

SLUG

**GANG
OF FOUR**

**NOVEMBER
FREE**



RAUNCH

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SLUG

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SLUG is published by the 5th of each month. The writing is contributed by free-lance writers. The writing is the opinion of the writers and is not necessarily that of SLUG. If you don't agree with what is said, ...WRITE. All submissions must be received no later than the 25th of the month. We try not to edit any of the writing that is sent. We thank everyone for the continued support.

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Dear Dickheads

Dear Dickheads,

This is in response to Mr. Pink's article on the X96 foreplay concert. X96 is owned by a large corporation. Corporations make money or they do something else. Why go to Raunch? Why waste the time of the sales staff. Anyone could have had a ballot if they wanted to pay money not just music stores. Just keep ripping on X96 and if there listener-ship goes down, maybe they'll try country music. I'm shure they could make more money at it. Just ask John & Dan at KBULL.

P.S. To Brad at Raunch, how do you like your new Jaguar?!

P.P.S. Free ad's in Slug for all accounts courtesy of Gianni?
—Scott

ED: Free ads? No, I don't think so...see Psycho Corner this month

Dear Dickheads,

Let me begin by telling you that I enjoy your publication immensely and try to acquire it wherever/ whenever I can. (I live in Cache Valley and there is not a whole lot of distribution up here.) I was particularly interested in Mr. Pink's "all 4-play ... no penetration, the great rock & roll swindle"; I feel the exact same way. The same with "Busting the Nut".

—Dan Wamsley

Ed: Sorry to cut Dan's letter short, but it was just too long. Anyway, your local band idea is something we've been working on for awhile now, call SLUG HQ for more details.

Dear Dickheads,

Thank you for running the page on my band. It was very thoughtful of you.

P.S. To the "Busted Nut" guy - author: Uh, like, we don't play the Cinema Bar. They won't have us. What, there's something wrong with being high and in Headshake?

—Dale Garrard of Headshake

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Thanks • First off, thanks go out to Jen who wrote "Miss Amerika" last month, and we forgot her name... she has a cool E-Zine called "I wanna be a rock & roll star" check it out, her address is *Blackpope 7@aol.com* there are a few cool E-Zines out there, another is "Teenage Riot" E-Mail Katgirl at *Cluttermag@aol.com* or on the web <http://underground.net/WorldDom/Clutter> • Seems that we have some complaints from Danny's Records in Fresno, CA. Apparently, he thinks all of the record reviews are positive. Excuse me? Did you read them? You must be thinking of CMJ or Spin or one of those rags where you can purchase a good review with a full page ad. • Need A Drink? My gal Wendy E-Mailed this story to me and I had to print it. **Gerard Finneran**, the president of an investment banking company, was charged with assaulting a flight attendant after being refused alcohol and then defecating in the first-class cabin. Apparently, the crew initially served him, but he eventually started "getting up and serving himself." After being refused more alcohol, a flight attendant then entered the first-class

section of the plane and saw Finneran "with his pants and underwear down, defecating on a service cart used by the flight crew...he then used linen napkins as toilet paper and wiped his hands on service counters. Finneran also tracked feces throughout the aircraft." Get this poor bastard a drink or toss him off the fucking plane! • X96... Thanks guys for reading the article on the air, but why did you back out of your invitation? I'm hurt... Sniff, sniff I think I'm gonna cry, by the way Helen-BLOW ME • Finally, a big thanks to all involved in the 8 Ball Tournament. Spanky's, Salt City CD's, Paul Thomas Jewelers, and The Event. P.S. I would have spent more time this month being a smart-ass, but (here comes the sarcasm) I was busy counting all the money I made at Sabbathon.

- SLUG 8 BALL FINALS**
- 1st Place- Jason ~~Moir~~ & Mark
 - 2nd Place- Moondog & Poopy D
 - 3rd Place- Maile & Rick
 - Best Dressed- A.J. & Jim
 - Drunkest Team- J.J. & Jeffrey
 - Shittiest Team- Crystal & Casee
 - Trash Mouth- Gianni & Jason

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Psycho Corner

"SLUG Hack Pisses Off X96 Weenies"

Well if you haven't heard yet, either you have a life or your radio is broken. When Kerry & Bill (the X96 Bore-Me Team) got hold of my "All 4-Play No Penetration" article last month, they got so upset, they read the entire thing on the air, followed by a hungover phone call by yours truly (which they also aired minus the swearing) and many phone calls to SLUG H.Q. Right about now is where a lesser man would apologize, give in, and leave the corporate whore machine alone. Not me. I love it. Even though Helen thinks they made me look bad. Screw her, she's a fashion conscious jet setter. No, no... I wallow in the swill that I create.

Anyway, the Dynamic Donut Duo (Kerry & Bill) spewed a bunch of crap, making desperate attempts at humor, and acted like radio geeks act because they have the almighty control of hanging up on anyone who might foul them up. They also talked shit about the local record store owners that were quoted in the article, trying once again to be cute.

But like chubby little boys who are pissed cuz they dropped their ice cream, they blame the ice cream. I should just give them the big "Whatever" but you know me, stubborn as a Courtney Love hairdo.

First off Idiots, (Kerry & Bill) I never use my real name because all SLUG hacks have cryptic pen names that are strict-

ly on a "need to know" basis. We also have a secret hand shake and once a month we all get together and sacrifice gerbils and swill cheap wine. But an even better reason is so that morons like yourselves don't find my house and pelt my Yugo with day old pastries while your driving around all whacked up on sugar and cookies.

Secondly, the points you tried to make about your dumbass show had nothing to do with the article. Don't you have to pass some IQ test to be a DJ? And if X96 really lost money on their 4 Play show, doesn't that mean they're just stupid? Can't you count either?

Then the Beached Boys (Kerry & Bill) said that I was misleading because Sabbathon was the same day as 4 Play. WRONG! Sabbathon is three days; plus it's a benefit (that means we donate the money) and it has been for 7 years now. I kind of figured they would know that since X96 WAS A SPONSOR LAST YEAR! These guys must wake up in a coma every day of their lives.

Then after SLUG HQ faxed them to get their facts straight and say I was a dick (which I wasn't) they leveled the ultimate put down on SLUG. They both went "Nah na na na na na." Ooooooh! I could almost hear the fat jiggle over the radio. A raspberry. Stick out your tongue and say "Nyeeh." These guys are pros. I best stop messin' with them 'for I find myself in a heap o' trouble.

So, adios for now Ben & Jerry, (Kerry & Bill) I have to go get my house security system rewired for possible cheesecake attack, and you guys need to go play some more shitty music and act cool.

—Mr. Pink

MARILYN MANSON

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THE ATLANTIC GROUP

Next Month... Damn Hippies!

FILLER TIME Plus Space-Killing Subtitle

Not much this time, SLUGgers—the Lifestyles Of The Media Elite went into hyperdrive this month. Don't worry, I'm sure we'll make up for the lack of print with a nice (big) dirty picture. My "contract" around here calls for *something* readable by the first of the month or I'm fitted with cement slippers—what do you think happened to Stimboy, huh?

So let's just hash over what I've been doing lately and call it a column, OK? **Lee Rocker's Big Blue** at the Zephyr was a barn-burner, even though some of Lee's newer material strays a little too close to Bon Jovi's zip code. Guitarist Mike Elder is one scary mofo in the solo zone, but not nearly as frightening as the fact that Lee is starting to look a *hell* of a lot like Trent "ninnie" Reznor! Openers, the **Rattle Kings**, were in fine form despite the usage of hired-gun/bass whore, Junior, on the standup—oh yeah, thanks for the beers, Jr. William Athey was on hand with his usual entourage of fans and worshippers (known as the Athey-ists)—just had to get his monthly mention in here, since he's the *only* writer in town with sense of humor and the entire Foghat collection on CD.

Speaking of 70's rock dinosaurs, how about that **Nazareth**? Do you *really* want to hear Gramps croak out "Hair Of The Dog"? Or **UFO**, featuring "The Return Of Michael Shanner"? Since I was a big UFO fan in junior high, I know that it's actually Michael Schenker, but what do you expect from the *Private Eye*? Also out on the Payin' The Mortgage Tour was **Agent Orange**, or Aged Orange to those of us who have an aversion to 45-year old punk rockers who play bad Surf through Marshalls. Why can't these geezers take a tip from good ol' **David Lee Roth**? Diamond Dave has gone to the Vegas nightclub circuit, doing Louis Prima and Stan Getz standards with a 14-piece big band, with none other than Edgar Winter(!) on keys and sax. It's no secret that post-Roth **Van Halen** has always sucked tailpipe, but Dave—as always—has the definitive last word on the receding Bland Hagar: "Their new singer is about as boring as the second Darren on *Bewitched*."

At least **Oingo Boingo** knows how to retire in style. No, I didn't attend the final OB blowout—the Delta Center is for *basketball*! I would just as likely pay to see a hockey game at Abravental Hall than go to a show at Larry's Lunchbox. Better shows happen in smaller places (that's what mom always told me, anyway), like **NoMeansNo** at the Cinema Bar. Had no idea that NMN could be any more insanely heavy than they are on



tape, but they did it—*two* drummers, fergod-sakes! Along for the ride were their fellow Vancouverites **Another White Male**, who also were *just* cool enough to make me reconsider my whole Canadian Rock=Headcheese theory. Local warmup **Pijamas De Gato** delivered the noizpop goods, but will someone *please* tell the alleged singer to take his between-song stand-up routine to the Comedy Circuit and just *fucking play!* Get a little airplay and these losers think they're stars...

Man, I love a good segue: last month's big **X96 vs. SLUG vs. Grid** slapfight answered the age-old question "What if you held a battle of wits and no one was packin'?" Since Boss G loves free publicity, I'm sure the pro wrestling scenario will continue this month—let's just set up a Texas Cage Match at Club X and get it over with, *ahh-ite?* Being a closet Kerry & Bill fan, I just won't get involved. While we're on the subject, let me answer a certain depraved e-mailer: No, I've never even *met* Andrea, much less, well, *you know*—Shawn Boy Walton is more my idea of a Hunka Burnin' Lust.

Around here at the spacious **SLUG** offices, everyone just thinks that **Alanis Morissette** and **Heather Nova** are God's gifts to one-handed MTV remote flipping—I haven't been this unimpressed since **Hammer** and **Vanilla Ice** went "street". By now you've heard the story ad nauseam about Alanis' past as the Canadian Debbie Gibson, but did you know that Heather's first album was originally titled *I Can't Believe It's Not Sara McLachlan*? Also on the topic of overrated ass-wigglers: **Selena's** fan club prez/killer Yolanda Saldívar was sentenced to life in prison and she didn't even get a fruit basket from EMI Records! Oh yeah, **Selena** *really* would have moved this much product stateside if she weren't room temperature. I just wish Agnes Poetry's fan club were as

dedicated.

Dead Rock Star Alert: EMI/Capitol seem to have a very merry Xmas coming this year—first **Selena**, now **Blind Melon's Shannon Hoon** was found OD'd on the band's tour bus, just in time for the holiday shopping season! Sympathy sales of BM's newest dud **Soup** will predictably spike on the charts, but what made Hoon do it? My theory is that during Melon's SLC stop, he came to the stark realization that he would *never* rock like the **Obvious**, therefore, why go on? Or maybe it was something to do with that damn Bee Girl...

Whatever you do, take the **Red Hot Chili Peppers' One Hot Minute** off the gift list—it took 4 years to come up with this self-indulgent shit pile? Sure, the band sounds great and Dave Navarro rules, but somebody *forgot to write the fucking songs!* Should have called it *Use Your Illusion III*. Want a far superior post-Jane's Addiction outing from Navarro (as well as Jane's bassist Eric Avery)? **Deconstruction** (American) is only about a thousand times better than **One Hot Minute** and it sold almost 50 copies, so it's not too difficult to find one.

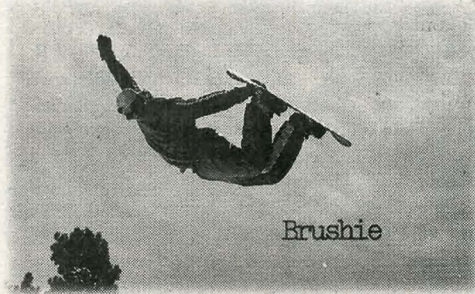
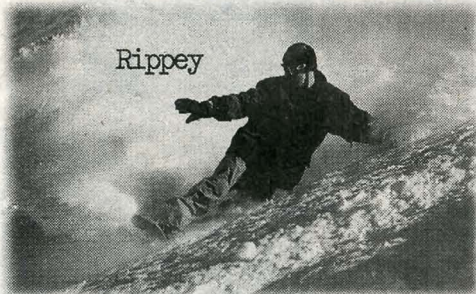
A friend of mine went to the **Terrance Trent D'Arby** show at the Zephyr and *not only* paid \$15 for a ticket, but also had to cough up an *additional* \$5 for a "temporary membership"! At a big show filled with non-regulars, that adds up quite nicely. Not wanting to lose this magazine's much-appreciated show comps, I'll avoid using an ugly phrase like *price-gouging*. Speaking of rip-offs, **Pearl Jam** is dragging their sorry asses back to town yet again—maybe this time they'll even play a couple of songs for the kids. Former tourmate **King Buzzo** of the **Melvins** told me that PJ could do a downsized club tour if they *really* wanted to, but the money's just not there and they've admitted it—fight the good fight, Eddie!

When the hell is someone going to update the local music WWW Internet page **Pighome HTML** (<http://www.intele.net/~answers/pighome.html>)? Sabbathon was back in September and **One Eye** has been dead since...oh, they're still around? By the way, due to some kind of error the HelenWolf@aol.com e-mail address is still open for a brief time—if you ever get the inclination to sign up with America Online, DON'T! As Clark once told me: "AOL is to the Internet as The West Valley Diversity Festival is to Mardi Gras. Those people aren't **REALLY** your friends."

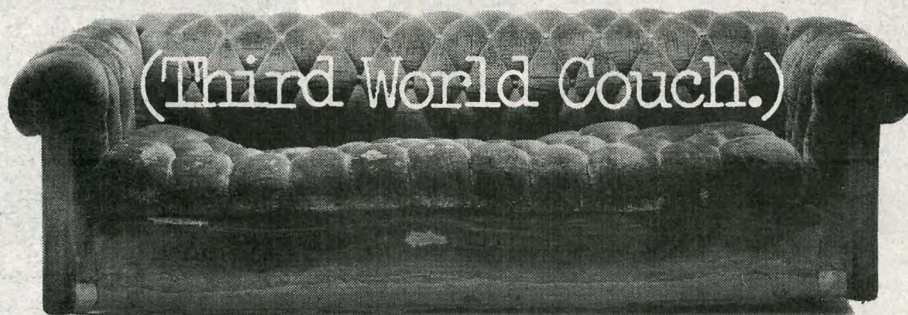
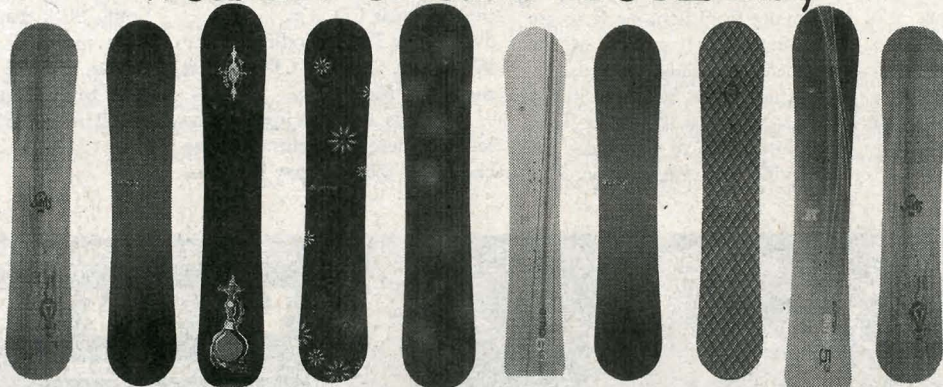
One last bit of news: now that the **IRS** has announced that they will no longer be doing random audits, everyone associated with **SLUG** can sleep a little easier—or maybe that's what they *want* you to think. Watch your back, G: the ATF may be on the doorstep...

—Hellen Wolf

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MAX
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So, What're You Ridin'?

Local Band

In the September issue of this here rag, I did a CD review of Prospector, by the local band Nine Spine Stickleback. At that time, I had very little information on them. Well, since that time, I've had the opportunity to meet the band and see them play live.

After hearing the CD, I was hesitantly excited to see Nine Spine Stickleback live. As you know, angst-filled gig goer, lately it seems that either a CD is really good and the band totally sucks live or just the opposite is true. The band totally rips live and their current release sucks shit. Well, not the case with Nine Spine. Their lyrics are mature beyond their young, jaded years, ("No one seems to understand that it's alright to be alone, the truth as I see it, I'm not so different from you."). and the vibe changes with each track. And what's best about this package is that they can deliver the goods live.

NINE SPINE STICKLEBACK

Nine Spine is made of first names: Tyler - vocals, Scott - Bass, Chris - Guitars, and right now, temporary Percussionist - R. Beerman. (What's the difference between a drummer and a percussionist, you ask? . . . Knowledge!) I personally like to watch a band that not only gets into their music, but allows the music to move them physically. Tyler haunts the stage with a Joker's smile, a menacing lost soul searching for direction or someone to mess with. Chris is in his own world kicking out lick after lick and Scott and the drummer from temp services are right in time, giving the music the backbeat it so richly demands.

Nine Spine Stickleback has been together for 18 months. They hail just north of Salt Lake, i.e. Kaysville and Farmington. The

CD Prospector, was recorded in April and May of this year. It started cropping up

around town by the end of the summer.

They did the record all by themselves, according to Chris, "We did it all. We went to a recording studio and recorded it. We did all the art work, everything" Scott also added "It was funded by cheesy-ass part-time jobs"

If you're looking to pick up their CD, it's available at Trash, Modified, Gray Whale CD, Salt City CD's and at the Heavy Metal Shop.

See kids, there's a lesson to be learned here. Sometimes those cheesy-ass jobs can pay off. Nine

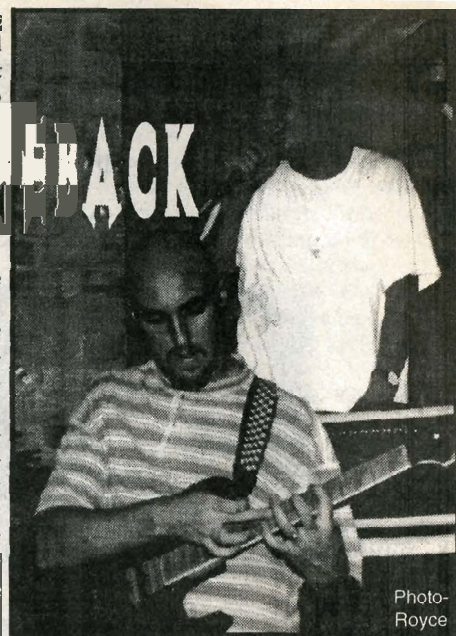
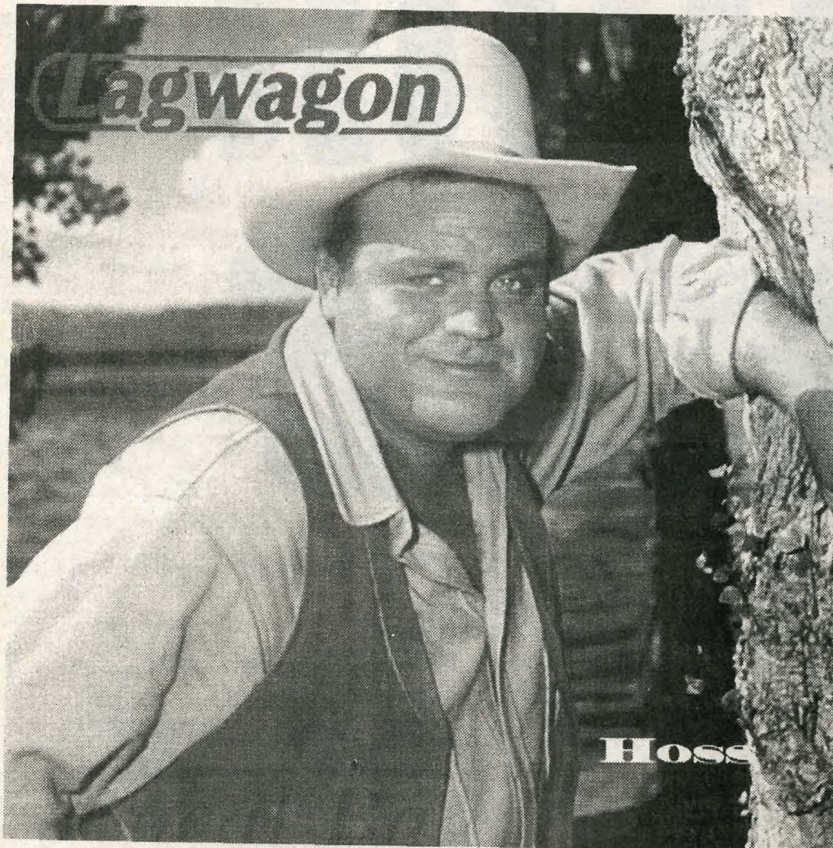


Photo-Royce

Spine Stickleback are starting to play more and more, both in Ogden and Salt Lake. Take some time to check them out, I think you'll be pleasantly surprised.

—Royce



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DRAGMULES

There must be a dozen brilliant records each year that are overlooked by radio, press, and music video outlets. With an aggressive approach by Atlantic Records and some media exposure, New York City's the Dragmules are bound to become a success. Their major label debut, *2A* (named after a bar in the East Village of NYC), is more or less a folk-rooted rock journey composed of melodic guitar licks (going dirty in the choruses), a fine rhythm section—drummer Paul Garisto did a stint with Iggy Pop, and vocalist, Trippy Thompson's raspy moans. Depending on the tempo, the music reminds you of Buffalo Tom, maybe even Sugar at times. *2A* was recorded at Bearsville Studios in upstate New York, a famous facility with the likes of The Dave Matthews Band passing through to record their hit album!

Band members, Joshua Weinberg: guitar, Johnny McNabb: guitar, Marty Sarandria: bass, and Trippy met on the Dallas music scene before making the move to the Big Apple. Garisto jumped in on drums, and the Dragmules (a Dragmule is apparently a cocktail!) were on their way. Before their record deal, Trippy made money through bartending, Marty did metal work, Joshua played for drag queens, and Johnny just did "stuff." The Dragmules met up at Vinnie's Rehearsal Studio in the city, putting together music for their current release. Trippy, lyricist and spokesman for the Dragmule party, clarified the creative process of the band; "We come up with songs all together [through jam sessions], and then....I guess lyrics are added later."

The band's first live



show in NYC was only about a year ago. They have since made the dutiful rounds in the city with performances at the renowned CBGBs, Mercury Lounge, and Brownies. A veteran of the national tour circuit would explain to the Dragmules some finer points about camaraderie on the road, or in other words, to retain composure, avoiding fist fights and hurling verbal obscen-

ities at each other! The Dragmules have toured the country opening for Eleven (Hollywood Records) with a goal to make it back to NYC and write songs for another record. One thing is undisputed within the Dragmules camp—they can't get enough of the 'Apple. According to them, NYC is a "super-charged magic place!"

—Gary Savelson

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Busting The Nut

by David M.

Anyone who is in a local band who didn't go to this next show is a loser, my drummer included, because you needed to be there for three distinct reasons: to support local music, to learn and observe how a newly signed band performs, and most importantly to get an ass whipping by what is going to be the band that puts Salt Lake City on the national map. Sunday the 15th the Obvious returned to Salt Lake from I think it was a ten week tour of California. They were too busy hugging people and being stroked for me to ask, plus I was very busy drinking and looking cool in my black leather jacket. There is a shoe phenomenon going on in Salt Lake City and I really don't want to go any further than to say that I get credit for noticing it first and putting it in print. I attended the show with my revolving bass player and we were extremely anxious to see what a tour had done for these guys. We both like the album and we've seen the Obvious a few times before at various clubs around town so we know their schtick, their songs and their sound. I personally wanted new meat. I mean, these songs are old to us because we've had the disc for over a year and we've seen the band get robbed at the south-X-southwest competition last year and at that time the songs were already over six months old. I wanted bigger, better, Faster, MORE!!! I wanted blood! I wanted women! I wanted guns and drugs and firetrucks and explosions!!! I wanted to see them detach from Detached and give us their next big hit. The one that they wrote on the road. The one that's going to put them in the show...

The Fly's went on at 10:30 and they were O.K. It was their third night in a row at the Holy Cow and Jeff from ASA told me that they were great and not to miss so I had to be there to see them, but I thought that for a signed California road band, they were no better than... they were just as good as... the dude's voice was really good... the guitar player jumped around... they really were forgettable. So is my band, but we're not signed and touring in a motor home around the western U.S. The band was tight but so is my ass and the lead singer really does sound like a fly whenever he does that screechy screemee thing which he does in every song and he's got the look that makes all the Holy Cow pseudo-granola-neutrally-perky-shoe wearing-earth tone chicks wet (and I say that with all due respect) so I guess he serves his purpose. But for a signed touring band that is suppos-

ed on a higher tier of success than most of our local boys it was either a disappointment or a great compliment. You be the judge. One Sinatra cover is one too many in any given set—so the Fly's did three. The original songs were forgettable and I'm sure that playing three nights in a row didn't help the band's enthusiasm level, but the place was packed and the Fly's played hard. They put on a show. The bass player broke a string and covered it up extremely professionally without a back up bass. The crowd warmed up nicely to the Fly's and so did I, especially after the lead singer told the audience that they had their ass whipped by every local band that they opened for this weekend. It was humble and Honest and definitely true and it made me want to support them even more that they had the balls to admit it. I liked the Fly's because they tried hard, played hard and they had no ego. I kept thinking that with that guy's voice and some really solid songwriting they probably stand a good chance to make it as a pop rock band. Lose the grunge and head straight down the road towards Queen's News of the World and I think you've found your career, boys.

