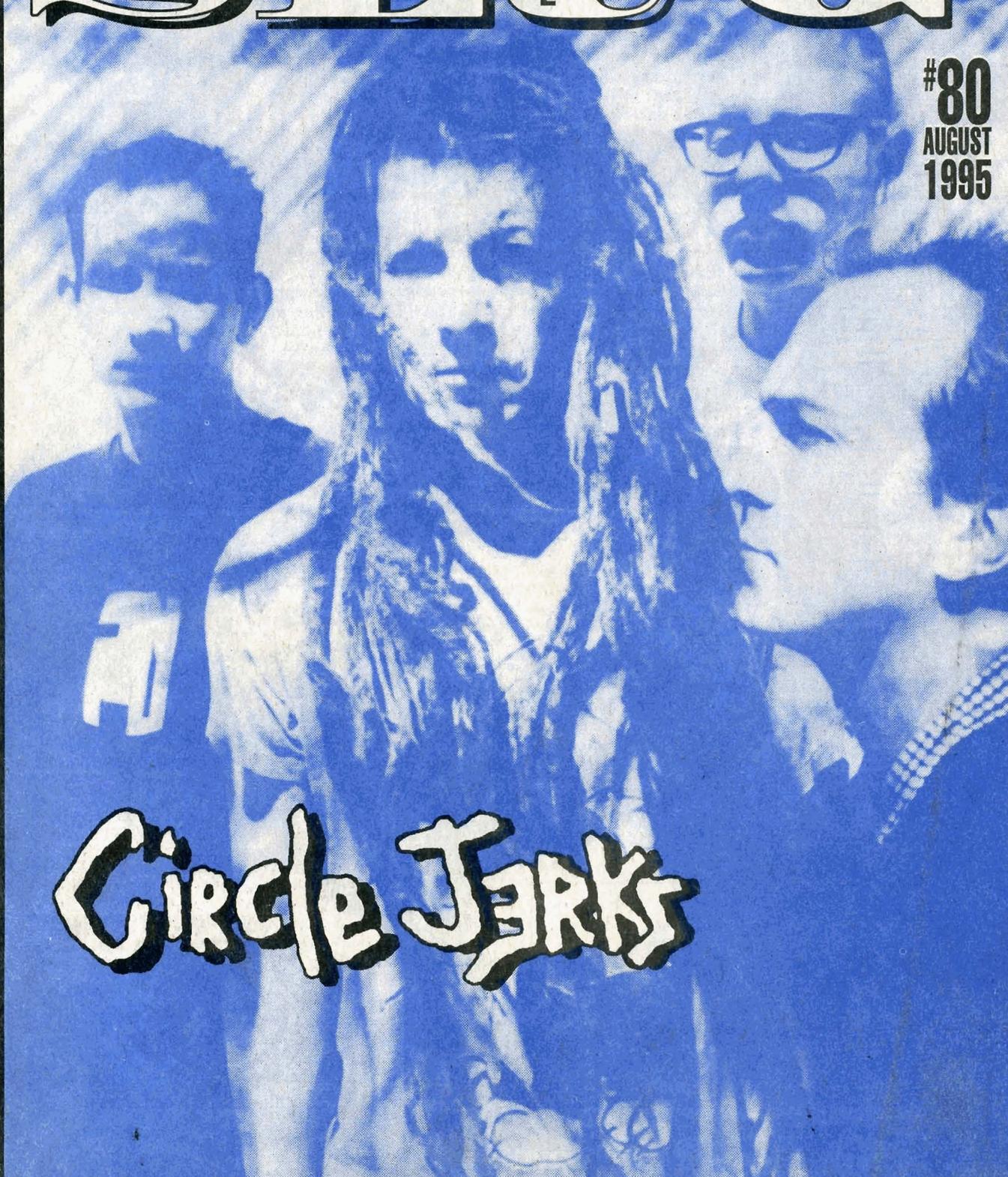


SILUG

FREE

#80
AUGUST
1995



Circle Jerks



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SLUG

AUGUST of 1995

Volume 7 • Issue 08 • #80

GNEWS & GNOTES

LETTER FROM THE EDITOR

Well I've waited awhile to say something but I can wait no longer I can't believe that there are actually people out there bitching and complaining about PULSE. the newest local mag. Not that I want to get started on all the shitty local rags, but one point strikes me weird. Why is it that in the last two years a plethora of local magazines have popped up, all of which are complete rip offs and totally lacking originality, substance and benefit to the reader. Then along comes Pulse, who's name may be copied, but the rest of it is original for the most part. but since they show BREASTS (that's right breasts, the thing we all love) they get condemned. Did this also stop you from reading Pulse? Well let me tell you its a damn fine mag, better than any of the other shit you may be reading. It is funny as hell, not to mention they run ads, stories, etc. That no one else has the balls to run. Why is it that nipples make a magazine bad, but stealing makes a magazine OK? Why aren't the same people who are trashing Pulse trashing the other rags for copying other mags formats? Why aren't you bashing them for their total lack of originality, idiotic writing, and their carbon copy duplication format? At least Pulse is not trying to be some other magazine. At least they are doing their own thing. Go pick one up and read it before you crucify it's creators.

-G

Michael Jackson • Girlscout alert, Girlscout alert. Or is that boyscout? Either way he made another weeny move (will the puns never stop?) when he agreed to re-record "new, more Semitic-friendly lyrics" that replace the "Jew me, kike me" lines in 'They Don't Care About Us', his song that pissed off the 12 or 13 people who bought the album. Meanwhile, sister Latoya files for bankruptcy. Loan her some cash Mike! • **David Bowie/Nine Inch Nails** together? David, say it ain't so. Trent Reznor has cited Bowie as being an influence on his music. Would people go see a Bowie/Nails tour? Gary Bongiovanni from the concert industry magazine "Pollstar" says no. "I don't know that a lot of Bowie's older fans will be ready for Nine Inch Nails" Maybe it's because they are used to seeing talent! • **Def Leppard** drummer Rick Allen accused of choking his wife during a spat in Los Angeles International Airport on July 6th, will have a court hearing on those charges on August 23rd. Here's your defense Rick, "I only got one arm, how could I choke her?" I'm sure there's a one legged man at an ass kicking contest somewhere who sympathizes with him • **Courtney Love**. You either love her or you hate her, but if you love her you're probably an idiot. Our favorite hole **Courtney** has been charged with assaulting Bikini Kill frontperson Kathleen Hanna at the Lollapalooza festival. Cat fight! Cat fight! Cat fight! Sorry, make that kitten fight. Can you say publicity stunt? Well, can you say publicity "****" (rhymes with stunt) C'mon Kathleen, be the woman who put Courtney behind bars! • Next contestant on 'Rockstar Assault' is **Michael Hutchence** (INXS pretty boy) Apparently, a photographer took a picture of him with his new girlfriend, the ex-Mrs. Bob Geldof (Boomtown Rats), Paula Yates. This oughta be a quick court appearance. The judge will take one look at

Hutchence... "THIS is the guy who hit you?...case dismissed" • And our final player, **Bobby Brown** appeared in court in Florida to be arraigned on felony charges from his SLUGFEST at Disney World. Instead of paying a fine, local judges have forced Brown to make his movie debut with Martin Lawrence • The difference between rock & country music? Country singer **Ty Herndon** was busted June 13 after a police officer caught him masturbating in a park in Fort Worth Texas, proving that country music has more sick fuckers • Rap group **TLC** went to US bankruptcy court in Atlanta in July due to debts of more than 3.5 million dollars in back taxes. Lisa Lopez claims she missed the April 15th deadline because she was busy burning down Andre Rison's Atlanta mansion • **Sinead O'Connor** continued her quest for the title of "World's Most Bitchy Woman" after pulling out of Lollapalooza she took a shot at the media, saying, "You are killing me. You are actually killing me" Then why won't you go away? • U.S. Postal **Tim Snodgrass** was fired for refusing to deliver mail to a group home for people with AIDS. Snodgrass said he feared contracting AIDS by cutting his hand on the home's mailbox, or through saliva on the stamps used by residents. Tim, you worked with people who carry guns to work and kill people for not using the +4 zip code!

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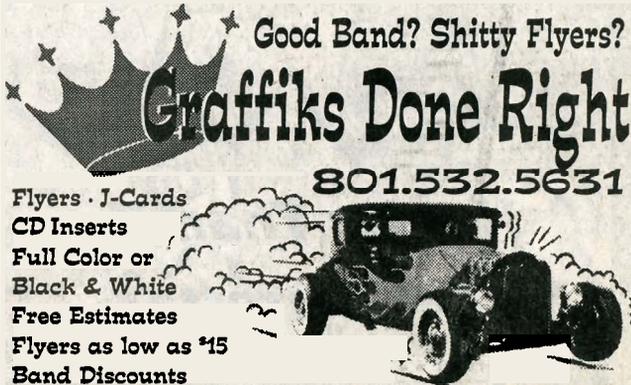
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J. ZEGLER

Dear Dickheads,

Dear Dickheads,

OK, OK, the Trent Reznor/Adolph Hitler/fishnet stockings joke in last month's SLUG, (Gnus and Gnotes), was one of the best National Socialist German Workers' Party jokes I've heard in a long time. (And the last time I heard one, I was seven. What did Hitler say when his wife had a baby? "Hazi tazi, another Nazi!"...It wasn't funny then, either.) But let's give Reznor a break here. The guy's not a Nazi and there's nothing in his music that would lead any sane person to think so. I think SLUG readers should know the story behind the joke.

About a month ago an article appeared in the Village Voice. It claimed that Nine Inch Nails was the favorite band of Timothy McVeigh, one of the men accused of the Oklahoma City bombing. The guy who wrote it did not bother to substantiate this claim. He started the article by saying something like, "I heard that McVeigh likes NIN". What followed was an anti-NIN/Reznor tirade. The author speculated about what Reznor was like in high school, (weird), how fucked-up people from small towns are, and how much he didn't like Trent's biceps, (no kidding). He finished with a piss-poor critique of the video for "Hurt". He did his best to associate Reznor and his music with lower class angry white males and the right-wing militia movement.

Even if one was stupid enough to misconstrue NIN's lyrics as paeans of redneck anger, (instead of hearing them as brave and brutal examinations of the darkness Reznor finds in himself and his/our world), it still would not justify linking Reznor with a mass murderer, the Oklahoma City bombing, and the lunatic fringe. The Beatles "White Album" was considered sacred script by Charles Manson. It was his inspiration for the

series of murders he and his "family" perpetrated. Does this mean that John Lennon was an advocate of serial killing?

Aside from defending Reznor, there is a larger point here. These days it is very easy to smear with guilt by association. Any jerk, especially any politician, especially one with an agenda leaning to the right, can make unfounded claims against any person or group they don't like; blacks have too many children out of wedlock, gays want to teach homosexuality to school children, poor people are welfare cheats, the homeless are bums, rock music is responsible for America's social ills, etc., ad nauseam. If a lie, a rumor, or an innuendo, is repeated often enough, it begins to look like the truth. It isn't.

Reznor in no way deserved being smeared in the Village Voice and that smear doesn't deserve a life of it's own as an unexplained joke/rumor in SLUG. (Besides, Gianni would look real good in fishnet stockings too.)

Jeanne Zeigler

P.S. (Well, at least as good as Adolph:)

ED: Ya, so maybe I do look real good in fishnet stockings, Nancy Boy is not a Nazi, but he is, always has been, and always will be a Weeny.

Dear Dickheads,

When are people going to learn how to mosh? Why are the mosh pits made up almost exclusively of testosterone-jock-ish assholes with something to prove and flex? I was lucky enough to have someone hit me with all of their strength, weight and elbow in the chest at the Primus show, I have a badly broken rib and the pain is slowly overcoming the excitement of having this souvenir. Moshing is not about punching and kicking and beating the shit out of each other, it is about getting out of

your head and getting a little crazy with the other people around you not against those around you. We are all there to have a good time.

I think I should be able to bring my little brother and sister to the next Primus show without worrying about their physical well-being. Any person of any size should be able to go to any show and have a good time without worrying about being hurt.

When we hurt each other, it brings rules and restrictions against crowd surfing and moshing...but most importantly, people are getting hurt when they don't need to be. Muscle bound jocks: how would you feel if you went to see your favorite band and had to stay in the very back, or get hurt? I'm not saying we need to be throwing flowers at each other (though it wouldn't be all that bad) I'm just saying: if we don't start regulating ourselves, someone will start regulating us even further than they do now. General Admission could become a thing of the past. Oh, I would like to compliment everyone for starting to pick people up when they go down, It was a change I welcomed this last year.

Jason Cameron

ED: You must be joking

Dear Dickheads:

This letter is in reference to the article in your July issue "Talking bout my generation"...

Who are these braying slobs, What's the big idea, you two sound like alot of gassing deflated hemorrhoids. Where do you get off knocking contemporaries. Couple of shit-stuffed cranks.

So nineties music is devoid of the credible music is it? Tell the truth knit pickers, ironic you didn't mention Wu-Tang, Meatbeat Manifesto, The Alkaholiks,...ad nauseam. Ought you look around, dig a little before you generalize? You two walking dead are rotten to the balls. What makes the Cosby Show preferable agony to 90210? Is TV. to be

eration quality?

Stop spitting hairs you two, maybe the 60's, 70's, and 80's had their spice for those that created the atmosphere surrounding the time. Perhaps your inability to cope with the nineties has some relation to the absolute void of imagination between your balls and your brain...

Would you have you Hendrix, Ali, Miles Davis, etc if they had loafed around whining "bout" their generation... Will the future look back on the nineties with reverend? Hopefully not. Will we deserve it if they do?

Get up it's time to give it generation its own passage.. fire or flute? Get off ProC, stop acting like marks here your ass falls off... Live get excited if you still can... understand...sex machine m... Kiss, dance, get God hot in the pants.. Create!!!

DAMON OG

ED: I couldn't agree mor It is about time someone tol those Psycho babys off. Are yu listening FATMAN???

"WHY CAN'T JOHNNY READ?"

So much shit is happening to kids these days. Parents, Bob Dole, suicide, bad music, articles in SLUG slamming their generation. Is it any wonder that they are fucked up? Is it a shock to anyone that they are dressing in their grandfather's clothes?

There was a study done by the University of Michigan in which 50,000 students were polled. Some of the findings are a little scary.

- Cigarette smoking by eighth-graders has risen 30% since 1990 (that's more than a million cigarettes)
- 56 % of those eighth graders smoke more than half a pack a day
- 56 % of those eighth graders say they've tried, but can't quit
- 49 % think that smoking a pack day isn't bad for their health

OK, so they're smoking, big fucking deal I smoked from 8th grade till about an hour ago, and I feel fine. Besides, as Bill Hicks once said before he died of lung cancer... "Non-smokers. What a bunch of whining maggots you people are"

There was another study done (a government study, oohh) that reports marijuana use has doubled among 8th graders in the last 4 years.

OK, so they're smoking pot, big fucking deal I smoked pot from 8th grade till about an hour ago, and I feel fine.

And I think we can all agree (at least those of us with a grasp on reality) that pot is a pretty harmless thing. Of course you can have the government's hired

researchers force feed 5 joints a minute to a mouse, and after awhile, the mouse will commandeer a tank and spray the lab with an uzi.

Meanwhile, up in the green, green, grassy land of Oregon Governor John Fitzhaber signs the "Parental Responsibility Bill" That's right kids, Oregon has become the first state to start charging parents if their children misbehave, drink beer under age, steal, or break the law in any way. Governor Fitzhaber is a fucking genius. That's what kids want to know... "Am I gonna get in trouble?" HELL NO! But your parents will be slapped with fines of up to \$1,000, and be forced to attend "parenting classes", whatever the hell that is.

On the other hand, the state supreme court of Massachusetts ruled that public schools have the right to pass out condoms to high school and junior high students, and I quote "Parents have no right to tailor public school programs to meet their individual religious and moral preferences " This ruling was because of a lawsuit filed by four families who had sued their local schools to **stop condom distribution!!!**

Now let me get this straight. The youth of this country, who for the most part are either stoned, or can't make it to the pharmacy because they are coughing to death, can commit crimes and have their parents foot the bill, but we can't let them have condoms? Why, so it will keep them from having sex? THAT WILL NEVER HAPPEN! Are you really wondering why teenage pregnancy is up? Did you ever listen to your parents? NO! One more time for the record. Kids are fucking each other. Kids will always be fucking each other. But if we don't let them have condoms, they will not be alive to fix the screwed up country that you left for them.

Till next month remember,

Masturbation is king, anyone who tells you different is full of shit.

—J.T. & The FATMAN

**bj.t.
& THE
FATMAN**

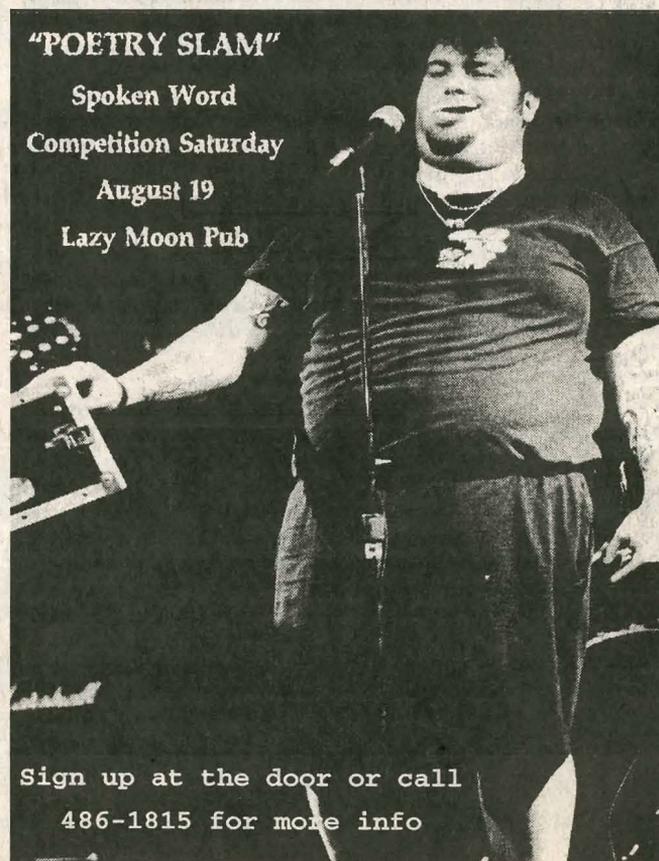


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SUN	MON	TUE	WED	THU	FRI	SAT
	14 Built To Spill CARPET BAGGERS DECOMPOSERS	15 68 COMEBACK Cheater Slicks FIREWORKS	9 FULL BLOWN	10 Bakamond NOXIOUS EMOTION	11 THIRSTY ALLEY	12 Hammer Head LOVE 666 Deviance
SUN	MON	TUE	WED	THU	FRI	SAT
		22 Open Mic Poetry	16 JUNK DRAWER	17 CHINA MY EYES	18 RROPE Pijamas De Gato	19 HORSEY EVIL MOTHERS Ether
SUN	MON	TUE	WED	THU	FRI	SAT
		29 Chicken Hawks QUALITONES SIOUX CITY CHEIFS	23 JAMES STEWART ZAC LEE	24 HUGE E SUGARHOUSE	25 SWEET LORETTA FLOWER PATCH	26 STEELPOLE BATHTUB RIVERBED JED baboon
SUN	MON	TUE	WED	THU	FRI	SAT

Circle Jerks



SLUG Magazine has hit the skids. We are so out of touch with the cutting edge that bands like the Circle Jerks are featured in these pages. Indie rock is dead and that is why the back cover is now owned by major record companies not Raunch. I read an interview with the Circle Jerks where Keith Morris was quoted as saying they're back "mainly to cash in—shoot to Number 1 not with a bullet but with a rocket ship." Over the years I've spoken to some "first wave" punk icons. The one thing I find common to all of them is their biting, sarcastic wit. (Keith Morris' sarcasm should be evident by the time this is finished.) They pull interviewer's chains just for the hell of it. If the Circle Jerks reformed to "cash in" why did they release an album that everyone knows will never make it to the radio? If they are indeed "selling" out to reap financial rewards wouldn't they have made a more "commercial" album?

