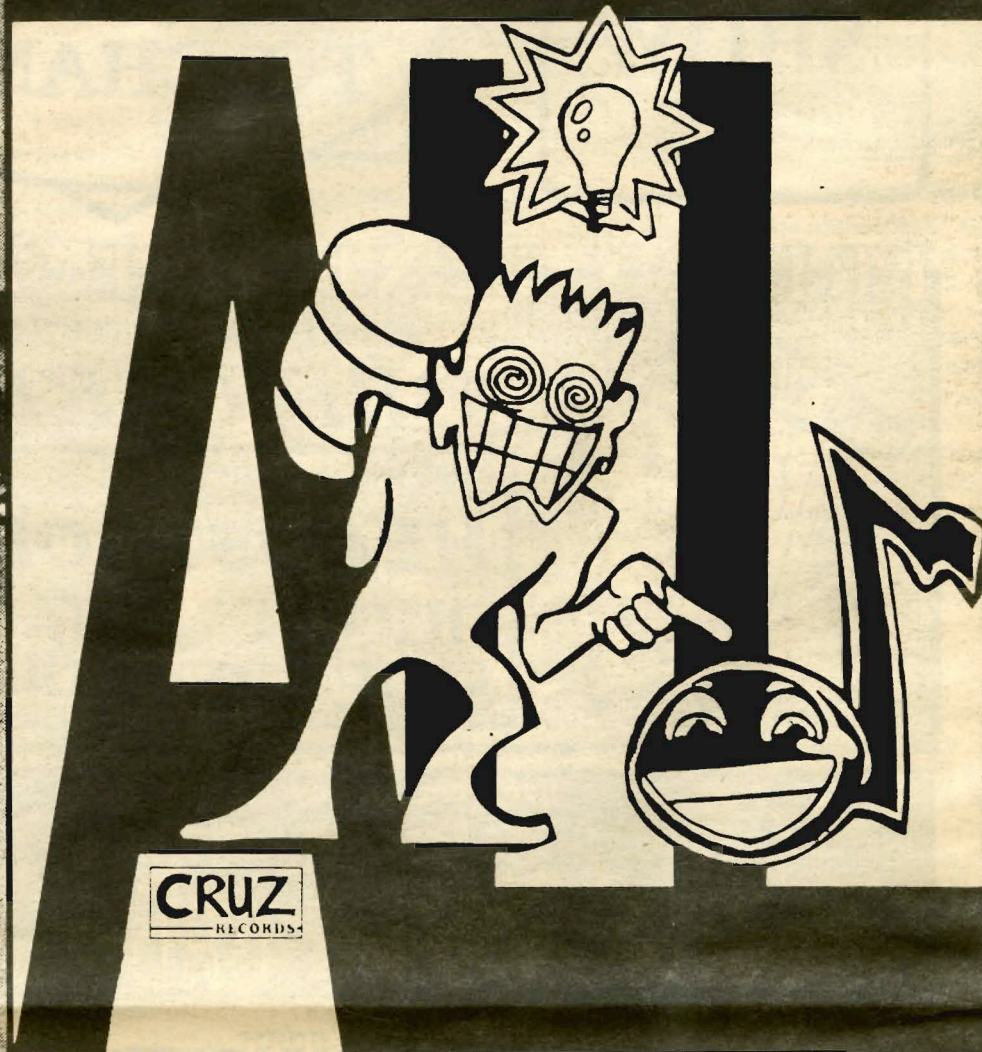
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SATURDAY JUNE 10TH



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BL'AST!