O.K. The Fly's are done and this is how it goes: I don't have time to take a piss because the Obvious are already set up behind the Fly's. So while they take the amps down and unplug the guitars, the Obvious drummer sits his throne down and the band members and road help place his drums around him and he is miked and ready to go in like five minutes, tops! At this point I know that they are about to go on and I know that I want to see how the new version signed road band is going to start their comeback show. The lead singer comes out and stands there with his Pippi Longstocking braids and asp tongued goatee firmly in place, and I know that if I choose to go to the bathroom now I will turn into the "Man Who Couldn't Stop Urinating" so I tighten my bladder and walk around to the front of the stage. They open with Detached, their local hit single and just fucking blow the place apart. Everybody dances, I forget about my need to release and just go with it. Great tune, great sound. And that is about all that I want to talk about as far as concert reviews here. They smoked like they owned the town and in my opinion they do and they've earned it. I'm more interested in the details of what really took place. What I want to talk about is the transformation.

Lets back up: When we got to the Holy Cow, the place was under half

full. There were promo posters on the door and walls, T-shirts for sale, and flyers for both band's with their itinerary lists placed on every table and stool throughout the Cow. From the looks of their respective itinerary both bands are on about the same level of roadworthiness. Both are playing all over California at college campuses as well as clubs (not together, of course, I'm talking about the level of record company support here, silly). Some times two shows a day! Free Obvious stickers and cassette singles were given away. The single candle that burned slow on the table by the t-shirt stand clinched the feeling of the evening: this is the Obvious' cathedral and tonight's sermon will be delivered by none other than the founding fathers themselves. That's management that is 'creating that vibe. Adroit, well thought out simple and effective band management. The opening band is ready and on when they are supposed to be on and off when they are supposed to be off. They are not louder or better or more outrageous than the headliner. They do not get the same quality light show, if they get a light show at all. The kick drum has significantly less kick in the opening act. The vocalist in the opening band has to work harder because the P.A. is never pushed like it is for the headliner. All this is due to good management. And that's the way it was Sunday the 15th, folks. The Obvious never sounded so thick and tight. The drums were crisp and punchy. Each instrument was audible. There was a light show and I can not overstate the importance of a light show in the selling of a band and the creating of a mood. That was the first time I've ever seen a full on light show at the Cow, and that includes the many times my band has played. There was no new meat by the way of new songs, BUT, the arrangements were changed and the sound of the band has changed. I went home and listened to my disc to compare and I can only say that for my money, the Obvious has changed. What used to be a Seattle sound rip off band with "Vedder in Chains" overtones and one really stand out song to market is now a full on original rock n' roll band. And they did it convincingly without writing new songs or rehashing old themes. The disc that I have is a wimpy starting point compared to where the Obvious are now (and remember I said I liked the disc a year ago when I bought it). My point is that through whatever means necessary, the Obvious have found a sound all their own as well as putting together a great package deal full of intensity and showmanship. Management didn't help these guys write their own songs, but there sure was some direction and thought put into the show

beforehand. A packed-fucking-house on Sunday at Midnight!? And not even for Bootyquake?! These guys in my opinion are as close to going national as it gets and I guarantee I will see them on MTV and Letterman before next summer. Here is where a record company/ management team comes into play: getting them on MTV and on Letterman. Creating a buzz around the industry for them. Taking care of the shit-promo work at every goddamn show no matter how small. Making sure that all the band has to do is deliver the goods every time they get on stage.

And most importantly I will give 90% of the kudos to the singer for delivering a powerful and memorable performance. He is the Obvious persona. A singer/frontman is really all it boils down to in the end. Your band, my band, and the Obvious are going to be judged most likely on the performance of whoever is singing the tunes and doing the show. If anyone gets big they get big based on the voice and stage presence of Sir Asp Goateed Pippi Longstocking Weight Lifting Dude making goofy faces at the front of the stage and putting on a show. A catchy guitar riff and good back beat helps too. A hit song makes you huge, but there are plenty of bands touring the world and making a living in rock music without a hit song right now. And at this level of the music biz it is probably more important to concentrate on word of mouth hype about consistently well executed shows than writing music for the masses. There are exceptions and I never said this was a game played with rules, just guidelines. The band is ultimately disposable. Especially a no name bunch of grunge players. That's why there's no more Nirvana. But the Obvious worked as a team and looked like pro's up on stage. They gave the impression that no one in the band is disposable and that they are more than capable of handling the pressure of success. Four years of rehearsal and work, transition and willingness to change. They solved their biggest barrier: the identity crisis and are way beyond being just "obvious" genre clones. Maybe I was wrong last month when I said that the Obvious would be better off in L.A. Four years of playing around Salt Lake made these guys what they are today: a great rock & roll band. Even the bass player had his tongue hanging out of his mouth and his moustache grown long like the bass player in Spinal Tap. I thought it was a nice touch. It made my pussy wet...

TO BE CONTINUED:

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The Bif Naked Record Review

by St. Felcher

Bif Naked

Bif Naked

Her Royal Majesty Records

Bif Naked stares stonily out from the cover of her album as though someone has just asked her a stupid question like, "Why should someone buy your new album?" So, to complete this record review I will proceed to ask myself some pretty searching questions about Bif Naked, and I will answer them as best I am able.

Me: Why would you buy this album?

Also Me: Because Bif Naked is on the cover. She is this Tattoo covered, smoking, 'boozy babe'. Her china-doll haircut gives me the chills. This is the reason I would buy this album.

Me: What did you think of the new Bif Naked album?

Also Me: It's total garbage.

Me: Why do you say that?

Also Me: Because the new Cher album was more involving in a performative sense, and Donny Osmond's last album was more daring. Liz Phair's "Exile in Guyville" was a smart, serious attempt to critique another album—in this case "Exile on Mainstreet"—by doing a song for song reconsideration. Phair's album shared similar riffs, keys, and feels—but never copied per se the actual album on which it commented. But Bif Naked's album tries to comment on the Smashing Pumpkin's "Siamese Dream" which was a smart, introspective album: Bif Naked is a

smarmy, sentimental, introspective album.

Me: Why do you think she is trying something as challenging as writing an album of meta-commentary on the Smashing Pumpkins? Why do you assume she would do that?

Also Me: Well, track three is an exact musical rip off of 'Today', which is also track three on "Siamese Dream." It is a rather castrated, anemic, badly re-libreticized version of 'Today,' but it is exactly copied musically. So we have this no-talent-nobody with an obvious flair for self promotion in spite of a complete lack of originality, personality, tact, and aplomb, who makes an album that seems to be an ambitious concepty kind of thing. But I could be wrong in my suspicions; so I give her the benefit of the doubt.

Me: Benefit of the doubt?

Me Also: Yea, either her album is a commentary—or she is a dirty little plagiarizing scumbucket. Either way it is a miserable failure.

Me: Doesn't that make most of the first two Led Zeppelin albums the product of a dirty little plagiarizing scumbucket?

Me Also: Everyone knows that, but that little scumbucket had talent, and those are great albums.

Me: So you would say her remake of "Today" is a parody, in that it is so bad it cannot be taken seriously?

Me Also: I guess if you had a totally small minded sense of music, and were content with tremendously mediocre things it could be a great parody. So I suppose the Salt Lake Radio culture, as it lacks any serious college stations, and is controlled in the



Bif Naked

white-boy rock market by X-96 and its clone up the dial, might play it.

Me: Do you suppose X-96 would add it to their play list?

Me Also: I don't know? I quit listening to those embarrassments maybe two years ago. I hear them sometimes in other people's cars. They still suck. So does that other station, the one that plays even more Pearl Jam than X-96. But like I say, I don't know? Bif Naked could be on their play lists. But you can bet Sardinia, and Gringo aren't.

Me: Why did you quit listening to X-96?

Me Also: Because their DJ's are a bunch of humorless urine drinkers. They are corporate rock, and totally unadventurous, except in that they advance the boundaries of pedestrian, witless, prepubescent cruelty. They're scum. I swear, if they thought the FCC would look the other way, they would rape a child while telling O.J. Simpson jokes in one of those terrifically offensive and boring, self-indulgent jack-off sessions between songs. And then

the sound of the child's horrified screams would be used as a song segue along with some off color sexual innuendo, for the next year. You can imagine: "X-96 where the music takes you violently from behind." Cut to scream of child being violently sodomized. And then some lame Morrissey tune. They are a bunch of weak-minded, adolescent, hate mongers.

Me: That's pretty strong language coming from someone whose pseudonym is St. Felcher.

Also Me: Ok, so not all of them are total losers. Kerry Jackson is a nice guy. And that one named after a car. I think her name is actually Latin for Miss Piggy: she is just plain desperate. She sort of reminds me of a local version of Bif Naked. Only the fast car girl has even less talent.

Me: So about the Bif Naked Album?

Me Also: The best she could hope for is to become a perennial favorite on some shit-heap like X-96. Total garbage.

—St. Felcher

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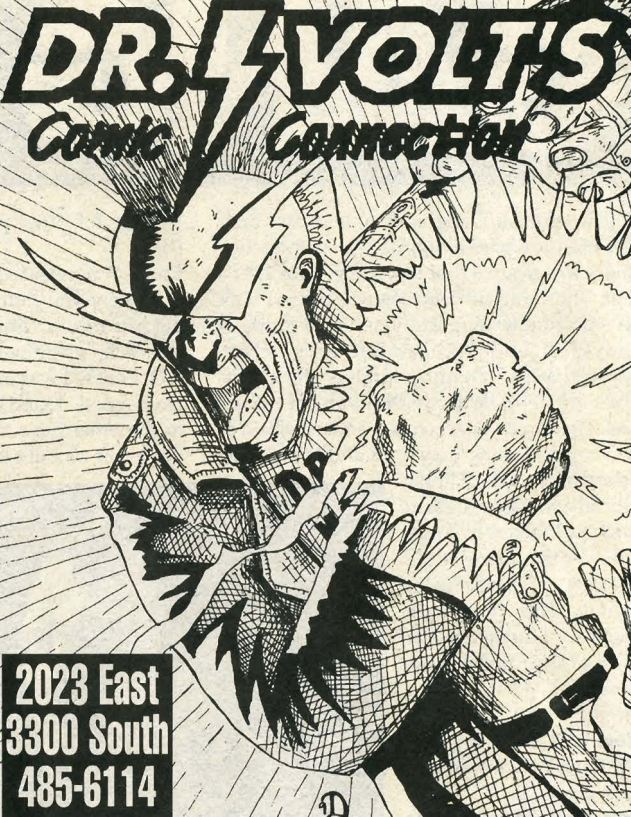
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GANG OF FOUR

The seminal Gang of Four released their new album *Shrinkwrapped* in September. This is the group's first recording since 1991's *Mall*. The Gang of Four has reappeared with the core songwriting duo line up of guitarist Andy Gill and vocalist Jon King intact. Curve's Steve Monti pounded the skins, while Iggy Pop side man Phil Butcher played bass. The eleven new songs see them return to the simple, driving bass lines and savage neo industrial guitar of their critically acclaimed early releases. I talked to Andy Gill over the phone while he took a break from writing. This time with Michael Hutchence of INXS wailing in the background...

Slug: Well, we're big fans and have loved the band since day one. Plus we always try and put a band that nobody else is putting on the cover. We try to do somebody that's cool.

AG: Well you got the right one here.

Slug: You mean you're cool, or you're not on the cover of other magazines.

AG: Well we're not seeing many covers right now, no.

Slug: Well that's because your not Al's Morrisette.

AG: Thank god.

Slug: Tell me about how Gang of Four formed. Mostly it was you and Jon?

AG: Jon and I have been friends since we were 14 or something and we both went to art college together when we were 19 or and that's where we started the band. He and I lived in the same house and we were just sitting around playing chess, drinking gin, and writing songs. You got a lot of time as an art student in this country. You have about 3 hours of things per week that you have to go to and beyond that it's all your own time. Which is probably why so many bands have come out of the art education system in this country. And then at some point we started

looking for other people to play drums and bass.

Slug: You released "Entertainment" in '79, obviously you didn't know at the time, how big of a record "Entertainment" was going to be? As far as influential albums go?

AG: I knew I was making something that was really good. I kind of said as much at the time to the other guys in the band and friends. I got a fair amount of scorn heaped upon me.

A
Slug: It's more of a bathroom utensil really. I would probably stick it up there in the top 20 records of the '80's. It's a great record. Is it weird for you knowing that you influenced all these other bands and guitar players and song writers and basically made careers for all these people?

AG: Yeah, I know, fuck. God, checks please.

Slug: No shit, they should start sending you royalties.

AG: I know they should be really if they had any conscience. They don't. I'm writing with Michael Hutchence at the moment.

Slug: What are you guys doing?

AG: Well at the moment he's trying to tune the guitar, not very well. We're doing his solo album.

Slug: You're playing guitar on his solo album?

AG: Well, we might do some of it together. It's really interesting, cause I've always really loved his singing. I haven't always loved INXS but I've always loved his voice and his performance you know.

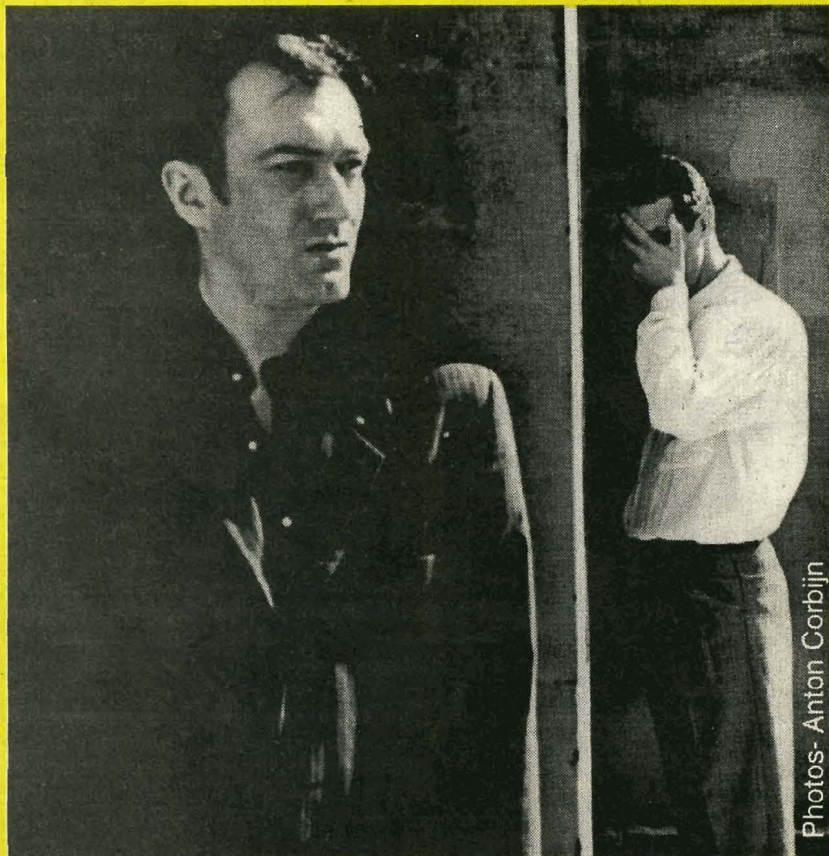
Slug: I've got to agree with you on that one. But you could say that about many bands. Including U2 and REM. Which I think is kind of weird because, I can see it from REM because they were your opening band for so

long. But U2, he's on the other end of the spectrum of guitar players to you. He's the commercial wide open guitar player, and you're the original idea innovative guitar player.

AG: He did do a few things that were kind of in my style for a while. And finally Bono says to me that we were the main influence on U2 in the early years you know. He's totally out front about that. He's probably going to be writing some sleeve notes for the third album.

Slug: Well that's nice of him to say, isn't it?

AG: Yeah, exactly. Especially Flea, who was so rude about The Edge on the first album.



Photos- Anton Corbijn

But I knew it was something hot.

Slug: When that record first came out it seemed like some people were saying, "This is really weird stuff" and everyone else was saying, "Oh, my God this is just a great album" And then years later you get voted number 41, top 100 LPs of all time.

AG: Which book was that in?

Slug: Virgin books number Entertainment #41 of the 100 best LPs of all time.

AG: Virgin books?

Slug: And then Rolling Stone magazine also, 100 best LPs of the '80's and I think it was number 64.

Slug: Well lets get into your guitar playing then. How exactly, did you learn to play guitar like that? Why didn't you become an average guitar player?

AG: Because I've never had interest in playing like other people and I can't. That thing of sitting around and working out how to play

such and such a solo and all that stuff was never interesting at all. I never did it and it's too dull. Having said that there's certain things which I sort of learned and which have kind of affected me and for example Eric Satie, the French composer from the 19th century. He's this fantastic French composer, definitely my favorite classical music, and he wrote on the piano and I eventually learned to play one or two, I'm talking about music more recently and things like learning some of that stuff has showed me a couple of things.

Slug: There's no mistaking your guitar playing. So from an outside point of view its hard to imagine how you came up with your style.

AG: I was basically obsessed with Hendrix in my early teenage years, I didn't really play anything for about two or three years. I was thirteen, fourteen, that was all I listened to. After that I found out that the blues guys and that used to love this stuff passionately and you kind of love its character and you identify with it. But all these things they belong to that time, to that place, to that person, to that situation. And I always feel slightly, you know the whole retro thing I find suspect, you know. Its sad. I can understand saying what's

happening right now in music isn't satisfying, there's something wrong, there's something fraudulent about it. But the response to that is to create something new and to something which the other stuff isn't doing. Not to go back and rehash about an earlier time.

Slug: Anyone else you would quote as an influence?

AG: Well, I suppose Muddy Waters you know just cause the simplicity of it and drama. The drama and simplicity of Muddy Waters was quite an influence. I've always wanted to do make the guitar work, the guitar should be the narrative protagonist in a drama, in a play. Its like another character along with the voices, you know. And it should sort of work in there with it and not just be playing over the top of it or just filling in chords. It should be like one of the lead voices. ... essence not thinking Gang of Four songs as being...the



best ones I think are like...its like a little play. There's maybe one or two voices, there's maybe a character, a narrator and the guitar. Its the way they work together which makes it fascinating to me. (Yelling in the background)

Slug: So what's Michael yelling about?

AG: Well we haven't got any words at the moment its just like ohs and ahs.

Slug: How did you get to produce the Chill Peppers first album?

AG: They just contacted me and said was I interested in doing it. And I went to see them live and I thought it was great and at that time they were like 3/4 punk rock and 1/4 of this funky stuff. And I just really, really encouraged them to do the funky ele-

ment which its quite well document that it was a stressful effort to make. But we get along fine. I saw them the other day and Flea's a quite sensitive guy and for years he's sort of been trying to apologize to me for it having been a difficult time and for them being assholes as he puts it.

Slug: Tell me about what's happening now,

you doing this thing with Michael Hutchence. INXS is not finished are they?

AG: No they're not.

Slug: So its more of a solo project for him, or is it a duo thing?

AG: Yeah basically it is. There's a couple of Gang of Four people that might be playing on it. There's Monti, he played the drums on Shrinkwrapped, he's already done some work on it. And Gayle Ann Dorsey who played in Mall and is currently touring with

Bowie. She's an American woman who plays bass and sings like a bird.

Slug: So when you reformed to do Shrinkwrapped... you had no interest at all in reforming the original band, right?

AG: No, no interest at all.

Slug: So how do you feel about Shrink Wrapped? Do you like the record?

AG: Yeah, there's always that thing of when you start...once you toured the record it

changes, the songs change a bit. Somehow there's more drama to it now live than there is on the record, you know a little bit.

Slug: I think "I parade myself" is probably one of the best songs

AG: I think it's going to be the next single.

Slug: So do you listen to Entertainment, is it hard to listen to?

AG: Rarely. The only time I ever hear it is when somebody else puts it on when I'm somewhere. I would never kind of put it on and listen to it you know. Jon and I listen to...the last time we had of properly listened to it was when we remastered it for the CD. That was interesting you know.

Slug: Was it, why?

AG: Well for one thing the tape had disintegrated. Some of the Ampex tapes from that particular time in the 70's are literally falling to pieces. Its oxidized and the shit is falling off and you have to put in an oven for three days.

Slug: Are you kidding me?

AG: No, no I'm not kidding you this is totally straight up. I know it sounds stupid but its true. You put it on a very low for three days and you literally bake it and then you can play it without the stuff falling off. And its not just a regular oven, its a special oven.

Slug: So you had to do that before the remastering of the record.

AG: We tried to remaster it and the sound was changing every 30 seconds and we realized then the tape heads were getting clogged up with tape literally.

AG: Well you want stuff out don't you?

Slug: Tell me some records that you think are great records.

AG: There's too many. I mean I think the Velvet

Underground record... (Michael shouting in back-

you know the INXS record Kick. that's one that I mean... Michael's shouting welcome to wherever you are.

Slug: Welcome to wherever you are.

AG: Yeah, and lets think. You know the

Band, the brown record the Band and Big Pink, those two and...

Slug: What about new stuff? Anything new at all that you even think is remotely good?

AG: Yeah I love the Black Grape record.

Slug: Yeah, the Black Grape record's really good.

AG: Fucking great.

Slug: What do you think about the British



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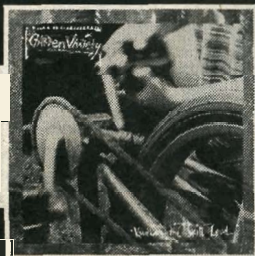
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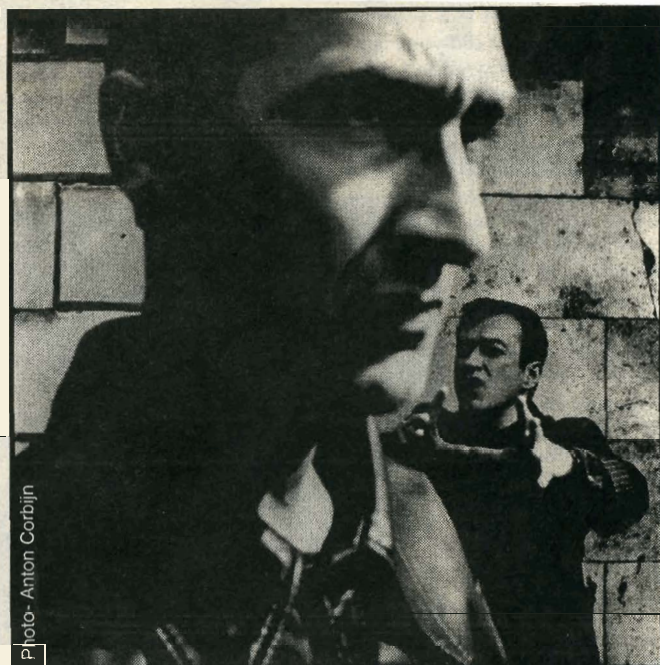


Photo: Anton Corbijn

Pop invasion of the '90's like Blur and Verve and Oasis and all those guys?

AG: Blur is little bit too much in the kind of Paul Weller camp for my liking and Oasis I enjoy quite a lot. They're pretty damn good.

Slug: You hate answering these kind of questions don't you?

AG: Yeah, I guess so.

Slug: Well we won't talk about those anymore. When you guys did a little tour... Was that Michael singing again? Sounds like you guys are getting ready to do that project.

AG: Its just been mega fun. Its been kind of a laugh I mean Michael obviously is a full on pop star which is quite entertaining.

Slug: So you get to walk around with him and girls run up to him and give him all the looks.

AG: Well you know he's this big, big thing in Britain because he's with Paula Yates now. Who was Bob... still is Bob Geldof's wife.

Slug: Which is quite the big stink now I take it.

AG: That's right, the papers talk about nothing else.

Slug: So none of the Boomtown Rats are going to play on this record?

AG: Well you never know.

Slug: Bob Geldof and Michael Hutchence doing a little duet?

AG: No.

Slug: You want to make a com-

ment about all the bands that are now famous and do you think that Gang of Four will get their due now?

AG: Yeah, that sort of stuff is happening. Its kind of a question of when things are going to get to radio and stuff and all that.

Slug: At least you're not bitter.

AG: No absolutely not.

Slug: Well I imagine you're not begging for change on the street either.

AG: Things are cool.

Slug: Oh, I know what else I wanted to ask you. You know that there's a writer for Q Magazine named Andy Gill. Is it you?

AG: No, you're thinking of someone else. That's not me. I don't agree with much of anything he writes either.

There you have it. There are many references to "Entertainment", which is probably one of the best records, and certainly one of the most influential to music of the 80's and 90's. If you don't know, ask. This is a very serious record. I would also highly suggest that you check out all of their records, but this is the most important.

—Maxx

Gene

The soul
of a
youthful
Britain



The U.S. press has been going ga-ga over the latest British pop sensation, Gene. Gene has been getting rave reviews across the country, both for their live shows and their debut CD, Olympian on A&M Records. On the night of October 13th, The Zephyr Club played host to the polite English lads for their Salt Lake City debut. And, as you are well aware, SLUG covers it all. . . so we were there, too.