I didn't ask Keith Morris, Circle Jerks singer, the question: It wasn't important to me. I'd listened to the CD. The matter did come up—in a way. Morris was late calling, when the phone rang he blamed it on the Highway Patrol.

SLUG: The first question is about the name Circle Jerks. Morris: Isn't it a beautiful name? It's one of those classic unforgettable type names. SLUG: Yeah, so why did you decide on the Circle Jerks? Morris: Well, all the other really good names were taken by other bands. So that's the one we decided on. What had happened was, I was involved in an automobile accident and I was racked up pretty hard. So I was lying in the hospital, in my coma, I kept seeing—in my brain little lights kept flashing. You know like little light bulbs that you would see in Las Vegas and it kept flashing Circle Jerks, Circle Jerks, name your band Circle Jerks. Of course I'm just pulling your leg. We were hanging out with Raymond Pettibone, who is the artist who's done a lot of work for Black Flag and some work for Circle Jerks in the beginning. Did the Goo album cover for Sonic Youth. The Mike Watt album cover I believe is a Pettibone design, we were working on some flyers with him and we hadn't decided on a name at that time. He pulled out an American slang dictionary. We were flipping through the dictionary, the pages, various words, etc. etc. and we got to the C section and came across Circle Jerks and Greg and I

looked at each other and smiled and said, we didn't even read the description, the definition and we just thought it was a real zany, goofy, wild, rock and roll type name. You know, you have the Rolling Stones and then you have the Circle Jerks.

SLUG: OK, thanks for that. What's with all the hair? (Morris has waist length dread locks, the rest of the band have short cuts.) Morris: All the hair? Oh, you don't like it? SLUG: Oh no, I like it. Morris: Oh no, you should see the rest of the guys and then the question would be what's with the lack of hair? SLUG: Yeah, I've seen the rest of them in the photo. Morris: The problem I have is that there's all this conformity. You know in fashion and all these different trends and it tends to like right now...everybody seems to be leaning towards this short, greased back, buzzed, military type look. Which I think is totally fucking awful. I think it's lame. I think it's very conservative. Do you think we can

become conservative? You know it's like if Perry Farrell cuts his hair short every other lead singer in every other band in the world cuts his hair short. You know all I can basically say to that is, "fuck that."

SLUG: There you go. I was wondering about the slicked back mohawk look. Morris: Slicked back mohawk? SLUG: Where they have a mohawk, shaved on the sides, with the mohawk on top and then they just flatten their hair with mousse or hair spray. Morris: Well, they've got to do that when they go to their work, you know. When they go to their office jobs. SLUG: Oh, so that's what it is. Morris: Computer programmer, white collar, you know lawyers and future politicians.

At this point I asked Morris about Greg Hetson's involvement with Bad Religion. Morris: You know, one of the reasons why we broke up four years ago was due to the fact that the guys in the band all had other things that they were doing and all of a sud-

den it seemed that all these other things were more important than being in a band. So I said, "I've had enough of this. I'll start another band." Hired a bunch of musical mercenaries. Everybody wanted the big cash and where's the record deal? Where's all the big lights and balloon breasted blondes and limousines and all the other trimmings that go along with it. So what happens now is that I try not to think about all those other things. That's the reason why I'm here talking with you right now, because none of the other guys would be able to be here to do it because they're busy doing other things. So I figure rather than sitting around dwelling upon how good or how well one of these other projects is going I have a tendency to, like I said earlier, just fuck that. I've got stuff that I've got to do and I've got business to take care of on my own. Even though it is Circle Jerks business and maybe some of the other guys should be doing it.

SLUG: Your new album is the best punk record I've heard in a while. **Morris:** You know I went and saw an amazing punk rock band last night. One of the oldest punk rock bands from Los Angeles. A band called X. The last few times that I'd seen them I just thought that they were kind of pathetic and weak and old and tired. Last night was one of the most amazing shows that I've seen. They were better than the Bad Brains. I saw the Bad Brains with the Beastie Boys and I thought the Bad Brains pretty fucking rocking. This made all of us look like fucking kindergarten. (X will be in Salt Lake City on August 9, the day after the Circle Jerks. How lucky can we be?)

SLUG: Who's in X now? (Royce did the interview and got the free CD so fuck you.) **Morris:** It's John Doe, Excene, DJ Bonebrake, who is so hot and amazing and probably the greatest drummer going right now and Tony Gilkyson. They did their little bit of country here and there. But when they got into like "Nausea" and "Devil Doll" and "Blue Spark" and "Los Angeles" it was amazing. I was just in awe. I was almost in

like. It was like, this is the way I remember this band when I first saw them play.

SLUG: How many times have you played in Salt Lake City? **Morris:** We played the Speedway. We played the...it was like a youth center that served food. We played there with Scream. The last time I visited Salt Lake City I was with a friend who was recovering from alcohol and heroin. So it was really boring. I mean Salt Lake City's a pretty boring place so I'm really sure that whenever the Mormons get together to do their, you know when the Mormon Tabernacle gets together to do their stage presentation of "Oh! Calcutta," which was a famous nude play from the 60's or 70's, that its probably like a welcome thing that everybody goes to. Maybe what we can do is, we can do the Circle Jerks backed by the Mormon Tabernacle Choir. Maybe do a version of "I Want To Destroy You" or "Wild In The Streets." Don't they wear like gold gowns or capes or...

SLUG: They wear garments and they have little insignias over the nipples. **Morris:** Right. Like kick here. I'm a loser. Pay later. (Let's edit out the Winter Olympics discussion and continue.) **SLUG:** So are you living in the suburbs with a wife and kids? **Morris:** Oh, I'm not married. I'm a nomad. I haven't had time to get married. I'm looking at the Russ Meyer interview in your magazine. Damn. And Helen Wolf? Yeah! **SLUG:** Helen Wolf is the most cynical, sarcastic person in the world. What if Helen Wolf is actually a man? **Morris:** Yeah? Is she married? **SLUG:** Yeah. **Morris:** She is? **SLUG:** Yeah. **Morris:** Oh, that's too bad because she'd want to marry a punk rock star guy. **SLUG:** Helen Wolf is a punk rock star.

At this point we got into Debbie Gibson's appearance on *Oddities*, *Abnormalities* and *Curiosities*. The story is pretty interesting. It seems that Debbie was dating Niko Bolas who produced the Circle Jerks album and Gibson's as well. She was

CONTINUED ON 10

"THE REAL MOVIE EVENT OF THE SUMMER."

PETER TRAVERS, ROLLING STONE

"TWO THUMBS UP."

SISKEL & EBERT

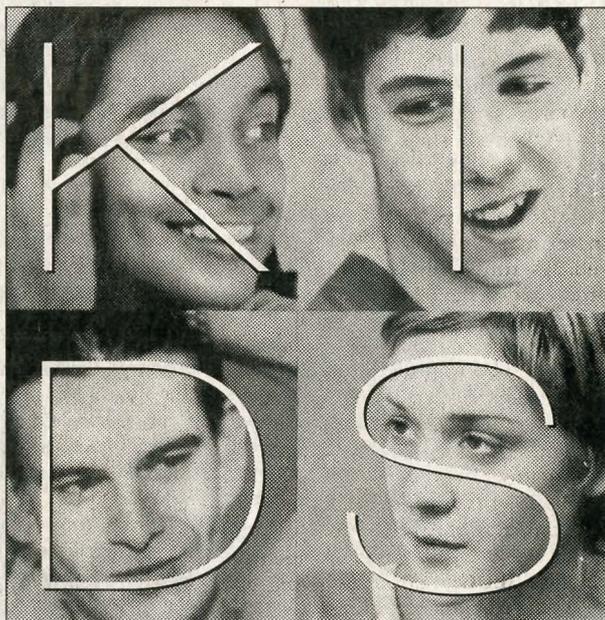
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CIRCLE JERKS

C O N T I N U E D

present when the band were recording "I Wanna Destroy You." She was dancing around and as Morris describes it, "the light bulb clicked over my head that said, "Hey we got a song that needs some backing vocals and rather than have all the idiots in the band sing the backing vocals or whoever was just standing around why don't you have Debbie Gibson sing on it, because that's punk rock. That's anarchy. That's even more hardcore than say, Sonic Youth doing an entire album of Madonna covers."

I'll insert some editing here because I am running long and this isn't Diesel. SLUG: How about getting signed to Mercury? Morris: Well one of the things that we decided upon was that we had to get out of the record deal we had that we had before with Important Relativity, who were just absolutely nowhere. (Hope they have an ad in this issue.) And I've developed friendships with a lot of people over the years that were at one time in bands or worked at clubs who are now working at record companies. So we said, "Look lets find out...you know make a demo. Let's send out some tapes and see what happens." So we started to get our feedback.

You know, we got feedback from Capital Records, we got feedback from Geffin, we got feedback from Madonna's new label Maverick and I gave a tape to one of my friends at Mercury and the next day he called and said that he wanted to sign the band. He sat down with the president of the company in New York and the conversation basically went, the president asking our A&R guy, "Do you want me to sign this band?" Our A&R guy said, "Yeah." And the president of the company said, "No, you are going to sign this band."

SLUG: (obviously awed) The president of Mercury Records? Morris: Yes, so when we played at CBGB's we did a little thing for the record company on the East Coast. He was in the slam pit for like the first four or five songs. SLUG: Really? Morris: Yes, that's a really great sign for a band like us. See 'cause all of our label mates consist of bands like the Scorpions and John Mellencamp, Def Leppard and Tears For Fears.

SLUG: Do you know where you'll be playing when you come to Salt Lake? Is it DV8? Morris: It could be DV8, but I really think since we're such a large, ultra-mega-corp band

now and we'll be traveling by Lear Jet and limo that we'll probably be playing in the same place that the Jazz play. SLUG: Oh, you're at the Delta Center. Morris: Oh yeah. The tickets are what, \$49.95? SLUG: Yeah, same as the Eagles. Morris: We're going to play a half hour set, but the light show is amazing. We have an 80 million dollar light show with us this time. SLUG: OK. Morris: And the Mormon Tabernacle Choir. SLUG: Naked. Morris: And they're really expensive. SLUG: Yes, they are expensive. Morris: See what will happen is...the second half of the show, after the first half hour, for the next six hours the Mormon Tabernacle Choir doing all your favorite hymns. SLUG: No Osmonds? Morris: Little Jimmy's going to show up and sing in the nude, fully erect. They're going to prop him up on a box.

Enough of that for God's sake. They made a video for "I Wanna Destroy You" which to my knowledge has not aired on MTV - go figure - it's a hit single. It's time to enter the world of a SLUG writer now and discover what our lives are like. Morris: You sound like you're bored. SLUG: Nah, I'm hung over. Morris: Got a little bit of a headache? SLUG: Yeah. Morris: OK, here's what you do. SLUG: OK. Morris: Are you sitting at a table? SLUG: Yeah. Morris: OK, lay your head down on the table sideways. So you're like looking off one of the sides. SLUG: OK. Morris: Take the telephone receiver. Which is your strongest hand? Your left or your right hand? SLUG: My hands are

crippled? SLUG: Yeah. Morris: Oh, that's too bad. What I was going to say is take the receiver in your strongest hand and... SLUG: Bang it on my head? Morris: There you go. SLUG: OK. Morris: What you could do is you could get up and ram your head into a wall.

Major editing required here, but let's get the last few words from this guy. SLUG: Thanks for talking to me and answering a few questions. Morris: That's OK. Like the man said, if you've got a question to ask, ask it. It doesn't matter if it's intelligent or not. That's kind of a drag that Helen Wolf is married though. Damn. That's too bad. SLUG: Actually, you know Helen has a different picture of herself every month. The magazine gets thrown away a lot because of Helen Wolf's picture. This is Salt Lake. Morris: Right. SLUG: They don't like naked girls here even if they're censored.

Morris: Take care. SLUG: You take care too and thanks again for talking to me. Morris: We'll just see you when we're in beautiful Salt Lake City. SLUG: OK, good luck on your tour. Morris: Tell your parents to come on down too. SLUG: My parents are 80 years old. Morris: That's good. SLUG: I'll tell them to come on down. Morris: Yeah, they can hang out on stage and jump and dance around and scream and yell. SLUG: And show off their garments.

Sell-out? Reformed to "cash-in" on the current punk rock trendiness? Fuck that.

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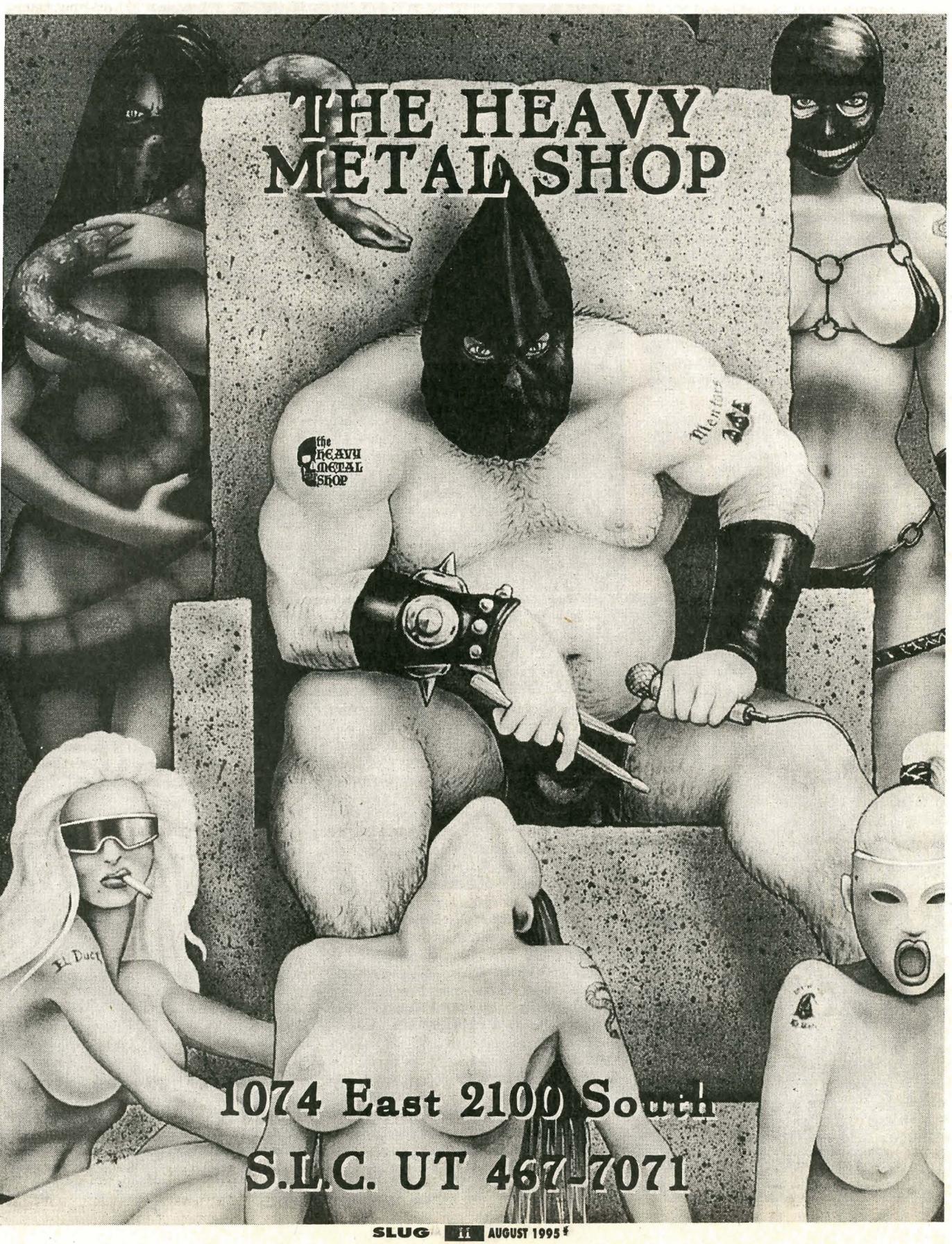
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Mark Lanegan is the gravely, desperate voice of the Screaming Trees. Aside from that, he's done two solo albums for Sub Pop and recorded vocals for various artists such as Mike Watt and cutting edge bands like Mad Season. We haven't heard from The Screaming Trees recently, so with Sub Pop's help I decided to call Mr. Lanegan and find out what's up.

SLUG: So what have you been up to lately as far as music goes. I know that you did some vocal tracks for Mad Season and you did a thing for Mike Lot. What else have you been doing? Have you been doing anything with Screaming Trees?

ML: Yeah. In fact we're going to start recording our new record in the first week of August. We just got done doing a couple weeks of preproduction of that. The producer came up and all. Then I have a couple of solo shows at the end of July opening for Johnny Cash here and in Portland.

SLUG: Are you pretty stoked about opening for Johnny Cash?

ML: Yea

SLUG: Sweet oblivion was what out three years ago?

ML: Yeah, I believe so and we spent about the next two years after that on the road and we took about a year off to write and mess around. In that time I put out the second solo record and we're just getting ready to do it again. Do it all over again.

SLUG: Are you excited? Are you ready for it?

ML: Yeah, ready to get back to work. In January and February we toured Australia and we hadn't done a show in like almost a year so it was nice to get to be doing some bigger shows there and getting back into the groove. That kind of led to getting together for writing and rehearsing again.

SLUG: Have you been to Australia before?

ML: No, that was our first time.

SLUG: How was the reaction with the crowd?

ML: Oh it was real good. We did this thing called the Big Day Out down there which kind of their version of Lalablusa. It does all the main cities in the country. It's a real easy gig, real fun.

And it was summertime there. So we got out of here in the middle of winter for a month. It was nice.

SLUG: And you got paid for it, that's great.

ML: Yeah, it's a nice vacation.

SLUG: When did Screaming Trees actually form? Do you remember the year?

ML: Yeah. Fuck I'm pretty sure I do. About early '85 or late '84. I think late '84 actually first rehearsed.

SLUG: Is Barrett Martin your solid drummer now?

ML: Yeah. He's been in the band longer than Mark Pickerel was at this point.

SLUG: Was Mark kind-of...was he always a full member. Did he kind of just come and go, come and go or?

ML: Well, no, he was in theory a full member.



