

# STUG

MAY 1996

FRONT

## PSYCLONE RANGERS



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Cherish  
This  
Mother's  
Day

  
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kinda  
looks  
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# SLUG

MAY of 1996  
Volume 8 • Issue 5 • #89

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## dear dickheads...

Helen Wolf  
c/o Planet SLUG

During an interview with Tom Snyder on the Late, Late Show, Ozzy Osbourne credited his comeback to family and life-saving Prozac. Seriously. Veritas.

Hailing from the "old school", that "old timer" fondly yours, AKA Lars (SLUG Alma Mater)  
Laura Swensen (Private Eye alumnus)

Sausage King,  
Hey just wanted to drop a line to say how much I appreciate your kind words & review of the "indie snatchers" CD. It's always nice to get a review good or bad (a simple acknowledgment of effort & love), but standouts are rare!

Thanks again & take care  
—John Yates  
Allied Recordings

Yo Dickheads,  
Whaddya got to do to get your letter printed in Dear Dicks? Blow somebody? Well I have written two letters so far about how fuckin lame you are and no show in the column. Maybe it was cause I called you pussies. Maybe you fags just can't take any abuse. All you can do is dish it out. Maybe you need real writers like me to set you straight. Well maybe I'll send some stuff in AFTER you print my letter.

Eat Me  
—Josh

ED:  
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# Bustin The Nut

by David McClellan

I went out to a club called the Wooden Dog the other night to see a band called PCP Berzerker. The Fly's were opening up the show and I hadn't seen them for a while so I thought I'd head on down to check them out and see what this new live music club that used to be a movie theater in Trolley Square is all about. I'm glad I did. The Wooden dog is actually three empty movie theaters with three separate functions going on all at once. In theater one was Rocco, the Mafioso hypnotist. Right next door in theater two was the PCP Berzerker and The Fly's show. And in theater three across the foyer in the large room, nicknamed the Sonny and Cher Love-bone suite, was Salsa Brava, the band that showed every little "I wanna be the next Korn" band in Salt Lake City what it means to win the South by Southwest show down by coming back from Austin with a multi-million dollar three record deal with Geffen... or not. Anyway, the non-smoking bar is in the center of the waiting room where you would normally buy your jubees and popcorn. Now, thank Heavenly Father, you can get a pitcher of Cutthroat with your popcorn. Don't worry though. You can smoke till you fucking die as soon as you get into the theaters where the bands are playing. You pay as you enter the respected theater and the rest is kind of like going to the movies except, in this case, way better. The movie screens are still up as a backdrop behind the stage though the side rows of seats have been removed. The center aisle of seats are all that remain and yes you can walk around and talk and scream and pull down your pants throughout the performance without being hassled by nosy ushers, so it checks out A-OK in my book. The Fly's went on first and played a great set to a pretty packed house. For those of you who aren't familiar with the Fly's you probably should be. Especially if you are in a local band. There's a story forming right out of the rock and roll bible. I interviewed the guitar player, Peter Perdichizzi, after the show and he gave me the rundown on what it's like to be on

the road for over three solid years. Since I don't ever plan to go out purposely to interview somebody, I never carry around a proper list of questions or a tape recorder. I'm cool like that. People just talk to me because I'm fucking important. Especially when I drink. So I'll just cut out the bullshit and pass the raw info on to you, the taxpayers of this society: 1) The