The band consists of Martin Rossiter - vocals, Steve Mason - guitars, Kevin Miles - bass and Matt James on the drums. Right before the sound check, Martin allowed me to ask him a few questions about the band while we shot a game of eight ball, only with British rules. Needless to say, I'm a nice guy and since he was a guest in our country, I let him win. And here's how it went.

Slug: How long have you been on the road, this time?

Martin Rossiter: This is the end of the second week. (Martin says as he scratches)

Slug: You fouled (British word), so I get two shots?

MR: (a bit dismayed) Yea, you get two shots.

Slug: (Alrighty then!!): How are the American audiences treating you?

MR: To be honest with you, we tend to have a very similar audience here, that we have in Britain. It is a bit smaller, though. But the same level of devotion exists, the same level of excitement at the shows exists. That, to me, is very gratifying because it means that the songs are working here. It means that the songs are working here. It means that I am actually doing my job. We are at the stage size of where we were at in Britain about 18 months ago.

Slug: Your background in the small conservative town of Watford, England is interesting, sometimes even violent?

MR: Yea, it's what I would call a typical English up bringing. I don't

want to paint a picture of coming from a place like Compton, but I got out of there as soon as possible.

Slug: How long has Gene been around with the current line-up?

MR: For three years. For the first nine months, we just wrote music and songs. We didn't play live and we didn't send tapes out.

Slug: What do you think about being compared to Morrissey and The Smiths? Do you think about it, do you care?

MR: Yes, I care about everything that is written about us.

Slug: Do you take it as a compliment? Tell me how you feel.

MR: Usually, it's used as an insult, especially in Britain. We have never denied it, but our influence and the comparison is one of many, from a huge list of people who are more important to us. When people solely compare us to The Smiths, it's very dull. It's inaccurate. Steve, the guitar player, is a very big blues fan and a blues oriented guitar player. I've personally been influenced by Elvis and Freddy Mercury of Queen and Neil Tennant of The Pet Shop Boys. And I've been influenced by a lot of hymns. As a boy, me mum would drag me to the chapel every Sunday and we would sing.

Well, that night in a smoky haze in downtown Salt Lake the soul of a youthful Britain was exposed in the form of Gene. And just for an hour or so, it felt like we were on the cusp of a new kind of British invasion, and who knows maybe we are, and Martin sang on.

—Royce

Photo by Royce

HeeBeeGeeBee'z



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Truly

JUN 15 1998

Truly likes to leave a unique impression on their listeners. "We want to give them something different, [something] that they can't get from any other band," vocalist Robert Roth said. For the Salt Lake audience at DV8 on October 3, they may have left a lasting impression.

After only a few minutes into their set, members of the crowd voiced their opinion on Truly's music and yelled "you suck." Robert Roth, seemingly dissatisfied with the crowd's lack of respect, spit on and mouthed obscenities to the people in the front.

Roth seemed to be joking around with the crowd's lack of interest. But the crowd down front, which was largely the straight-edge type, took his insults very personally. Truly left the stage after only five or six songs with Roth provoking a fight for their finale. But all in all, they played well for the conditions they played under.

Most of their set consisted of songs from their most recent album, *Fast Stories*. From *Kid Coma*, including the songs *Blue Flame* and *Leslie's Coughing up Blood*. Since Truly has been around since 1989, they've previously recorded two, four-song EPs released on Sub Pop records.

"We started playing these demo tapes to Jonathan Poneman, who is the co-owner of Sub Pop records," drummer Mark Pickerel said. "Jonathan was really interested in signing some sort of contract with Robert or a band, so we started getting serious."

Before playing in Truly, Pickerel played drums for *Screaming Trees*. He also owns an independent record store in Seattle. Their bassist, *Hiro Yamamoto*, formerly played in *Soundgarden*.

"Since Hiro and I had both left bands previous to Truly, I cautioned him that it wouldn't be as serious," Pickerel said.

Truly is currently on tour, playing shows almost every day. But it hasn't always been that way.

"Now it's more full time," Roth said. "For a long time Hiro was going to school and Mark was getting his store off the ground." Their schedule is also quite sporadic.

"We go in spurts where we'll play almost every day together and then have months off," Roth said.

The inspiration for Truly's music comes from a wide variety of sources.

"Everything from our lives to movies to music," Pickerel said. "It's a little hard for us to answer as a band. We've all been inspired at different times; we all bring in something individually to the group."

Each of the band members' individuality also contributes to the unity and strength of the music.

"It's the chemistry," Roth said. "It's natural and we all have a distinct voice."

Truly thinks that their music, which they describe as "Space Core," lends a lot to the interpretation of the listener.

"Our songs aren't straight out love songs or songs about sex, they're more three-dimensional than that," Pickerel said. "[Listening to] our record is like viewing a piece of art. The listener has to use their imagination to pull together the meaning of the song."

"As a songwriter, my message is transcendence," Roth added.

Truly won't be discouraged despite the fact that they did not get a positive response from Salt Lake.

"There's something nice about being able to apply your talent to an actual purpose and be successful at it," Pickerel said.

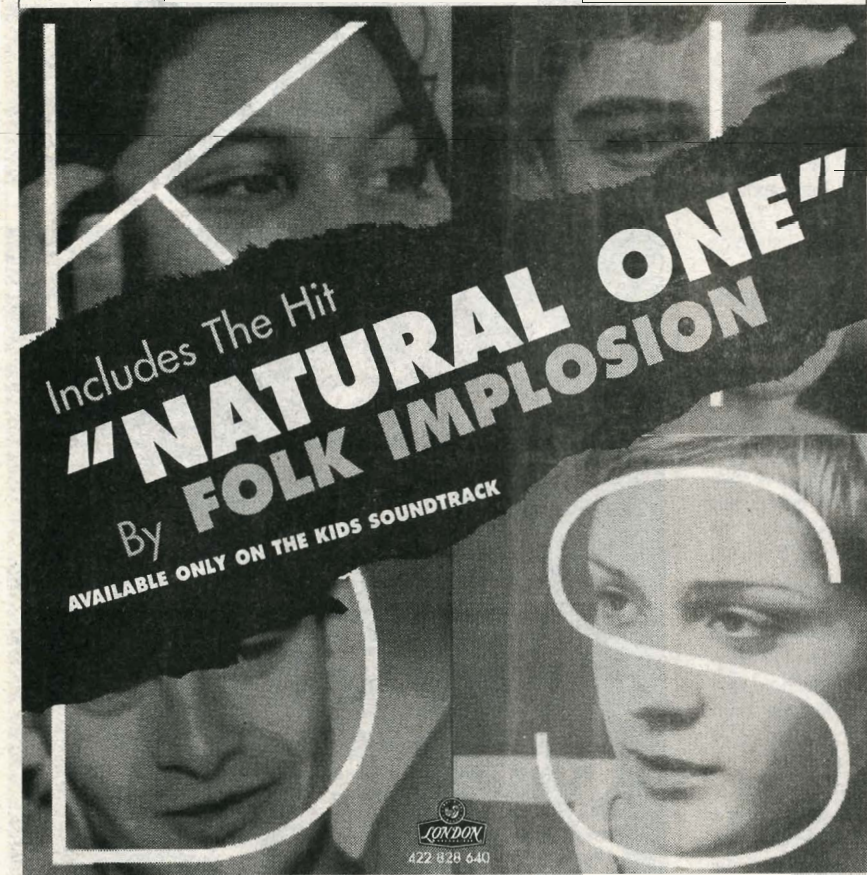
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Politics

POLITICANO CHICKANO Republicans Dumb or Dumber?

What the hell is with Republicans? Why are they so full of shit? Is there some recessive butt kissing liar gene that all Republicans are born with? How far can Pat Buchanan, Bob Dole, and Rush Limbaugh stick their noses up each other's ass? Bob Dole is a total idiot. Look at the people he hangs out with. I guarantee it, if the people in this country elect Bob Dole, I will be forced to play God and shoot you all myself. And as far as Capt. Liar Rush Limbaugh, how can anyone take this fat fucker serious? He walks out on his show like some pompous pig with a big applause sign and says "No, no please no more applause" This guy contradicts himself when he breathes, not to mention everytime he speaks. Look into the glossed over stare in the eyes of his zombie audience. You can almost see them nod in unison "Yes Fatboy, Yes Fatboy, Yes Fatboy." Even when Rush (like all Republicans) never finishes his sentences. "Were gonna end welfare"...clap, clap, clap. "And fuck the poor"...clap, clap. On a recent show he stated "This is not a racist country and I'll tell you why." Oh boy this should be stunning. Here's his theory. Oprah is rich and famous and she's black. Bill Cosby, rich and famous and black. O.J. is ...well he didn't get to O.J. This pissed me off so bad, I squatted right in the living room and peed all over his fat face. That same week he played a speech of Robert Kennedy and afterwards claimed, "That sounds just like Newt Gingrich and me." Rush Limbaugh is a byproduct of the eighties. Like scum residue on the sides of your bathtub. I encourage this great country to turn the hot water on Rush and send his lard ass down the drain. Make him get a real job where he actually has to work for a living and see how fucking smart ass he is then. Either that or just drop his ass off in any bad neighborhood in N.Y.C. Let the "unfortunate minorities" have their way with him. Maybe he can "splain it to the brothers." I promise you, 30 minutes in Harlem and the term "Insider Trading" will take on a whole new meaning for Mr. Limbaugh.

—PC

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Comics About Lawyers and Monsters... Or You Might Ask, What's the Difference?

It snowed the week Batton Lash, writer and artist of "Wolff & Byrd: Counselors of the Macabre" (a comic about lawyers who represent the supernatural because even monsters need legal counsel), flew into Salt Lake City with his lovely wife and publisher, Jackie Estrada. They were on a mission to autograph books for comic fans waiting outside the Night Flight Comics store in the Cottonwood Mall. Looking forward to the snow and the Utah mountains, neither had ever been to Utah and

with the interest in Batton Lash's book they just couldn't stay away.

The line was long, but that didn't put them off. Batton Lash had provided an original print to be given to all who waited for his autograph and no one was giving up their place in line. Before he got started, Batton Lash walked the line of fans and shook everyone's hand in greeting. It is a rare but welcome gesture and I believe that most felt like I did that day, the wait so far was more than worth it. Not to



mention that I got to reread several of my "Wolff & Byrd: Counselors of the Macabre" books before getting up to the front of the line. Batton Lash was friendly and sincerely interested in my comments about his work and art. There were a few lawyers in the line and they apparently have been reading Batton Lash's creations for years. I felt a little jealous that I didn't know about this great book sooner than last April.

Just to let you know a little about what Batton Lash writes and draws. Alanna Wolff and Jeff Byrd are lawyers, the two main characters in cases of "Counselors of the Macabre". They represent the supernatural and are the most experienced in supernatural laws. As attorneys, Wolff & Byrd use the full extent of the law to protect all of their clients rights. Batton Lash not only writes and draws this book with the correct legal terminology, he uses that same legal dialogue to poke fun at the legal process. Does all of this sound humorous? Well, it is, but believe me when you are involved in a lawsuit, it can be anything but humorous. So, what do you do when you and your husband finally buy that dream house with the white picket fence only to find on the next full moon that the house is haunted or really a "Warehouse" complete with fur? Or what about that dog that came back from the dead and is roaming the neighborhood? Well, Alanna Wolff and Jeff Byrd come highly recommended and have been in the pages of the "National Law Journal" for the last 11-plus years allowing their cases to be open to the scrutiny of all lawyers in the country. So, forget about the O.J. verdict, go out and buy this book, then, sit back and enjoy the fun Batton makes at the circus that is the legal community with his bi-monthly comic.

I also happened to pick up a new book collecting the first four issues of "Wolff & Byrd: Counselors of the Macabre" with new cover art and while waiting in line, noticed a small poster of Alanna Wolff and Jeff Byrd handing their business card to a hand reaching out from the grave! Yes, I think that I'll be following the legal cases Batton Lash is documenting (?) because I believe that he has those legal vultures down pat.

—Therese G. Lynch

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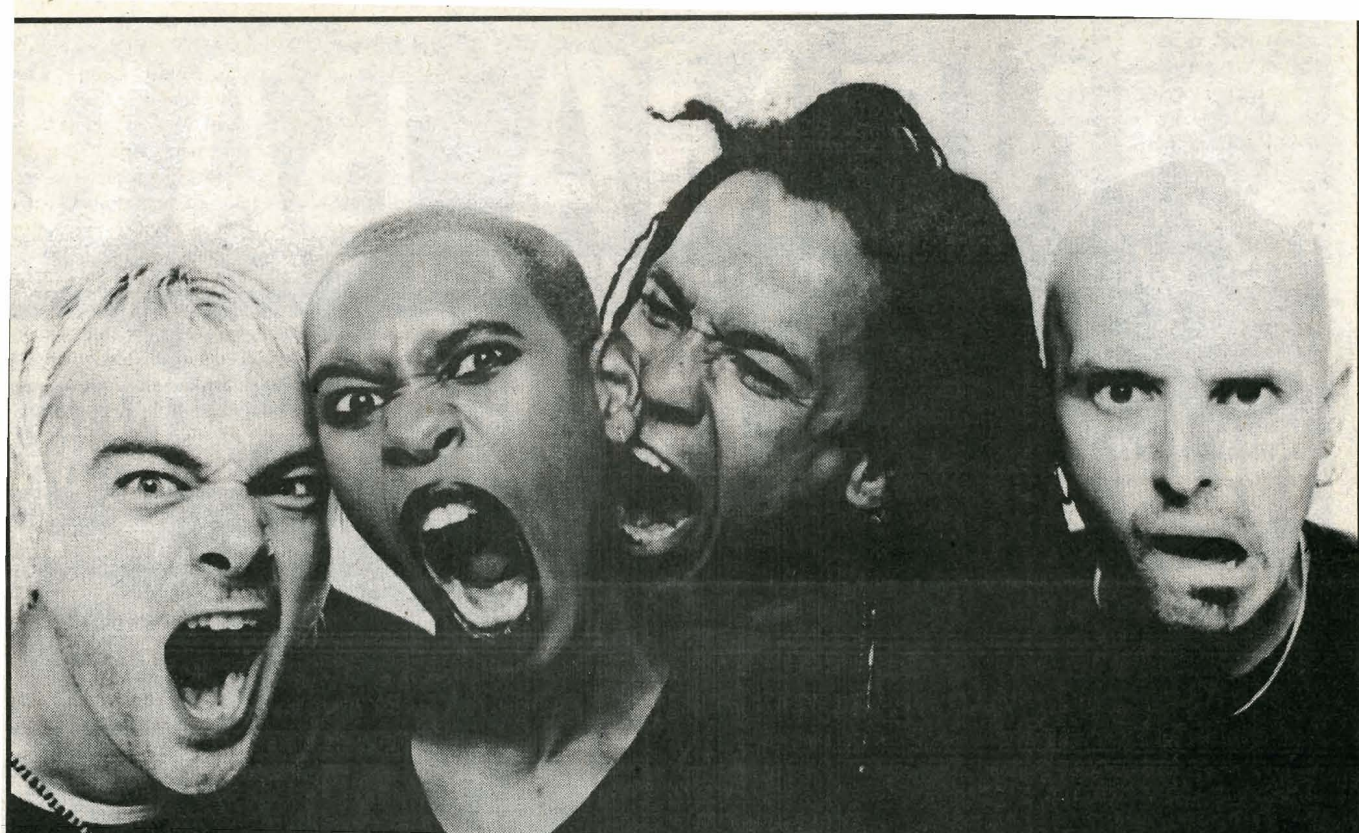
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Skunk Anansie

November 20 at the Bar & Grill

Skunk Anansie are a new British band to watch in the future and see in the present. Their CD came out maybe a month ago. Just previous to that was the *Strange Days* soundtrack which features two Skunk Anansie songs. The band also appears in the film. Hopefully their Salt Lake City date won't be as wild as their film performance. I was all set to speak with Skin, the vocalist for the band, who is quoted in every piece of press I've read on them. The day before the interview I learned that Skin was having problems with her voice and that I would speak with Ace the guitarist. Things turned out just fine because as you will read Skin doesn't do all the talking, she's the one the journalists attribute the quotes to. Her voice is just fine, she's tired, as anyone would be after spending the last year traveling the world playing night after night. Right now "Selling Jesus" is only starting to break. When they arrive it could be either huge or nothing. It doesn't matter because the show will be well worth the small price. As always, the next time through they might play the arena. I don't have a crystal ball, but I know a good band when I hear

one.

Slug: I guess Skin's pretty much been the spokesperson or whatever for the band. So how do you feel about doing the interviews now, at least for awhile? **ACE:** To be quite honest she's only ever done about two on her own. **Slug:** Oh really. **ACE:** Yeah, yeah and I've done all the other ones with her, me or Cass (the bassist). Mainly I've done a lot of them with her. I've always been with her. But they focus on Skin because she's the front person and kind of a mad woman. A lot of the British press, even the things that we both say, they just attribute it to her. Do you know what I mean. It's going to make their interview look a certain way or something. We've always done them together right from the beginning because what we are is a band rather than one person. But it's the press that seems to single out the one person. They'll always go for your singer or whatever would be the interesting focal point. They always make it that way. **Slug:** Do you think that things are a little different in America than in England as far as focusing on her? **ACE:** I don't know because we haven't had much

press here yet. We haven't really done anything here. Time will tell. To be quite honest I think it would be exactly the same wherever you go. We've just been in Europe. Europe is different in another way. They focus on the music rather than the hype or the image. Which was kind of cool in that way. I don't know, I think America...I saw a magazine, *Interview Magazine* or something and it just had a picture of Skin in it, there was no picture of the band or anything. But, its up to them. They take their shots and they just pick the ones they want really. I don't think the press is going to be any different. **Slug:** Is her voice okay? They told me that she was worried about her voice going out. **ACE:** When was this? **Slug:** Yesterday. Someone called me yesterday and told me. **ACE:** Well no, she hasn't lost it or anything, but we've been touring now for about a year without stopping and she's just come from Europe straight to this tour. Straight on. We got in Saturday with a night off and we'd been touring so its kind of jet lag, but its okay, its not damaged or anything. She's got to kind of watch out you know. **Slug:** I have the interview from Kerrang. It says that

you're a huge rock band. You're going to be the first huge rock band fronted by a black female. How big are you in England? ACE: Well, we're not big but we're getting there you know. We just had a record go in at number 8 in the charts, in the album charts. Our album came out a couple weeks ago and went in at Number 8. We've had three singles out which all hit the top 40. We've also done a collaboration with Bjork as well, we did a single with her. We did Top Of Pops with her there as well. We've been touring there for like...we've done seven tours of Britain. So our live circuit now is getting bigger. We did the Reading Festival and the Grastaby Festival, all those festivals in the summer and then we toured with Therapy and all that lot. So in Britain its going really well for us at the moment. But to go to Europe and also to come to America you know, 'cause no one's heard of us, so we've just got to kind of start all over again. You could play to a bar with 30 people in it, that kind of thing. But in Britain its more like thousands. Slug: So you've played to 30 people in America? ACE: Yeah, yeah. We did New York the other day and it was sold out which was really good - a couple hundred people and then we did somewhere, what was it...Providence, Rhode Island where there were about 30 people in the bar. We've never been heard of so we're not expecting to draw like huge crowds or anything it doesn't get to us. But, some places...I mean we're playing tonight in some supposedly wild club, it could be full, it could be empty, nobody knows. We can't tell from state to state whether or not people might have heard of us or it might not be a very musical place. It depends. When we hit Europe, when we went to like Gosenburg or something in Sweden there was hardly anyone there. Then we went to Paris, France and it was sold out weeks in advance. You never know.

Slug: Does Skin paint her face every night? Is that common? They play up the paint in the press release - her painting her face. ACE: Well she has kind of inscriptions on it every now and then like a cross or something, whatever she feels that night. Its not painted like the video or anything, its not like an elaborate paint job. She will get a paint stick and write what she's thinking about at the time. Most of them I don't really understand myself. Sometimes she'll have a cross on her head sometimes a question mark, things like that. Just how she feels really.

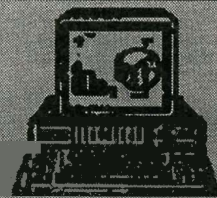
Slug: Are you still on an independent label in England? ACE: Yeah. Slug: And you're on a major label in the United States? ACE: Yeah. Slug: Are you on Sony or Epic in Europe too or are you on an independent label? ACE: No in Europe. We're on Virgin and in America we're on Epic and in Britain we're on One Little Indian, which is independent, a big independent. But you see we license to America and Europe so they just take what we give them from Britain. Its not a separate kind of...we don't re-record or anything with them. We just record the album, all the singles the B-sides in Britain, we put them together and then we

license them out to the other countries who market them for us. We're kind of like an independent band with major marketing in America and Europe, to kind of help us really. But the good thing is because we're based in Britain we're independent. We have our record deal there. We've got free control of the music and the art work and everything. It's all done from our base in London.

Slug: Okay, you're in the Strange Days movie, the band is. How did you get involved in that? ACE: Well that was generally...our first single in Britain was "Selling Jesus" and I think it is going to be the first one here as well. Slug: And it's in the movie. ACE: Yeah, and what happened was we thought we had the record deal sort of in America. We put out the single in Britain and we arranged to put out the single in America, but it comes out at a different time. It comes out after the album. But the single's been out like a year in Britain and it came over to Epic in America - the video of the single when we first released it. And then from Epic it went on to somebody else and then to somebody else and it ended up with Kathryn Bigelow who was doing the Strange Days film. She was looking for a band to be in it and play some music for it and things like that. She saw that video and it had Skin with a big cross on her face, this really mad video, that first one. So she said, "oh this is exactly what I want in the film." She rang Epic and Epic rang us and they said do you want to come over for this film and perform in it. And so we walk in the street on a stage in downtown LA with a riot going on all around us and we're playing "Selling Jesus" and everyone's going mad and all that. So we did that and then musical director, Randy who was there, he was at the shoot, said to us, "oh do you want to write the music for the score for a chase scene," because they had this piece they didn't like. So we said, "yeah, okay." We just off the cuff wrote a piece of music and that became the chase scene when Angela Bassett runs and beats up the copper with a truncheon. That's the bit we did for it and then at the end it went into a song and the song ended up on the Strange Days album as well, a song called "Feed." Slug: Again, referring to the Kerrang interview, it says that the songs are all summing up what's going on in London. Is London the English version of Los Angeles? ACE: No London is like the English version of New York. London and New York are very similar. I've been to LA and I've been to New York and LA's a little bit more kind of like...like I was saying New York and London that's the only comparison I've seen in America to Britain. But it's a bit different because New York's a lot madder as in like 24 hours isn't it? But you've got the same type of things. Like the hang-out places like Greenwich Village, there's a place in London a bit like it - Portabella Road, Lapert Grove the west kind of sight. Then you've got like Broadway and all that rot and Times Square is kind of like Picadilly Circus and Oxford street, its similar in that vein and the people are kind

of the same except for they're a bit more mad in New York. But you have all those cultures, its a cosmopolitan place and London is like that as well. But the album is like a documentation of what's going on in the east end of London it's like a Nazi movement. And the grand Nazi movement is almost like a race war going on, there's kids getting stabbed and beat up and people getting shot down in the east end just over color and things like that. It's a very poor area of London. And then you've got like you know Skin, she wrote the lyrics to the song "Little Baby Swastika," which was about Germany. That was in Brixton where she lived and she saw swastikas drawn on the wall and they were drawn by little kids and its kind of like well, who put them on the wall? If it was a kid, who's teaching these kids to be racists and Nazis at such a young age. So all that stuff kind of went out like a political band and we just have personal politics in our music because it's generally what's going on around us. That's what we write about, what we see. We don't preach to anyone about anything we just raise the question. Slug: I related it to the gang wars in Los Angeles. ACE: Yeah, I mean its not really as extreme as that. You haven't really got gang wars in London cause you don't really have gangs so much. You just have a lot of racist types of things. If there's like Indian kids or black kids or white kids walking around in the wrong kind of areas they get beat up and stuff. It's not so much a gang war thing like Los Angeles you don't really get that.

Yes they will be in Salt Lake City on November 20. They aren't Bush or Oasis or Portishead or Echobelly or anything like that. They are Skunk Anansie. The singer is black, female, gay (depending on who she's with) and pissed off as hell. The music is metal with funk, reggae and R&B mixed in. Go stare at her like you did Heather Nova and see if a boot in the face is your reward. Or, I guess you can wait to read about them in Rolling Stone or Spin.



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The Tragically Hip

The interview with the Tragically Hip was done for one reason; to gain free access to the Page and Plant show at the Delta Center. As is more often the case than otherwise the guest list at the Delta Center was missing a few names. The next time there is a show at the Delta Center backed by United Concerts hang around the will-call window before taking your seat. You will see some very angry people. JC has a virtual monopoly and he decides whose name will be on the list not the band or their record label. The interview was supposed to be combined with a review of the show, due to United Concerts policies or less likely story telling from a band member alive review was impossible. Paul Langlois spoke to SLUG over the phone lines. Here is a portion of the conversation.

SLUG: Are you touring now?
TH: No we're off the road right now. We've been off for a few weeks. We leave this coming Tuesday. To go for a month with Page and Plant again. That's when I guess we're swinging through there.
SLUG: How you did you manage to hook up with that tour?
TH: Well, we've heard a few different versions. We'd like to think that Robert Plant was interested in our music and like what we recorded so far and asked if we could join the tour. But I think that's, you know...that would be ideal. So that's how we like to think it happened. But probably through a combination of agents and managers and many other people. It just seemed to work out. We got the tour in May and we were happy to do it. Obviously we're big Led Zeppelin fans and big fans of the fact that they seem willing and able to stretch themselves out where they could sort of just rehash everything. They're certainly going in new and exciting directions. We were pleased about that and we toured with them for a month in May down in the states and they asked us back for October. So we're quite flattered and pleased and it was actually a really good tour. We saw 15 of their shows and they are really musically diverse and excit-

ing shows and we managed to play pretty well ourselves. SLUG: You managed to play pretty well yourselves. TH: Yeah, its a half hour set so its a bit difficult.