MARK LANEGAN

They had bands together for a few years, Mark Pickerel and the Conner brothers before I ever joined up with them. So they had had this history already and then I started playing with them. And he was always our...well when we actually started he was the singer, I was the drummer and the brothers were switched on instruments. Van played guitar and Lee played bass. And then we all switched instruments and made our first recordings. He was a full time member, its just that he was young and in high school when we started and made our first record. He was like 17 and still had a year left of high school. We toured around that and he was with us for our first four or five records, I think. Then tours like the late '89 early '90 when we first signed with Epic. He made that record but before hand he decided he wanted to take a tour off that we wanted to do so we got a replacement drummer for that tour, it was a European tour. Then so, you know, we still considered Mark being part of the band. We came back and made the record and it was time to tour again and that's when he decided he didn't want to do that tour again. That's when he decided he didn't want to do that tour either and we used the same drummer that we had used on the previous tour for that next tour. Then the band pretty much fell apart for a while before Uncle Anesthesia came out, it was basically just me and

Lee left, because Van had gone joined Dinosaur and Pickerel had quit. So we didn't really have a band and our first major label record was about to come out. Then Van decided to come back to the band and Dan Peterson Mud Honey called and he said that he had heard that we were looking for a drummer and they were on hiatus. So he joined up for a while and he did all the touring for Uncle Anesthesia with us. Then it came time to make Sweet Oblivion and Mudhoney decided they were going to start making records again. So he kind of had to make his decision there. Of course he went with Mudhoney because that was his thing. That's when we got Barrett. And at this point, like I said, he's been in the band longer than any of the other guys. He's our fourth drummer. But he's been our drummer for the longest amount of time. Even though he's only played on the one album. All the one off type stuff we've done since then. I'm sure he's our last drummer as well.

SLUG: Good. I think he integrates well with the band. I listened to Sweet Oblivion compared to your older stuff and I think he does a great job.

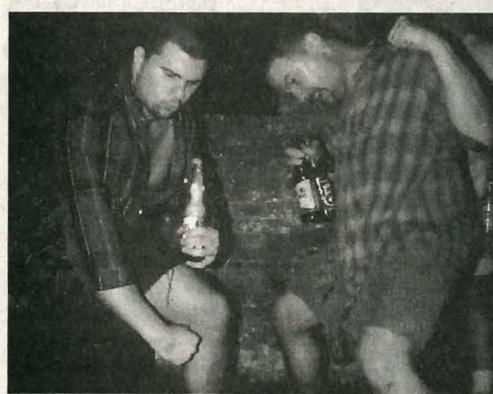
ML: He fits in much better than anybody else ever did as far as his style of playing. He's the kind of drummer that I always wanted and never had.

SLUG: Really. I really liked how Uncle

Anesthesia turned out though because I think Mark Pickard did some really cool stuff on that.
ML: Yeah, he had a really unique style. It was just more or less a clash of personality for years you know. He grew up in the band. It was just a lot easier without him. He, I think, never really had a feel for what we were doing and always, as opposed to being excited about the material, always had a complaint about the material and its a complete different thing with Barrett. He just throws himself into everything with great enthusiasm and tries to figure out what he can do that's best for the band. In that way it works out better and plus he's just more of a straight ahead power type player. Mark was...he had his thing...he was great live. He put on a pretty good show. But as far as like driving thing and having power behind it he wasn't the guy for that.
SLUG: I saw your Uncle Anesthesia tour at the Bar & Grill.
ML: I remember that show really well, because the very next day I was in a very bad accident in Wyoming. Two crew guys both got injured pretty bad. I got a concussion. That was the very next day after that Bar & Grill show. So I remember that show well.
SLUG: Well tell me do you plan on releasing anymore solo albums?
ML: Someday.
SLUG: Someday but not anytime soon?
ML: No, I mean I committed to this Tree thing and you know whenever you go into that kind of a project once its out its finished. We'll be on the

road indefinitely. Making those kinds of plans, I really can't at this point.
SLUG: It must be an odd circle. I mean you hang out with these guys long before anyone is popular up in Seattle. And is it kind of strange to not only pal around together but to see your own face on magazine covers or your friends faces on magazine covers or anything like that. Is that kind of strange?
ML: Well for me I have been at it, actually making records and being on the road for almost twelve years. The strange thing, was when Nirvana went from sleeping on my floor, which none of us would walk on without our shoes because of the rats, you know. Those guys went from sleeping on the floor to being everywhere within a span of a month. That was kind of weird.
SLUG: Have people out there, photographers. Recognized you downtown?
ML: I'm lucky I live in pretty much anonymity and when people do recognize me around here they leave me alone because they think I'm going to punch them out.
SLUG: Do they really
ML: No, I'm kidding.
SLUG: I don't think you are.
ML: I think in Seattle people are used to seeing people that they recognize and most of the time they just kind of whisper and point at you but they don't always come up to you. Because there's just so many bands from this town that have become real big its something people are used to. And its a pretty small town when you get down to

it.
SLUG: Especially the musical community I bet.
ML: Exactly, everybody knows everybody. Its a big cluster fuck. Peyton Place.
SLUG: No this is Peyton Place.
ML: I like S.L.C. man, its one of my all time favorite places to play. Some of the best crowds there. People get more excited. It seems like one of the first times I was in Salt Lake City a cop told me I couldn't stand on the sidewalk. I could be inside my vehicle or I could be inside of a building but I could not stand on the sidewalk between the two. And in a place like that where there's such like a hard core right there has got to be a real thriving underground to balance it. Salt Lake City is one of those places. Its cool. Its the kind of people that music means a lot to them and that's the kind of people we're making music for.
SLUG: Well a lot of the bands I talk to they always mention how much they like Salt Lake because the crowds are really good here for them to play. They do get excited about it, they get into it, they have a good time and they know a lot of the music that's out there.
ML: Yeah, its fun. And that's no bullshit. There's places that we hate to play and Salt Lake City is one of the places that we love to play.
 Watch for the Screaming Trees new album out sometime in early 96. After that, they will be heading out on tour again. Last time they put on a good show and they sound great live, so keep your eyes open!



This is a common reaction many people have after first listening to the Ng Records catalog. For those not familiar with this spontaneous reaction, I suggest you get out from under the rock you are hiding and give these selections a listen. AHHHHH!



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CONCERT PREVIEWS

Love 666

THE WARPED TOUR

Top Bands and Extreme Athletes
Take to the Road Together
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Quicksand, L7, Sublime, Steve Alba, Mike Frazier and Arlo Eisenberg are but a few of the musical and athletic attractions of this summer's not-to-be-missed punk rock extravaganza, The Warped Tour. Ultimately the main stage, second stage, skate ramps, street courses, and giant climbing wall will host more than 20 bands and over a dozen professional extreme athletes. At a \$15 door price, this punk rock summer camp on wheels poses one of the best alternative entertainment values of the season.

The Warped Tour kicks off August 4th in Salt Lake City with a main stage musical line up of Quicksand, L7, Sublime, No Use For A Name, Orange 9mm and fluf. A second stage will host various other regional and national bands—many chosen by local promoters themselves—over the course of the tour's 22 dates, some of whom (including Sick Of It All, Into Another, Face To Face and Seaweed) will alternate between main and second stage status in various markets. All bands, main stage and otherwise, have been chosen for the tour as a result of their long-standing affiliation with the skateboarding, snow boarding and extreme sports lifestyle, dating back to the emergence of skate/music 'zines in the early '80s.

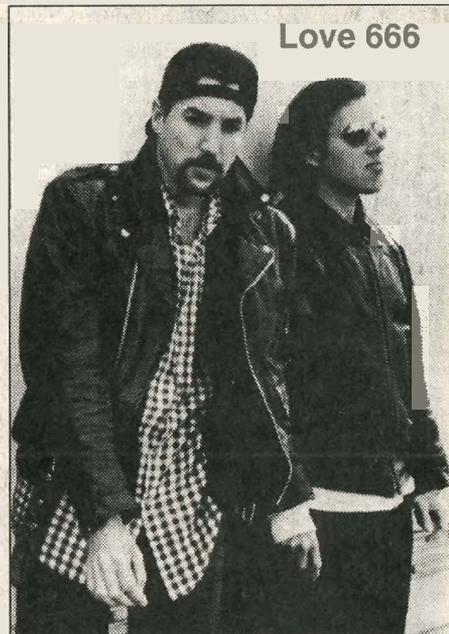
At the same time that the bands are playing, professional skaters and other athletes will be playing their respective trades in various areas of the outdoor venue. International skate Celebes Remy Stratton, Steve Alba, Mike Frazier, Neil Hendrix and Jaya Bonderov, champion inline skaters Angie Walton, Tom Fry, Rene' Hulgreen and Arlo Eisenberg, and pro BMX rider Keith Traenor are among the names being confirmed at press time. Local professional and amateur extreme athletic teams will be invited to demonstrate their talents in their hometowns.

Additionally, a climbing wall will be available for attendees eager to test their own physical prowess and resolve a crack at the wall will cost \$1.00, the complete portion of which will be donated to water conservation charity Ocean Aid and the music industry founded non-profit AIDS awareness organization LIFEBEAT. ♣

BUILT TO SPILL

I traced the roots of Built To Spill back in October of '94 when they were last in Salt Lake opening for D.O.A. Here's a review. The band is led by Doug Martsch who was formerly a member of Boise, Idaho's Treepeople. The Treepeople recorded for Seattle's C/Z label and the first Built To Spill album came out on that label with a different cast of characters. The most recent Built To Spill album was released by Seattle's Up Records and it is titled *There's Nothing Wrong With Love*.

Martsch has also played with Beat Happening's Calvin Johnson in the Halo Benders. They released an album on Olympia's K Records. The drummer on the second album is Andy Capps who was formerly with Boise's Splinter and is now a member of Butterfly Train who also record for Up. The bassist on the new one is Brett Nelson, not Bret Netson who played on the first Built To Spill album. If all this seems like a boring, confusing analysis of indie land and bands that no one in Salt Lake City has ever heard of that is what it is meant to be. Just call



the Pacific Northwest. Write Martsch is from Boise and the band records for a Seattle label the two newest members are from Olympia. Built To Spill sounds more like Olympia, or is that Boise/Boston, than Seattle anyway. The Cinema Bar is the place to see indie rock in Salt Lake City. Don't take that as a slam at any other club in town, The Zephyr, the Bar & Grill and the Dead Goat deserve your attention too. The simple fact is; the Cinema Bar continually books these weird little bands that maybe 25 or 50 people show up to see. Built To Spill is one that deserves to be seen and they return on August 14.



Built To Spill

me Jeb what's his name.

It gets worse. The current touring line-up for Built To Spill is completely different except for the presence of Martsch. What actually matters is; Martsch is a songwriter of some renown. He has been called a "pure-pop-genius." Actually *There's Nothing Wrong With Love* was called a work of "pure-pop-genius" but Martsch pretty much is Built To Spill. The band worked as one of the second stage acts on this year's Lollapalooza tour. I've heard many negative comments about that line-up this year, but I think it's mostly jealousy over last year's cancellation and this year's non-scheduling.

We in Salt Lake City seldom have the opportunity to see the Olympia connection of

INVISIBLE ROUTE 666 TOUR

In November of 1994 Salt Lake was subjected to the music of Pigface. Opening for them were the Evil Mothers. On August 19 the Evil Mothers will pay a return visit to the repressed confines of the downtown Salt Lake City area. The claim is that Horsey will also be here. They were a no-show at the Pigface show. The next claim is that Invisible will send some surprise guests our way.

Invisible released a CD promoting the tour. Along with Evil Mothers and Horsey are Dead Voices On Air, Lick, Evil Mothers with Pigface, Martin Atkins, Gawk, Genesis P-Orridge & Psychic TV, Lab Report and The Order of the Beak. What all this means folks is that we could see just about anyone from Ogre to Lydia Lunch on the Cinema Bar stage. We could also see Evil Mothers and Horsey. Pigface was a sell-out. Better buy your tickets now. The date is August 19 and the Decomposers are opening.

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CONCERT REVIEWS

Pennywise, The Joykiller and DFL

I guess the punk rock thing is trendy as hell right now. X-96 bought 24 tickets for this show...and Primus was at the lake on the same night? What exactly does that mean? Will the next issue of The Grid spotlight The Joykiller or Pennywise? It doesn't matter does it. As long as the promoters and the bands are making some money I refuse to criticize. The best moment of the night came for me when Jack Grisham, singer for The Joykiller, dedicated a song to Royce, SLUG photographer/journalist extraordinaire. Royce was in some exclusive company because Grisham also dedicated the song to the Massacre Guys, a band he said was around Salt Lake City before many in the audience were born. (Royce claims that he joined Grisham for the TSOL cover, I missed his appearance due to obedience to the Utah indoor clean air act.)

Good dedication Grisham because in the audience was someone close to me who was born, who did see the Massacre Guys and who also saw TSOL. (Yes, the winners of SLUG's bowling tournament were enjoying The Joykiller.) In spite of some comments I heard from certain audience members who were offended that anyone with my appearance would be at a "punk rock" show I enjoyed the gig. I believe Grisham would be the first to tell you; "Punk rock isn't a fashion, it's an attitude." If you don't understand then why the fuck were you there?

DFL pretty much sucked, only my opinion. It had nothing to do with the band. I won't blame the promoter for his venue selection. The

sound was horrible. Blame the soundman! But give him credit- he managed to correct the problems by the time The Joykiller took the stage. The Joykiller had the crowd "moshing" all over the place. Grisham took the time to speak to the audience. He told the bouncers to take care of the speakers and leave the center of the stage to him and the stage divers. He said he could beat up any girl in the audience and then pointed to the boys down front. Excellent! How big are some of your egos? I got sick of seeing your faces on the stage. Just because you managed to get your ugly mug on MTV for the Offspring video does that mean that you are a member of every band coming through town? I know it's the "hard-core" way, but simply standing on stage grinning looks pretty stupid when others are moshing and diving around you.

Secondly, to the nut who told me that Joykiller sounded exactly like TSOL and that he was glad to see me out tonight. What the fuck? Who in the hell are you, why do you feel the need to greet me and why was that the first time I've ever seen your face at anything? The Joykiller played their CD live (with a few additions) for the audience and had the crowd all lathered up for Pennywise.

Pennywise. They've been here several times in the past, but this was my first opportunity to see them. What I most enjoyed about their set was the punk rock version of "Stand By Me" and the cover of Black Flag's "Rise Above." Their original material is what makes them the band that they are, but it is nice to see a band that actually knows the roots and acknowledges those who came before.



What would SLUG be without negativity. The audience took over the stage for the closer destroying the electrical connections to the microphones and ruining any chance of an encore. That is the "hard-core" way. But I also heard on word of mouth that some audience members were destroying whatever equipment they could lay their grubby little hands on. I'm hoping the promoter didn't lose money (even after an extremely well attended show, 1,300 in attendance) due to the damage the audience caused. What in the fuck is wrong with you people? Go to the Delta Center and trash it- at least until you gain a trace of intelligence.

Darby Musher

DFL, The Joykiller,

**Pennywise
Horticultural Building
July.17.95**

All Right!!! On Monday, July 17th Epitaph showed their teeth in the forms of DFL, The Joykiller and Pennywise. At the last minute the event was moved from the Fowl Friends building to the Horticulture Building to accommodate all you maniacs. What a great night. The bands were impressive and definitely up for this show. DFL opened the show and kicked out a powerful set. They are making quite a name for themselves by their song writing style. That style is being tag'ged as "Old School" Punk. Fast, furious and to the point. These boys hit the

Continued on Page 18

Miller.
Genuine Draft
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age and go to work like it's no man's business! Next up was my personal favorite, The Joykiller. These guys get up on stage, take one deep breath and then do a 35 minute set as they exhale. Lead singer, Jack Grisham, looks comfortable in his evening wear, a Joykiller working shirt with a long, black skirt. Abrasive music that will take your head off with a kinder, gentler image. The only punk band I've ever seen with a kick ass keyboard player. Ronnie King is out of control and all over the place and still he holds the band together with the instrument that adds a touch of class. These guys are going to be in town again, this month with SNFU, DON'T MISS THEM!!!

—Royce

Next up was Pennywise.

Everyone there was visibly excited, the energy was flowing. Pennywise has always been really loyal to their fans, with high audience participation between songs, and this show was no exception. They played songs from all of their albums, highlights being "no reason why", "homesick" and some great covers like Ben E Kings 'Stand By Me' 'Minor Threat' and Nirvana's "Territorial Pissings". Pennywise closed the show with a killer version of "Bro Hymn". Everyone then bombarded the stage. Despite the terrible sound at the Horticultural building, Pennywise put on an amazing show. Easily one of the most entertaining live punk bands around.

—Nick

The Sextasy Ball

Before we get into this let me make a few observations. Stephen Brophy compared the crowd at the Allman Brothers to cattle in his Salt Lake Tribune review. He blamed the promoter for the venue. Sure Scott Arnold loved the show indoors if it didn't rain so what!

At least the show went on, unlike the Pearl Jam mess. If you want to criticize promoters why don't you pick on someone who can afford it. As for the venue, blame the city and the State Of Utah. They are busy building fancy Olympic facilities and baseball stadiums while the private sector either builds out of town or sponsors basketball arenas. The Fairgrounds Coliseum has seen many a band in its day - probably, more bands than cattle auctions - truth be known. For instance - who remembers seeing MC5 play there? How about Stevie Ray Vaughan, Lynyrd Skynyrd, the Violent Femmes or REM? It doesn't have to be decrepit and it can sound good! How about putting some money into the Fairgrounds you elected official bastards. Feel free to use my tax dollars. You dumb fucks let a millionaire tear down the Terrace Ballroom, which was probably responsible for your birth in the first place (your mother and father met there and fucked in the booths to Glenn Miller or Benny Goodman, thus creating your pathetic life). Now the sight is an empty field and "the press" whines about the lack of concert venues.

As proof of how good a show in the Coliseum can actually sound let's get on with the story. Far be it from me to criticize promoters, but once again my name never made it on the list. I believe Ms. Wolf had the same problem with the same promoter last month. I missed about half of God Lives Under Water due to the usual ticket fiasco. (Why don't you buy them for a change? - Gianni)

I quite enjoyed God except I wondered if it was live or Memorex. Their EP was recorded using computers and some of those noises didn't come from the visible guitar, bass and drums. Where was the computer manipulator hiding? Good band. They have a full-length coming out soon and

they did live it should be all over the radio. The Thrill Kill Kult had 'em dancing all over the ol' cattle pen. It sounded a lot like hard-edged disco to me. The sexual theme of the show was well displayed by the exotic dancers fronting the Kult and numerous female ecstatic moans - I could have used more flesh and less smoke. Speaking of the sexual theme. Blow-up dolls decorated the venue in strategic locations. The most prominent were hung all over the lighting set-up. (Of course their useful orifices were covered. This is Utah.) There was a table with a bunch of stickers, buttons and rubbers by the hundreds free for the taking. Now with all the free rubbers and the sexual theme of this show how many people were fucking in the audience? Not a single one.

The Thrill Kill Kult have a new album coming out on August 22. I might listen to a free copy. Otherwise I'm hooked on the Electric Hellfire Club.

After the usual boring wait some foul mouthed deviate took the stage for a spoken word piece. Who is Sylvia Plath seemed to be the theme of his speech. That and asking for a few panties to sniff. Several boys in drag threw them up to him. The usual stadium show inspiring, classical music played and the lasers shot around before the Lords finally took the stage one at a time. Lady Galore's entrance was spectacularly orchestrated. All NINEes should take note. She didn't wear a speck of black. Her costumes were brightly colored and from the horns prominently displayed on her head I'd venture to guess that she is a Mormon. The intensity of the Lords stage show is difficult to describe. All the bells and whistles were in place. They had cardboard cut-outs of the naked she-devils presented on their last album. (Of course, nipples etc. were

covered, this is Utah.) The disco ball, the smoke, the strobe lights and the lasers were blinding. The sound was pristine, if more than a little ear damaging. In this day and age it's the soundman Brophy, not the venue, the Delta Center excepted of course.

The Lords tore through pretty much every song from their latest album and selected favorites off the old one. I found the set to lag near the center. That pounding beat never let up and it, combined with the lights, were beginning to give me a headache. However, they did manage to pull things together. They closed the show after what seemed like only fifteen or twenty minutes. The encore was well worth sticking around for. Lady Galore brought a male blow-up doll on stage with an erect dildo. (Covered in black briefs of course, this is Utah.) She dressed as a she-devil. She kicked the doll around the stage and swung it around by its erection before finally disposing of it once and for all and exiting for good.

It was another "freak" show. The two worst outfits I saw were both on females. An obese girl was dressed in full-bondage gear and the white fat hanging out all over was sickening to behold. The other one was an exceptionally plain girl with ugly, yet large white breasts hanging out of her black, (of course, this is Utah) camisole. The bottom of the camisole was clearly visible at the bottoms of the faded and torn cut-off's she wore. Gross. A number of boys wore skirts, hopefully without panties. They didn't flash me.

I'd like to take this opportunity to say hello to the two strippers I got backstage at White Zombie. Sorry I couldn't do the same this time, if I had maybe you'd have blown me before blowing the Lords Of Acid. It was after all the Sextasy Ball.

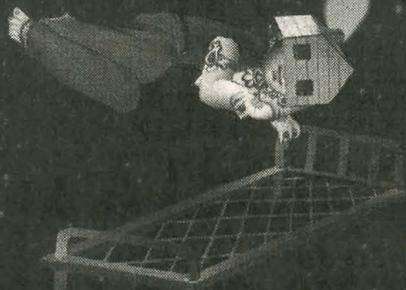
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 Fibbers**

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featuring *Dragon Lady*

PRODUCED BY STEVE HISK



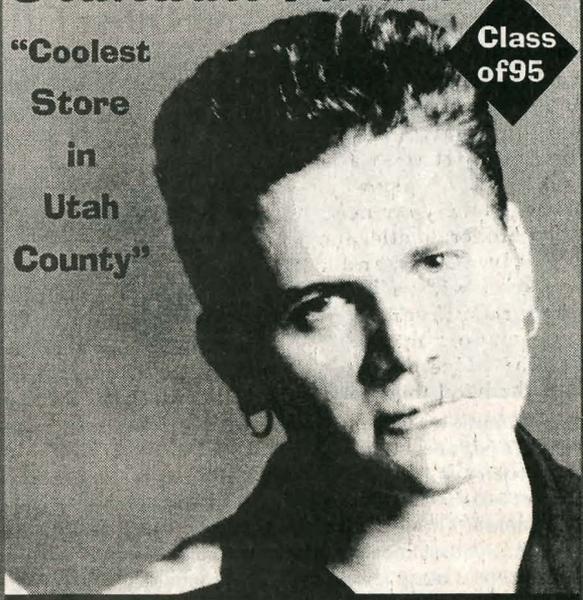
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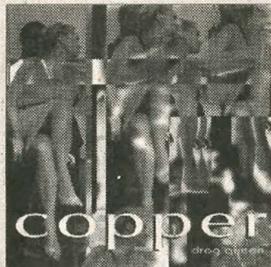
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POKE A HOT ASS And Other Fillers

No, this isn't the *Pulse*—I am glad that softporn mag is around, though: whenever the Boss or Bossette gets hacked off at me for the personal pix I include, I can just whip out a copy of the *Pulse* and say "At least I'm not doing that!" Speaking of local free-zines, it's a little ironic that the *Private Eye* and the *Event* have been tripping over themselves doing local band features after ignoring them for eons while the July *SLUG* had exactly zero—huh? Sat at a table

next to *PE* music expert Ben Fulton at the Lazy Moon recently and—yes ladies—he's just as suave in person. Let's not forget the *Grid*—what do you do when last month's mag-stack still lies at the CD store/hep bistro/java hole/self-mutilation boutique unread, untouched and generally unwanted? Throw down an even bigger stack, dammit! I kid, of course. If any of the aforementioned rags would like to buy me out of my lucrative (oops, I mean ludicrous) *SLUG* contract, you know where to reach me.

In case you haven't noticed, there is no topic this month because I just don't care anymore. Why? A reliable source (well, Athey) just informed me that Korn moves more product in Utah than any other state in the union. This just proves Theory #305: Utah has more inbred, tone-def, Diesel-reading, Keystone Ice-swilling, genetically-challenged fucks than your average Lollapalooza tour. Of course, Theory #1 is and always will be that CHICKS DIG CURTIS!!

Speaking of Lollapalooza, this year's model is rolling along like a well-oiled sheep. My old pal Courtney Love has picked fights with Cypress Hill and Bikini Kill (she only followed through on the latter—wise choice), finally admitted to using heroin while preggers with Bean—but only in the first trimester (great, another future Korn fan), and routinely had her dress ripped off while crowd-surfing (insert obligatory Hole joke here): Also on the Fertility Front, Sinead O'Connor has dropped out due to pregnancy, quote: "It's hard to sing when you want to throw up." Hey, it's not easy listening, Uncle Fester! She's since been replaced by the better-coiffed *Elastica*. *Sonic Youth* and *Beck* are eagerly waiting to wine and dine the big *SLUG* winner in San Francisco (if his last name ends with a vowel, something's up). Two local Lolla-goers and future food-service employees recently did Salt Lake proud by telling *USA Today* that they dyed their hair blue and got their navels and tongues pierced because they were "Bored" and "Liked the pain" Hey kiddies! If you're reading, roll this sucker up real tight and shove it up your nose until it touches your brain—it's free, it's easy, and *Perry Farrell* doesn't get a piece of the action.

On the local scene, hairfarmers *Big Tree* have truly arrived because their damned stickers are everywhere, even the drive-up window at Taco Bell—there's a good disease joke here somewhere. R&B frauds *Mr. Fabulous* have captured the hearts and wallets of clubbers with the most calculated nostalgia scam since the *Disco Drippers*—we all know what bad reviews in this rag did to their earning power now, don't we? That's right, we doubled it. Arena Lounge stars the *Qualitones* have finally come across just the right alcohol/pharmaceutical blend to transform Poopy D. into the Drum God of the universe—write down that recipe and market it now!

As usual, I was spending a Saturday night alone drinking ripple when the remote landed on a rerun of CBS' basement-rated drama *Touched By An Angel*. This series was filmed here in SLC last year. The story goes that a babe-angel is sent back Earth to earn her wings or some-

thing like that—real cutting edge network writing. She ends up helping a teenage girl who's been knocked up by her boyfriend, a guitarist in a scummy grunge band. The pair go to confront said boyfriend at a bar during the bands mid-day soundcheck (like that ever happens—no one soundchecks around here until at least 10pm), and who do you think is there pretending to be a grunge band? No, not Collective Soul—The *Obvious!* Local boys on a major (well, CBS) TV network and I've never heard a word about it, and this was a repeat—whassupwitdat? I'm so damn proud of the Ob's that I'm not going to make a single snide comment about 'em this time...pretending to be a grunge band. Watch for wuss-rockers *Clover* on the season opener of *Chicago Hope* as the recipients of a life-saving testosterone gland.

King Of Pedophilia *Michael Jackson's HIStory* has had it's blotchy ass booted out of the Top 5 by the *Pocahontas* soundtrack and *Hootie & The Blowfish*—that's gotta be embarrassing even for HIM! I just don't understand the big deal about Hootie, the usual line about them goes: "They're just nice guys...they write nice, non-threatening songs...they don't have an image or anything..." Hmm, does the name *Huey Lewis & The News* ring a bell here? Hello?! Come see Huey & Hootie at Wolf Mountain in 2010. If you were wondering, the header at the top of this month's column was inspired by a vandal's re-arrangement of a downtown marquee of *Pocahontas* to *POKE A HOT ASS*—my fans are everywhere, baby.

Don't even ask me about this *Hugh Grant* thing—it's a little hard to swallow, the whole thing just sucks and it leaves a bad taste in my mouth. I'm still calculating the cosmic ramifications of *Stephen Hawking* and *Primus* selling out shows here on the same night. Eggheads vs. Boneheads. *Hawking* is solving the riddles of the cosmos and *Primus* is shooting for Rush's record of Most Consecutive Indistinguishable Albums By A Non-Jackson—makes perfect sense.

The e-mail has been pouring in, someone out there even thinks that I'm actually Stimboy incognito. Wrong-O! Stimmy would never write for a corporate whore like this mag. At least not every damn month. Here are a couple of samples of the intelligentsia writing to me, spelling and grammar have been kept intact:

Date: Wed, Jul 12, 1995 9:04 AM MST
From: SalemOrDWM
Subj: Meeting you!
To: HelenWolf

I read your bio and had to write you. What caught my eye was two things, 1st that you model The Famous WonderBra..... (BABY BABY!) and second that you are a writer for *SLUG*..... I will admit that I don't know the first thing about this publication, but it interests me.... I will be in Salt Lake from Thursday the 13th of July until Sunday the 16th. I have most of Sunday free and would love to meet you. I am Staying at the Hilton Hotel.

If you are interested, please E-Mail me back or if you don't get this prior to me leaving give me a call at the hotel.

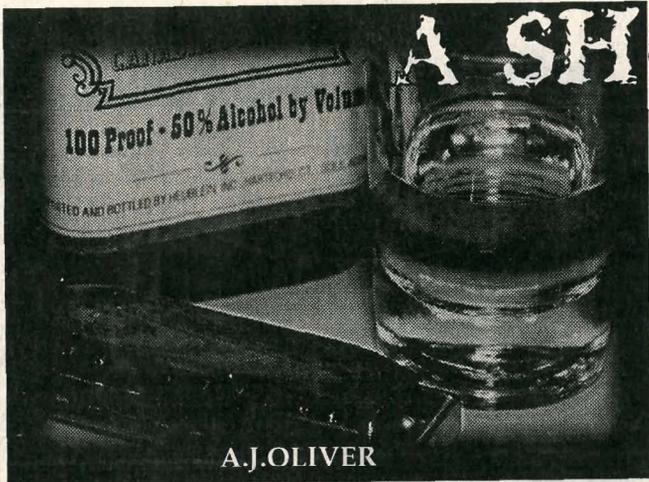
Date: Mon, Jul 24, 1995 2:43 AM
From:
Subj: New World Order
To: HelenWolf

You are one confused person but its not to late to find the lord Jesus and ask to have your sins forgiven. you cannot and will not win, give your heart to the lord and the lord will forgive if you will ask him. I will pray for your soul and your salvation. may God be with you and take you through these turbulent times

Jesus, this is what I get for listing a profile with America Online. The first guy was obviously just trolling for pussy in SLC, so I set him straight about my gender preferences; the other loser is reacting to my "joke" about being an aide to the New World Order—he has been traced and eliminated. Keep that e-mail comin'!

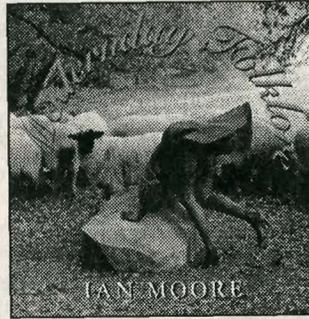
—Helen Wolf

helenwolf@aol.com



A.J. OLIVER

A SHOT OF BLUES

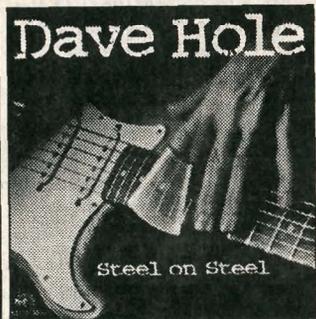


IAN MOORE
MODERNDAY FOLKLORE
Capricorn 42038-2

The lyrics are intelligent and worth listening to, and Moore's vocal style complements them perfectly. For those of you raised on screaming banshees and advertisers rip-off mamby-pamby rhyming M-TV crapola, listen up: once upon a time, songs actually both musical structure and substantial lyrical content. Thanks to Ian Moore, the tradition of the songwriter/musician lives on.

From "Bar Line 99," the band slows it down with "Dandelion" and the haunting "Lie," which I believe is one of the best tunes on the whole disk, layered with bass and guitar riffs that weave together, tighter and tighter, up to the chorus, bound by the drums, vocals, and keyboards, only to be released on their own into the next verse where the weaving begins again. "Train Tracks" blasts off like a train driven by Jimmy Hendrix, hauling ass 'till the band turns light again with "Monday Afternoon." Traditional blues lovers will dig "You'll Be Gone," my favorite tune on the disk, which really shows Moore's roots in the blues. "Stain" follows, jammin' and jivin' with a funky beat, almost forcing you to move with the beat. They slow it down again with "Morning Song," which like "Today" hints of an Irish or Celtic-laced blues beat. The disk wraps up with the acoustic picking and subtle vocal harmonies of "Home," a clean tune reminiscent of the purity of Lennon & McCartney on the Beatle's *White Album*.

Individually, each song on this disk is great; as a whole, the project is even better. Buy this disk and listen to it. I mean, *really listen* to it. Pay attention and hear just how diverse, intelligent, and deliberate music can be.



DAVE HOLE
STEEL ON STEEL
Alligator ALCD 4832

Alligator records handles some of the hottest blues musicians in the country, period. Dave Hole is the only foreign artist on their "Genuine Houserockin' Music" list, and he definitely belongs there. Born Down Under (i.e.—Australia, for those of you who are clueless) this guy sounds like he spent about a hundred years living in Mississippi or Alabama. His style of slide guitar is as different as the Southern Hemisphere's weather patterns are from the North. He plays over the top of the neck, which is no small feat, as anyone who has tried playing slide will tell you. And the man is NOT SLOPPY — he hits every note as surely as the IRS hits at tax time, with all the bite and sting of that same government agency. His vocals resonate with the blues, and his band follows with the steadfastness of a southern 'coon hound. These boys are

blue as it gets.

Slide lovers will know they are in the right place from the first notes of "Wildfire," and rockin' blues lovers will know they're in for a hot time as the tune hits its stride a few chords later. The band jams through the rocking "Quicksand" into the very slippery slow slide blues of "Counting My Regrets," getting right back to the driving blues of "Killing Bite." "Take Me To Chicago" does just that, and you will want to stay for the jive beat of "I Won't Leave." "Worry" could easily fit into any rocking Texan-blues set, as could the slower "I Found Love" and the pounding "Going Down." Robert Johnson would have been comfortable as could be playing "One Last Breath," a cool slow slide blues tune that makes it hard to believe Dave Hole is not from the Delta. "Hook, Line & Sinkin'" slides and rocks true and steady, while "Cold Rain" picks up with a punchy B.B. King-type beat and feel. But Hole does not imitate the King; he definitely has his own hot, particular style. The final tune on the disk "Blues Will Call Your Name" shows this through and through.

This is the type of disk that blues lovers, especially slide-guitar lovers, need these days. Dave Hole is tight, hot, and slippery, like "Steel On Steel" should be. Get this disk and play it loud, over and over and over.

The first track of Ian Moore's new CD *Modernday Folklore*. "Muddy Jesus" hits the ground running hard, setting the stage for the roller coaster of varied tunes on the disk. It's damn good to see a hot guitar player/singer/songwriter who is not content to just sit on his ass after one fantastic disk (*Ian Moore #42018*). Moore went on the road, writing most of these new songs while he was out doing gigs. Then he and his gang (Bukka Allen on keyboards, Chris White on bass, Michael Villegas on drums, and producer Mark Howard) moved into a warehouse in San Francisco and went to work on *Modernday Folklore*. And I'd like to just say: Thanks, Ian. This is great music.

The pacing on the disk is perfect. For those of you who hit "shuffle" on your CD players: DON'T. Take the time to listen to the whole disk as one piece. Moore and his band go from the rocking blues of "Muddy Jesus" into the light, somewhat funky blues of "Society," to the slow, almost Celtic-infused subtle blues of "Today," to the clean acoustic picking of "Daggers," and then back into screaming electric maximum R&B cut "Bar Line 99." Throughout, the band is tight and well produced, but not dry; these guys breath life into every tune.

GWEN MARS...MAMA GOSHEEN!

In less than a year, Mike Thrasher wrote an album, signed a record deal, and immortalized his school teacher without blinking an eye.

SLUG: It's been six months since you weren't together at all, now you have a record out and you're signed to Hollywood Records.

MT: Well, now its been over a year. We got a deal in six months or so. Its pretty insane. We totally weren't thinking that way. We thought we were going to play for years.

SLUG: Pay your dues you mean.

MT: Yeah, whatever.

SLUG: Well, hey, if you don't have to why do?

MT: Well you know. I mean its not like I'd been playing all the way up till then. Right? But, yeah, we formed the band and...

SLUG: How did you know the other guys?

MT: I met them actually through this...the guy that produced our record got interested in some songs. Played them.

SLUG: Who produced your record?

MT: Richard Poddler. He did Born to Be Wild and all that kind of junk. And anyway, these two, one of them was an assistant that worked there and one them like made coffee or something you know.

SLUG: John and Matt.

MT: Yeah.

SLUG: You're kidding me?

MT: No. And uh...

SLUG: So wait a minute. Now you knew Richard from somewhere?

MT: He had seen me play guitar in this frat band I was playing in. You know went



around playing frat parties you know its kind of like the Oakridge Boys or something like...

SLUG: How come I've never heard of the Thrasher Brothers, besides the fact that I don't follow country music at all.

MT: Yeah, they were gospel for most of the time. So that's probably why...

SLUG: Cause when people look at your name they go, "Jesus, what a made up name that is."

MT: Oh, I know, God. I mean and its the stupidest thing.

Michael Thrasher, I mean if I was going to change my name it would not be that.

SLUG: Michael Thrasher, that's funny.

MT: I've often thought about changing my name to Tom Jones or something.

SLUG: So you go into the studio with a bunch of songs that you have written and those guys play along and things hit off pretty well and the next thing you know you've got a

SLUG: So you did most of the writing, or most of it. In your bio it says that you don't like to talk too much about what a song means to you and then they make you go through

MT: The Thrasher Brothers.

MT: Exactly, yeah, which ended up being the record. And the demo turned out so darn...we liked it you know, whatever...it sounded like natural and you know you can't really like go back and rerecording shit. Its not going to come out as good as the first time. So yeah.

SLUG: That's pretty cool though. I liked the album a lot. I'm not really sure that I agree with all of the reviews I've read about it.

MT: Oh, yea alot of mixed things.

SLUG: Well a lot of people said that it sounded like Smashing Pumpkins. And I didn't think so really.

MT: No, I think people hear like heavy guitars, right? Real strong in the mix and I think that's what, you know, kind of sets them in that direction. But you know, I've listened to the record, there's like all kinds of different sounding songs. And you know how many rock records have had loud guitars on them. I mean, Jesus. Whatever. You know, I think people have to base something new according to something that they've heard to know what it is or something. You know, whatever.

SLUG: Did you read the CMJ review of your record?

MT: Yeah.

SLUG: Did you like it?

MT: Hell, no. It was pretty sucky.

SLUG: Did that prick even listen to this fucking record?

MT: Yeah, he probably listened to the first two songs and said, "Oh, sounds like the Smashing Pumpkins."