SLUG: That's all you get is a half hour? TH: Yeah, well that's going to be moved up. It looks like we'll be playing about 40 minutes now. But for the first May tour it was a half hour. That was a little difficult. But it was an experience we hadn't had before opening for a band. We'd done it once with Eric Johnson, three years ago on a Florida tour. Besides that we'd never done it. You know it's as difficult a gig as they say it is. You know people are getting to their seats and you have a really short set so its hard to sink you teeth into it let alone the audience having an opportunity. But we felt like we got better as the tour went along and we got better at getting our vibes across quicker. So we're actually quite excited about this tour because we were sort of pretty nervous for the last one and felt like it was really going well near the end of it and then it ended. So we were quite glad to be asked back.

SLUG: Okay this next question, I'm sure you've answered it who knows how many times, but how did you get your name, Tragically Hip? TH: You're right I have answered that many times. SLUG: I'm sorry to ask it but I'm curious. TH: We actually took it or stole it from a Michael Nesmith video compilation called Elephant Hearts. He being the guy with the Monkees who had since gone into film and this was one of his first works and in it there's the foundation for the tragically hip and basically rich kids asking for money so they could maintain their cushy lifestyles. We sort of thought it was funny and so we picked the name because we had a gig coming up - our first one - and we had to pick a name and it just sort of stuck. We've just always sort of thought it was a bit of a funny name.

SLUG: Are Tragically Hip songs a collaborative effort? TH: Yeah, most definitely. SLUG: Does someone write the words and someone else writes the music?



TH: Yeah, generally at the same time. Gord our singer writes the lyrics and has done for the past few records. Generally we do it in a circle and he writes them at the same time the band's playing. We've just found that our strongest songs and by far the most satisfying and productive process is to play all five of us plugged in a circle and just sort of run through ideas. Everyone has ideas that they can put forth and everyone feels like their contributing and it really creates a nice balance and I think that's one of the reasons why we're such a strong unit from the inside at least is that everyone's pretty happy with their input and everyone respects each others input and respects each others creativity. So you know its very easy for Gord to have musical ideas and anyone else in the band to have lyric ideas. We just sort of in general stick to what we're doing and discuss what everyone else is doing. It really seems to work, so we're lucky that way.

SLUG: Day for Night was recorded over a year ago I guess. What have you been doing since then? Any new songs? TH: Well, yeah, yeah quite a few. After this tour we'll be done. That's basically November 1 and then we're going to spend November, December and January recording at our own house that we bought. We bought a house, a band house, out at Kingston, where we're from. We've gradually been buying recording

equipment over the last year or two. We feel like we're pretty studio ready gear wise. We feel that its about time we tried it on our own with our own sound man who've been involved in the last couple of records as an engineer. So we're going to try it, the six of us, and we're all going into it with a lot of confidence. Hoping that we can come out in February with something that we're happy with done at our own place and if perchance we're not happy then we'd go somewhere else quickly in February and fix and tweek for a couple of weeks. But we hope that sort of ideally put something out anywhere between early spring and mid summer of next year and we're all pretty excited to be doing it at our own place and basically spending the winter working on new songs. So we have been writing all the way along. SLUG: Okay, I have one more thing and I'll let you go. Angelica Cobb, the publicist at Atlantic, told me you love live reviews of your shows. TH: Oh yeah. SLUG: That's what she told me. Can you get me in? TH: Oh, definitely yeah, yeah no problem. SLUG: So I can write a live review. TH: Yeah, no problem at all. Is this a Page and Plant show that we're doing in Salt Lake City? SLUG: Yeah, Page and Plant. TH: Okay no problem cause I have your name, so I'll just put you down plus one. Right!



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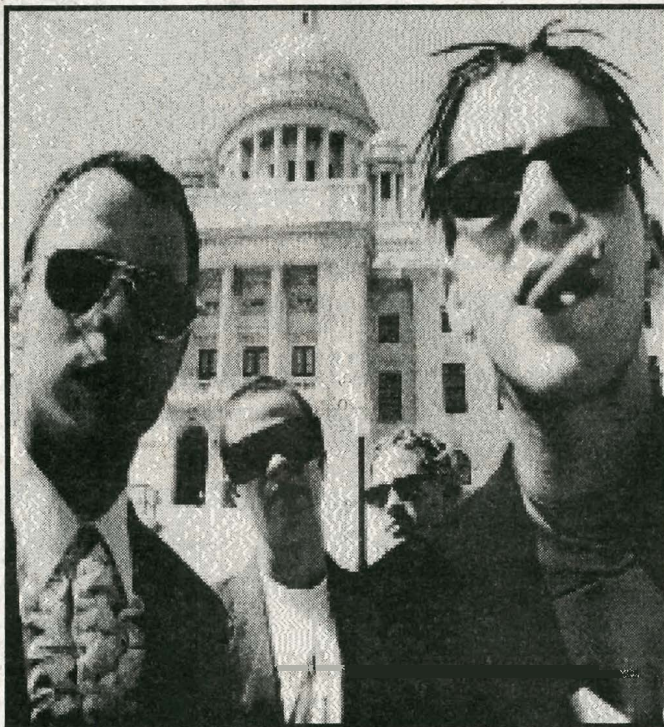
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WD: Hello. **SLUG:** Hello. **WD:** How's it going? **SLUG:** Pretty good, who is this? **WD:** This is Terry. **SLUG:** Terry from Waterdog? **WD:** Yeah, and Bill's here. **SLUG:** Do both of you play Rickenbockers, both guitar players? **WD:** No none of us do. Our bass player plays a Rickenbocker. **SLUG:** Oh, because the... **WD:** Yeah, we know the bio. Strictly promotional. We play Gibson. **SLUG:** Okay that clears that question up. **SLUG:** How about your name Waterdog? **WD:** Well I lived in this apartment and this guy Bags lived there and he was notorious for buying pets and leaving them places. He had this cat called Bucket the Cat he left with this guy who moved to Amsterdam, he had this bunny called Mr. Wong that like eat its way out and escaped or something. So he bought this lizard and he called it a Waterdog and he kept getting drunk and coming home and deciding he hated it and was going to starve it and oh, give me a buck for it, give me a buck for it and this happened a few times and we named it herpe, it never ate and it died. So we named the band after herpe the Waterdog. **SLUG:** Okay, I'm sure you've been asked that question a lot. The first album on Atlantic comes out in October. Have you recorded anything for any other labels. **WD:** Not with this band. **SLUG:** Okay tell me about with your other bands. **WD:** My other band Smear did two seven inches on a label that we started. **SLUG:** You were with Smear, the girls? **WD:** No, no we were Smear. **SLUG:** Okay, not The Smears. **WD:** We actually wrote them a nasty letter about that. **SLUG:** Did they write you back? **WD:** Yeah, cause they knew about us, they were like well we didn't think that anybody would know because we're girls and stuff. **SLUG:** Have you met them on the road at all? **WD:** The Smears? **SLUG:** Yeah, cause they tour a lot. **WD:** No we haven't run into them actually. They're on tour right now? **SLUG:** Probably, I think they are always on tour. **WD:** I think I saw them with Butt



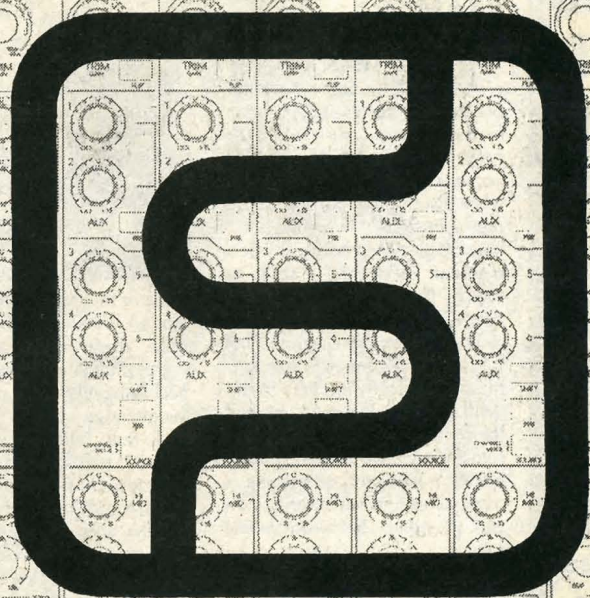
Trumpet. **SLUG:** I only have the advance cassette of your album - is "Jessica" the song they're going to push to the radio? **WD:** No, "Can't Let Go." **SLUG:** "Can't Let Go" is? **WD:** Why, do you like "Jessica"? **SLUG:** I do, I was going to ask you who it's about. Is it about a real person? **WD:** Yeah, it's about an actual girl. It was this night at Terry's old loft we were all hanging out and I don't know I just got to talking to her and I was just extremely drawn to her and I was writing a song at the time and her name was three syllables and it fit really well. **SLUG:** So you threw it in. **WD:** I did and I'd only spoke to her like, I spoke to her twice that night. I was just drawn to her, I was smit with Jessica. But she's not still always on his mind. **SLUG:** No more. **WD:** In this interview process she's been referred to everytime. Everyone seems to like that song. **SLUG:** Maybe that should be the single if everyone likes it. **WD:** But the thing is, if it was, that would be kind of... "Jessica" is more of the top extreme of what we do. I don't want our first single to give people

a false impression of what we do. Does that make any sense? I mean we want to give people more of what we do consistently than just a hint. **SLUG:** Okay, another song, "Goodbye, Goodbye." Did Bill write it? It's a suicide song that ends on a positive note? **WD:** Yeah, wow exactly, good work, good call. Yeah, its from the perspective of someone who's telling a story about a kid who writes a suicide note. Its like the ironic thing at the end is that he's using the word goodbye to say goodbye to the word goodbye. That's kind of how the idea came about. I'm not suicidal or anything. **SLUG:** No I didn't think so cause it seems to end positively. "Youngstown Turmoil." That's kind of a ska song. Is there any ska experience in the band? **WD:** Actually in one of my first bands we did a couple of ska numbers, its something that I've always touched on. We tried not to make it like a ska song, just give it like a ska feel and that kind of happened when we were going over the songs before we recorded the record. It was like it had like this

kind of bouncy feel to it and I was like, "if I cleaned up the guitar a little it would kind of create a dynamic there." We all, I loved The Specials. Before any of us had even heard Operation Ivy. There's a Providence, well they're actually from Newport, Rhode Island, called Verbal Assault that really introduced me to ska for the first time. They had a seven inch they put out called "Tiny Giants" it was more reggae and they used the cover "Does It Make It Alright" by The Specials. So that's how I was first exposed to sca. So its always been there in Rhode Island even though we've never had a full-on ska band. The bands always have their like ska song or two. **SLUG:** The pop punk backlash is starting to begin, its beginning already. Do you have any fears about that? That the backlash will effect... **WD:** Sure we do, but we consider ourselves more of a rock and roll band at this point more than a punk band. **SLUG:** I agree with that too. I think you're more like power pop or just plain pop. **WD:** Oh yeah, its also inevitable that we're going to get hit with that pop punk label and I guess you know all we can do is play the music we like, I mean what can we say. I've been writing these songs for a long time. Its like, what's going on now has nothing to do with what I was doing years ago. Its not like we formed this band to write these songs to get signed. Its like the worlds taste has changed so rapidly that we became a commodity. We never really changed what we had been doing all along. A lot of the bands getting signed, people think they're overnight successes or something, but it like, fuck, Jawbreaker, me and my friend booked them at a club we started under a skateboard park five or six years ago. You know and people are going to hear Jawbreakers first record on the radio and go geez these guys just jumped on the bandwagon. But that's so far from the case with just about every band that is getting signed. At least in other bands it sounded like that regardless

of...like we've only been a band for a year and a half, but Bill's always played this music and I've played it in other bands, you know, what can you do? **SLUG:** Well its like All, All's been around for how long, ten years? **WD:** Oh yeah. **SLUG:** Its not new I know that, its not new at all. **WD:** No, not at all. Yet if anyone deserves the credit its All because they sort of helped them out of that kind of music. Bring it to the surface. They Americanized it. **SLUG:** Okay, this is the last question I have. There was no future in 1984 now it's 1995 and things are worse if anything. Your song "Wasteland" is about wishing for a better place. Do you have any hopes that things will improve? **WD:** Yeah, its more about...back then the attitude was like there's no future there's no point in carrying on, we're just going to be this way. "Wasteland" is more about looking at it in a more optimistic way. Saying you know, of course there's going to be a future, no matter what happens there's going to be tomorrow. Don't forget about like...I don't know it just an optimistic song. (That was Bill here's Terry.) My answer to the question... "Wasteland" was written about our hometown Providence. It has a severe gravity to it if you stick around too long and I found my better place every night for an hour on stage. I know it sounds corny but it's true and hopefully that will happen to our kids that come to our shows too. That they'll have a better place at least for an hour every time they see us or any other band. **SLUG:** That sounds good to me. **WD:** I'm not at home anymore, I have no gravity. Music is the better place. As far as world politics what the hell can we do, I

mean, I know every vote makes a difference and all that stuff, but we're kind of like handcuffed until we get into our 40's and take the world over. I just hope that this whole punk back-lash thing has made people open-minded and liberal enough that when our generation takes over our voices are going to change the country drastically. **SLUG:** I hope so too. **WD:** I mean that all we can do is hope till that time... because you can't run for President when you're 25 can you? I inhaled. Maybe Jello will be president wouldn't that be awesome. We met him in Bolder, what a trip. That's the best part of the trip so far. **SLUG:** You met Jello in Boulder? What was he doing in Boulder? **WD:** Seeing the Lunachicks. He's a diverse person, you can't pin him to San Francisco and punk, he's everywhere. He's like God. He's infiltrated music and culture more than you can imagine. **SLUG:** Jello is God. **WD:** He's an intense individual and great conversationalist and he doesn't let his politics get in the way of his life. He lives his politics but he doesn't force his beliefs on people, he tries to spread the word. **SLUG:** That's cool. **WD:** You'd vote for him for president. Hell I'd pass out flyers. **SLUG:** If Jello run for president, yeah I would vote for him. **WD:** Maybe you could start that in your magazine. Yeah, Jello for president. **SLUG:** Maybe you can start it cause I'll write it down. It's your idea. **WD:** Yeah, we can campaign on the road. We're onto something a little bigger than Waterdog at this point. This is a good interview. I mean we're just another band but this is a big idea we have here. This is something the CIA would come after us about.



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PRAM SARGASSO SEA TOO PURE/AMERICAN

Pram's CD came in a blank plastic jacket without any information. I'm not sure what this type of packaging is used for because it doesn't help me a bit with the printed portion of the music business. The singer is a breathy girl. The backing music is ambient electronic. Don't be fooled, this is not more of that new agey ambient stuff nor is it techno. It is mostly electronic, but it is more experimental than anything else. Mostly it is very pretty, there are some dark moments and the required edge is present. On some pieces the singer is completely missing on others she is used almost as an afterthought and on others her voice is the song.

Forget the blips, beeps, bleeps and washes, whoever is programming this music uses actual notes or tones similar to harps, bells, and, dare I say it, whistles. The keyboards are prominent, sometimes spooky, sometimes gothic and sometimes churchy. Overall it's good listen, relax for an hour or so.

THOMAS JEFFERSON SLAVE APARTMENTS BAIT AND SWITCH AMERICAN

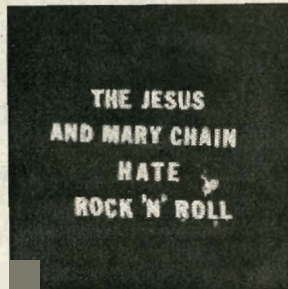
Like Pram the Thomas Jefferson Slave Apartments came without a cover. They play abrasive old school punk rock which means you won't hear the shit on the radio. If All, the Descendants and Bad Religion influenced half the bands now signed to major labels the underground is filled with bands more in tune with the Sex Pistols and the Circle Jerks. But wait just a minute, old school punk rock isn't the entire story. They've been listening to Pavement/Sebadoh/Daniel Johnston records too. Plenty of noise, buzz saw guitars, sandpaper vocals, some lo-fi and song-writing skills - "Bait and Switch" is one of the better CDs of the month. American should get out and promote the band more.

RUTH RUTH LAUGHING GALLERY AMERICAN

Ruth Ruth are another abrasive combo. After the Thomas Jefferson Slave Apartments they sound tame. Looks like there's three of them making the racket. American, in my opinion, has



some of the most creative people around working in their promotions department. You never know what kind of weird stuff or packaging they will use to gain the attention of the lowly fanzine hack. Ruth Ruth's bio came as an 11 x 17 tabloid fanzine type of deal. American also has the most creative publicists going. (Check out the dossier on the Lords of Acid sometime.) This publicist uses their song titles as a way of engaging the reader. The song titles pretty much describe my social life anyway. So read on Garth. "Uninvited," "Uptight," "Amnesia," "Neurotica," "Pervert" and "I Killed Meg The Prom Queen." The second track, "Uninvited," is best for everyone who read the SLUG two-issue Ramones' history. One song with three chord guitar does not an album make. The rest of it goes a little deeper. Chris Kennedy does the singing while playing bass. The guitarist is Mike Lustig, the drummer is Dave Snyder. The publicist places the disc in with the pop punk hordes. Sorry, I don't hear it. I hear more Saints, Dead Boys, Ramones and even some Motocaster-garage in this than All or Buzzcocks. It's a good CD. Now why didn't they get this creative with the TJSA disc? (Acronyms are big at my day job.)



THE JESUS AND MARY CHAIN HATE ROCK 'N' ROLL AMERICAN

The Jesus and Mary Chain enter with a disc describing my sentiments exactly. "I Hate Rock 'n' Roll" has these lyrics, "I love the BBC/I love it when they're pissin' on me/I love MTV/I love

it when they're shittin' on me." Now neither network has ever pissed or shit on me and I don't live in England so I don't have any contact with the BBC, but I hate the shit and piss out of MTV and I hate the shit and piss out of the music "business." Interestingly enough, since Marilyn Manson appears in these pages, is this quote from Jim Reed. "The way it works these days in the music business, is that if you have any lyrics that are even slightly controversial, rather than make a big song-and-dance about it, people usually just ignore them. People have figured out that if you ban a record, it's the best thing you can do for its sales, you know?" Tell that to Larry Miller, DeeDee Coradini and the management of the Delta Center.

The CD contains four new songs; one song from The Crow soundtrack, a remix and the rest is recent B-sides. "Penetration" is here, please refer to the *Strange Days* soundtrack. For long-time fans of the band there is plenty of noise. For new fans there are a couple of "pleasant" tunes. The cover is pretty bland, the disc inside is flawless. "Give me penetration."



THE BEAT FARMERS MANIFOLD SECTOR 2

"Memphis To Nixon" opens the disc with a Foghat sound. "Doubts About Love" sounds like Sky Saxon fronting Rank & File. The Beat Farmers have escaped financial rewards for all the years they've been together. Their music doesn't appeal to the masses. "Mystery" is copied from the Eagles and then they leave California all together to visit West Virginia or some damn place with "Country Western Song." See what I mean? The styles are all mixed up.

Manifold is probably the most commercial album Country Dick and the boys have ever recorded. I know there's a radio hit sitting

on it someplace. Is it "Mystery," "Beer Ain't Drinkin'," "Blue Radio," or "I Could Be Anything"? Not a chance. In spite of the variety of radio formats available today The Beat Farmers are too rude for any of them. The hooks are there, the lyrics aren't any more offensive than a lot of other stuff, but for some reason the boomers never made this band heroes. Now they're too old for the 20-somethings and they aren't a hippie band, they're not punk enough for the teenagers and they aren't pretty enough for middle-aged women. I guess that unless a miracle occurs the Beat Farmers will make their livings on the road playing for the cult who loves them and hopefully gaining a few new ears at every stop.



G LOVE & SPECIAL SAUCE COAST TO COAST MOTEL OKEH

In case most of you missed it on the first release G. Love comes back to instruct. This is not rap music - hello - it's the blues. As if I need to go through this spiel again, Okeh is a record label from way back when. They released countless prime discs that played at 78 rpm and among their specialties were blues, R&B and hillbilly. The label was revived a few years back as a part of the multinational known as Sony. To date everything released by Okeh has been blues. I'm not holding my breath for the hillbilly.

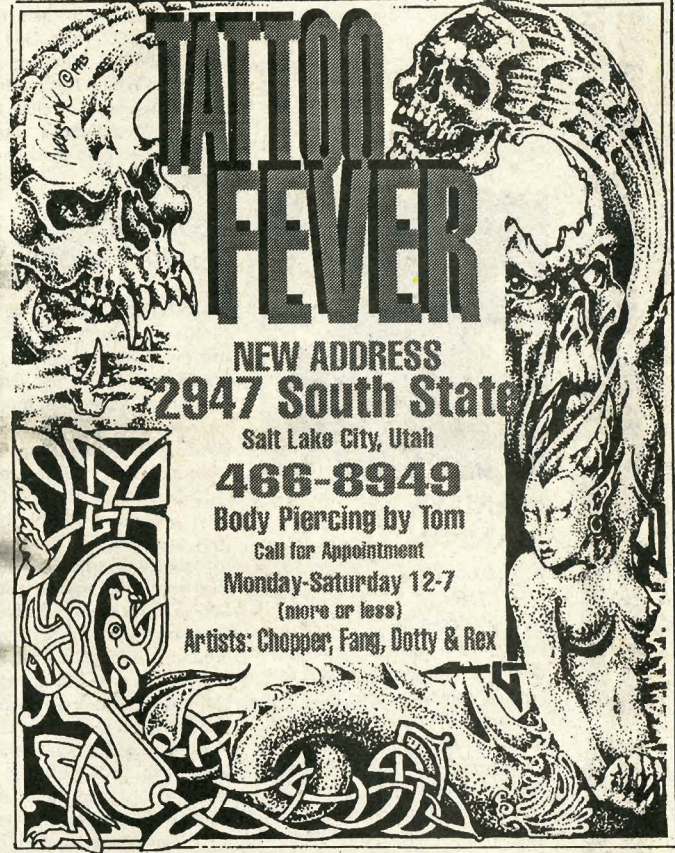
G Love is a white boy with a deep love for the blues. The blues he plays are fucked up and that's why the vast majority of America didn't catch the category on the first release. He makes things very clear on the new one. The urban experience is captured in a country style by G. Love. The guitar playing is rooted in the Delta, the lyrics are sung/rapped and the drum kit has to be the simple bass, snare and tom tom. Love

Continued On Page 30

Live At The Ashbury Pub

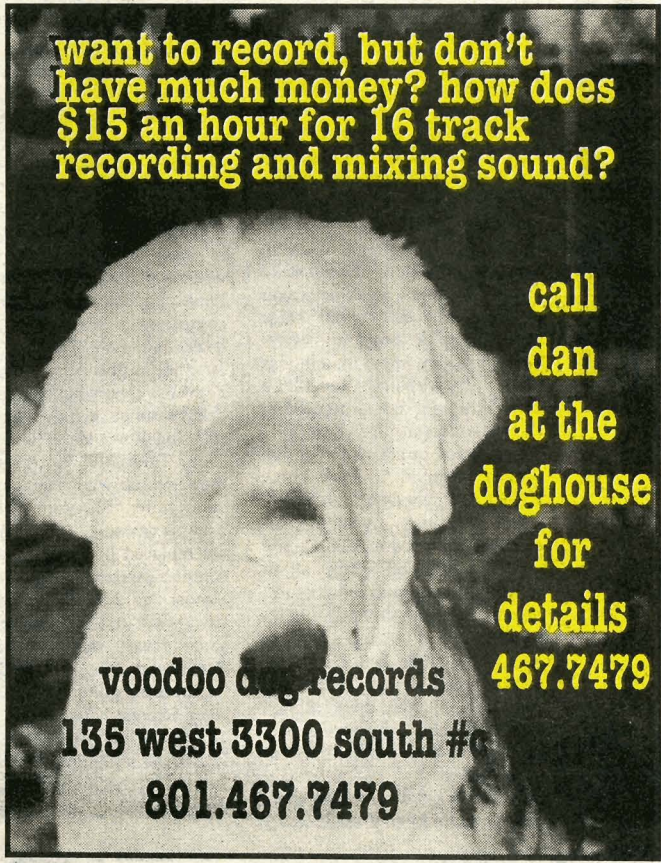
- 11.3 The Pinch
- 11.4 Honest Engine
w/Elbow Finn
- 11.7 Zach Lee
- 11.8 Tail Gatorz
- 11.9 Tenth mountain
- 11.10 Fat Paw
- 11.11 Blanche formerly of
My Sister Jane
- 11.14 Rex & Kevin
- 11.15 Blue WoodMoon
- 11.16 Juniors Farm
- 11.17 Sun Masons
- 11.18 Jerry Joseph
- 11.21 Sweet Loretta
- 11.22 American Mojo
- 11.23 CLOSED
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has a kinship with Mississippi John Hurt as he demonstrates to perfection when the things spin to "Everybody." The only guitarist in town who can copy the licks G. Love lays down is in the Pepper Lake City. The CD isn't selling squat around town.