SLUG: So, you did most of the writing, or most of it. In your bio it says that you don't like to talk too much about what a song means to you and then they make you go through

each song.

MT: I know. Wasn't that stupid?

SLUG: I thought it was stupid. But I mean. It seems like they said, "Okay, well he doesn't want to talk about the songs but we made him and here they are."

MT: Right. They did man, they totally like grinded me on it. What's this...Its just like you know. I hate to you know, put in somebody else's mind what the song means to me because it could be something totally different to them. I don't want to blow it for them.

SLUG: Well you know, I mean, its I guess I don't know, if your a guitar player you understand things that non-guitar players don't understand. You know, your like, "Well I was playing my guitar and I got this cool riff and that's what the songs about."

MT: Exactly. Its just like a thing that happened you know. You put some words to it and there you go.

See the thing is is like Cosmic Dick, Heal Me, Fisher King all those were like the demo songs. And Stuck to the Sun, Hollowed, Ruined, Dragster were ones that we went back in and finished the record with. So you can see like a growth period.

SLUG: So it was more the beginning of the album was your original stuff?

MT: Yeah, so you know you can see a little growth period. Cause hell, we'd only been together for...when we recorded the first song we'd been together for like three months. So you know, there was obviously a growth period there.

SLUG: Well albums should be like that. That's why I hate random play buttons on CD players. I mean, when I was growing up, you listen to an album and it was cool because the album flowed from the first song to the end of the album.

MT: Right, right. It makes sense.

SLUG: This album makes sense in that way. But if like you put it on random and it starts with Rover and then it goes to Cosmic...its like, "Fuck. Who is this? What the hell's going on here?" Some of the classic albums of all time. Sgt. Peppers. That would totally suck if you listen to it in any other order than the order than which it comes.

MT: Right and they planned it that way because that's the way you listen to it. Yeah, totally. Those are the records that I listen to. I don't know about you, but I went to high school like in the 80's and it really sucked. I mean music sucked. It was terrible. I was listening to Zeppelin and shit like I was in the 70's or something. Because all the music sucked.

SLUG: Well I'll agree with you there. I hated all the music in the 80's except for Concrete Blonde and other than that.

MT: Yeah, well you know, I'm really influenced by the early 80's alternative like the Cure and Susie and the Banshees and things like that. I'm really into that stuff but other than that it was horrible.

SLUG: Did you hate Alabama?

MT: You know the whole time I knew I was going to have to split. I mean you can't do this sort of thing there. You know, nobody wants to hear it. I mean you know everybody thinks your a Satan worshipper or something. Everybody thinks you worship the Devil or something. I don't know, whatever.

SLUG: So old Zeppelin, Hendrix I'm guessing, Alice Cooper, stuff like that?

MT: Yeah, Sabbath, Ozzie. Really into like early Ozzie Osborn solo, Rhodes, David Bowie.

SLUG: Really?

MT: Yeah, Mick Ronson's my favorite guitar player.

SLUG: Really? I love Mick Ronson.

MT: Yeah, he's my idol. I love the guy.

SLUG: I was like the only guy I knew besides my buddy Kevin who was really sad when he died.

MT: Yeah, like Bowie's big influence, T-Rex and and...mostly Bowie, not as much T-Rex.

SLUG: So it sounds like on the album. I was going through that list of how you were talking about the songs and at first I thought, well maybe I should read them. Then I thought maybe they just drug this out of him. So it sounds like they drug it out of you.

MT: Yeah, so I ended like making up shit after a while.

SLUG: Really, okay, then I don't need to ask you my next question then.

MT: What is it?

SLUG: I thought well, I think he's bullshitting. I think that they're just making him say shit about this stuff and he's watching TV while he's answering the ...

MT: And after a while its like, okay, you want an answer, okay here you go, whatever.

SLUG: That's right. It was the one, what was it? I think it was Stuck to the Sun. You said, "This is a space song, not like NASA but like Vegas."

MT: I was like, "Yeah, its kind of like Vegas space, yeah."

SLUG: And then they went, "Wow, he's deep."

MT: "Wow, that's cool," and they put it in the bio. You know the record people, they're just fucking weird.

MT: Totally, exactly. Well whatever.

SLUG: The world according to you and me.

MT: Exactly, but it doesn't mean a hell of a lot to these big agencies and crap. Whatever.

SLUG: Fuck em.

MT: Well, you know you just go on tours. But you know we're happy to have that tour, its killer. We're going to be able to play in front of some people. We just came off the road. We went all the way up to San Francisco, Seattle, went up to Vancouver and back down to San Diego and Phoenix. Man I hear Salt Lake's just a rocking place.

SLUG: Its the biggest surprise city that I think I've ever seen.

MT: Its the same thing in Alabama, man. Its like everybody thinks, oh God, don't go there. But man, there are all these kids like I was back then, like hate it there. And they just die for somebody to come so they could just go nuts.

SLUG: Cool. So you go on tour with Catherine Wheel when?

MT: The 17th it starts in Washington, D.C. and then we work our way over.

SLUG: Are you writing this whole time?

MT: Yeah, yeah, I got the second record almost done. I'm constantly doing it. And hopefully I'm going to put out an EP before the end of the year.

SLUG: What's Magnosheen.

MT: Its just a word I made up. It...I was writing...

SLUG: Some hair product.

MT: Yeah, I know, like magnoshine. But we were...I was just writing a song you know and you know the symbols worked you know. What can I say, fuck, I mean. It described what I was going for in the song, you know. Just a you know, Magnosheen.

MT: Its like one of those explosions in space, you know.

SLUG: Magnosheen. Its like its not regular space stuff, but Vegas space.

MT: Exactly.

Live at the ASHBURY PUB

Wed. Aug. 2 GypsyMoth

Thur. Aug. 4

MeganPetersGroupTherapy

Fri. Aug. 5 I-Roots

Sat. Aug. 6 Sweet Loretta

Mon. Aug. 7 BlackLotus

Tue. Aug. 8 DougWinter

Wed. Aug. 9 Bent

Thur. Aug. 10

MeganPetersGroupTherapy

Fri. Aug. 11 The Pinch

Sat. Aug. 12 Liv Cummins

Mon. Aug. 14 HighWaterPants

Tue. Aug. 15 Aaron Jones

Wed. Aug. 16 Flower Patch

Thur. Aug. 17 Sun Masons

Fri. Aug. 18m Mr. Fabulous

Sat. Aug. 19 Figure Head

Mon. Aug. 21 TBA

Tue. Aug. 22 Kiry Macdonald

Wed. Aug. 23 House Of Cards

Thurs. Aug. 24 Megan Peters

Group Therapy

Fri. Aug. 25 Backwash

Sat. Aug. 26 Backwash

Mon. Aug. 28 FlowerPatch

Tue. Aug. 29 James Scott

Wed. Aug. 30 I-Roots

Thur. Aug. 31.

MeganPeters GroupTherapy

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IN-ZANE RECORD REVIEWS

BY ZANE ZEIGLER

Zane is our newest writer
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He's seven. (he just had a birthday)



SALSA, MERENGUE, MAMBO!

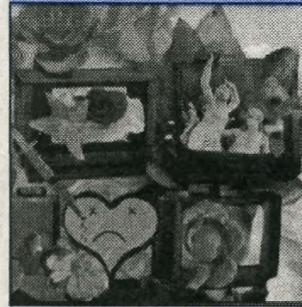
Hemisphere/I.R.S.

Perfecto. This is perfecto. Great for dancing. Nice, perfecto especially nice. Sort of like African music. It has a little bit of The Jungle Book trumpet in it. I like it because it has music like they have in the Jungle Book. It's like African and jungle music put together. Dances through each song.

Did you like the songs? Yes this music makes me feel like I'm in Africa.

Do you like the cover? Actually I don't know what to make of it.

Overall: Perfecto



THE CHINADOLL

TANGO

Function: Universal

Creepy, creepy, turn this song off it gives me the creeps, I hate it! The music sounds a little weird... Oh I like it now.

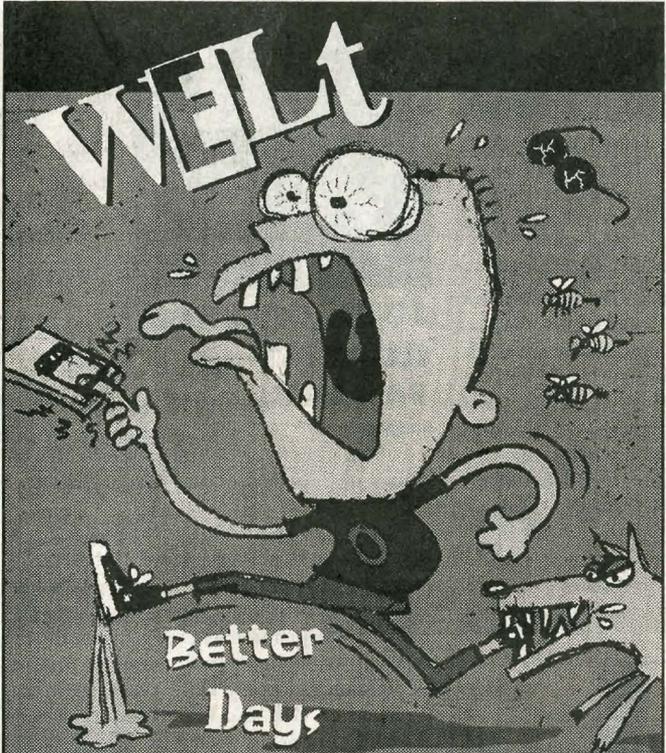
What does it sound like? A little creepy.

Do you like the cover? Funny cover.

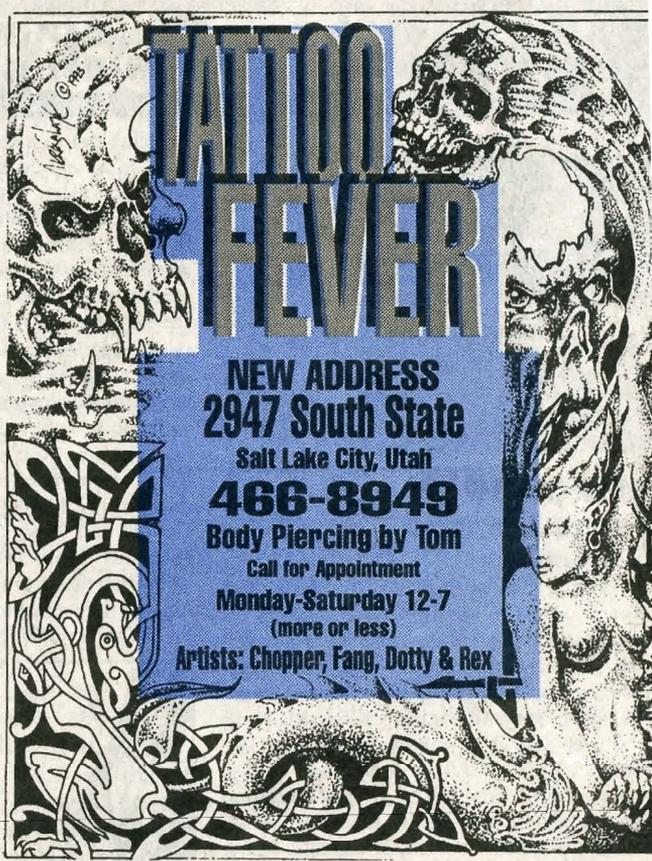
Overall: Creepy

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THE STIFF SHEET...



RAMONES ADIOS AMIGOS Radioactive

With a flick of the wrist, the Ramones have shown the world who the kings of American punk rock are, and have always been. Green who? Adios Amigos is probably in the top three great Ramones albums, if not their best. Special attractions on this new Ramones CD are some vocals by C.J. Ramone. YEA!! Not to mention some way cool covers of Tom Waits "I Don't Wanna Grow Up". Plus a tribute to fellow New Yorker, ex-Heartbreaker the late great Johnny Thunders classic "I Love You", and "Spider man". Yes the theme from the cartoon (Born to Die in Berlin) The record also has some great new Ramones originals like "Cretin Family", "Making Monsters for My Friends" and "Scattergun" Is this the Ramones last record? Who knows. But at least they can quit knowing that they gave their fans a great fucking record before they left.



TEENAGE FANCLUB GRAND PRIX

The only reason I decided to review Teenage Fan club's new record, is because it is outstanding. Their record company was certainly no help. They didn't even send a review copy!

If diversity, innovation and memorable guitar lines count for anything, then Grand Prix wins the big prize hands down. Teenage

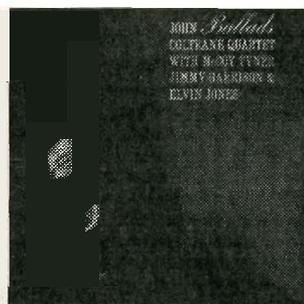
Fan club delivers some of their best work to date on an album that sucks you in deeper with each listen. Immortal melodies, cascading lyrics, the whole nine yards. These guys have to be sitting around wondering if this record can be topped. If not, then they are as modest as they are catchy. All of the songs on Grand Prix are full of intelligent, easy to relate to lyrics that somehow make you think about what they mean long after you've heard them. Musically, this record flows like a classic British pop album should. Starting off by getting your attention without screaming, "About You" sets the mood for some great songs. Namely "Neil Jung", "Mellow Doubt" and "Sparky's Dream". After all is said and done, Teenage Fan club stands untarnished by musical trends and in rare form as they ask the fitting question "Is there life in this cartoon?"



ELLIOT SMITH SELF TITLED Kill Rock Stars

If you've ever wondered why you like Heatmiser so much, this is a big reason why. Elliot Smith is one of the brains in the Heatmiser operation. This is his 2nd solo effort. On his new LP, he plays acoustic guitar and sings, sometimes with a little bit of drums or organ in the background. There's also one song that has some electric guitar for about two seconds, and another with harmonies sung by Rebecca from the Spinanes. The rest of the stuff is new, recorded in basements in Portland by friends on four and 8 track recorders.

This is a really good album for several reasons. One is that it forces you to listen instead of hearing it in the background. Almost like a continuous whisper. The second is that most of the songs are well written w/both haunting melody and thoughtful lyrics in mind.



JOHN COLTRANE QUARTET BALLADS Impulse

"The growth of Coltrane apparently continues unimpeded. Long may it do so" — Gene Lees

My buddy Scott at the luxurious Tower Theater would call this record "Infinitely listen able" others would say Trane's best album. Still others have labeled it a masterpiece. It was just re mastered by Impulse and released with the booklet from the original LP. It features McCoy Tyner on piano, Jimmy Garrison on bass and Elvin Jones on drums. It also features the man I believe to be the most expressive outstanding talent to ever pick up a tenor saxophone. If you only own one jazz album your entire life, this is the one. I think that about wraps it up.



SUPERGRASS I SHOULD COCO Capital Records

Could this record be the savior of 1995? Maybe. AT least as far as British pop rock goes. Supergrass has the unique quality of reminding you of someone with out being to derivative of anyone. This Oxford trio does it with diversity, super hooky chorus lines ("Why you lookin so crazy, Why you lookin so lonely for love") and very cool use of guitar & piano YES PIANO melodies. While thoughts of Bowie & Ian Hunter shoot through your head, you're hearing influences from many different musical genres. Songs like "Mansize Rooster" and "Strange Ones" make Supergrass seem wise beyond their years. If there were an Olympic scale for debut albums to rest upon, "I Should Coco" would get 9.5's from all the cool judges.



STANFORD PRISON EXPERIMENT
The Gato Hunch
World Domination

World Domination does it again with another world class release, the gato hunch by Stanford Prison Experiment. These boys rip, check out the opening song, "You're the Vulgarian". The phrase, We don't care, will be ringing in your head for the next week. Worst Case scenario, *Swoon* and *El Nuevo* will all give you something to wiggle your hips to.

WIZO
WUAARRGH!
Pat Wreck Chords

"You've never told me that you

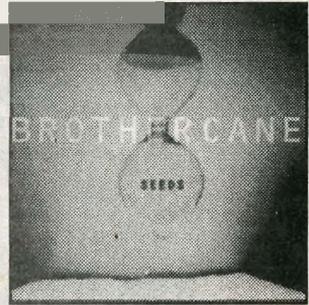
didn't like my face, so how could I've known" that line followed by a burp is the opening line to one of the two songs on this record that are sung in English! the rest are in German, as this power punk trio hails from Stuttgart. It almost makes you want '88 learn German because you end up singing along and you don't know what the hell you are saying. Luckily has the translations to the songs in English. This band does everything and maintains there sense or humor while slamming fascism and racism. They even go calypso of HUND (dog) while singing about social issues like the AIDS scandal in which untested blood donations carrying HIV were sold on the German market. "Life's a dog, it barks and bites, it eats and shits, and once in a while it humps your leg."

MR. PINK

BROTHER CANE
Seeds
Virgin

Although the name Brother Cane evokes images of bands like Black Oak Arkansas and Jackyll, the band thank God does not. The band is a driving rock foursome with a distinctive sound rang-

ing from moody edgy and textured ballads to full force guitar assault on songs like "Hung on a Rope" and "Kerosene".



A lot of the songs on Seeds are either about family members or friends, explains Damon. I'm getting better at looking inside myself and expressing things, but it was strange how many of the songs were written about people in my life. In this day and age of people writing these self-effacing lyrics about how they're fucked up, we've just kind of accepted the fact that it's all fucked up and we're just trying to get on with our lives.

B.C. is a well balanced attack of good guitar work, layered song writing and really good drumming in a rock context. Worth more than a listen. Seeds grows on you

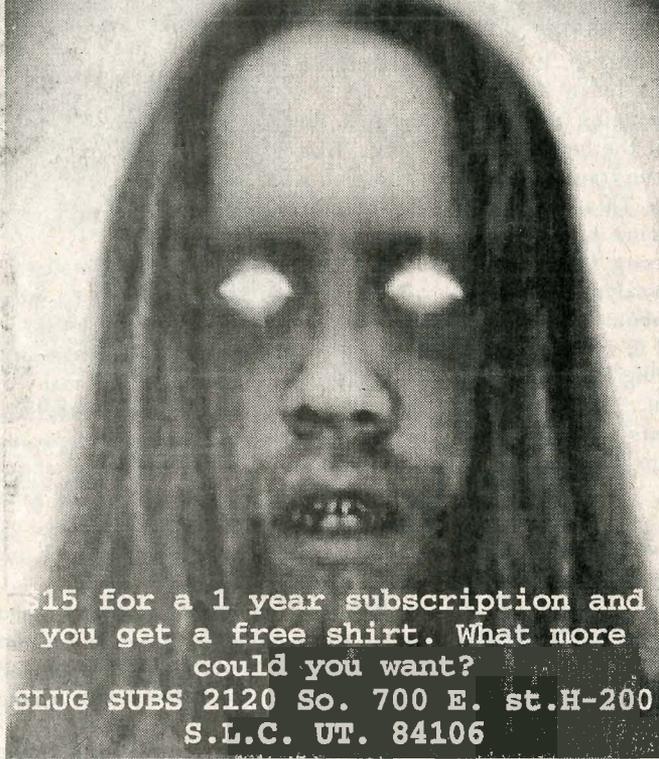
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**TOP 50
COLLEGE
ALBUMS
SOME SUCK...
SOME DON'T**

- 1 PRIMUS - Tales From The Punchbowl (Interscope)
- 2 BJORK - Post (Elektra-EEG)
- 3 FUGAZI - Red Medicine (Dischord)
- 4 CATHERINE WHEEL - Happy Days (Fontana - Mercury)
- 5 THE VERVE - A Northern Soul (Vernon Yard)
- 6 SUPERCHUNK - Incidental Music 1991-95 (Merge)
- 7 SEAM - Are You Driving Me Crazy? (Touch And Go)
- 8 SUPERGRASS - I Should Coco (Capitol)
- 9 YO LA TENGO - Electr-O-Pura (Matador)
- 10 FOO FIGHTERS - Foo Fighters (Capitol)
- 11 CHRIS KNOX - Songs Of You and Me (Caroline)
- 12 KENDRA SMITH - Five Ways Of Disappearing (4AD)
- 13 BAILTER SPACE - Wammo (Matador)
- 14 THURSTON MOORE - Psychic Hearts (DGC)
- 15 NATALIE MERCHANT - Tigerlilly (Elektra)
- 16 ESQUIVEL! - Music From A Sparkling Planet (Bar/None)
- 17 GENE - Olympian (A&M)
- 18 PAVEMENT - Wowie Zowie (Matador)
- 19 TRIPPING DAISY - I Am An Elastic Firecracker (Island)
- 20 MOONPOOLS & CATERPILARS - Lucky Dumpling (EastWest)
- 21 GROVER - My Wild Life (Zero Hour)
- 22 GWEN MARS - Magnosheen (Hollywood)
- 23 SHANE MACGOWAN AND THE POPES - The Snake
- 24 STEEL POLE BATHTUB - Scars From Falling Down (Slash)

- 25 BATMAN FOREVER SOUNDTRACK (Atlantic)
- 26 JON SPENCER BLUES EXPLOSION - Experimental Remixes (Matador)
- 27 RED KRAYOLA - Amor And Language (Drag City)
- 28 HAGFISH - ...Rocks Your Lame Ass (London)
- 29 PORTASTATIC - Slow Note From A Sinking Ship (Merge)
- 30 CHRIS ISAAK - Forever Blue (Reprise)
- 31 LOW - Long Division (Vernon Yard)
- 32 JUNE OF 44 - Engines Takes To The Water (1/4 Stick/Touch and Go)
- 33 CHAVEZ - Gone Glimmering (Matador)
- 34 UNWOUND - The Future Of What (Kill Rock Stars)
- 35 BABES IN TOYLAND - Nemesisters (Reprise)
- 36 PAUL WELLER - Stanley Road (Go!Discs-London)
- 37 MUFFS - Blonder and Blonder (Reprise)
- 38 CIRCLE JERKS - Oddities, Abnormalities And Curiosities (Mercury)
- 39 VAN MORRISON - Days Like This (Polydor/A&M)
- 40 BUFFALO TOM - Sleppy Eyed (EastWest)
- 41 ALANIS MORISSETTE - Jagged Little Pill (Maverick/Reprise)
- 42 BOREDOMS - Chocolate Synthesizer (Reprise)
- 43 INNOCENCE MISSION - Glow (A&M)
- 44 FUTURE SOUND OF LONDON ISDN (Astralwerks/Caroline)
- 45 FILTER - Short Bus (Reprise)
- 46 ELVIS COSTELLO - Kojack Variety (Warner Bros.)
- 47 PENNYWISE - About Time (Epitaph)
- 48 GREEN APPLE QUICK STEP - Reloaded (Medicine/Giant)
- 49 VIC CHESNUTT - Is The Actor Happy? (Texas Hotel)
- 50 SOUL ASYLUM - Let Your Dim Light Shine (Columbia)

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LOCAL BAND

Sweet Loretta

Just when you thought you had heard all the talented vocalist's that Salt Lake has to offer, Sweet Loretta plays their ace in the hole with Michael Jodelle Hessling. If *marymonique* and *the trip* impressed you with their sensual harmonies and funk, you'll be relieved to know that Mary Tebbs continues to deliver her original grooves with Michael, or as some call her Jody, funk'n' it up and beltin' it out side by side. The two women, Mary and Michael; along with former trip members Adam Sorensen on drums, Ken Critchfield on bass and lead guitarist Page McGinnis, all remain to bring you *Sweet Loretta*. Sweet Loretta's self titled song takes you to the interiors of a somewhat psychotic, perhaps manic character "Loretta." The song reveals a quirkiness and newness that the band seems to oblige and magnify for their loyal and discriminating fans. The song, co-written by Mary and Michael, haunts you with it's melody and directs you down another path,



away from the spectator sport of *marymonique* and *the trip* and into an auditory experience that is more diverse, showcasing the skill dispersed equally among this band. Fans continue to love and support this band regardless of it's transition and anxiously await their second album in hopes of an actual release.

—Mrs. Tibbs

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Ani DiFranco
Not A Pretty Girl
Righteous Babe

It's about time to throw another monkey wrench in the gears of SLUG magazine. Ani DiFranco is 24 years old. *Not A Pretty Girl* is her seventh album. It was released, as the previous six also were, on DiFranco's own Righteous Babe Records. That's right Ani DiFranco is a corporate music star, a label executive, and a business woman. Righteous Babe Records is owned and operated by DiFranco herself. She needs a few employees today because she's always on the road and she is going to need a few more employees shortly because she is going to sell a lot of *Not A Pretty Girl*. Her previous six have sold a total of 175,000 CDs and tapes, the new one will no doubt surpass the combined total on its own.

Why am I going on and on about some young woman wearing a leather vest, torn Levi's and her hair in a top knot? Because her time has come - she is good! *Not A Pretty Girl* is not filled with the electrified female viewpoint of say a Melissa Etheridge. DiFranco is a folk singer although, of the punk variety. Check out these lyrics from the title song. "I am not an angry girl/but it seems like I've got everyone fooled/Every time I say something they find hard to hear/they chalk it up to my anger, never to their own fear/Imagine you're a girl just trying to come clean/knowing full well they'd prefer you were dirty and smiling/I'm sorry, but I am not a maiden fair/and I'm not a kitten stuck up in a tree somewhere." That is only a sample of what is

contained on the CD. She takes on major record labels whose offers she has rejected in the past with "The Million You Never Made." "Tiptoe" is about having an abortion, infidelity is the subject of "Light Of Some Kind," where it appears she cheated on her boyfriend with a girl. Other relevant topics are all over the disc. Shyness, loneliness, admiration from afar, she's a master of a lyric and a genius when it comes to putting them into song. From spitting them out in rapid fire style to singing them in traditional folk fashion she captures the essence of a song with both her guitar and her voice.

Now that I've gushed out all these words over a folk singer the most important information is that Ani DiFranco will bring her guitar, voice and words to the University of Utah Fine Arts Auditorium on August 17. Go see her.

Macon

Bakamono
Cry Of The Turkish
Fig Peddler
Basura!

"More crazy ass art damage from the label that brought us Ethyl Meatplow, Foreskin 500 and Buccinator" was neatly printed across the bottom of the one-page bio. Basura! is affiliated with Priority Records Inc. so you can actually find the "product" at most any store - if you are so inclined after reading whatever discharge I'm about to write.

Bakamono are absolutely crazed! I'm not feeling so good today anyway due to some unfortunate financial circumstances, faulty plumbing and a bleeding ulcer. The moment this advance cassette began to play I broke out in a cold sweat, grabbed a cool washcloth for my head and a heating pad for my gut. The bio mentions Flipper, Helios Creed, The Boredoms, The Melvins and John Zorn as well as tamer outfits like Steel Pole Bath tub, Sonic Youth, Drive Like Jehu and Fugazi.

The band members come from art rock, jazz, death metal and just plain metal backgrounds. Their music is a combination of each and every name and style mentioned. A jazzy, funky, heavy, feedback drenched, instrumentally proficient, noisy, discordant, melodic, pretty mess. If you aren't feeling lightheaded and head achy when *Cry Of The Turkish Fig Peddler* begins you will be by the time it finishes.

White noise has such a cleansing effect on the body and mind. It's better than an all-natural herbal enema any day. Bakamono are scheduled to play live at the Cinema Bar on August 10.

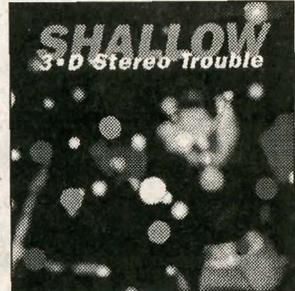
Hei Oaki

The Dandy Warhols
Tim/Kerr

The SLUG boss gave me this one quite some time ago. I was ordered to write a review and threatened with lack of monetary compensation if I failed to do so. Lack of monetary compensation is pretty much the story of my life because I have an extremely "bad" attitude. I could give a shit less if the SLUG boss withheld some pay because the checks are so few and far between that it doesn't make much difference anyway. The Dandy Warhols have been my own personal, guilty pleasure ever since the disc appeared on my doorstep.

If I were about 20-years-old I'd call them the next best thing since the Flaming Lips. Since my memory, at times, stretches (Armstrong spelling used here) farther back than the early '80s I'll have to lump them in with the psychedelic revival that has bubbled beneath the surface ever since the '60s ended. Isn't Warhol mentioned in their name? They have a song titled "(Tony, This Song Is Called) Lou Weed." This lyric appears in the CD booklet, "You're my ride/I'm out my window/It's alright/You've got Candy-O." They've also included nude photos of two band members in the booklet - one male, one

female. If you have to copy someone you could do a lot worse than VU. As I said earlier this CD has been my personal secret for months. It is perfect for the constant up/down cycle of methamphetamine/heroin that is easily obtainable in West Valley City/North Temple. Fly then nod to the music of the Dandy Warhols.
Steely Pam



Shallow
3-D Stereo Trouble
Zero Hour

"Not another one" was my first reaction after reading through the press clippings. Another what? Another dreampop, shoegazing, band fronted by a little girl voiced singer. Coctau Twins, the Cure, Swallow, the comparisons go on and on. No they aren't from England, they live in Kansas. What is positive about the group or the disc. First of all Julie Shields, the singer, is beautiful. No kidding, I have a picture. The rest of the band are your typical long-hairs. Yes, one of them has dreadlocks and the baggy clothes of a skater.

The CD is a pleasant way to spend 48 minutes. One critic claimed that it gets tiring due to the sameness of the songs. Might I recommend a session with Philip Glass. I like it more after two or three listens. There are lyrics about flowers and gardens, love is of course present and I find Ms. Shields voice more attractive than say, Jill Sobule or Alisson Morisset. The boys in the band back her up with the expected swirling guitars, bass and drums and Shields herself adds flute accompani-

Continued on page 33

CIRCLE JERKS

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ment at times. Overall the nod to later day psychedelia is unavoidable. The best song on the disc is the closer - "Seedy Bonus Track" although right before that one is "Til Tomorrow" which is a semi-hard edged introduction to the full on noise of the closer.

Not a bad job overall. If you manage to run across a copy give it more than one listen - you might like it. Shallow is scheduled to play at the Cinema Bar on August 8. Make up your own mind and pay a visit to the highly controversial Cinema Bar.



The Oblivion Seekers
Snake Eyes
Tim/Kerr Records

Thank goodness this CD didn't reach the hands of anyone at the Private Eye, The Salt Lake Tribune or The Deseret News (if a copy did it is available for under \$5 someplace around town). I believe some writers for those papers read the word "rockabilly" and for a strange, unknown reason they feel a subconscious need to slip it into a review of damn near anything. Either that or they are relieving frustration by taking sarcastic jibes which only make them appear uninformed...but somehow I doubt it because no one reads SLUG. Anyway, if the latter is the case please step up the pace.

What all this has to do with the Oblivion Seekers is about to become evident. *Snake Eyes* is their third release for Tim/Kerr. There is little doubt that the Oblivion Seekers have at least four of their six feet firmly planted in the rockabilly graveyard. That "big beat" sound is impossi-

ble to miss if you know what to look for. I wouldn't classify the Oblivion Seekers as a rockabilly band. They are more like The Tailgators, Billy Bacon & The Forbidden Pigs, The Paladins or The LeRoi Brothers. All of those bands are capable of doing straight rockabilly if the feeling strikes them. The best example of the Oblivion Seekers take on the "billy is "I'm To Real." The tune is flat-out rockabilly with female backing singers whap, whap, whap-a-doo whaping away in the background.

The Oblivion's rounded up an entire room of guests to help out with the album. Girl singers help out on 7 of the 13 tracks. Since I've already counted The Oblivion Seekers out of the rockabilly sweepstakes, what do they do on the rest of the songs? They throw down an instrumental in the middle appropriately titled "Sidewinder." What self-respecting roots band doesn't have an impressive instrumental tune today? They also venture into Tex-Mex territory with "Doña Flor." Don't think Tex-Mex with accords that will be mistaken by most for a polka. I think the song is a rewrite of a lesser known Ritchie Valen's tune or maybe a rocked up combination of "Love Is Blue" with "Guantanamo." There's a "trendy" lounge hymn present too. "The Only One In the Room" proves that these boys know not to miss a base when they hit a home-run.

Dave Alvin, Los Lobos and the Paladins have many fans in town. The bands I mentioned earlier, The Tailgators, The LeRoi Brothers and Billy Bacon are so far undiscovered, mainly because they aren't frequent visitors. Someday soon the Oblivion Seekers will make the trip down from the Northwest to grace a local stage. Unless the gig is promoted by SLUG or Pompadour Press you will see the rockabilly word associated with their name in the more prestigious papers. Discover what you know you love before the two-sentence interview is printed. Shop the

remaining independents. Tim/Kerr is not recognized at most chains.

Jake Harmon

The Orb
Orbvs Terrarivm
Island Records

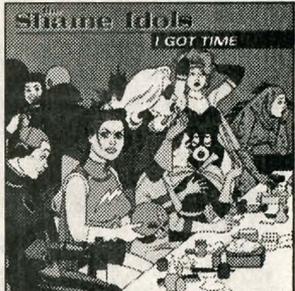
I met someone the other day who wanted to know which is the "best" Kenny G album. The question is fascinating. It's like asking which is the "best" Yanni or John Tesh album. Are any of them any good? The Orb are known as a "techno" band. *Orbvs Terrarivm* actually falls into the "trance" categorization. At this point the essay could veer off into what "techno" actually is or what separates "trance" from "new age" and why is "new age" struggling to become known as "adult contemporary instrumental." The entire subject is mind boggling. We could also ask why Phillip Glass is now considered "classical" and Vangelis, Mike Oldfield and Tangerine Dream are "new age" while Faust and Can aren't. Oregon is "new age," Kenny G is "jazz" and the Orb are "techno."

The usual synthesizer washes of sound are interspersed with bleeps, burps and "world rhythms." Tape loops, now done with computers, are used extensively to turn everyday noises into musical passages. Voices are electronically manipulated into alien forms that also become part of the layered texture. Each piece, seven of them, in over an hour, is prefaced by sound bites stolen from an entire lifetime of sound recordings. I wouldn't be surprised if the Orb hadn't stolen something from the earliest sound recording device, a cylinder, and placed it someplace on this album.

The end result of I'm sure countless hours spent in front of a computer manipulating wave forms is listening music - calming, relaxing, even trance inducing music. Why is it better and more enjoyable than just about anything produced by the "new age"

movement. The members of the Orb manage to inject life into their computer manipulations. The creative use of samples, sound-bites and sound "morphing" keeps the calming music from becoming tedious and irritating like the lifeless piano noodlings of some burned out acid casualty playing beneath a pyramid from which dangle "power" crystals and "rubbing" stones.

After-glower



The Shame Idols
I Got Time
Frontier Records

For some reason the Shame Idols included a lyric sheet with their CD. Let's pretend we are college students and delve into some of them. The obvious choice is "Slug Buffet." "Hey Señorita it's the slug buffet/Nobody likes it, they say you shouldn't go that way/Hey lawdy mama I know my time ain't long/Nobody digs it, they say you shouldn't've wrote that song/But all they ever do is sit around/Play with their cuticles and stare at the ground." Forget the college aspect, I have no idea what the song is about. Hey lawdy mama? What the hell?

The Shame Idols are another garage band reliving the '60s. Their take on the '60s is not the hard core garage style nor is it in a psychedelic vein. They are someplace between the British Invasion and say...Oh, I don't know REM. Back in about 1964 this music was fresh and exiting. Tiny little transistor radios and the AM-only one in the car blasted this stuff all over the suburbs. It isn't all "pop" radio fodder. "Not In The Way" does have that hard edge and more than a few psychedelic

Continued on page 34

elements. So does "Sun Ra," a song with lyrics that make sense about taking a girl to a Sun Ra concert only to have her freak out on the LSD she took. In another time, another era, "Split" is a hit single.

The early '80s nostalgia trip back in time to the mid-60s returns in the '90s. As the popularity of the Flaming Lips and Weezer demonstrates this music does have its place in today's society. The Shame Idols are probably too blatant in their interpretation to excite many "fashionable" folks. For those not hampered by trends, who want a slice of the '60s "classic" rock ignores, you might try the Shame Idols along with Kinks, Searchers, Beau Brummels and Leaves reissues.

Peter Noone



HUGH

You Are Here
Mafia Money

A friend of mine has a painting directly on his bedroom wall of the 'Dream of Seeds': a hazy winds cape in which the fallout from a million dandelion blows are wisping around, making the move from one wall to the next and pretty much surrounding you. This album is a lot like that, fuzzy guitar swimming through the air, just heavy enough to be able to support you as you ride along with it around your head. The melodies are kept simple and are therefore able to support everything they lay on top of it distortion ally vocal, they sound like their purpose is to make your body move in slow motion, stonily experiencing everything else move around you in that old

Purple Haze Jimi spoke of (they even have a track called "Chutes and Ladders" lopped through backwards in tribute of the old guy) (Well, I don't know if it was in tribute or not, but how can you play something backwards without nodding to Hendrix?). "Waiting, waiting for sleepy time" is one of the lyrics, and that is an apt description of when I imagine these guys write their material: lying on the floor in a one candle lit room on big pillows. Anyway, enough fucked up analogies, the bottom line is that it's a good late night stoned album, or a good rainy day melancholic, or a solo drive through the desert. If you're looking for something to drag State Street to, this isn't it. If you're looking for something to drag your fucked-up ass around the house to, look no further.

—Capt. America



SWIVELNECK

Baby Cry Cry
Headhunter/Cargo

Recommended stereo settings for this CD are as follows: Bass on 10 Treble on 10 Volume on 10. You on the floor. Swivelneck, who is possibly the weirdest band alive, somehow manages to remain sedated long enough to pump out 11 fantastic tunes on "Baby Cry Cry", without letting too much freakiness through. Best song? That's easy. "Check Point Charlie" also the name of one of my fave ex-bands. Other bowel movers are "Conan Huffy" and "Diamond St." Hard aggressive pounding songs for people who want a headache that makes you laugh and go screaming into the street, looking for a phone

booth to call the alien mother ship...I'm not kidding.

—Mr. Pink



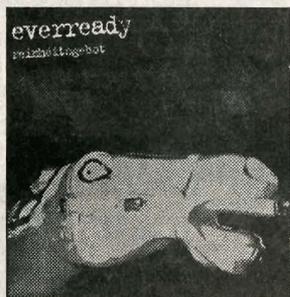
THE FLYS

\$2.25

Raid America Records

Well, you may remember this band by the name of Mozart. You may remember them playing some local shows in your town and turning heads as they did. Now they are The Flys. I liked the old name better, but oh well. The music however, is still quite good. Some of their old songs are still around, even though they sound different. This band has obviously matured over the last year, and the new \$2.25 record shows it. Best songs here are Machine Dream, Annabelle, and Mother's Song. They may not be the hits Mozart was looking for, but in my opinion they are their strongest songs to date. Keep your eyes on The Flys. Man, I waited a long time to say that.