**MARILYN MANSON
SMELLS LIKE CHILDREN
INTERSCOPE**

Miles Crenshaw, infamous idiot talk radio host once said that "record company executives" sit in the corporate boardroom thinking up bands like Marilyn Manson. Just like them Miles is a white, middle-aged male. No way Miles. Alice Cooper thought up Marilyn Manson and I think it was around 1967.

Without Alice Cooper there wouldn't be a Marilyn Manson. They admit it in the press kit. "Nutty! Self Mutilation! Chickens! Arrests! Spitting!" Didn't Alice perform at least a few of those tricks on stage nearly 30 years ago? The highlights of the disc are the covers. All the little "new wave" (or is that "new age?") trendies love the Eurythmics. Marilyn Manson actually understand the words to "Sweet Dreams." Then they cover an original of the "original" stage act that was only an act - Screaming Jay Hawkins and his ditty "I Put A Spell On You." It's a concept album masterminded in the boardrooms of corporate America for purchase by unsuspecting parents. "I don't know what this music is about. I can't stand the music my eight-year-old listens too. It doesn't have any "bad" words or songs about killing your parents on it does it?" "No mam, buy it and put it in little Bobby's stocking, then go smell him while he's sleeping." Send a promo to Miles Crenshaw. He'll forget taxes, the CFR, sex with a rubber ("showering in a raincoat"), and DeeDee for at least a week.

They'll sell tons in Salt Lake City. All those repressed little

minds need it for the sickness that has been bred into them for the last, almost, 200 years. Do I hear a little "hillbilly" influence in the remixed "White Trash?" In-bred motherfuckers. They close with a cover of Patti Smith's "Rock 'n' Roll Nigger?" In-bred motherfuckers.

**MOJAVE 3
ASK ME TOMORROW
4AD**

Last month the Tindersticks captured my attention with their dreamy soundscapes; this month it's Mojave 3. *Ask Me Tomorrow* will darken the lightest mood, it's guaranteed to kill any party. The opening song once again blings to mind The Pallbearers. The Pallbearers released one CD in 1993. Sometimes I think that the only one copy was produced for my listening pleasure because I've never met anyone else who knows about it or the Pallbearers. Portishead was the first band to remind me of The Pallbearers. The second was Gringo, another band few have ever heard of. Now, close on the heels of Gringo, along comes this Mojave 3 disc, which won't be released until January of 1996, and it has Pallbearers stamped all over it.

Mojave 3 is comprised of two former Slowdive's. Neil Halstead is the guitarist/vocalist. Rachel Goswell is the female vocalist and bassist. Joining them are Ian McCutcheon on drums and Christopher Andrews on piano. The ties that bind each and every one of the aforementioned bands together are one song and a female vocalist. "Love Songs On The Radio" is Mojave 3's version of the song. It opens the CD. This is where things start becoming weird. I'm not on drugs although, I may be insane, but this song completes a quartet of songs beginning with "Phantom Pain" by the Pallbearers. "Phantom Pain" has creepy keyboards and a deep, resonant female voice proclaiming how deep the pain is; "Sour Times" by Portishead has the same subject, the song is close enough to "Phantom Pain" to draw a lawsuit. The keyboards are replaced by bass, guitar and computer wizardry, the melody is almost a duplicate. Next is Gringo's "Circles." Same subject, same dreary melody and like Portishead the keyboards are replaced by guitar and bass. All three women have a deep voice. The drums on "Circles" are mainly cymbals and minimalist. "Love Songs On The Radio" completes the square. Once again the haunt-

ing female voice croons her pain, and I'll be damned if the minimal guitar, bass and brush strokes don't sound like they're lifted directly from the Pallbearer's "Phantom Pain." Goswell has a higher vocal range than the other three, but that doesn't stop her from expressing how bad it hurts. Each song is a country ballad. Two British bands, a Canadian one and an American one come up with strikingly similar country ballads about the pain of love in the space of two years? Anyone thinking Portishead's "Sour Times" isn't country should listen again. Each band is depressed as hell, each CD is a classic from start to finish and I'm out of tissues because after listening to the four of these back to back I'm so sad that I can't stop crying. You too can complete your collection when Mojave 3 is released.



**OASIS
(WHAT'S THE STORY)
MORNING GLORY?
EPIC**

They're back with the dreaded second album. The toast of Britain in '94 made some progress in the states with their first. Are they as dead as Suede in '95? Not if "Roll With It" makes it to the radio. The Beatles influence is even stronger on this outing. I've seen them compared to the Kinks also, but that comparison comes more from the feuding brother's side of the story.

I don't think (*What's The Story*) *Morning Glory?* matches up to *Definitely Maybe*. Oasis can irritate depending on the mood. "Roll With It" never fails to please, "Don't Look Back In Anger" can be unpleasant, "Hey Now!" is as good as anything on the first (a single perhaps?), "Some Might Say" is copied from T-Rex, "Cast No Shadow" is blatantly Beatles, "She's Electric" is another single out of the Lennon/McCartney songbook, "Morning Glory" is heavy on the psychedelic side of things and "Champagne Supernova" has Paul Weller guesting. The ballad finishes things off. There are two

short, untitled instrumentals bringing the grand total to 12 songs. I like this band, it could be because I saw them play or maybe I don't have any taste. They aren't something to listen to every day. Liam Gallagher's voice can grate in large doses. Once in awhile is fine, if they manage another Salt Lake visit go see them because live they are superb.



**STRANGE DAYS
SOUNDTRACK
LIGHTSTORM MUSIC**

Dangerous Minds is the soundtrack they all want. Salt Lake City is a "Gangsta Paradise." *Strange Days* hasn't attracted much attention - the soundtrack, not the movie. Skunk Anansie opens it with their song of sex and television religion. That song is available on their new CD. The second entry from the heavy band led by a diminutive female is "Feed." "I want to have you for your sweet taste." No, the song isn't about cunnilingus, more like George Orwell. "I'm big brother watching you."

Lords Of Acid, Tricky, Deep Forest, Me Phi Me/Jeriko One and Strange Fruit all check in with a tune describing the future of music. Of special interest is the saxophone breaking up Strange Fruit's "No White Clouds." Juliette Lewis covers P.J. Harvey credibly with an uncredited backing band. Me Phi Me has been missing in action due to the overwhelming popularity of the gangstas. If "hereWEcome" is a foreshadowing of what is to come he's harder today than the hard guys. Since the movie is titled "Strange Days" Ray Manzarek joins Prong to cover the tune. What would Morrison think of the doomsday organ? Satchel continues to end the world before Hate Gibson contributes to Leonard Cohen's increasing royalty checks by covering "Dance Me To The End Of Love." Why they weren't included on *Tower of Song* probably has more to do

Continued On Page 32

"The Counter Culture Connection"

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SOUND VIEWS

"fast-trash assaults with whiplash time shifts"

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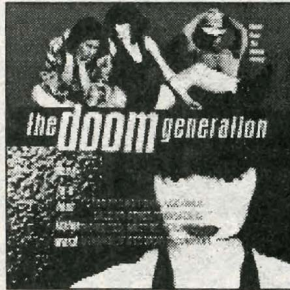
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with fame than talent.

Winding things down are Lori Cars & Graeme Revell with music for "mellowing out" and then Peter Gabriel inserts himself into a Deep Forest. Is that him yodeling? The soundtrack actually serves as a recommendation for seeing the movie, if only to view Skunk Anansie's big screen performance.

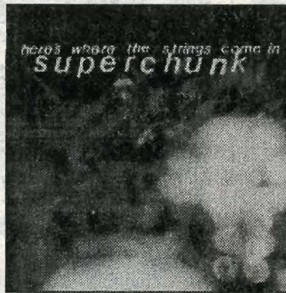


THE DOOM GENERATION... TEEN IS A FOUR LETTER WORD
SOUNDTRACK
AMERICAN

Well at least we know what to call the generation following X. Another soundtrack for the mall rats. Curve, Love & Rockets, Meat Beat Manifesto, MC 900 Ft Jesus, Medicine, Slowdive, The Jesus and Mary Chain and the Cocteau Twins all contribute a tune. Completing the list are The Wolfgang Press, The Verve, Lush, Babyland, Pizzicato Five and Extra Fancy. "This Heaven," the Love & Rockets entry has the customary female moans over throb and grind. The Cocteau Twins are about ready for KSL or the Breeze. Adrain Sherwood mixed the Wolfgang Press' "Christianity." No complaints from me, Sherwood can do no wrong. Most would call it trip hop or some other trendy name, I think it used to be called "dub." Meat Beat Manifesto remixed their own "dub" version of "Paradise Now." That's about 14 minutes of dub when combined with The Wolfgang Press, enough to bring this CD to the top of a stack of soundtracks.

There's more. The Jesus and Mary Chain add vocals to the Pyramids "Penetration." They don't admit it, but those synths steal a taste of the oldie. MC 900 Ft Jesus still sounds like Ken Nordine who has a new reissue out. If only humanity had a brain Nordine would sell like Jesus. The tune is "But If You Go." Lush checks in with over nine minutes of industrial dub remixed by Spooky. Now how about some true noise. First up is Babyland

with marching drums, a guitar stuck on one chord and a girl "singer" who gargles with Drano. Guitar screeches back one of the better female singers in rock, Beth Thompson, and Medicine's "Slut." Pizzicato Five? Is "Groovy Is My Name" an Annette Funicello or Lesley Gore cover? See the Cocteau Twins. "Violator" by Extra Fancy is a sing-a-long punk anthem. Slowdive ends the disc. I believe they have broken up because the forthcoming Mojave 3 disc features Neil Halstead credited with writing "Blue Skied An' Clear." *Strange Days* rates slightly above *The Doomed Generation* because it lacks the Pizzicato Five and the Cocteau Twins.



SUPERCHUNK
HERE'S WHERE THE STRINGS COME IN
MERGE



GROVER
MY WILD LIFE
ZERO HOUR

I owe both of these bands an apology. They sent their music to me fully expecting some advance publicity on their visit to town. Even though I gave the information on the show well in advance an editorial decision eliminated my words. The publication was not SLUG. Superchunk received a paragraph, Grover didn't get anything. That is sad because Superchunk is at least as famous on the independent music scene as say... Fugazi. They own their own record label and they release music by - not only themselves - but also by other bands well

worth your attention.

The story on Grover is even more interesting. Mitch Easter's former wife is the singer. Mitch Easter is a too seldom recognized "pop" mastermind, the former leader of Let's Active, (one of America's greatest "pop" bands) and he produced portions of Grover's CD. I don't make the decisions, but I intend to make sure both bands receive some press in this paper at least.

Here's Where The Strings Come In follows closely on the heels of Superchunk's singles and B-sides compilation, *Incidental Music 1991-95*. The single, "Hyper Enough" opens the new album. Single is kind of a misnomer because unless the long awaited miracle occurs the only place anyone in Salt Lake City will hear it is late at night on community radio or in the dorms at the U. I guess MTV is playing the video, but so far I haven't seen much reaction. The "single" has all the elements vital to a flawless song. Melody, hooks, a memorable chorus and a big beat from the drums. An even better song is "Yeah, It's Beautiful Here Too." The guitars (Superchunk is a guitar band after all, a point they don't let anyone forget for about 50 minutes.) on the song both repulse and attract. It's fascinating to listen to a band that creates such beauty out of harsh, distorted guitar - Mac McCaughn doesn't exactly have the voice of a songbird either. An even better song (is that possible?) is "Sunshine State." This song would appear to be a love song turning the cliched insult, "stick it where the sun don't shine," into a happy recollection of actually sticking it where the sun don't shine.

Some of the hooks Mac comes up with are thoroughly brilliant, if he'd lay off the abrasive noise the big lump of humanity that makes bands millionaires might catch on. Who knows what they want. The Presidents Of The United States released a CD everyone ignored until the marketing muscle of a major label gave it a push. The Presidents are good and they are nearly as abrasive as Superchunk. Don't they have a Chapel Hill connection as well? They can't match *Here's Where The Strings Come In*.

Grover was one of the opening bands at Superchunk. They are fronted by Angie Carlson, a girl who spent time singing for Let's Active in one of their later incarnations. She worked as a music journalist previous to her participation in that band and marriage to Mitch Easter. Now

she's turned her talent with words into songs and her fingers to chording a guitar. The guitars on the CD are slightly tamer than Superchunk's. That noisy quality giving so much of indie land its attraction is present. The noisy guitar isn't all provided by Carlson. Kevin Salem contributes the overdubs and the production. Easter produced four of the songs at his Drive-In Studio. Chris Phillips (drums) and Dave Burriss (bass) complete the touring version of Grover. Remember it's a band not one person.

My Wild Life is unashamedly pop. The Drive-In Studio isn't capable of much else. I'm not sure what the single from the CD is, but "Pretty Machine" is my choice. As the liner notes state the heavy bass is provided by Easter. That and the double entendre lyrics, not to mention the guitar screech, make pop that is bitter sweet, not syrupy. The flood of girl singers on the market today makes things difficult for Grover. The combination of Carlson, Easter and Salem will attract a few listeners. Word of mouth could bring more notice over time. Touring with Superchunk can't hurt. I saw the CD trashed in some glossy publication - don't believe everything you read. Zero Hour is carving out a niche with the sound of girls. 22 Brides was in town the night before Grover. Both bands no doubt sold a few CDs after the show. In case you missed them live the recorded version is the next best choice. Things aren't all Nova, Morissette, Bjork, Merchant and Elastica.



THE AQUA VELVETS
SURFMANIA
MESA

The CD is released on a major label which copies a style popular about 40 years ago. There it is, right on the cover, "full dimensional stereo." The back cover is a semi rip-off as well. Can you say Estrus, Dionysius, Del-Fi or Get Hip Mesa/Blue Moon?

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At least you don't have to search for your Aqua Velvets "surf"? WEA is distributing this shit. It's in every record store in town, but no one is buying it. Why? Fuck, they discovered indie labels recently. I come to this music after many hours spent with Dick Dale, the Lively Ones, the Crossfires, the Trashmen, The Tornadoes and newer combos like Agent Orange. Moving into the present we have the Straitjackets, Man...or Astroman? the Galaxy Trio and Satan's Pilgrims.

The Aqua Velvets for the most part stick with pleasanties. Remember Mesa/Blue Moon is first and foremost a label interested in capturing the market of balding heads and grey beards. *Pulp Fiction* caused them to remember what happened before their brains were turned to mush by psychoactive substances and they began listening to "new age." The opener, "Surfmania" is the most rockin' tune on the disc. The remainder is all-right surf music lacking an edge. "Martin Denny, Esq." might be a hit with the natty bald head wearing his remaining hair in a pony tail. The ocean sounds are exactly what they need for reducing the stress of their high intensity jobs at a desk.

Sorry folks, surf bands today don't need "electronic drum triggers, & sequences" The Aqua Velvets are a "new age" surf band. "Cabaña Del Gringo" is about as tired as I've heard. This CD is manufactured. I have little doubt that it was released to capitalize on a vibrant underground. File the shit with the rest of the "new age" and look for the bands creating this music for real! Snore, zzzzzzzzzzzzz. Man...Or Astroman? kicks the Aqua Velvets asses all over the entire universe. Stick this up Uranus.



**ZEN COWBOYS
ELECTRIC MISTRESS
MOONSHINE MUSIC**

"Up the ante and dropped your panties/Coz you lost at poker and wound up broker/Get a johnny up the junction/put the fun back in dysfunction." Zen

Cowboys are who knows what. I'm guessing some kind of drag queen cowboy band. The music they put out is dub, trip hop, psychedelic, funk, acid jazz, house, and alternative rock all rolled up with a twisted end ready for smoking. If you think the lyrics beginning this piece are pulled out of context there are more. "Do you wanna do you wanna/Spunk a rattlesnake in the head/Dance the seven veils in bed/Drink your wine of porcupine/Kiss the head of a bull in red/Do you wanna walk on water with me. Coz from your crazy bones to your crazy smile/Make a dead man come send a young man wild/From your slippery tongue to your slippery thighs/Put me in a trance leave me tongue-tied/From your ice-cream eyes to your little red lair/You're the honey for a hungry bear/From your big nose to your fingertips/Do you wanna have your body licked."

Electric Mistress is the best CD of the month. Where it came from, where it went and where you'll find your own copy are questions for the Zen Cowboys to answer. Log on to their Web site - <http://www.moonshine.com/>

**8 STOREY WINDOW
ULTIMATE/ATLAS/A&M**

London's 8 Storey Window's self titled LP is abrasive guitar with melodic pitches, backed by excellent rhythm and fronted with somewhat reserved vocals. At times there is a slight guitar dabble in the metal forum, regarding chord progressions! Guitar solos are present that really come off as proficient and mature rather than just short, ratty stints. Overall, the LP has a dreamy sound, striking no offense at seasoned pop fans. There is plenty of space in the song structures-a pattern of shrilling guitar has no place on this record! It would no doubt be pleasant to extract more jams or improvisation out of 8 Storey Window during studio sessions because they appear to be a band that can maintain this style of recording!

"I Will" is the single from this record-it's hard in the chorus with great chord changes throughout the song-definitely hooks the listener. "Screaming Waterfalls" has a catchy riffs-the song is nicely spaced. 8 Storey Window definitely identifies with a dreary element in their song writing with the above mentioned tracks and "Already Gone"-similarities to Pink Floyd's psychedelia in the verses. Their hard side basically ranges from tame metal/industri-

al to the sounds of Led Zeppelin!
— Gary Savelson

**ALLIGATOR GUN
ONEHUNDRED-
PERCENTFREAK
RELATIVITY RECORDS**

Alligator Gun is self-described punk rock. Okay? Alligator Gun should just admit they are the next Superchunk/Sugar and college radio would go ape-shit over onehundredpercentfreak. If you are saying to yourself, "I just can't enough slack mother fucker," or, "I just can't get enough Bob Mould," then buy the CD. Or if you are more punk than Alligator Gun, buy their seven inches. This album is as good as Sugar's *File Under Easy Listening* and any Superchunk.

—Sue Denim



**GREEN DAY
INSOMNIAC
REPRISE RECORDS**

Writing a bad review for this record would be like hunting dairy cow with a howitzer. Not only easy, but, fun. This is a shitty record not that Dookie wasn't pretty crappy. It has no redeeming values, not even pictures of the band, that will show us what all them kids will be wearing this year. If you think Green Day has got their finger on the pulse of America's youth, I got news for you it doesn't have a pulse it's been a corpse for about ten years. Take your little ideas about there being an interesting scene going on in the U.S. and shove it down your ever expanding cappuccino drinkin, P.C. spoutin' throat and gag on it. Insomniac I won't be able to sleep till I unload this disc. The music is still a blatant rip off of the Buzzcocks and, well, ever since Billie Joe (the crazy singer boy thing) began to drink you can't under stand a word he is saying even with the lyric sheet. And even if you could, the lyrics just point out that our twenty seven year old singer needs to move out of his Mom and Dad's house. I don't think even the kids will like this record there is just

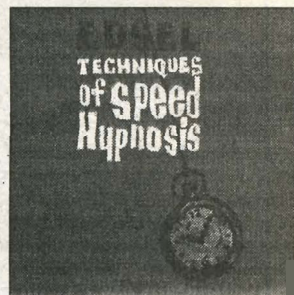
nothing to expect. I mean shit it is just Green Day

—Sausage King

**NEUTRON CAFE'
PHOTON RECORDS**

This is my favorite little band from NY, and little is quite the understatement. While most probably look at the chests of these "chick rockers", the experienced listener can tell that underneath it all they have something special...probably tattoos that read "Girls Kick Ass" This is only a two song demo, from the Photon Power Disc, but it leaves you with a taste of what this female trio can do. The music is hard, aggressive, raw metal, with a good sense of melody and a healthy disregard for conventionalism. I would love to hear a full length, perhaps in a better studio. Hopefully they are in the studio, if so, bring it on! They also send out a righteous newsletter called The Neutron Report. Want some? NEUTRON CAFE, P.O. BOX 2550 N. BABYLON, NY 11703 (516)-243-2941

—Maxx



**EDSEL
TECHNIQUES OF SPEED
HYPNOSIS
RELATIVITY**

One thing's for sure about a band like Edsel: you either love 'em or hate 'em. The arty, intricate songs that are the bands trademark leave little room for the casual listener. For its third long player, the D.C. natives headed to England and enlisted the aid of producer Anjali Dutt, who has worked magic for My Bloody Valentine and Oasis, to help bring its sound into focus. The result is the most clean and overtly poppy sounding songs the band has recorded to date. Not clean in a predictable way, but in a way that really brings the songs into focus. Singer Sohrab Habibion's affected poetic vocals reside very much in the forefront which has a way of getting a bit tedious after awhile, but the crisp,

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RECORDS

melodic guitar riffs that infect most of the songs, make it worth the listen. *Techniques Of Speed Hypnosis* is not necessarily meant for a wide spread audience but if you enjoy the fey art pop fanatics of bands like Shutter To Think, Edsel, might just float your boat.

—MacGyver

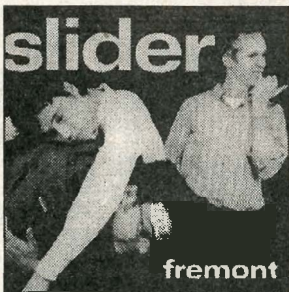
CHANGE OF HEART

TUMMYSUCKLE
VIRGIN MUSIC CANADA/
LUNA MOUTH

I got so excited when I read the bio for this band they had opened up for so many cool people, like Nick Cave, Firehose, and the Meat Puppets. They were produced by the guy who had done the Melvins and Kyuss. When I put on the disc I realized major acts never picked their opening bands anymore and if you have money you can record with anyone. I'm not saying this record is bad I'm saying it is not what I expected. The songs make up a fine college radio album. It has got that pop sound that we are growing so accustomed to. You'll probably tap your foot to it in that standard four four tempo. It's just a record that doesn't do anything it doesn't really move but it doesn't stand still.

It just is. In five years it'll be a dust c.d. in about five people's closet, people like me who had to review it all the other copies will end up in the bargain used c.d. bin. Then again they could get on a soundtrack to a hip alternative movie and be the next Gin Blossoms. I wouldn't pay money for it, but, hey I wouldn't pay money to join a club in high school either, so draw your own conclusions.

—Sausage King



SLIDER
FREMONT
A&M

Ok here's a quick lesson in punk rock. The Offspring was not the first punk band and believe it or not neither was Green Day. Punk rock happened in the 70's. I don't really care who started it, it

was like twenty years ago. Now there are plenty of bands these days that take the music of yore and go somewhere with it. Slider is not one of them. Fremont sounds almost exactly like the new Jawbreaker record, slicked out, super boring songs and really cheesy vocals. This shit made me yearn for my old 38 Special 45's. These guys need to run down to the local five and dime and buy themselves a used vinyl copy of London Calling and a fucking clue to go with it. I'd rather sit over the toilet and hock up every last piece of phlegm in my lungs than listen to another minute of this ridiculous nonsense. Yuck!

—MacGyver



BLUR
THE GREAT ESCAPE
VIRGIN

Sgt. Pepper's Lonely Hearts Club Band, Morrissey, Roxy Music, all the danceable British pop music from the late 80's to date with flawless production-by now you should have a feeling for *The Great Escape*, Blur's fourth album. It's decorated with horns and strings that give it a grand appeal-plus you have Englishman, Damon Albarn's alto/baritone draws to appreciate! Blur has moved in a different musical direction on this record which is honorable. Sticking to the days of old ("There's No Other Way," "She's So High,") couldn't possibly be a challenge for the band-hence, they mixed their usual pop guitar, synthesizers, and rhythm with trumpets, saxophones, trombones, violas, violins, and cellos. Do you think the studio bill was high? Albarn has always written lyrics with an English audience in mind, making specific references to home in his songs. There is nothing wrong with this of course, but foreign audiences might not always understand his point! Has everyone heard of Trafalgar Square (London) or the British colloquialisms tellie (this should be an easy one to figure out) or bum (your backside)? He also has somewhat of a cynical and satiri-

cal writing style, almost depressing. Some of the good cuts on The Great Escape are "Stereotypes"-Blur pop, "Country House" (late Beatles), "The Universal"- a ballad with beautiful strings and horns-Damon is cynical or optimistic about the future of human kind-your guess is as good as mine (this song sounds like Morrissey if he was an R&B singer in the late 50's-early 60's), and the slow paced "Yuko and Hiro," Brian Ferry (Roxy Music) would be flattered!

—Gary Savelson



SELF
SUBLIMINAL PLASTIC
MOTIVES

ZOO ENTERTAINMENT/
SPONGE BATH CORDS

When I picked up this record to review I got into the car and had station X on. And, I kid you not, they were playing some band that I thought was a band of guys trying to cash in on the girl rock explosion. It was this fuckin' band. Nothing special at all here another typical college drivin' record, the frat boys sure do love it and the girls all think they're cutey pies. I just think they suck.

—Sausage King

CORNERSHOP WOMAN'S GOTTA HAVE IT

LUAKA BOP/WARNER BROS.

CornerShop is a band from England led by a man of Asian Indian descent, Tjinder Singh (vocalist, guitarist). Their first LP, *Woman's Gotta Have It*, sounds like a punky version of early Joy Division (now New Order) beside Eastern musical influences. There is a unique quality on *Woman's Gotta Have It*-Indian singing, sitar, tambouras, dholki, enchanting rhythms-all funneled inside a self-indulgent vision of noise and distortion. It's as if Ravi Shankar produced a British indie record! More so, CornerShop's musical efforts are driven by the confrontation between the Asians and British in the UK-the emotions that lie between the two

groups. There is a stereotype that Asians "own small corner shops"-hence, the band derived its name from that. Singh is looking to express his feelings concerning the social divide on this musical outing.

—Gary Savelson

HOT DAMN IN HIGH HEEL SLITS: MUSIC FOR YOU HORNY BASTARDS HELL YEA RECORDS

Hot Damn is a quartet of talentless, humorless, intellectually bankrupt, inept, dubious, and dull Californians. Their album says, "Thanks to nobody, we did it all ourselves." But there is at least one tune I recognized as being stolen directly from the Germs, musically at least. So they are also criminal little fucks. Zebra is the singer and songwriter, when she isn't (presumably) making porno, or doing nude modeling for back street Eastern European fetish pornographers, and filth mongers. The gimmick behind Hot Damn is the same tiresome sexually front loaded bullshit that sells magazines, cars, and almost everything else. Songs about sex are great. Songs about sex by groups like Pansy Division, or The Cramps are the models around which Hot Damn labors. However, Hot Damn have no sense of humor, no sense of risqué, no sense of rock, and no sense of tastelessness. There isn't one successful double entendre on this entire disk. Losers!! Being Californians, I wouldn't be surprised to discover that Zebra, the leader, was discovered after giving a particularly difficult fluff to Tom Byron.

—St. Felcher

SHATTERPROOF SLIP IT UNDER THE DOOR MCA/FORT APACHE RECORDS

What would happen if you mixed the Velvets with Sebadoh and threw in a dash of corporate rock? Shatterproof, that's what. A morbid band with a sense of catchiness. A good record to read a book to or a good record to write reviews too. I like this band and I'd probably buy this record because I read alot and write alot. These guys might be huge or they might slip into oblivion. It's quirky laments. Buy it. That's it.

—Sausage King

Continued On Page 38

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**DOG'S EYE VIEW
HAPPY NOWHERE
COLUMBIA**

Most likely, there can be an objective consensus that NYC's dog's eye view, led by Peter Stuart, sounds like the Counting Crows. Stuart's voice almost clones Adam Duritz's singing (vocalist-Counting Crows) at certain points on the electric-folk release, *happy nowhere*. There are plenty of melancholy ballads included on the record which manages to blend in a version of country-blues with Stuart's heart-felt vocals! Maybe you can place dog's eye view in the Jeff Buckley, Chris Whitley pool of musicians-being on the border of playing acoustic guitar solo and plugging in the electric option, using some volume. Counting Crows aside, Stuart dares to tread on John Mellencamp turf with "Everything Falls Apart" and "Cottonmouth"-jagged strokes on the acoustic and manic rhythm! "Small Wonders" is a gem to relax to, providing a melodic guitar lick and maintaining a low noise level. "Bulletproof and Bleeding" is a superb acoustic (just Stuart and his guitar), dragging the listener into a bottomless pit of glum-warning; this song is only for the chronically depressed!

— Gary Savelson



**NOTES FROM THE
UNDERGROUND
VOL. 1&2
PRIORITY RECORDS**

First off I saw the review of this record in Grid magazine. Their first error was to say that Priority records was just an old rap label. I'm sorry did the Cro-Mags put out a record or two on Priority. Is it really that surprising that they would put out a record of underground music. I think not. Second, Grid had the audacity to say that a certain number of the bands on hear were just you're normal, average crap. This from a magazine produced by your average everyday dullards at station X. Let me just tell you there is nothing average about the songs by Unsane(these

boys fuckin go), Barkmarket (one of the greatest bands to sink the earth), and Foreskin 500. Thirty-ought Six sounds as much like Big Black as Rapeman sounds like Smashee Pumpkee. Grid should stop trying to drop names like Big Black or I'll call my friend Steve, who has some knowledge of that Band, to come show you what Big Black was really about (sorry, was I name dropping). The track by SLUG, ironically, is great. This is a good record to familiarize yourself with some harder to find bands I'm sure it's got something you'll like on it. As for Grid magazine a homeless friend of mine says it doesn't have enough meat to it, to keep him warm at night.

—Sausage King

**JUGHEAD'S
REVENGE
13 KIDDIE FAVORITES
BYO RECORDS**

A decade ago these guys would've been something to reckon with. Today, however, they can be considered to be stepping on the punk revival kick along with Rancid and Greenday. You can hear they cut their teeth by listening to the likes of Minor Threat, C.O.C., and other such eighties stock. Standard 80's chord chopping and slurred angry vocals. The lyrics read off like the high school geeks spiral notebook collection of "I hate my parents and society" cheese. Overall it's not a bad little fanzine packaged collection of "paint by the numbers" punk. Play it at a party and no one would complain or rave about it. I did like the sloppy loose guitar squalls of a lead, especially the track "My Troubled Sleep" but it never seems to get above an alternative Muzak. The pieces tend to sound alike and never get up and kick your ass. If it weren't for pauses in the noise, you'd never know they're playing a different song. If you get off on the Social Distortion kinda thing, get it or don't; either way you won't be disappointed or inspired.

—JAND

**ELECTRAFIXION
BURNED
SIRE**

Echo and the Bunnymen were one of the leaders of the modern rock movement in the 1980's earning colossal recognition-songs such as "Killing Moon" are still staples in alternative radio today! Ex-members, Ian McCulloch (vocalist) and Will Sergeant (guitarist) are up and

about in their new band Electrafixion. With the addition of bassist Leon De Sylva and drummer Tony McGuigan to the duo, *Burned*, both mirrors. the Bunnymen's authentic sound of unorthodox guitar tracks (middle-eastern influence)-add McCulloch's signature vocals (sounding more like Billy Idol these days)-while introducing a harsher side of energetic distortion on Sergeant's part-the production of U2's *Zooroopa* may come to mind! *Burned* can lead you astray into a mist of generic rock but still manages to retain some melodic character.

"Sister Pain" is an impressive rocker with Edge-like (U2) guitar licks and Bunnymen piano. Another nice one is "Lowdown," very melodic so you can hum along in the chorus-look for the reverbed guitars (clean and dirty) and firm rhythm! "Lowdown" and "Too Far Gone" were written in corroboration with Johnny Marr of The Smiths, another legendary group of the 80's. The humble side of "Time-Bomb" is another tribute to the Bunnymen while "Never" brings on the Manchester, England dance sound.

— Gary Savelson



**TUBALCAIN
25 ASSORTED NEEDLES
VERDUGO RECORDS**

It's Bauhaus meets Motley Crue. You decide if that's good. I think it's like a short dog trying to fuck a horse. It just doesn't stand up enough to be noticed. It has no redeeming values, it's just horrible. Have we digressed so far?

King

**LISA LOEB & NINE
STORIES
TAILS
Geffen**

On a quest for exotic or alternative music that no one else knows about? You'll forget about all of that when you taste Lisa Loeb & Nine Stories' debut LP, *Tails*. This record is a melodic gold mine of folk-pop and fabulously melancholic love tunes

guaranteed to ricochet in your thoughts as you drift through daily monotony! Loeb's adorable voice (mastering harmony) fronts 13 effulgent beds of music. Her acoustical guitar ballads with light rhythm are sobering and she's sure to please with her electric guitar pop. Lisa, get ready for the wonderful world of platinum! Loeb, out of New York City, with her band Nine Stories (Tim Bright: electric guitars, Jonathan Feinberg: drums, Joe Quigley: bass), entices you with her pop single "Do You Sleep"-about obsessive love and the death of a relationship. Other upbeat tracks ready for the pop arena are "Waiting for Wednesday," a song about who's going to break up with who and "Taffy"-hard rhythm. Loeb's ballads are powerfully morose; "Sandalwood" is the best with runners up "Hurricane"-a narrative about an ambitious "witch" who seeks to manage the inner strife of passersby, and "When All the Stars Were Falling." Hey, guess what else is included on *Tails*? Give Up? "Stay," Loeb's hit song-found on the soundtrack to the motion picture "Reality Bites"-nice bonus!

— Gary Savelson



**SMALL
SILVER GLEAMING
DEATH MACHINE
ALIAS**

There's only a few things to know about Small, and here they are.

#1 Archers Of Loaf front man Eric Bachmann was an original member appearing on the bands first EP. #2 all the current band members are really really nice guys. #3 all three Small records since Bachmann's departure have one good song. and last but not least #4 anything small can do the Archers do better. Get the picture?

—MacGyver

**SUPERCHUNK
HERE'S WHERE THE
STRINGS COME IN**

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Vim

"Vim is undeniably exotic..." **Metro**

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LOOSE

MERGE RECORDS

This is a typical SUPERCHUNK record. Roughly translated it's a really good record. This band was supposed to be the next Nirvana a few years ago and they were gonna lift Chapel Hill area into the limelight. Luckily they didn't get so ravaged by the media. Four people with their heads completely intact that play a style of pop that you thought Green Day was responsible for. They don't have blue hair, they don't sing about how much they hate mummy and daddy, they just make really good music. They've been doing it for at least seven years so they know how. They support underground music with passion and you should support them.

Listening to SUPERCHUNK is like being twelve and playing flashlight tag. It's like kissing for the first time. It's a record to watch Saturday morning cartoons to with a bowl of fruity pebbles. It's just a happy little record.

—Sausage King

OASIS (WHAT'S THE STORY) MORNING GLORY? EPIC *

Manchester, England's, Oasis, slams us with another record after their two hits "Supersonic" and "Live Forever" found on *Definitely Maybe* (1994). (*What's the Story Morning Glory?*) is a more mature effort incorporating strings that mesmerize the soul. The mastermind behind much of the songwriting on this LP is guitarist/co-producer Noel Gallagher. Brother and vocalist, Liam Gallagher, does his best John Lennon, making the band sound like the Beatles on many a song. There are really some raw moments on this release in-between the mass Oasis dosage of reverb on the vocals, guitars, drums-the whole album for that matter! Recently, Oasis and the other British bands (Bush excluded) appear to be on a nostalgic binge, recycling the Beatles and Stones. Who can blame them, these were two of the most influential rock bands ever plus they are from England-rof models for the youth, no? The New Music Express and Melody Maker have more expertise in evaluating British pop-no surprise, they are the British music press. Deep in their hearts the NME and MM are proud of their new found litter (Oasis, Blur, Stone Roses, Bush, Radiohead, Elastica, Pulp, etc.), orchestrating a vast movement against the American rock scene! (*What's the Story Morning Glory?*)

should conquer the British and American new music charts with its single "Morning Glory" and "Roll With It"-early Beatles, quite melodic. Hopefully, new music lovers can be exposed to the dazzling maturity and stupendous production of the melancholic "Wonderwall"-fabulous strings (judge yourself if Liam can hold down a note!) and "Cast No Shadow." You are rewarded with the presence of Paul Weller's guitar and back-up vocals, the close of the record on the slow rocker, "Champagne Supernova."

—Gary Savelson



STREETCLEANERS POMONA QUEEN ROTTEN RECORDS

Normally I'd give these guys a passing review since they mention the Richmond Metal Gods "Mulch" in their thank you's. However, AC/DC has their own band and we don't need another. Mulch or no Mulch this band has been licking my left toe for too long. The good things about this band are their straight ahead Rockin style, no bullshit harmonies to be seen here. The production is a little too slick for me to think these guys aren't being paid well for their product. This is not necessarily bad but I don't see the songwriting as strong enough to dictate a great production. In better terms I would say these boys have some kind of money backing them be it from a trust fund or from a major there is something rotten about this record.

—Sausage King

THAT DOG TOTALLY CRUSHED OUT! DGC

LA's quartet, That Dog, is attacking alternamania with their second record, *Totally Crushed Out!* Their strategy; a reel of love songs, composed of youthful harmonies in a backdrop of distorted (self-indulgent) and acoustic guitar, accompanied by fascinating violin arrangements. Listen, and find parallelisms to Veruca Salt and Sonic Youth, both label mates!

Anna Waroker, 23, takes almost an apathetic approach to singing but her vocals are beautiful, innocent, and unspoiled-far from over-produced. "Ms. Wrong," and "He's Kissing Christian" have a power pop appeal (heavy guitars) suitable for some type of success! Stories of breaking-up and subsequent loneliness haunt us on the unsettling ballad, "Anymore," a 39 word acoustical and the semi-ballad "She Doesn't Know How," with its melancholic piano hook-there's some volume at the tail end!

Totally Crushed Out! will find a home on college radio if nowhere else. This record does not deliver originality in regard to music (that's a true challenge these days) but it has its emotionally charged moments.

—Gary Savelson



1000 MONA LISAS RCA RECORDS

You know this band. They do that song by that girl from "You can't do that on Television" And guess what, it's a hidden track on this little EP. That song is funny as hell. Since it is an EP, the rest of it could suck and it would be worth getting. Luckily the rest of the EP is not that bad, so go lay down your three bucks and get drunk listening to that Alyin Sackashit song.

—Sausage King



STELLAR DWELLER HIWATTRAUMA BEAR RECORDS

At times it seems to drift into a very well engineered, serious, and brooding piece by an earlier

Flaming Lips without getting quirky. At others it's a heavier Pink Floyd (go figure), but more than not, it's more reminiscent of Smashy Pumpky without the drive or the huge budget. But all of this is said only to try to sum up their sound; to try to pinpoint an audience for them. In truth they sound more like..., well, themselves. Is it great? No, but well worth getting your little greasy hands on if you're into the radio friendly alternative thing that the 'X' station would dish out. It's a nice little record. I'll listen to it several times over without getting too bored, but it won't give me a hard on.

—JAND



D.O.A. THE BLACK SPOT ESSENTIAL NOISE/VIRGIN MUSIC CANADA

These guys have been around longer than god it seems, but at least it shows. This musically is D.O.A.'s finest work to date. Not that it is a complex math rock type of album, it's just plain good hardcore. It's a great party record with lots of energy and plenty of humor. This record is not you're typical pansy pop punk being shoved down the throats of your average mall punk. It's the type of thing you would've been waiting at the record store in \$85. As far as the songs go how can you lose with, "Kill ya Later" or "Big Guys Like D.O.A.." Generally it is hard to see any difference from this D.O.A. record than from their "Hardcore 81" release from 1980. It seems these guys have been able to make a switch to a major without the slow songs. And unfortunately without their drummer Ken Jensen who died at the beginning of this year in a house fire. Yep It's D.O.A. all right thank god some things stay the same.

—Sausage King

Satchel INNOCENCE

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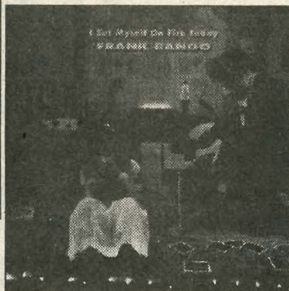
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SHOWBUSINESS GIANTS
LET'S HAVE A TALK WITH THE DEAD
 ESSENTIAL NOISE/ VIRGIN
 MUSIC CANADA

Have you ever heard a record so weird it made you laugh out loud? Besides David Hasselhoff's chart topper. This record is fucking brilliant. It's got members of Nomeansno (one of the greatest bands to grace the music industry), D.O.A., and Hissao! This record is one of the most eclectic things I've heard in years. The wide range of musical style and complexity is incredible. But the best thing of all is the lyrics and song titles, "I've got gingivitis" "The First Pygmy in Space" and "Wake up and roar Bachelor God" This record is the soundtrack for a really bad episode of Star Trek one in which Kirk and Co. land on Gilligan's Island and get stranded there. The music is so tight at points you couldn't get a greased pencil through it, and so loose at times it reminds me of your sisters wedding night... but that's another story. This record is about having fun and laughing, so pick it up and let's have a talk with the dead. They are obviously more interesting than most of the living.

—Sausage King



FRANK BANGO
I SET MYSELF ON FIRE TODAY
 P.O.S./UPSTART

This guy is some singer/songwriter with a torturous 80's fixation. Sappy songs that sound like the lame XTC and Elvis Costello records. Oh yeah he plays an accordion on some songs, big deal so does Weird Al Yankovic. This

album reminds me of the crappy alternative rock radio station back home in New York that still devotes ninety percent of the day to songs released between 1981 and 1987. The songs are so damn precious and self important they produce the simultaneous urge to laugh and give Bango a swift kick in the head. Maybe his lyrics mean something to somebody but they don't mean a thing to me and there's nothing compelling in the music to be the slightest bit redeeming. I think I'll set myself on fire.

—MacGyver



HUMBLE GODS
FUTURIST

What if Beverly Hills 90210 kicked out that Babyface wannabe keyboard player and went Hollywood punk? You know people who had the clothes to be punk and had that dumb attitude punk was still alive. Well kind of like the SLC scene of kiddie mallrat beanery freaks. Well you'd get HUMBLE GODS a collection of people who are made at themselves for leaving their original bands that didn't go anywhere. Their press kit doesn't have any reviews but it does have some pretentious quotes from the band. The music is eighties crossover. The lyrics are just... lame. I suspect that this band is no where near humble and they are definitely no where in the league of good music.

—Sausage King



NO KNIFE
DRUNK ON THE MOON
 GOLDENROD RECORDS

My recently turned p.c. moron of a roommate, said I'd have to give this band an O.K.. review. Now normally I'd just say this band

sucks to spite him, but they don't, they're O.K.. No knife reminds me of Superchunk as the record progresses. The best thing about this band is their photos in the c.d. where the audience looks like they just saw a Mack truck run into a person with leprosy. That kind of "what the hell is going on here" look. I actually think that with a few more records this band will be a good little power unit. So all in all this actually is a nice little disc; a good buy. And to spite my roommate I will go so far as to say this is a really good record. The last track is awesome according to my little weenie of a roommate, excuse me while I go kill him.

—Sausage King

THE FLAMING LIPS
CLOUDS TASTE METALLIC
 WARNER BROTHERS

You know the story. It's The Flaming Lips and it's really F-ING GOOD. Not their best, but hey, even their worst is worth getting.

—JAND

THE FLAMING LIPS
CLOUDS TASTE METALLIC
 WARNER BROS

What can be made of the Flaming Lips? Oklahoma grown, playing eleven years strong, silly, adventurous? They have a new LP on the market entitled, *Clouds Taste Metallic*. They are known for their hit single "She Don't Use Jelly" which fared well in 1994 on radio, MTV, and even 90210! The new record, produced by Dave Fridmann (ex-Mercury Rev member, a band quite amusing in itself), presents itself as out of sync-the word proficient or professional doesn't come to mind, nevermind overproduced. Dinosaur Jr., Neal Young, a Sonic Youth overbite, backing vocals like the Beach Boys, outer space sounds-yeah.....that'll give you an idea of where they are coming from! It's experimental, low-fi music that's being pushed on *Clouds Taste Metallic*.

Lyrical content ranges from good vs. evil to astronauts, to outer space. Go for the philosophically-inclined "Placebo Headwound". Wayne Coyne's voice is the closest to Neal Young that it ever can be, or that he ever wants it to be! "They Punctured My Yolk" is some attempt to create a military waltz if you will, encompassing the gentleness of a melodic lullaby as well. Perhaps The Flaming Lips should perform with the Barnum and Bailey Circus instead of on 90210-it's more becoming of them!

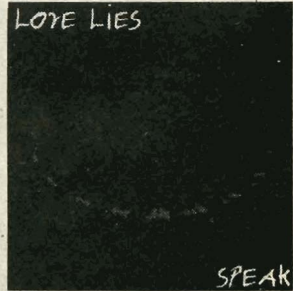
—Gary Savelson

SUPER FANTASTIC
MEGA SMASH HITS!

V/A
PRAVDA RECORDS

This record revives all those classic seventies songs, i.e. "The night the lights went out in Georgia," "Hooked on a feeling", and "Kung Fu Fighting". Some of the artists include the FASTBACKS, POSTER CHILDREN, & SMASHEE PUMPKEE. The best song here has to be "Welcome Back" the Welcome Back Kotter song, done by Rex Daisy. This Record is Packaged like a K-Tel record collection. It however tends to lack the ingenuity a cover album should have, making songs in a way that makes them the band playing them there own. It ain't all bad I mean I did catch myself saying "get off my case toilet face" If you want to relive the seventies pick up this record, if you want a record to have a party too pick it up, but if you are looking for a really good record to spend money on, get the Unsane record instead.

—Sausage King



LOVE LIES

SPEAK
 RABID RECORDS

The first song in title track of speak is a Toad The Wet Sprocket cover. Hold on a sec, I just checked the bio that came with this CD and it appears that I have made a grave mistake. Or someone has. It's a good thing that I consulted the bio before continuing my counting Hootie rant. I feel a bit ashamed for my hasty condemnation of this band, for it appears that they are taking the alterna world by storm. Hey, they've already been added to the 10 watt college powerhouse KWÜR, St. Louis and they're in media rotation at KUSR in Ames, Iowa. I smell a hit kids... Better run out and snatch up a copy so you can say you liked them back when... Love lies is a band that is derivative of all that we should wrinkle our collective noses at. Formula pop songs with overtly pseudo-emo vocal whining that makes me feel like removing all of their molars and using them for ear plugs. But hey if your down with live and toad and Hootie and the blossoms and the crows you'd love love lies. You have my sympathy.

—Ms. MacGyver

OH YEAH RIGHT!



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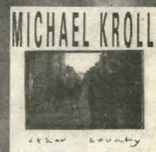


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EVE'S PLUM

One of America's publicists that Gianni doesn't know hooked me up with a phoner. I had the opportunity to speak with Colleen Fitzpatrick, Eve's Plum's vocalist. Eve's Plum recently released their second CD titled *Cherry Alive* and they are visiting town as part of *Raygun* magazine's first ever concert tour. *Cherry Alive* was produced by Fred Mahr, a drummer who has worked with everyone from Lou Reed and Material to Bill Laswell, that would also be Material wouldn't it? He has also produced CDs by Matthew Sweet and Lou Reed as well as a Belly single.

Colleen called me from a tour bus parked in Tulsa, Oklahoma. The *Raygun* tour was on its second date and she reported that things are going well so far. Her press materials have her working as a dancer and actress before she joined the band. She studied ballet at NYU. I asked her what kind of dancing she did, obviously hoping to find out that she was an exotic dancer. No such luck. She said that she'd done stage dancing, jazz dancing and some dancing in videos back when that was popular. She couldn't remember what videos she'd done, but she did remember one she didn't do. She was called to dance in a Pat Benatar video, but was unable to make the photo shoot due to a prior commitment. It's too bad because we could have had a new pop singer as the dancer in an old pop singer's videos.

Next I asked about the songs. Who writes the songs. The press release gives the impression that Fitzpatrick does all the writing and it isn't true. She does write most of the lyrics, but the songs are either co-written by guitarist Michael Kotch and Fitzpatrick or they are written as band songs. The songs are good, risking some criticism from all the strange little subcultures that read this rag, I'll say that Eve's Plum has some excellent pop songs. Nothing alternative about it, nothing cutting edge, nothing hard or industrial it's simply pop music. I guess I should slam it, but I fall for a pop band fronted by a girl every now and again.

The next question I asked was about their song on the *Spirit Of '73* compilation - a benefit album for Rock For Choice. The project was in the works for about three years according to Fitzpatrick. For reasons I don't understand and she didn't know, the album was politically controversial. Record labels didn't want to touch it. I asked about the man factor, but Fitzpatrick didn't have information. She did say that a woman was responsible for finally completing the album. Eve's Plum was excited about recording a song from the seventies. Remember Colleen is a dancer and they cover a disco song on *Spirit Of '73*. She and the rest of the band were supporters of the cause.

The next question was about any weird encounters with audience members she's experienced. She does write some songs dealing with sex in a blatant fashion and she is quite lovely. The basis for this question was the recent Heather Nova concert. If you were one of the psychos staring at Nova get over it and find yourself a girlfriend. Fitzpatrick reports that she's had none of the weirdoes chasing her. She said her band is a boy/girl band and that Heather Nova, "must be a sex symbol."



Finally I was curious about how Eve's Plum hooked up with My Life With The Thrill Kill Kult, Tracy Lords, (Who will skip Salt Lake - you figure out why.) and Big Stick for the *Raygun* tour. At first glance a band playing pop rock doesn't seem to fit with the others. Fitzpatrick: "The bands asked us, My Life With The Thrill Kill Kult did." SLUG: "How is *Raygun* supporting the tour?" Fitzpatrick: "You know that's the big business end of it. To tell you the truth I have no idea." She asked the other people on the bus, presumably constituents of the other bands on the tour and here is the definitive answer. "I see a line of dumb struck faces, no one knows."

This next might seem like a strange question to ask, but I've talked to enough bands to know that life on the road is different depending on the mode of transportation. SLUG: "Are you touring in a bus or a van?" Fitzpatrick: "We're touring on the My Life With The Thrill Kill Kult crew, they have a tour bus,

and we're crashing on their bus." SLUG: "How do you usually tour?" Fitzpatrick: "We tour in a Volkswagen, a Bug, we tour in a Beetle all across the country. No, we tour in a van, a boring awful, big, tiny, cramped van. Actually this is exciting because we have never been on a bus. We've only slept on the bus two nights and the first night was a little rough. Last night I fell asleep and I was out the entire night. So I think that I'm already getting used to it."

They will have come and gone before this issue of SLUG is printed. I'm sure Fitzpatrick and the boys will leave a few surprised faces in an audience there for the sights and sounds of a Kult performance. Maybe their live show will convince a few to purchase *Cherry Alive*. I'm sorry I didn't ask the same questions as a truck driving hack, but the SLUG boss doesn't pass out a form telling us what questions to ask. I think it's all about freedom. "How did Eve's Plum come together?"

Willem The Fox



Give them the bird, Grandma!

Happy Thanksgiving, you turkeys!