—Bob



EVERREADY

Reinheitsgebot
Slur/Liquid Meat

What is up with the name of this CD? German words for an American CD release. It refers to the German Purity Law for beer. There are also translations of how to ask for

beer in Germany on the inside cover. I dunno about that, but I do know the songs are great. I also know to get the full effect it's probably a good idea to play this LOUD. 90's Punk rock with 90's production. Watch for these guys, hopefully they will roll through.

—RDJ

DAVID SOLOMON

Solomon's Minds
DS Productions

Forget *Unplugged*—this sucker is *Unhinged*. David Solomon is the rare exception to the singer/songwriter/acoustic guy stereotype: most of 'em have no personality, he's got seven. OK, he's down to only two these days, the others "committed suicide". Solomon is a Vietnam vet, ex-con, ex-mental patient/thorazine zombie, former homeless mime and current talk-radio personality (singular) who writes songs about the seamy underbelly of society from actual experience, unlike a lot of Tortured Artist types out there.

Solomon's Minds is his self-produced/released cassette featuring 15 songs culled from a 25 cut session done Robert Johnson style: live, bare-boned and no use for a second take. Tunes range from blues-rockers like "Portolet" (about the ultimate in affordable housing: portable toilets) and "Thorazine Blues" to pretty ballads like "Utah" (a heartfelt ode to the wonders of living in the Big U—I told you he's out there) and "Lady Of The Evening" (no need to explain this one). You also got yer downright nauseous sentimentality in "O Cuddle Me", mushroom-clouds-in-the-rearview-mirror yuks in "Say Good-bye" and a ranting, hopeful finale in "Cryin' In The Rain".

This tape is definitely worth owning, actually getting a copy might take some work—his distribution is as minimalist as his production. Try calling K-Talk radio (last

Continued on page 37



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known sighting) for some info.

The next time you get the urge to crack a case of tequila, steal an El Dorado and drive south until the wheels fall off while cranking that Phil Ochs 8-track, take *Solomon's Minds* along for the ride. You'll thank me when you're paroled.

—Helen Wolf



LUXURY

Amazing and Thank You
Tooth and Nail Records

WOW PUNK POP MEETS ORIGINALITY. That is how the headline should read introducing *Luxury*, Georgia's best new band. This is a foursome of idea ridden pop songsters who play on the punk side of the street while jumping over to melody consciousness at will. And with great delivery. Their formula is simple. Take a good basic pop song and continue adding cool parts to it until it boils. Serve well chilled. Play repeatedly at high volume.

—Mr. Pink

APE HANGERS

Ultrasounds
A&M

Next up is Ape Hangers with *Ultrasounds*. A no-holds bar assault of un-apologetic, straight up, kick-ass rock & roll. These 3 guys are from Boston and it's really good stuff. They sing about the usual stuff we're all familiar with, loneliness, lost relationships, depression on the verge of suicide and true love. All that fun stuff that makes living so much fun...ya know. Seriously, when I first heard this CD I thought these guys

are going to be great live, they just have that reckless feel, amen brothers & sisters!



THE NIXONS

Foma
MCA Records

"Foma" is a word invented by Kurt Vonnegut in "Cat's Cradle" to mean little white lies that people tell themselves to make themselves feel better: "this Olympic thing ain't gonna cost us taxpayers a dime", "I'm sure I'm the only one who can smell that big beefy one I just let", "I know my present girlfriend and my ex-girlfriend are best friends, but they probably never giggle about the size of my dick together"...things like that. The Nixons (another goddamn stupid name, especially when they make such a big deal about keeping politics out of music in their bio)...hmm, they seem to be interested in the concept of living truthfully: with yourself, with others. It seems at one point the lyricist had a brush with religion and it's aftertaste taints a lot of what he writes about, considering the SLUG target audience (disillusioned return missionaries, west valley hair girls, and that bum on 9th and 9th playing guitar all the fucking time) it ought to strike a chord with me. I must admit that I think more of the ideas behind the music and the lyrics than the actual music itself. There was a point in my life when some of this would have been considered the heavy metal thing, so you gotta watch your toes there, sure AC/DC is a guilty pleasure but Angus you both aren't. (Speaking on that topic, how in the hell did

Type O negative ever get any crossover audience? What a bunch of complete chesedicks wallowing in Ratt and Poison land. If anyone deserves a gasoline enema it's that lead singer...back to the story) You gotta know when to hold 'em, know when to fold 'em some wise person once told me, and this is a case of having to know when to walk away. With the loads of really good music in this world, \$16.00 on mildly good music is not an option.

—Capt. America

EARTH CRISIS

Destroy the Machines
Victory Records

EARTH CRISIS have without question taken the international hardcore punk scene by storm since their 1993 inception. Their tremendously successful ep's on Victory 'Firestorm' and 'All Out War' are concrete proof. Anticipation for new material since the release of 'Firestorm' in the late fall of 1993 has been building with everyday. Twelve new songs are featured on this release. Earth Crisis have taken their hardcore sound to the next level by incorporating pulverizing solo-free metallic riffs with their trademark anthem like screamed vocals. The result is a devastating soundscape that pulls you in and tears you apart. Lead singer Karl Buechner's apocalyptic visions are captured in every song. Issues such as veganism, animal rights, the destruction of the rainforests, straightedge, promiscuity, societal isolation and species extinction are represented with such immediacy and frustration that one cannot help but take notice. While the PC era of punk rock / hardcore continues to thrive EARTH CRISIS is one of the few bands who stand their ground. They back the issues they care about to the utmost degree regardless of acceptance. The kids know this and that is why 'Destroy The Machines' will be such an important release

PHUNK JUNKEES

Injected
Trauma/Interscope

I can't believe this band is on the same label that gave us one of my favorite bands, Bush. I almost didn't review the CD but then I thought if I didn't say something who would? This is the biggest pile of adolescent, stupid, talentless imitative dribble I've heard in a long time. I hope the members of this band read this review and go get real jobs.

They are a bad knock off of Rage Against The Machine, Sugar Ray, and the Beastie Boys. Unfortunately the comparisons end there. They should change their name to Phunk Junk Geeks. Here's a sample of their lyrical mastery.

"Bang the big booty with the soulman rocking from behind. Put my tape in your deck what the heck..."
"Fucking bitch pissed me off, I'm buying cigarettes I don't even smoke, fuckin bitch I hope you choke" Did I mention that they say "fuck" alot? And nigger, bitch, whore etc. Wow, you guys are really tough. This is worse than Vanilla Ice. By far.

—Mr. Pink

DISHWALLA

Pet your Friends
A&M

Finally a full-length album out by Dishwalla. You may remember them from the Carpenters tribute album, If I Were a Carpenter. Great band with a lot of potential and this full-length is no different. Songs with sombering lyrics that deal with today's questions and weighty problems. Check out this CD and watch for these guys, they're on the move and they will be going places.

—RDI

MORELLA'S FOREST

Super Deluxe
Tooth and Nail

"We're a mix of beautiful female noise pop and male

Continued on page 38

testosterone

rock 'n roll," laughs MF's guitarist Shawn Johnson. Sydney, the vocalist and female aspect of the previous equation, puts it more simply by calling their sound "edgy pop."

Pretty pretentious stuff from a band who states that they sing more about life's beauty, nature and ideals instead of being another angry band. If this is beauty, give me Anger Overload. Sounds like prefab guitar/pop with no substance. Maybe it's because I hate the press photo. The foursome are seated on a couch desperately trying to look hip with plastic jackets, bad sunglasses and stupid shoes that look like they've never been worn. The woman's voice has it's good points though and some of the songs are decent. What this band really lacks is originality. Oh yeah, the liner notes add "all things make possible through Jesus Christ our lord and savior" go figure.

—Maxx

MARILLION

Afraid of Sunlight
IRS/El Dorado

Marillion has been around forever. I have always liked them, even when they were 'out there' musically. It's not music for young rebels but it is full of intellect and reason. Very good guitar work, with accents on hard melodies, contemplative lyrics and a full range of song styles. Marillion fans will admire this record for staying with their sound instead of changing it for possible renewed fame. A refreshing new record, in the pool of angst flooding the airwaves these days. Definitely for the over 28/don't care about who's cool crowd of which I am a member.

—BOB

A HOUSE

Wide Eyed and Ignorant
Radioactive

This disc is a serious case of Déjà Vu, I feel like I should know these guys from some-



where, but I can't place it. The first song on the album "The Strong and the Silent", I put it in and thought, now haven't I heard this before? I'm still not sure if I have, or if I've just listened to it so many times now that...that...oh fuck it. My point, if you can call it a point, is that each song is sort of like that, by a minute into it you're with it enough that it seems like you've heard it before. Hell, at one point I thought I'd written the damn thing. Anyhows, It's a catchy as hell album, albeit a very poppy one, summer cartime listening. Music to do laundry to. At the laundromat. With your significant other. The time will just fly by, bigod. Actually it reminds me of the mid-eighties, skipping out on school and driving to the Village Inn with Deanne and Kristin. Here's something even more specific: it reminds me of "Walking on Sunshine" by Katrina and the Waves. Let that stand for what it is, for some that will mean a huge warning sign, others will see it as a good thing. It's very good for what it is, but on the other hand, this ain't GRID, you know. Many of you are picking this up looking for the old hardcore punk. If you fit that description then the only purpose this CD will serve for you is an emetic.

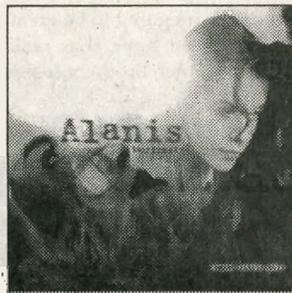
—Capt. America

ALANIS MORISSETTE

Jagged Little Pill
Maverick/Reprise

This woman is my new hero! Sorry Spidey you've been replaced by a woman who can bash men to music.

Alanis Morissette, a 27-year old singer from Canada, is one bitter individual. Backed



by Red Hot Chili Peppers guitarist Dave Navarro and bassist Flea she releases her first cut from the CD "Jagged Little Pill", titled "You Oughta Know". "It was a slap in the face how quickly I was replaced, are you thinking of me when you fuck her", she snaps at an ex who's gotten a new girlfriend a little too quickly, and then goes on to say "every time I scratch my nails down some one else's back I hope you feel it." Oh yeah, she's pissed.

Track 10 titled "Irony" is another great song, and anyone with luck as bad as mine can really relate to it. You should also take a listen to tracks 4 "Hand in my pocket", and 5 "Right through you". All together my favorite CD of the year.

BLENDERHEAD

Muchacho Vivo
Tooth and Nail Records

Blenderhead has members with really long names. Like Edward James Carrigan III. Doesn't sound like a guitar player for a cool band does it? Well it is. And man is this a cool band. Maybe I've been living in a box in the basement with the gimp, but I've never heard of these guys. No matter, this band has some cool shit going throughout this 15 song long CD. The songs vary from choppy down stroke Gang of Four guitar to manic strumming over aggressive power pop songs. Good structure too, with different ideas keeping the songs from sounding repetitive and boring. Definitely something to check out if you're in the mood for non-grunge with a high energy feel.

—Mr. Pink

SAGE
7th Standard Rd.
Will Records

Don't know shit about this band really, except that the first song starts like an East Indian snake charm tune until it breaks into "Still One Place". The singer sounds like he's scary to talk to. Luckily he's got an attractive voice while remaining dark and ominous. The music is a little scary too but it's very cool. Mostly guitar driven, the riffs are full of progressive heavy licks that sometimes cascade over each other in "Nothing to Say" to more wide open stanzas in "Treat" That's about all I can tell you besides this is a cool, cool album with cool music and lyrics that are hauntingly original. Oh yeah there's picture of a woman hugging someone dressed as Death in the CD jacket.

—Maxx



WATER

Nipple
MCA Records

"As the album title Nipple implies, Water nourishes and has something to offer for everyone. Even the most ardent punk fan, skater, surfer, student or hippie stoner will find solace in their music. The band's honesty and energy will transport anyone listening to an alternate realm of being." —some barrelboy at MCA

What a crock of shit. I hate this bio stuff. I mean, I have to give the band credit, because they've come up with a very good album. But then MCA tries to sell it with that. First of all, the most ardent punk fan is not going to buy an album by a group called

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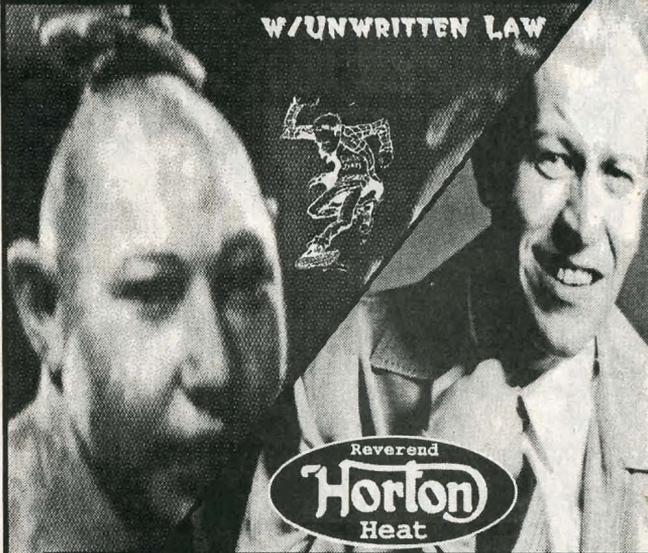
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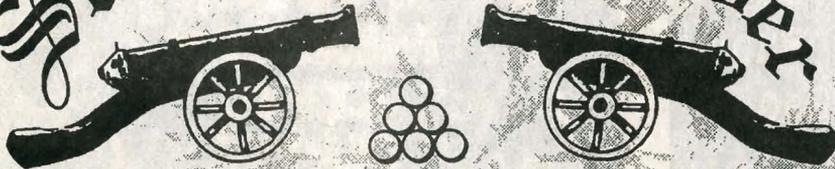


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Southern Thunder



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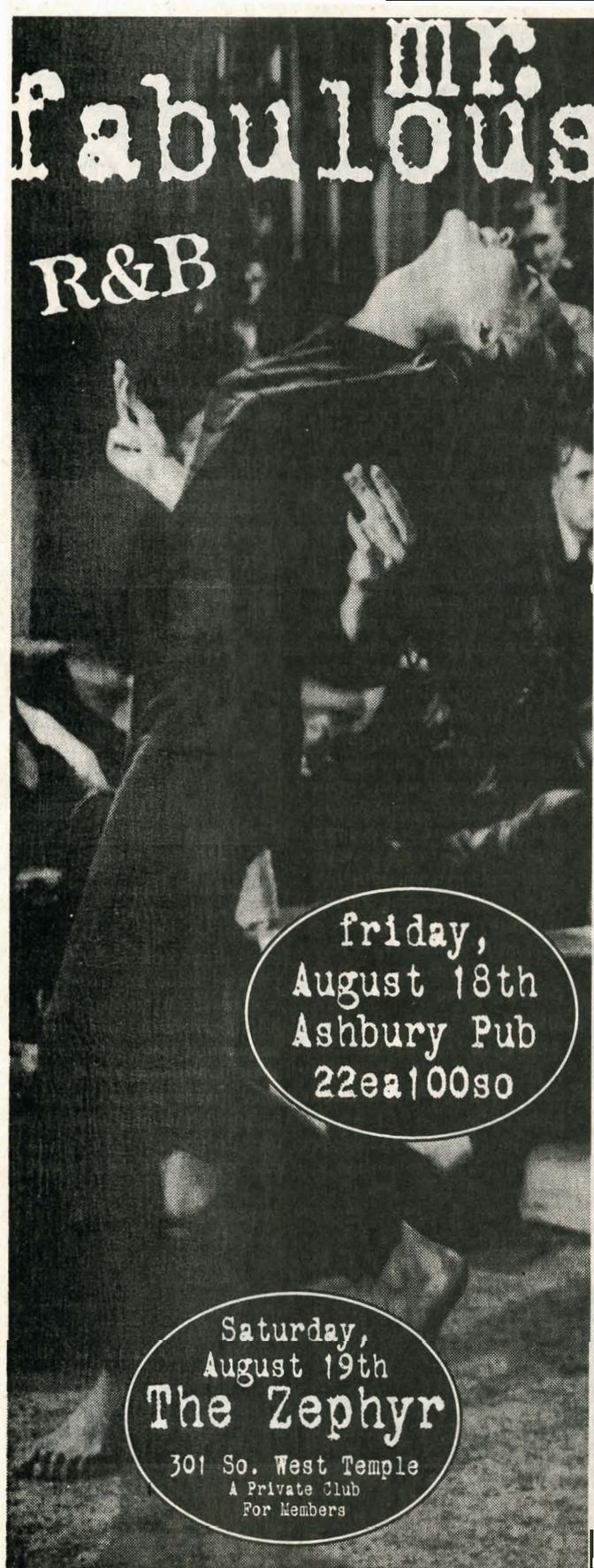
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Water on MCA, they're going to buy Skinhead Scab Fuck on Outhouse Records. The true ardent punk fan can't even stand Green Day, let alone Water. The skater will probably buy the Green Day (fucking posers), and to my knowledge the last time surfers were known for what music they listen to was the Beach Boys (may they rot in hell). I

am none of the above (Except perhaps the skater, on Disco night at the roller rink). There's some punk that's very good; then there's what's passed off as punk (I.E. Green Day, who can eat me). Moot issue, because this isn't punk. It's got more in common with R.E.M. than anything else, all the way down to the lead singer's voice. In fact, it probably could almost pass itself off as an R.E.M. album. Which is fine by me, 'cause I like 'em both. File it next to Live and Toad the Wet Sprocket and the list goes on of intelligent ALTERNATIVE.

—Capt. America

KINDRED SPIRIT

I.R.S. Records

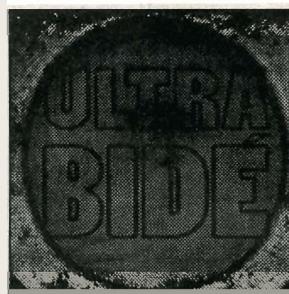
Next up on the I.R.S. List is Kindred Spirit. A female duo who uses lush, acoustic guitars and beautiful harmonies to get their point across. As far as I can tell this is their freshman effort and it comes off clean and professional, as it should. The main core of the band is made up of Sioban Maher and Debbie Peterson. You may recognize Debbie from The Bangles. Beautiful women with beautiful voices, aahhh...Sounds like Angels in my ears lulling me into a different dimension.

—RDJ

ULTRA BIDE

Alternative Testicles

Helen Wolf would love this band. She'd probably write a cool review filled with funny little phrases eloquently describing the music. Instead you get me and this short 'sorry, I came too soon, forgive me' version. This band is a 3 piece punk experimentation with a sick sense of



humor. There is a picture on the inside cover of a huge woman on a toilet with the caption "Wash your ass then kill me slowly". The 3 song CD is a prelude to their upcoming album "God is God Puke is Puke". Which should be impressive if it is even close to being as good as this CD.