SLUG READ IT



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SARDINIA

"Presents"

Hitit Records

I must be a bit of a thickie. The cover of the Sardinia album, "Presents" is a play by play reference to Led Zeppelin's "Presence" cover, except the object uniting all the photos is a present, not an fetish. So why did I think, after my first listening, "these guys suck, they don't know anything about music". Wrong! Wrong! Wrong!

One has to go back to "Crooked Rain Crooked Rain", or better yet, though Sardinia resembles Pavement more than the Replacements, to "Hootenanny" to find an album so enjoyably and difficulty bound up in the history of pop music. Hootenanny, IMHO, is about the smartest completely, overtly referential album I can think of in the post-rock-star history of rock. Queen, The Beatles, Zappa, and the Stones, of course, were all masters of this generative paradigm.

Sardinia are Michelle Marchesseault, Marty Green, P. J. Christie, and Lonpaul Ellrich; they all play most of the instruments from track to track, so one can't even pigeonhole the individual members of this remarkable band.

In "Presents" there are obvious references to The Feelies, The Hollies, The Mamas and The Papas, Led Zeppelin, The Band, Leonard Cohen, REM, The Moody Blues, Mazzy Star, Big Star, Sinead O'Connor etc, etc, etc. But all this reference has been blended brilliantly into a music both beautiful, absurd and

angry. The mix is full of noises, from slide whistles, to a Clorox bottle being beaten against a cement floor. Though these subtle noises sound at first like a mess, they are after a little thought, clues. These are not samples, but allusions, Hendrix's sliding note from 'waterfall' becomes part of the rhythm pattern of a song about rain. This is the sort of thing. And the album is packed with little musical references like this. Too cool.

The secret is that this, like many albums, makes no sense if played quietly. So give it a bit of volume—not too much—a nice day, and some good beverage of your choice. And don't expect the shocking overtiness of such bands as Pavement, or of The Beastie Boys. One might even think of this as an Anton Fier sort of project, except that it is really really good, and really subtle.

—St. Feltcher

HEAVY VEGETABLE

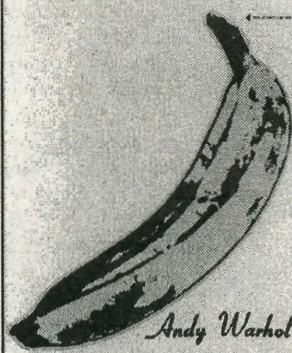
Frisbee

Headhunter-Cargo

If nothing else, you've really gotta dig what Heavy Vegetable is doing, concocting punky art rock filled with vocal harmonies tangled in complex musical arrangements. Frisbee is their second long player for Headhunter, and takes up where the Undersea Adventures of Aquakitty left off, carving out a unique niche in Cali punk. Throughout the twenty eight tracts, ranging from a few seconds to a few minutes, the focus is the male-female vocal interplay, whether their spiraling around one another, as on "Sad Mud Song" or sharply intertwined, as on "Mushroom Boy." As rock seems to be going on the downward slide (see Foo Fighters, Bush, et al.), Heavy Vegetable is a refreshingly original outfit, and much more fun that a five pound zucchini.

—McGyver

THE VELVET UNDERGROUND



THE VELVET UNDERGROUND

Peel Slowly and See

Polydor

It might be banal to say, but this five CD box set is the only Velvet Underground record you will ever need. It includes remastered versions of all four of the Velvet Underground's LP releases: "The Velvet Underground and Nico", "White Light/White Heat", "The Velvet Underground", and "Loaded", and features a fifth CD with 25 previously unreleased recordings. John Cale's Ludlow Street recordings from 1965 (six tracks), and from 1967 (five tracks), six live performances, and seven out-takes from the "Loaded" sessions.

The Velvet Underground are the quintessential American College to Garage group. They understood that a mixture of beauty, noise, and adroit amateurishness, will remain fresh when skillful beauty has wilted in the sunlight. This collection brings to light, though definitely not sunlight, a new angle on why the Velvets were great. Sure Lou Reed could write a song to break your heart, and John Cale still is to avant-garde guard music what Picasso was to avant-garde painting, but Sterling Morrison, the lead guitar player is who really shines out in the live track on this release. And the remixes are rev-

elational in that his tone and feel are brought to the fore, more so, oddly enough, than on the original vinyl releases. He wasn't a great guitar player. But he really was sensible (I mean that in the best possible way) and visionary in his fearlessness with playing controlled amplifier feedback. In the live version of 'What Goes On' there is a three minute guitar solo, that though sheer recklessness of volume and feedback, reminds one of Hendrix, and yet its sensibility is more desperate, and not at all cool. It is a musical open vein pumping blood into your listening room. It gives me shivers just thinking about it. And yet there is an evolved elegance to Sterling's playing that isn't often mentioned. One hears a crude, big city version of Brian May in the back of such songs as 'All Tomorrow's Parties' and 'White Light/White Heat', or kind of a stripped down Mark Knopfler lullaby blues in such songs as 'Pale Blue Eyes' and 'I'll be Your Mirror'.

Lou Reed said of Morrison, "Sometimes I think his guitar playing is very much like his first name—sterling. It's involved. And yet it has a grace and elegance to it, even in the fast-note runs. Your could play me a hundred guitars, and I could spot Sterling." I think Sterling Morrison brought to the group, what John Densmore brought to the Doors, an original sense of how to add his particular instrument to a sound, which feels simultaneously right, and yet is unexpected enough to feel a little tense and uncomfortable.

And it is this insistence on the tense and uncomfortable in the midst of relative beauty and skill which makes the Velvets such a joy all these years later, and why you should buy this set of CD's

—St. Feltcher

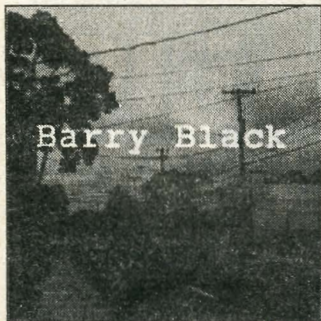
BARRY BLACK

Alias

T.J. KIRK

Warner Bros.

OK, the only reason these albums are in the same review is because they're distinctly non-rock albums with proper names that don't refer to anyone in the band. T.J. Kirk is four jazz musicians from the Bay Area with an uncompromising love of James



Barry Black

Brown, Thelonious monk and Rahsaan Roland Kirk. The three guitarists, including the phenomenal Charlie Hunter (he of the three bass string-five guitar string guitar), and drummer roll through funky covers of songs from all three of their heroes, including classics like Brown's "Cold Sweat" and Monk's "Epitrophy."

Although Hunter's playing is less in the forefront here than with his own trio, hearing the guy play at any opportunity is mindblowing. The vibe is sort of a cross between Parliament and the Meters - guaranteed butt-shaken either way. Whether your a fan of the artists T.J. Kirk cover or are just looking for something fresh and funky, this record is well worth a listen. Make that several. Barry Black, meanwhile, is the side project of Archers of Loaf frontman Eric Bachmann. Dark and affected, the album plays like the score to a Tim Burton film. It features a roster of guest musicians that reads like a who's who of Chapel Hill, MC scenesters (no, actually, nobody from Superchunk) contributing piano, horns, etc. There's even some vibes on one track. Very different. —McGyver



Gringo

Pravda Records

Gringo is a trio from Chicago by way of Missouri. They play

music that they say compares with X, but is prettier and more up to speed. Take X, a little NIN, a little, no, a lot of Patsy Cline, and some Violent Femmes and that is Gringo.

I'll tell you why Gringo is not like X. They are better songwriters—you heard it here first folks—they know how to turn a tune right on its ear, all the way around, and make it land on its feet. Turning a tune was something X always did half heatedly—so as to keep their punker crudentials—sheepfuckers.

There is a concept to this self titled album, but if I didn't read it in the press release I wouldn't have guessed it, so fuck that. It's a John Lennon approach, not a McCartney approach were going for here. This is a great batch of songs, some are sad, acidic ballads, some are rattlesnake poison rockers—and they have the authority of production values which are totally yesterday. Recorded on an 8-track in the house of one of the Gringo's—does it matter whose—you don't even know their names—it sounds absolutely fabulous. I mean like a good jazz recording—clean, naturally reverberant, huge, and real. What a gem of an album.

Oh yea, Gringo is: Leila Vartanian—vocals and Bass, Tim Krause—Drums, and Jim—Vocals. So, I still don't know whose house it was, cause I just don't remember, OK. Buy the damn record and listen to it, maybe you can figure it out.

—S. Feltscher

COUGH IT UP

The Hairball Story

Tim Kerr Records

A Lawrence, Kansas compilation...That's pretty much what this record is. There's cool stories inside the CD cover and the bio about how every song was recorded in the Hairball Studio by Talk Farm head guy James Grauerholz. That means nothing to me. This record has such a huge mood though, that it is scary. Maybe there is something to the story. There are 18 songs on the CD. Two o them kind of suck. The rest are exceptionally good and a few of them are really fucking good. Not to mention

William S. Burroghs doing a great little ditty about immortality called Mr. Rich Parts. Like I said this records mood is huge. Almost unbelievable. I will be listening to this record when I'm sixty.

—Mr. Pink

KEPONE

Skin

1/4 Stick

Led by former Gwar bassist Mike Bishop, Kepone is a ferocious guitar-driven trio out of Richmond, VA. Going thin on the theatrics and heavy on the aural beef. Skin bursts through the speakers like Lou Ferigno through a Hanes Beefy-T. The cover alone (an etching in charcoal gray stone) provides all the clues to sounds contained within; stark, imposing sounds paint a despondent vision of blues collar life. Mike Bishop's tortured wail provides an cold sincerity to lines like "I do my wash/I east my food/I read my books/I lay back down." Skin is excellent sludgecore in the mold of the Jesus Lizard and the Melvins.

—McGyver



WON LUMP SOME

Clean Hits

Sh-Mow Records

This band boasts of originality. Won Lump Some falls into its own category somewhere between the Crazy 8's madness and any obscure rock band that missed in the last 5 years. I'm not sure, cause I haven't seen them but I'd bet money this band kills live. They reek of energy. They also reek of diversity. Some is a dance jazz punk in a Clashy sort of way without the bad accent and spit. This is a hard band to describe, so I'll stop and just say if you can find

this record check it out. Well worth the price of admission.

—Maxx

VIC CHESNUTT

Is the Actor Happy?

Texas Hotel

Vic Chesnutt has a unique vision of the world. Example: on "Sad Peter Pan" he sings "I'm a reluctant rebel/I just want to be Aaron Neville," his tweaked almost childish voice providing just the right touch of realism. Crippled in a car accident years ago, he still manages to play his guitar, writing understated, beautiful songs. Is the Actor Happy? sways between folk and rock, Chesnutt's acoustic musings accompanied by some sweet electric slide and pedal steel guitar. I could sit here all day and tell you why this album is great, but that would hold you up from getting to the store to buy it, so get to it.

—McGyver

KLOVER

Feel Lucky Punk

Mercury

Capt. America's Inner Monologue: "Maybe I shouldn't be reviewing these CD's, they all sound the goddamn same, I can't possibly continue to compare them all to Green Day, some people like Green Day, I won't be reaching these people...but it's true, these fuckers with their Los Angeles English accents (phrasing borrowed from SLUG publisher) and their phony bullshit punk posing. Surely someone other than me can see some worth through the b.s., maybe they should have this job. Maybe there's some subtle nuance to this that I'm missing, maybe the nugget of gold lies within the lyrics, maybe the bio is right when it says "Klover...are card carrying members of the initial American punk assault" maybe I'm supposed to have some sort of respect. I don't know. Well, I guess I'll just keep writing, what else am I gonna do?" Capt. America's Review: About midway through the third song, Feel Lucky Punk came out and Sketches of Spain went in.

—Capt. America

THE STIFF SHEET...

willing to put it up against anything I've heard since "Hootenanny", "Murmur" or Concrete Blonde's first record.

—Maxx

URGE OVERKILL

Exit the Dragon
Geffen

A new record from the kings of spy rock. I don't know what the hell that is, I just made it up cuz it sounds cool and somehow it adequately describes Urge Overkill. The thing I like about this band is that they are setting the trend of the non-trendsetters. Nash Kato and the boys bring it bigtime on "Exit the Dragon". Although they may be a retro 70's trio, they are not rehased power/pop/punk/puke, like so many records out today. Urge Overkill establishes themselves as more than a fly by night band, more than those guys who covered "Girl, You'll be a Woman Soon" They are the new kings of the wild frontier, at least as far as Detroit goes. They expand on their sound on this record, while being experimental. Best tracks here are the opener "Jaywalkin'", "Somebody Else's Body" and the pseudo balladish "View of the Rain" (probably the best of the bunch) Another highly recommended record from the guy who told you about The Chorthogs

—Maxx



MEAT PUPPETS

No Joke!

London

When Kurt Blow Brain did Nirvana Unplugged and invited Curt and Cris Kirkwood onstage, Helen Wolf wrote, "this only proves the Meat Puppets can dust Nirvana flat." She couldn't have been more on target. And now that the only residue of that band is the Poo Fighters, you have a chance to make the Meat Puppets the choice of a new non-generation. And who better to carry the torch than the defamed trio of self-proclaimed delusionists from PAC NW. (That's the cool way to say Pacific Northwest.) This record is so fucking good I can barely stand it. I've snapped! Do you understand? Buy it! Listen to me, I'm a raving lunatic and I tell you buy the new Meat Puppets record. Do it now FOOLS. I command you. Heed my warning: do not do anything else until you own "No Joke!" Compende? Capeesh? Unnerstan?

—Mr. Pink



with Graham Parker's song writing and then throw in some passionate guitar and you have got Joan Armatrading. The slide guitar with her sometimes powerful and occasionally raspy voice on Beyond the Blue will force you to deny any girl rock or pretty pop stars. The modesty of What's Inside makes Alannis Morissette sound like exactly what she is - a naive, whiny bitch.

Armatrading is accompanied by Tony Levin (of King Crimson), Kronos Quartet, the Memphis Horns and produced by David Tickle (Prince, Debbie Harry). For an artist who considers herself primarily a song writer, guys and gals will fall in love with her voice and this album. This is her twelfth album and maybe, her best.

—Sue Denim

The Smashing Pumpkins

Melon Collie & The Infinite Sadness
Virgin

The comparisons that will be made to this album will be many. Most will be, oddly enough, to Beatles albums. One reason is the obvious romantic approach to the record, i.e. Magical Mystery Tour. That, and just the whole look of this double CD. Disc 1 is called "dawn to dusk", while Disc 2 is "twilight to starlight". There is a lyric book, and a picture book. Very much like a fairytale. Another reason for comparison, is that this is The Pumpkins' major work, much like The White Album was that of The Beatles. This is Billy Corgan's rock biography, just as that was John Lennons'. Now before anyone gets too upset, this is not comparing the two bands, or those records to each other musically. *Melon Collie & The Infinite Sadness* is, however, one of the finer albums of the last five years. True fans of this band will LOVE this record, while casual listeners of The Smashing Pumpkins may find themselves avid followers after hearing it. It has achieved the magical Autumn storybook mood that it set out to be. Time will prove the importance of the album in the history of modern music, but I guarantee it will not be a forgotten effort. So, while I am not quite ready to deem this record "A Classic" or "Great" (at least not yet), I am



DAVID BOWIE

Outside
Virgin

What can you say about Bowie? Even when he decided to take some time off, (like the 80's) he was better than most. Let's face it, the man is as close to genius as we have. On "Outside" David Bowie returns to some of that genius that you remember from "Low", "Hunky Dory" and "Ziggy Stardust", all the while maintaining that 90's erection that you've come to expect. This is not Bowie's best record, nor is it a replica of any of his great albums. It is new Bowie, with a familiar twist, this time the accent is on passion. Some of it is dancy, some dirgy, all Bowie. If you don't already own this record, or don't buy it now, then I simply cannot help you.

—Maxx



UNSANE

Scattered, Smothered & Covered
Amphetamine Reptile Records

My band played a college show with these guys at the School of William and Mary in Virginia, and besides being the only other band that got as piss drunk as we did. They were also the only other band that complained about the school's policy to serve vegan food to bands. This lust for meat formed a brotherhood between the two bands.

I can say without a tinge of bias that this is the Best Record these guys have ever made and currently the best Record of \$95. Known for their particularly gruesome record covers, this is some of the best music I have heard in years. It kicks any lame ass shit you've been listening to and calling punk. There is so much raw aggression here it'll make you smile like a cannibal.

This record is kickin like the handicapped.

—Sausage King



Joan Armatrading

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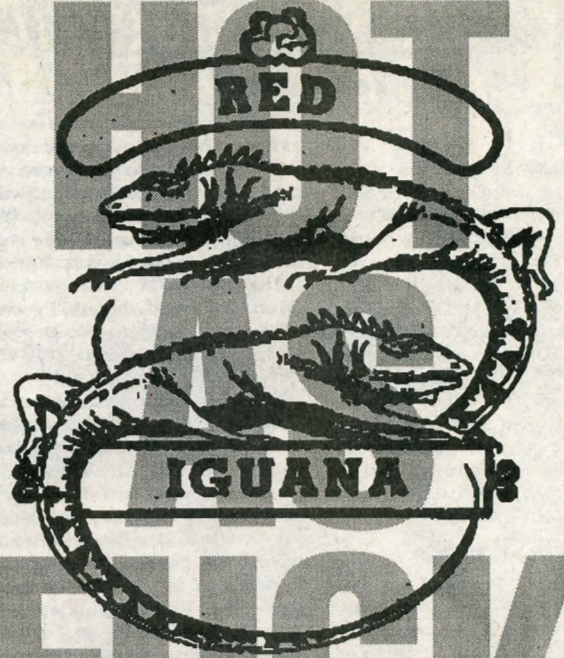
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The Crass Menagerie

by Jeb Branin

Howzit?

Tragedy has struck for fans of San Francisco thrash metal. Ken Springer, the guitarist for the highly underrated SKITZO, was killed in a motorcycle accident. My heartfelt condolences to his family and friends. I personally didn't know Ken or the other members of SKITZO but they were good friends of my pal Pat Kendall, who edits *Not Fragile* zine and is the best underground artist working. Pat specifically requested that I mention this terrible accident so as to help make the underground aware of this unfortunate loss to our ranks. I'm sure any notes of sympathy would be appreciated and can be addressed to: SKITZO POB 1721 Healdsburg, CA.

Bands & Albums

What do you do when there are a dozen crappy, live bootlegs of your band floating around? Well, how about getting the hint that there is a demand for live recordings of your work and doing an official live album? That is just what NOFX have done. Hot on the heels of their 12" single, come the full length *I Heard They Suck* Live album. Sixteen bopping blasts of weirdo-core guaranteed to put a smile on your face, a song in your heart, and a boogie in your bottom. Listening to this album you just have to admit that this is one band that deserves its large scale (by Punk standards) success. How can you not like this off the wall noise? NOFX have one of the most distinctive styles in the underground and how they manage to stay true that sound and yet remain constantly innovative is one of life's great mysteries. Ponder it while you're listening to this record. (Fat Wreck Chords - POB 460144 SE, CA 94146)

CATHEDRAL have finally released an album that I actually don't hate. *The Casual Bizarre* is the new ten cut CD and it sees the band putting some distance between themselves and their experimentation with annoying dance influences and relying more on the Doom metal that first earned them their fan base. I think CATHEDRAL were one of the most overrated bands in metal and those who credited them with single handedly igniting the neo-doom movement suffer selective memory (for example does the name TROUBLE ring a bell?). But my dislike for CATHEDRAL in the past does not prevent me from realizing that this new album is tremendous. In fact, it pains me to admit this, but the title track has as pure a BLACK SABBATH vibe as you are ever going to hear. One of the best Doom albums of the year! (Did I say that?) Bravo. (Earache 295 Lafayette St. #915 NY, NY 10012)

DISARRAY are a band that is walking a precarious line between death metal and thrash metal. To their credit this balancing act (as heard on their *Widespread Human Disaster* tape) allows them some latitude in song structures and a definite crossover appeal. There are, however, some liabilities in

this approach. For example the band seem at a loss as to where to concentrate their sound. Just when they get a monstrously heavy riff going (ala death metal) they interrupt it with distracting bits of technical wizardry (ala thrash metal) that totally undermine the song. Or if a song starts out as a good thrash tune it will be undermined by a blatant attempt at infusing a low tuned death crunch. The overall effect is that the album, although good, becomes inconsistent and patchy. (POB 975 Dickson, TN 37055)

In the seemingly never ending quest to assure that there are no less than a million bands that clone SUFFOCATION, the California based SEPSISM have thrown their hat into the ring in the form of a five track tape called *Severe Carnal Butchery*. Fans of this sound are advised that despite the total lack of originality, SEPSISM are one of the best bands I've heard trying their hand at the low tuned gore fest thing. The band manage to actually redeem themselves on every single song on the tape by concocting massively heavy tunes that actually have admirable amounts of melody. The music ranges from blazing fast to plodding keeping the listener on edge at all times. In fact, if this band could get over the cheesy attempts at being sick and vile for the shock value, this could be a great band. (13017 Kagal Canyon, Pacoima, CA 91331)

What do you get when you interview tons of lesbians about their sexual fantasies? I mean, besides an incredibly boring CD. Well you get an album that some people are going to see as liberating and others are going to see as complete sleaze. Personally I was kind of bothered by the attitude of many of the women interviewed on this CD. Dominance in any relationship be it straight, gay, or lesbian, is unhealthy. Why so many people have to develop a victim/victimizer relationship in their love life is beyond me. What ever happened to the idea of love being about mutual respect and trust? I guess I'm a romantic. Anyway this CD is called *Dream Can Go Down* and the interviews were conducted by Juliana Luecking. (Kill Rock Stars 120 N.E. State #418, Olympia, Wa 98501)

Manifestation VII has got to be the ultimate collection of avant garde, electro-ambiance. This compilation features everything from simple exercises in looping by CRAWL UNIT to investigations into the emotive qualities of developing complex soundscapes over unceremonious rhythms by HEAD. All in all eight bands/artists doing 22 pieces are featured on this compilation and whether you like experimental jazz (MATA HARI) or performance poetry (CECILIA) you will find it on this CD. (Awful Records in conjunction with Rainforest Records 8855 SW Holly Ln. #110, Wilsonville, OR 97070)

BIKINI KILL have a new 7" called *The Anti-Pleasure Dissertation*. It is four short blasts of rad punk with really cool interplay between the shrieking vocals and the furious yet catchy music. Apparently BIKINI KILL's lyrics have caused some controversy in the

past. I don't quite see what all the fuss is about. Yeah, they are snotty and have an attitude but so do about 99.9% of all punk bands. What is the problem? I thought punks liked that sort of thing. Even if you disagree with their message at least you should support their right to say whatever they want. Lighten up, people. The only fault I can see with this record is that it is too short. It left me wanting more—A lot more. (Kill Rock Stars-address elsewhere)

Rage Records has been a great supporter of my newsletter ever since its inception (this column is a product of that newsletter). For those who are not familiar, Rage is a small indie based in New York that specializes in Death Metal 7"ers. Rage also distributes dozens of releases on other labels. Rage's owner Ed Farshtey is a vital part of the Metal underground and does as much to promote the scene as anyone. I thought I would take a minute and tell you about some Rage releases and encourage Death fans to order from Ed. You shouldn't be disappointed in any of these records. NOKTURNEL have the *Anti Grange* EP and it is chock full of raw and rowdy thrash that has a mean, middle-finger-in-the-air attitude that doesn't quit. — The EPIDEMIC 7" is a shared release with Metal Blade Records and is mandatory for fans of this popular, high powered Bay band. Plus they are one of the nicest bands I have ever visited with. (Hope that doesn't tarnish their image). Speed, speed, speed. — NUM SKULL and SEA OF TRANQUILITY share a split 7" and both these bands are distinguished by having names that avoid the clichés. The music from both bands rips with an emphasis on energy and mind numbing riffs. One of my favorite releases on the label. Be sure to order this one. — INFERNAL HIERARCHY tune it low and go for the throat. Not the most memorable of releases but definitely worth checking out. — REVENANT are a band that are probably familiar to many of you. Their 7" gives you a full fledged dose of noise and mayhem. It is on the strength of releases like this that REVENANT have made a name for themselves as one of the most intense bands in the underground. — BURIAL have a technical proficiency that many bands can only dream of but what really makes the band stand out is the fact that they do it without sacrificing any power or brutality. They also are a band that are not afraid to rip and tear at full speed. I found it as no surprise that the band is from Florida. — PRIME EVIL are a Death band that mix in plenty of Hardcore influences for a truly intense style. The street wise vocalist reject the overdone growl and goes for an angry shout that compliments the intelligent lyrics. — EXMORTIS have a classic Death sound that features good guitar solos (remember those?) and alternates back and forth between slow, pounding riffs, and frantic blastbeats. — Any of these records are \$4 each or you can get any three for \$10. Please send \$2 for postage with every order and remember that Ed is totally cool and always open to trades. (Rage POB 541540, Flushing, NY 11354-7520)

Even after all these years I still don't know what to make of these tongue-in-cheek gore bands. Some bands try to be vile to be shocking, others to be funny. Either way it is annoy-

ing. Why? Because those trying to be shocking are usually imbecilic and those trying to be funny usually aren't. ABSCESS fall in the later category. They take some really good music and some potentially humorous ideas and beat it all to death by trying to take everything to its extreme. The album is called *Urine Junkies* and the funniest thing about it is the title. Everything else they overdue to the point that the humor is lost. (Relapse POB 251 Millersville, PA 17551)

Way Cool Music is a new label from California that deserves your attention. For evidence check out the new four track from the Arizona based MR. MIRAINGA. Here is a band that takes pride in their shallowness and revels in their inability to fit into "the scene". They go against the grain with raspy, mamba-punk enhanced by a screeching vocalist that could grate on the nerves if he wasn't so cool (oops Way Cool). The attitude and sound is fresh and the fun is top priority. Like I said it deserves your attention. Now if someone could explain their name... (Way Cool 16021 Pacific Coast Hwy, Sunset Beach, CA 90742)

Well since I talked about Way Cool Music I guess I can segue into the new release from Superkool Records. The band is 409 and I'm not sure if the advanced tape I received is just a teaser or the whole release, but I do know that this is a fantastic band. They do a fast and fun GO-GO'S cover and two original tunes. The first is called "1 Shot Jerry Garcia" and is a snide punk tune with plenty of venom and piss. The other is called "The Election Years" and is fast and furious but with a poppy edge and more hooks than Kareem Abdul-Jabbar's career. This is the best Punk reviewed this issue. (SuperKool)

Black Mark have finally opened a permanent U.S. office and their releases are now available domestically. They kick off their U.S. invasion with four new albums and of course I will tell you about each one. The most notable (but certainly not the best) is the new BATHORY album *Octagon*. I don't think it would be possible to overstate the influence of Quorthon, the man behind BATHORY. His presence is at the root of most of the Black Metal scene as well as the Atmospheric Death scene. Quorthon has always been an innovator. Sometimes his innovations worked and sometimes they sucked but at least he always stood alone. The new album is stripped down, fast and mean. In other words Quorthon is doing what he does best. I have followed this man from the very beginning and never really liked him but that had more to do with his attitude than his music. —

GOMORRAH are a Death act with their roots planted firmly in thrash. The album is *Reflections of Inanimate Matter* and if you like your metal fast, tough, and gritty then this is for you. The superb production on the album combined with the sheer intensity and passion of the playing set this apart from the pack—MORGANA LEFAY and their new album *Sanctified* will blow you away if you like truly heavy, heavy metal. Born of the true metal tradition, M.L. held nothing back in the delivery of their uncompromising music. The riffs are massive, the melodies strong and true, and the vocals tear through it all with commanding force. This is the new breed.