—Mr. Pink

SHAMPOO

We Are Shampoo

I.R.S. Records

Last and certainly least on I.R.S. is Shampoo. Can I be totally honest with you? This CD SUCKS, SUCKS SUCKS, SUCKS, SUCKS, SUCKS! El-Stinko! I have never heard anything this bad. The songs are cotton-candy sweet and the lyrics are brainless. Another female duo, this time from across the ocean, England to be exact. I saw a write up in SPIN about these babes and I was excited to check out the disc...two words MARKETING SCAM!!! This CD Should be out by the time you read this...And I say, STEER CLEAR!

—RDJ



VIM

Komotion Records

I looked at this CD and thought this band would suck. NO! This band has an

intoxicating sound that is quite unique from the very first listen. Someone needs to push this band bigtime so they get noticed. They are far above the din of the usual melting pot of "Alternative Rock" Vim is a three piece whose vocalist doubles on bass, and has a very impressive guitar/percussion tandem that not so much back her up, as they do feed off of her. Worth more than a casual listen, their debut CD goes from ethereal guitarist art rock to a splendid mix of stylized, droning mood stints. Woo that sounds cool, huh? Try listening to it.

—BOB

DRIPPING GOSS

Blowtorch Consequence

Another Planet Records

Blowtorch Consequences by Dripping Goss got my ears smiling. Buy this CD and Check out Cat Piss Carpet and Lesters Undone. Powerful and intimidating. The kind of music you want blasting out of your muscle car at 11:00 p.m. on a Friday night while you drag State Street looking for your new 14 yr. old girlfriend. This band carves their own path with heavy guitars, rock solid drumming and enough key changes to make you feel really uncomfortable. And the cover art is enough to piss your parents off and make them question your priorities. This is a really good find...Check it!

—RDJ



THE GRABBERS

The Way I Am

Doctor Dream Records

Excuse me, but is there a category for 'wonderful punk rock'?? I don't think so, but if

there were, there would probably be one disc in the bin, and it would be "The Way I Am". The Grabbers new release on Doctor Dream Records reminds me of Generation X's first record. Not that it sounds like Gen-X, but the mucus-filled attitude is there with an underlying feeling that The Grabbers are more than just another punk outfit, and they're not going away. Nor will they be ignored. This is a high energy, harsh, loud, rocking punk show that is as forceful as they are competent. No bullshit snare makeover here, this is the real shit, Maynard. There is a special warm feeling you get from Orange County, and this ain't it.

—Mr. Pink

PAW

Death to Traitors

A&M

As always, A&M has a good, strong line-up in the "Just released" department. Paw, a male trio from the midwest rocks hard and strips it down to just the essentials. Every song is a surprise and each new song is different than the previous. These guys are from the mid-west and it seems that they have been exposed to about every conceivable music form in the America pop-music culture. 3 sincere guys with good stories to tell.

—RDJ



BIG AUDIO DYNAMITE

F-Punk

Radioactive

Leave it to the new Mick Jones to write a pop song called "I Turned out a Punk".

Continued on page 42

RECORDS

What makes it punk? I don't know. X sounded like country and western often enough. If you go back and listen to your old Clash albums, do they sound like punk? Not anymore. Iggy and the Stooges still do, the Germs still do, Black Flag still sounds like punk. Mick sounds like he was writing 90's pop songs. And he's still doing the same thing, except now he's got a sequence and a bunch of synth drum box sounds. Maybe he's going for the club circuit, that "Globe" certainly sounded like it. The middle of the booklet even lists all his influences like he's saying "Gotta give a shout out to" hip-hop style. If you think about it too long, it'll just confuse you, and perhaps even piss you off. But labels aside, he still knows what he's doing, he's still got that voice you can listen to all day long, and he's still a smartass, and I still like him. "Vitamin C" (pronounced with an English

soft 't', that accent is just so cute) is a song that seems to be railing against the current new age self healing vitamin popping metaphysical bullshit. "Psycho Wing" almost sounds like he's sampling from "Clash City Rockers" "Push Those Blues Away" has this classical music melody on top of this frenetic beating away on a toy drum set and melts into what sounds like a Beatles number, not to mention that it borrows quite a few rhymes from that INXS song that goes on forever "mediate, masturbate, autofellate, etc. Who knows what the hell he's trying to do. It's nothing too new, if you liked the other BAD stuff you'll like this, but it makes ya wonder. The legends of old get old. The best thing I can say about it is that it's fun. The flip side of being just fun, however, is that sometimes it's just stupid sounding.

—Capt. America

THE SURFING BRIDES

Sparky's Dinner

I.R.S. Records

Sparky's Dinner by The Surfing Brides packs 10 great, versatile songs into about 55 mins. There is something for about everyone on this CD. No two songs sound the same and because of that, it's hard to tell you what type of music they play, and in this day and age of uncreativity, I think this is good thing. My favorites are Hell town, Train of Shame and Diceman.

—RDJ

LIDSVILLE

Sarsaparilla

Tackle Box

I like clowns. Clowns are cool. Some clowns make you laugh, or make you happy if you're sad. Some clowns drink whiskey and smoke and scare little kids when they walk by. Those are the kind of clowns Lidsville are. They are scary clowns. Their

—Mr. Pink



Lidsville.Sarsaparilla

saving grace is that they are quite a killer four piece, led by Doc Johnson, a man whose voice is a mix between Iggy Pop and John Wayne Gayce. The music is hard, sometimes melodic, sometimes in your face, never boring. All of the songs have cool musical and vocal intros, like on the song "Bill". "Bill, my friend Bill, if he can't turn you on then no one will" This record is a doozy, and from the track record of Kane Boychuk (ex-Headhunter/Cargo A&R honcho) you'll be hearing alot from this band and this label. Trust me.

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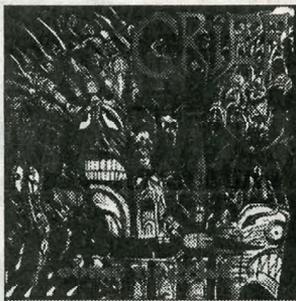
—JOHN FORGACH

GRIEF

Come To Grief
Century Media

Grief's latest release COME TO GRIEF chugs on like a freight train stuck in a tar pit. The band sets out "to play the heaviest, slowest, most mind-numbing music humanly possible", and damn if they don't. Well, what more can I say? It's doom.

—FORGACH



PENTAGRAM

Be Forewarned
Fierce Recordings

So what was the name of this band? Pentagrams? Oh... Pentagram. Hey, give me a break. This band has been around since I was wearing diapers, 1971 to be exact. I don't know where I've been, but I've never heard of these guys in my entire life. I guess it's because



most of their previous material has been kept underground or never released. The band had broken up, but in 1990 reformed. The bio states, "...the band at that time was busy with side projects, most notably drummer Joe Hasselvander's participation in Raven." Wait a minute..."most notably...participation in Raven". Raven?? Uh, huh, huh. If you're into slow, heavily Sabbath influenced music this is one for you.

—FORGACH

SHIHAD

Killjoy
Noise Records

Shihad must be the new flagship at Noise Records. Can you say the word "hype". Billboard magazine has touted the band as "...the country's most exciting international rock prospect." Yea, I can see that. They're way better than that other great band out of New Zealand?? Am I missing something? Could be. The band also has some pretty heavy endorsements from people like Faith No More's Billy Gould, and Metallica's main axe-grinder Kirk Hammett. If your looking for rock with a hard alternative edge, check this out. Or, turn on X-96.

—FORGACH

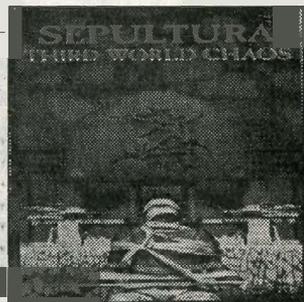


SEPULTURA

Third World Chaos (Video)
Roadrunner

Brazilian sensations Sepultura have recently released their second full-length home video. To love these guys is to see them live, and THIRD WORLD CHAOS gives you plenty to hold you off until their next Salt Lake visit. Live footage includes appearances from Castle Donington, Red Rocks, and their home in Brazil. The video also includes many of the videos which you only saw if you stayed up for the final hour of Headbangers Ball.

—FORGACH



SHELTER

Mantra
Roadrunner

The latest release by the band Shelter has honestly blown me away. And I'm not just saying that (this time). Shelter has been around since 1990, formed by Ray Cappo and Porcell who were both members of the now defunct band Youth of Today. MANTRA is Shelter's fourth release, but first offered by the Roadrunner label. The band's sound and style are in my opinion reminiscent of the band Rage Against the Machine. A real strong point on this one is the vocals. Cappo's singing style is very melodic, and blends in well with the alternative/hardcore riffing of Porcell. Subject matter for the songs comes from the band's involvement with the Hara Krishna movement. The band promotes healthy attitudes and lifestyles. What do mean no damn beer? If your looking for a change from the same old crap, check out Shelter's MANTRA.

—FORGACH



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THE GRASS MENAGERIE

By Jeb Branin

Howzit?

About a year ago I received a letter from Bob Belleure of Boulder, Colorado asking me for some input on independent zine publishing for a thesis he was preparing. I obliged him with a letter detailing many opinions I have concerning my obsession for xerox machines. Bob just sent a copy of the thesis to me. He has converted it into a small booklet titled *Zines: Independent Publishing In The Age Of Widespread Mechanical Reproduction*. It is quite possibly the most accurate and concise examination of the motivation behind zine publishing that I have ever read. Bob organizes and expounds upon the input of many independent zinesters representing a variety of interests at several different levels; from little dweebs like me to giants like Tim Yohannan. I honestly wish I could reprint the whole thing here. Since I can't, let me encourage you to write Bob for information on getting a copy of his booklet at PO Box 33 Boulder, Co 80306.

Bands & Albums

VICTIM'S FAMILY have called it quits after ten years. Their final album is a live record called *4 Great Thrash Songs*. A title that I'm sure will cause some confusion because the album has far more than four songs. Why such an incongruous title? Well, the band take it from a hate letter they received which accuses them of "sucking" except for "four great thrash songs". The letter is reprinted inside the record in it's entirety for your amusement. The album itself is a fine way for a tremendous band like **VICTIM'S FAMILY** to say adios. It captures the complex, fun and quirky qualities that are the band's trademark and combines it with the sheer power and energy of their frantic live performances. This is one band that will be missed. Their uniqueness was refreshing and they somehow always managed to remain aggressive and "Punk". A great record by a great band on a great label. Can you ask for anything more? (Alternative Tentacles PO Box 419092 S.F., CA 94141-9092)

Bovine strikes again!! *Loud & Ugly Vol. 2* is out and postal workers across the U.S. have thrown out their backs trying to deliver this ultra-heavy compilation to those individuals cool enough to have already ordered it. This little purple record contains all new tracks from **EYEHATE-GOD** (Sludge lords supreme), **FLOOR** (EYEHATE's only rivals for pure oozing noise), **DESPISE YOU** (Whirlwind crust that will blister your puny cerebellum), **APARTMENT 213** (mutant thrash that has been implicated in the heart attacks of many an old lady), and **THUG** (a noisy and cruel band who are so sludgy they are actually registered with the EPA as a hazardous waste site). I recommend buying this record only if you have asbestos underwear on. (\$4 ppd to Bovine Records PO Box 2134 Madison, WI 53701)

Arizona based **BEATS THE HELL OUT OF ME** have switched gears on their new album, *Rolling Thunder Music*. Formerly a heavy groove band, they have now opted for a pseudo-psychedelic approach that sounds like a blatant attempt to tap into the **PEARL JAM** market. Indeed there are more than a few similarities to the **BEATS** new sound and those jamming oyster rejects from Seattle. I'm rather surprised to be honest. Jumping band-wagons is heavily frowned upon in the underground, thus they are jeopardizing the support of their long time fans and if they fail to catch the ears of the fickle and apathetic mainstream audience they will be left with no fanbase what-so-ever. I suspect **BEATS** have dug their own grave here and it serves them right. Besides they were pretty good at their old style but this new stuff is purely second rate. (Metal Blade - 2345 Erringer Rd. Suite 108, Simi Valley, CA 93065-2200)

Energy Records is the label. *A Taste For The*

Perverse is the title. **SOULS AT ZERO** is the band. Heavy as hell is the sound. Flawless is the delivery. In your face and clean is the production. Infectiously groovin' are the rhythms. Raspy and tough are the vocals. Angry is the attitude. Intelligent and personal are the lyrics. Thought provoking are the messages. Razor sharp are the guitars. Simple is the cover art. Consistent and talented is the band. Impressed is the reviewer. Highly recommended is the album. (Energy 545 8th Ave. 17th Floor, NY, NY 10018)

If you want an effective combination of Death, Doom and Grind the simple fact is that nobody does it better than **SYMPHONY OF GRIEF**. Their new CD/EP on Wild Rags Records is called *Our Blessed Conqueror* and contains five brand new tunes done as only S.O.G. can. The tempo ranges from a blur to plódding as the band explore a multitude of heavy sounds. The vocals are low and grumblin in a fairly traditional Death/Grind style. The production is raw and undeveloped adding to the sheer power of this release. If you have a heart condition, I highly recommend you avoid this album because it might kill you. (\$10 CD or \$6 cassette to Metal-Core distribution c/o Chris Forbes 13 Carriage Ln, Marlton, NJ 08053-1109)

Punk Lust is a wonderful, short and simple Seattle area fanzine that really impresses me with it's personal candor and honesty. It first saw the light of day in 1981 but was discontinued until recently when it's creator, Wilum H. Pugmire, regained some faith in the Punk underground that he had abandoned because of it's all too common homophobia and hypocrisy. *Punk Lust* addresses a plethora of issues from simply reviewing records to a short article on Shakespeare's creation of strong women characters to Boy George (who despite what Wilum says is NOT cooler than I am). You also may see Wilum's name in underground horror publications. He is a respected author and editor in the Lovecraftian style. The overall feel of this zine reminds me of the late/great *Zion Dispatcher Zine* by my dear friend Lars. You can get this free if you will send a couple of stamps. Hurry!! Instead of reading this monotonous crap I've written you could be reading *Punk Lust!!!* (2418 Western Ave. Seattle, WA 98121-1322)

It is refreshing to find a Heavy Metal band that involves itself in social issues and takes initiative to help. **MOTHER EARTH** is one such band. They have done work for Child Quest International and the Silicon Valley Toxics Coalition. Environmental issues are a constant theme in their music and these ideas are paramount on their new demo album *Transitions*. Musically, the band are melodic Metal with a traditional approach and a contemporary vibe. Well produced and captivating in it's structure, *Transitions* showcases a talented band that melds heavy riffs with melodic overtones for a highly accessible sound that should have Metal fans drooling. Hopefully someone with plenty of brains and guts will sign these ladies because their music deserves to reach a wide audience. I hope the band are shopping this in Europe because our siblings overseas tend to be more resistant to letting trends dictate their tastes and **MOTHER EARTH's** brand of Heavy Metal would go over a storm there. This is a steal at \$5 for the cassette and \$7 for the CD. (P.O. Box 3442 Santa Clara, CA 95035-3442)

There is absolutely no way that fans of **OVERKILL** can go without the new *Wrecking Your Neck - Live* double CD. It not only contains 22 of the bands best tunes, spanning their entire ten-year career, but it also captures them at their rawest and heaviest. **OVERKILL** have never rocked this hard and fast in the studio. The band remains true to the buzzsaw precision that has been a trademark since the beginning, but to that they add the organic and unpredictable nature of playing live. Blitz sounds possessed and shows the world your don't have to have sewer growls to be an iffense vocalist. Forget trends for awhile, if a band writes and plays great music then they deserve your attention. (CMC 106 W. Horton St. Zebulan,

NC 27597)

PAINGATE have some very cool packaging for their *Sacrifice* CD. The whole thing comes encompassed in a brown paper wrapper sealed with multiple warnings of "Contains Graphic Imagery", and the ever popular "Parental advisory - Explicit lyrics". Once you tear open the package you find a CD with a little magnifying glass taped to it. This helps you to enjoy the cover art, which is a cartoon of a demonic orgy. It would all seem childish if it weren't so funny. A great parody, indeed. The inside of the CD booklet hosts a cut and paste montage of horrific pictures depicting various corpses and violent sexual acts. Again more of a parody than an attempt to be "shocking" or "vile". After experiencing the art I was all ready to hear some damn good music. I was very disappointed. While at times challenging and intelligent, the majority of the music is uninspired and too self-indulgent. It is great to be experimental but not at the expense of consistency and simple energy. I have no doubt what-so-ever that there is a great band to be found here, but to blossom they need to build a solid base of strongly written tunes, that maintain their quality throughout the length of a given tune or, indeed, the length of a CD. (Keltek Records 1909 Palm Grove Ave. LA, CA 90018)

You have got to hear **MANIC HISPANIC's** *The Menudo Incident!!* Oh, this is great!! This CD put a huge grin on my face that has lasted for days!! A total spoof band consisting of seven Punk veterans totally destroying tons of classic Punk anthems. They screw around with the lyrics and arrangements giving them all a Hispanic twist. For example they turn "Los Angeles" by X into "East L.A." or "Wild In The Streets" by **THE CIR-CLE JERKS** into "Loco In The Streets". The fun and games is non-stop. The fact that this is totally listenable in it's own right is merely a plus. If you have a sense of humor, you must buy this. (Doctor Dream 841 W. Collins, Orange CA, 92667)

Would you believe that the new *Time Heals Nothing* Cd from **CROWBAR** is the first thing I have ever heard of them? Far less sludgy than I expected. In fact, there are moments when this album kicks out the jams and really gets moving. The vocals are mega-heavy with a distinct edge of Hardcore angst to them. The lyrics are the product of a tortured soul that would be screaming for help except that it has already given up. After all I had read I expected something far more derivative. I just don't hear it. This is a great band that just throws it in your face and let's you take it as you may. Proof, once again, that sometimes simpler is better. (Pavement 17W703A Butterfield Rd. Oakbrook Terrace, IL 60818)

AFTERMATH have had more than their share of kicks to the teeth and yet, they have risen above it all. Their new release *Eyes Of Tomorrow* almost didn't happen due to several factors, certainly not the least of which was the bankruptcy of their label while it was being recorded. Fortunately the bands tenacity knows no limits and this twelve song opus has finally been thrown into the ring. It is a highly progressive and powerful release that displays an exceedingly sharp and clean edge capable of cleaving you in twain. Without ever sacrificing heaviness or power the band still manage to push the known limits of Power Metal. A striking album that will spend many hours blaring out of my stereo. (Thermometer PO Box 31731 Chicago, IL 60631-0731)

It is time to jump in the ole' souped up hot rod, slip it into gear, and tear down the highway at speeds that will give law enforcement officers indigestion. And of course you'll need some cruising music! May I suggest *Do Unto Others, Then Split* by those gods of grease and tar, **SPEEDBALL**. This album was made for punk greasers with an attitude by punk greasers with an attitude (and amps that go to eleven). The band rocks, and your head rolls. Transplanted from L.A. to their spiritual home Detroit, this band knows what they want... ass, gas, and grass. They make me ashamed to own a mini-van!! (Energy - Address elsewhere)

Have you ever suffered a concussion? If so, you can empathize with those poor souls who haven't strapped themselves down before listening to *Casualties Of Progress*, by **ENEMY SOIL**. This 7" delivers a massive blow to the senses. Pure, unbounded Grindcore born of the

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