You had best beware. — LAKE OF TEARS have found the perfect balance between SABBATH influenced doom and neo-gothic. For proof pick up their sophomore release *Headstones*. The melancholy tone of the album is underscored by gigantic riffs of pure power. The last track is a thirteen minute epic called "The Path of the Gods" that will transport you to the top of a lonely, ice covered mountain where you will experience the tremendous sadness of a former Viking king as he ponders his fate. Quite an experience. (Black Mark 7657 Winnetka Ave. #338, Winnetka, CA 91306)

If you want to hear the ultimate exploration of electronic ambiance then get the *Ergo* CD from PLEASURECENTER. Contained on this disc are a wide range of audio experiments that range from completely random fluctuations of noise to pieces built on almost traditional melody. The mystical vocals that crawl all over the music are the underpinning for the entire album. This type of music is fascinating and I am learning to appreciate it more and more. (Rainforest - Address elsewhere)

Just A Few More Hits is the new EP from those grinding weirdos in EXIT 13. I can't sing the praises of this band enough. Their psychotic approach to music puts them in a class by themselves. This release is made up of edited and reworked tunes from their last album along with a couple of new tunes and a twenty-one minute "song" of pure disharmonic noise that is totally unlistenable. But the two best reasons to buy this are the cover of the DEAD KENNEDYS tune "A Man and His Lawnmower" (one of my favorites) and the cover art which is a complete knock-off of VENOM's *Black Metal* album. In fact it is such a good knock off that I had to look twice to be sure I was seeing correctly. The laugh I get from the cover is worth the price alone (of course I get a pretty good price on these free promotional copies!!) (Relapse-Address elsewhere)

MIND OVER FOUR is one of my favorite bands ever. Mike Jensen and Spike Xavier are two of rock music's great poets. Several years ago my wife and I lost a baby in a miscarriage and I was devastated. I struggled with it for a long time. One of the greatest factors in healing that emotional wound came unexpectedly in an interview with Spike as we talked about a song he had written for Mike and his wife who had also been through a miscarriage. I am very indebted to Spike for those healing words. I once tried to write him to say "thanks" but the letter was returned because he had closed his post office box. Anyway, because of the closeness I feel to this remarkable band it is with unabated enthusiasm that I recommend that you get a copy of their new album *Empty Hands*. It is by far their finest work to date. If you are unfamiliar with the band, their music is an avant-garde combination of punk, jazz, and metal. It is music that not only makes you feel but makes you think. It is at times ripping and at other times subdued and mysterious. I love it. Special thanks to Pat at *Not Fragile* zine for giving me his copy of this album because I am not on the mailing list for Fierce Records. (Fierce 6 Greene St. 2nd Floor, NY, NY 10013.)

ULTRA BIDE are quickly becoming one of Alternative Tentacles darlings. Just listen to *God Is God, Puke Is Puke* and you will see why. This is off the wall punk with all sorts of embellishments and augmentation. U.B. just do whatever they feel like and I'll be dipped if it doesn't always work. Most other bands would fall flat on their faces trying to be this enigmatic, but most other bands don't have the talent and vision of this one. I've been scheduled to see these guys twice and each time something has come up. But sooner or later I will catch their show because I am dying to meet the people behind this stuff face to face. (Alternative Tentacles - POB 419092 SF, CA 94141 - By the way Helen, BRUTAL JUICE went from A.T. to a major label)

The Pessimiser zine/Theologian Records collaboration has created some fine records but their two latest double 7" releases set a new standard for excellence. The first is the third installment of the *Cry Now, Cry Later* compilation series. As always, several of the most intense bands on the planet have been selected for the release. A mere listing of the talent gathered should be enough to convince everyone to buy this: CROM, LACK OF INTEREST, M.I.T.B., SOILEN GREEN, LOOMIS SLOVAK, EXCRUCIATING TERROR, CAVITY, FLAME RETARDED, AGATHOCLES, and SUPPRESSION. — The second double 7" is a four way split called *Left Back/Let Down*. For your listening pleasure there is the smooth bore blast of STAPLED SHUT, the beautiful grinding backfire of CROM, the pseudo-satanic, mentos sucking, noise of the greatest band in the universe SPAZZ, and nine tracks of possessed dementia-core from DESPISE YOU. Take the money you've set aside for grandma's heart medicine and go buy this record. You won't regret it (although your grandma might). (\$5 USA \$7 world ppd to 200 Pier Ave. #2, Hermosa Beach, CA 90254)

From The Soapbox

The Republican Congress is trying desperately to make English the official language of the United States. Apparently their idea of a "melting pot" society is to melt everyone down and cast them in the mold of rich, white, bigots. The argument that it would save money and avoid "linguistic warfare" (they honestly said that) is total bull. It amazes me how ignorant these people are. Are they so threatened by people who are different from them that they are going to force an homogenization of culture through legal mandates? Besides where do the Republicans find time to devise legislature like this? After all, there are tobacco companies who need tax credits, starving children who need their food stamps taken away, and wilderness lands that need factories. I guess since the KKK is holding fewer rallies these days that these people have

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HARD MUSIC FOR A HARD WORLD —JOHN FORGACH

Channel Zero

Unsafe Metal Blade

Some of the most unlikely places spawn some of the best music. The latest case being that of Belgium's, Channel Zero. The band formed in Brussels in 1990, have released two albums overseas, and have finally had the chance to bring their unique style of metal to the United States. UNSAFE, the band's third release, is filled with many different influences. It seems the band taps into something different on each song. The band goes from rock to rap/hip hop to all out, full-bore metal. Singer Franky D.S.V.D.'s vocal style was also surprising. The vocals, while being as strong as the music, are also flexible enough to change with the differing styles of music from each song. This band is a real find, check them out.



My Dying Bride

Trinity Fierce Recordings

My Dying Bride has released TRINITY, which compiles material from EP's released from '91 to

'93. The EPs include their '91 release SYMPHONAIRE INFERNUS, their '92 release THE THRASH OF NAKED LIMBS, and their '93 release, I AM THE BLOODY EARTH. My mom turned me onto these guys. Nooo, not really. It sounds to me like the band has gone from a faster, thrash sound, to their more recent Gothic, doom-laden sound. Track number two, which is an earlier tune, reminds me a lot of the band Cancer. Fierce recordings had an October date for the release of the band's latest full-length release, THE ANGEL AND THE DARK RIVER.

GWAR Rag Na Rok Metal Blade

What could I possibly tell any self-respecting lover of heavy music about the band GWAR that you wouldn't already know? Nothing I hope. We've all heard, and some of us have even seen their antics. Good God, their videos are even held in high regard by Beavis and Butthead. What more of an endorsement do you need than that to get you running to the stores to get GWAR's latest release? RAG NA ROK, the new album by GWAR, was released on October 24. Get it, or you may find a pissed off Oderus Urungus, Flattus Maximus, or Sleazy P. Martini on your front door step.



Stuck Mojo

Snappin' Necks Century Media

Where have these guy's been all my life? Uh, wait a minute, that didn't come out quite right. Anyway, I had the great pleasure of catching Stuck Mojo's appearance at the Sage last month. I had never heard of them prior, and the only reason I went was because Marco at Century Media told me I should. These guys are incredible live. They sounded great, and their honest, no b.s. approach really came across to the audience. You could really tell there's nothing these boys would rather be doing. When I got their release, SNAPPIN' NECKS I was equally impressed. The album has been out since March, but there has to be someone out there that hasn't checked these guys out yet. The band is by far the best metal/rap crossover band I've ever heard. The band isn't plagued by sloppy, open-chord riffs which has been so common in attempts by other bands of similar style. The guitars are big, fat, and will damn near stomp ya' to death. The band is currently on tour with Machine Head. Latest info shows the tour will run at least through November, most remaining shows on the east coast. I was told the band will be back in Salt Lake at some point. I strongly suggest checking these guy out.



Kreator

Cause For Conflict Noise

Kreator have released their seventh full-length album, CAUSE FOR CONFLICT. When the band's first album, ENDLESS PAIN came out I was thoroughly confused by it. Their early releases were way before their time. I remember taping ENDLESS PAIN, and then somehow returning it to the store. I just didn't get it. Then, about a year later, I listened to it again and was blown away. I have since, re-added ENDLESS PAIN to my collection. I've read people comparing CAUSE FOR CONFLICT with their earlier material, but I don't buy that. The release sounds more to me like a progression from their last release, RENEWAL. Mille continues to sing with a more understandable style. You can understand every 3rd or 4th word now, instead of maybe one word per song like on their early stuff. The bio states that Mille and guitarist Frank Gosdzik are the only remaining original members. ERRRRR WRONG. Frank Gosdzik didn't join until sometime after EXTREME AGGRESSION, which was their fourth release. Who's writing these things anyway?



Skyclad

The Silent Whales Of Lunar Sea Noise

YEESH!

Sentenced

Love And Death Century Media

These guys are huge. This recording is a monster. Big, Big, Big!! Everything on the latest Sentenced release, LOVE AND DEATH comes across really well. It's hard to believe this is the same band that just in '93 recorded NORTH OF HERE. The band has really progressed by light years since their last release. The approach on LOVE AND DEATH reminds me a little bit of Entombed. Check out their cover of Billy Idol's, "White Wedding". I hope this is only a taste of what is soon to come. LOVE AND DEATH, being just an EP, is only about 22 minutes long. More dammit!!

Johnny Mnemonic and Strange Days Strange Johnny. Keanu thinks he's a real actor. like Ralph Fiennes.

Unholy Union:

STRANGE DAYS

Kathryn Bigelow's cyber noir set in millennial L.A., a police state where everyone is forced to wear Docs and leather jackets. Lenny, a porn pusher. (Ralph Fiennes, without whom this movie would blow), is set up to take the fall for some murders. He must find the killer before the killer finds him. An excessive and frenetic film apparently shot with a monkeycam and edited in a blender. Strange Days is stupid and pretentious, and in a sick way, fun, like getting really drunk then throwing up. A cyber-punk must see.

MOTHERS MOVIE REVIEWS

No Rating: Lust for Ralph Fiennes has clouded my judgment.

Boy, Tina Turner looks good for her age!

That's jack // stupid!

...L.A. paid for a Skunk Anansie concert.

Black people throw good parties!

Jack off, and wire trip!

Must be the end of the world...

Had e'snuff?

Unfortunately he has trouble remembering more than one line at a time.

See: Near Dark Read: William Gibson

HOW COULD YOU BE A NYMPHOMANIAC
AND NEVER HAD SEX?" - "I'M CHOOSY."

"THE NUN, THE AMNESIAC
AND THE PROSTITUTE
DELICIOUS!
HAL HARTLEY'S MOST
AMBITIOUS VIEW OF
THE WORLD YET."

-Caryn James, THE NEW YORK TIMES

"AS CLOSE TO PERFECT
AS ANY FILM YOU'LL
SEE THIS YEAR."

-Graham Fuller, INTERVIEW

"★★★★★!
(HIGHEST RATING)
ALLURING!"

-Marcia Pally, PENTHOUSE

"IT'S THE FUNNIEST
PICTURE OF
HARTLEY'S CAREER."

-John Powers, VOGUE



AMATEUR

NOVEMBER 3 - 12

"WONDERFULLY FUNNY!
SMART, RAFFISH, AND
WICKEDLY PLAYFUL!"

-Janet Maslin, THE NEW YORK TIMES



"DICILLO'S LINES DAZZLE!
SO FUNNY, IT HURTS!"

-Peter Travers, ROLLING STONE

"I LAUGHED ALL THE
WAY THROUGH!

EASILY RANKS WITH 'PULP FICTION'
A FILM LOVER'S MUST!"

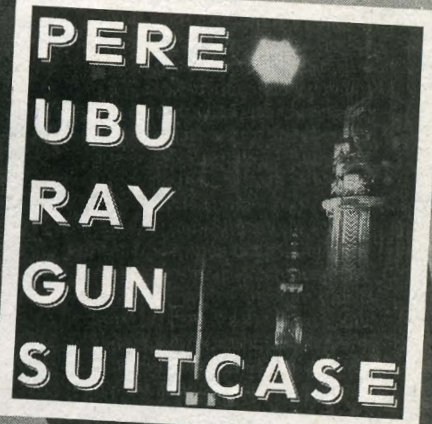
-Paul Zimmerman, FILM THREAT

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DAILY CALENDAR

Sunday, 11/5
 Dick Nixon @ Cinema Bar
 Burnin' Chicago Blues Band @ The Zephyr
Monday, 11/6
 Comedy Night @ Bar & Grill
 Blue Devils Blues
 Revue @ Dead Goat
 Celtic Jam @ Gepetto's H
 Kris Zema @ Gepetto's U
 Asia, China Drum @ The Zephyr
Tuesday, 11/7
 Rocket From The Crypt, Wesley Willis Fiasco, Fireworks (All Ages) @ Club DV8
 Apricot Jam, Sidewalk Religion @ Bar & Grill
 Zach Lee @ Ashbury Pub
 Below Sound, 50 Paces @ Cinema Bar
 Jabbari Style @ Dead Goat
 Kris Zema @ Gepetto's U
 Kenny Neal @ The Zephyr
Wednesday, 11/8
 Marmalade Hill, Alien Opera @ Bar & Grill
 Kirsty McDonald @ Burt's Tiki
 Tail Gatorz @ Ashbury Pub
 Dwindle, Eye TV @ Cinema Bar
 The Strangers @ Dead Goat
 Tarika @ The Zephyr
Thursday, 11/9
 TVIV's, King Trance @ Bar & Grill

Rattle Kings @ Burt's Tiki
 Tenth Mountain @ Ashbury Pub
 Flat Duo Jets, Red Aunts, Pijamas DeGato @ Cinema Bar
 Lloyd Cole @ The Zephyr
Friday, 11/10
 Garage Party w / Decomposers, Pijamas DeGato, Qualitones, Skabs On Strike, Duckie Boys, Thee Martinees @ Bar & Grill
 Sweet Loretta @ Burt's Tiki
 Fat Paw @ Ashbury Pub
 Thinking Fellers Union, Sea of Jones @ Cinema Bar
 Mr. Jones & the Previous @ Dead Goat
 Chris Bender @ Gepetto's
 Mark Whitman @ Gepetto's
Saturday, 11/11
 Foreskin 500, Atomic Boy, Bohemia (2 Shows - All ages at 4:00) @ Bar & Grill
 Fender Benders @ Burt's Tiki
 Blanche @ Ashbury Pub
 Sweet Loretta, Sirens @ Cinema Bar
 Mr. Jones & The Previous @ Dead Goat
 Chris Bender @ Gepetto's
 Mark Whitman @ Gepetto's
 Courage Bros. @ The Zephyr

Sunday, 11/12
 Catfish @ The Zephyr
Monday, 11/13
 Comedy Night @ Bar & Grill
 Little Mike Y the Tornados @ Dead Goat
 Mark Probert @ Gepetto's
 Box The Walls @ The Zephyr
Tuesday, 11/14
 Texas Is The Reason, Shift, Godhead Silo, Stella Brass, 2 Minute Hate (All Ages) @ Club DV8
 Rex & Kevin @ Ashbury Pub
 Murali Coryell @ Dead Goat
 Mark Probert @ Gepetto's
 John Hiatt with Bone Pony @ The Zephyr
Wednesday, 11/15
 The Feel @ Bar & Grill
 Dan's Band @ Burt's Tiki
 Blue Wood Moon @ Ashbury Pub
 Zach Lee @ Cinema Bar
 Sun Masons @ Dead Goat
 The Legendary Pink Dots @ The Zephyr
Thursday, 11/16
 12 Speed @ Bar & Grill
 House of Cards @ Burt's Tiki
 Juniors Farm @ Ashbury Pub
 Porta Shrine @ Cinema Bar
 The Pinch @ Dead Goat
 Clark Clements @ Gepetto's H

Scott Stover @ Gepetto's U
 Lowen & Navarro @ The Zephyr
Friday, 11/17
 Trial, Stella Brass (All Ages) @ Club DV8
 The Jethro Belt (with Jerry Joseph), American Mojo @ Bar & Grill
 Blue Wood Moon @ Burt's Tiki
 Sun Masons @ Ashbury Pub
 Idiot Flesh, Ether @ Cinema Bar
 Commander Cody @ Dead Goat
 Clark Clements @ Gepetto's H
 Scott Stover @ Gepetto's U
 Backwash @ The Zephyr
Saturday, 11/18
 Rusty, Headshake @ Bar & Grill
 Zac Parish Trio @ Burt's Tiki
 Jerry Joseph @ Ashbury Pub
 Glenn Mont
 Pope, American Mojo @ Cinema Bar
 Megan Peters @ Dead Goat
 Clark Clements @ Gepetto's H
 Scott Stover @ Gepetto's U
 Salsa Brava @ The Zephyr
Sunday, 11/19
 For Love Not Lisa @ Bar & Grill
 Reef, Godplow, Pijamas

DeGato @ Cinema Bar
 1,000 Mona Lisa, Mr. Mirainga @ The Zephyr
Monday, 11/20
 Skunk Anansie @ Bar & Grill
 Red Sugar, Richie & the Rednecks @ Cinema Bar
 Gary Brown @ Dead Goat
 Celtic Jam @ Gepetto's H
 Jacko Pierce, Moonpools & Caterpillars @ The Zephyr
Tuesday, 11/21
 Phantom Rockers, Duckie Boys @ Bar & Grill
 Semi Sweet Loretta @ Ashbury Pub
 King Trance @ Cinema Bar
 Mud Puddle @ Dead Goat
 Moonpools & Caterpillars @ The Zephyr
Wednesday, 11/22
 Mercury Rev, Sugarhouse @ Bar & Grill
 Decomposers @ Burt's Tiki
 American Mojo @ Ashbury Pub
 Sky Cries Mary, Sweet 75, Huvercraft @ Cinema Bar
 Kennedy Scott & the All Nighters @ Dead Goat
 Frantic Flattops @ The Zephyr
Thursday, 11/23
 Idiocracy, Society's Child @ Cinema Bar
 The Weed @ Dead Goat
 Gamma Rays @ The Zephyr
Friday, 11/24
 Abstrak @ Bar & Grill
 Vintage Jazz Quartet @ Burt's Tiki
 Bachwash @ Ashbury Pub
 Huge E @ Cinema Bar
 Fat Paw @ Dead Goat
 Curt Davis @ Gepetto's H
 Carey J. Chavez @ Gepetto's U
 Disco Dridders @ The Zephyr
Saturday, 11/25
 Sidewalk Religion, Honest Engine @ Bar & Grill
 Rattle Kings @ Burt's Tiki
 Backwash @ Ashbury Pub
 Cosmic Psycho, Lazy Cowgirls, Deviance @ Cinema Bar
 Insatiable @ Dead Goat
 Curt Davis @ Gepetto's H
 Carey J. Chavez @ Gepetto's U
 Disco Dridders @ The Zephyr
Sunday, 11/26
 Wicked Innocense, Molestor, Punkadelic (All Ages) @ Bar & Grill
Monday, 11/27
 Comedy Night @ Bar & Grill
 Willey Jordan @ Dead Goat
 Kris Zema @ Gepetto's H
Tuesday, 11/28
 The Sun Masons, Randall Blithers @ Bar & Grill
 Scott Stover @ Ashbury Pub
 Southern Culture on the Skids w / Qualitones @ Cinema Bar
 Daddy Don't @ Dead Goat
Wednesday, 11/29
 Jezus Rides A Rik'sha @ Bar & Grill
 Harder Than Your Husband @ Burt's Tiki
 My Friend Moses @ Ashbury Pub
 Rattle Kings @ Cinema Bar
 Cops & Robbers @ Dead Goat
 Chris Duarte @ Zephyr
Thursday, 11/30
 Josh Clayton, Felt, Tonic, Marmalade Hill @ Bar & Grill
 House of Cards @ Burt's Tiki
 911 Band @ Ashbury Pub
 Thirsty Alley @ Cinema Bar
 Spitten Lint @ Dead Goat
 Scott Stover @ Gepetto's H
 Chris Duarte @ Zephyr

Malcolm XPI Since Malcolm is a private eye, not a prophet, he doesn't get assassinated in the 60's.

MOTHER'S MOVIE REVIEWS

Devil in a Blue Dress

Classic film noir with an 80% or so black cast. A noir film noir, if you will. Denzel Washington, a proto-buppie, is set up to take the fall for some murders. He must find the killer before the killer finds him. Devil in a Blue Dress is a letter-perfect period piece, no Coen Brothers meta-noir stuff, just a good straight forward whodunit with a bitchin' soundtrack.

Rent: One False Move (also directed by Carl Franklin). Chinatown. The Big Sleep

Mom's Rating: I.A. without OJ. OK!

I thought this was a Clive Barker movie!

Look at Molly dance, now here she come!

God, I hate good movies!

Black people throw good parties!

Pee fee, fi fi fo fo, fum...

What's a huppie?

Too hard to make fun of!

Instead, he lives to find the real killer of Nicole Simpson.

If You Would Like Your Event or Calendar Listed in The Daily Calendar Call Laura @ 363.7273

The Weary Soul

Awakened from my deepest sleep
 denied the gentle fate,
 to feel the chilly hands of morning
 brush against my face.

Lying in the darkness
 blending with the gloom,
 cursing uninvited light
 stealing through the room.

Knowing that the time is near
 to rise and take my stand,
 to conjour up my weary soul
 to wander once again.

Forcing me to sunlight
 to share its morbid jest,
 warming me to feel the pain
 and bear its emptiness.

If fate had led me
 to this place,
 and love can never follow
 let me feel the long embrace
 of sleep with no tomorrow.

-Bones



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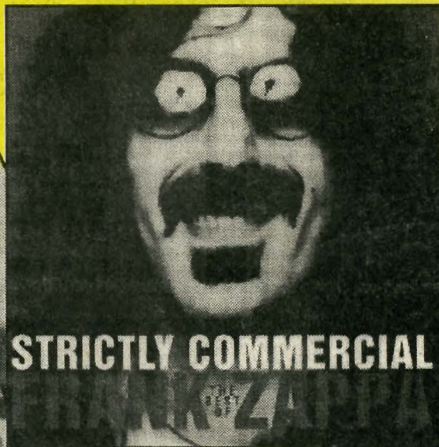
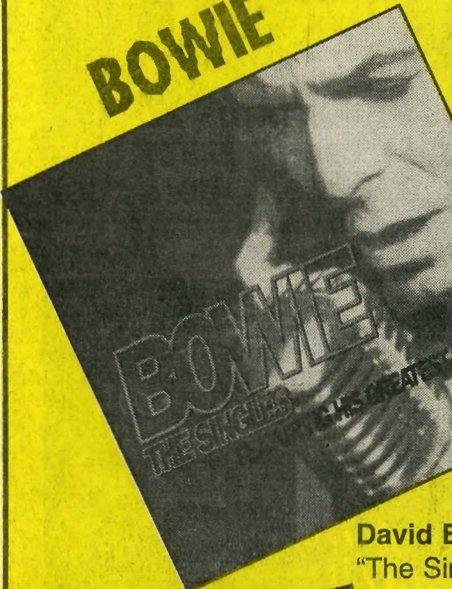
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Zappa
"We're only in it for the money"



Elvis Costello
"King of America"



David Bowie
"Changes"



Zappa
"Does Humor Belong in Music?"



Elvis Costello
"Get Happy!!"



David Bowie
"Hunky Dory"



Zappa
"Apostrophe"



Elvis Costello
"Blood & Chocolate"



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