Fly's have been living out of their van and have not paid rent since 1993. 2) The Fly's are currently managed by Miles Copeland who also manages Sting and is in the process of reforming and/or reorganizing I.R.S. Records, I can't quite remember. The point is, he's famous, well hung, and has connections up the yin-yang. 3) The original members of the Fly's were once signed as another band (whose name and deal I promised not to get into in this article) and used some of the money left over from that project, which folded before it happened (the record was never released by the company who signed them) to record their current independent release "25 cents". Left over funds from that project the Fly's pay for their tour bus, which Pete said is just about paid for. 4) The Fly's currently have a song on a snow boarder rock compilation album by K-Tel records over in Europe which is getting a lot of attention and air play. So much, that the band gets to fly over to Europe and do a three week tour this August on K-Tel records! 5) No one in the Fly's has never been to Europe before. What a way to go. 6) Salt Lake City is their number one favorite place to play because they almost always get a crowd and they think that the scene here is better than anywhere else out west. Arizona comes in a close second. I told Pete that no one would believe that statement if I printed it, and he said that if any local bands think that L.A. is just a huge swarming mass of degenerate strung out fashion victims waiting to hear the next underground Cab Calloway, then they should take it on the road this summer and see what it's like to be in a rock band. 7) The Fly's have a booking agent, located in New Jersey, who takes care of all of the band's itinerary. This was another doing of Miles Copeland's. So they just get a sheet of dates and contacts for the month and roll with the punches. 8) I asked Pete why the Fly's do three nights in a row every

time they come to Salt Lake City, and he said that it was their experience that two to three nights in a city, once a month is a good way to saturate the market and get the word out about the band. The Fly's are a college radio band and since we don't have an underground college radio station out here in SLC, it is word of mouth that they depend upon to attract an audience. This strategy seems to work well for the Fly's wherever they go. They usually do a southwestern loop throughout the U.S., having never played in Denver, and never traveling farther east than Texas. Their home base is in Los Angeles, though none of the members is originally from there. Overall it was a very pleasant meeting. Pete was very impressed with my slightly muscular physique as well as my soul patch goatee, ultra hip retro 100% polyester bowling shirt, and commented on my choice of patchouli oil over the traditional Drakkar (worn exclusively by the staff of Firing Line). The Fly's are sporting a new drummer these days and were doing one more show the following night at DV8 with SLC's own mavens of predictable depravity, The Obvious, before heading home to L.A. where they will be spending the next three weeks recording their second album. With a little help from Miles "Baby-Ass" Copeland it could mean that this record will be distributed and supported by a subsidiary of I.R.S. Records. Persistence is the key. And by the way, PCP Berzerker is my new favorite local band. They really just rocked house and put on a show to be remembered. With seventeen guitar players all on one stage and not being able to really hear all but one guitar through the smoke and haze, I was in disbelief. My wife even liked them and goddamn it she hates everything. It was like a really really good Psychedelic Furs concert, except the band moved around and had stage presence. The songs weren't all too memorable as far as my own "what should we release next" syndrome goes, but hell, you just have to see what PCP Berzerker puts on live to remember how cool rock and roll used to be before Vedder and that guy who blew his brains out started whining about excess and how fucked up we all are. Trent Reznor would sign these guys in a second on their looks alone. The lead singer said that they spent 11 hours setting up lights and stuff for the show. From the looks of all the rented equipment, I bet they barely broke even. That's dedication. Sounded great guys. Coming up next month: Just how much dick do you have to suck to be as popular as Clover on X96?

# Home Alive The Art Of Self Defense

interest is the Nirvana live cut. Christen Storm's poetry backed by

holes titled "Untitled" and Tamara Paris with "Scared Of Your Shadow" are shocking examples of truth. Go now and buy a copy of the CD. Listen to it and if you are male (especially if you are Utah born and bred) take a good look at your attitudes

by ward-house organized armies of homophobes or the Eagle Forum. The mountains keep the smog in and thoughts out. As long as you are white, male and wearing funny underwear you are safe - barefoot and pregnant qualifies nearly as much, except in this is the place children are more at risk than women. Poor, female, minorities (sexual, religious or otherwise) live with the constant threat of not arriving Home Alive. Congratulate Seattle on their efforts and how about a similar program in Utah. Mia's die on our streets constantly. Have you read the news today?

Most sales to date of this double CD set are based on the appearance of Pearl Jam. You are missing the point! What happens when you get the thing home and hear Jello doing a little spewing - do you scratch your goatee in confusion? Rattle your chain-wallet, sag your pants a little more and pick belly button lint? Even on the mostly safe streets of Salt Lake City women and men are not arriving home alive. We won't speak of the perversions committed against small children of this state behind closed doors. Since we are speaking of closed doors how about the white male patriarchal mentality ruling this place?

There are homosexuals, lesbians and bi-sexuals, along with more liberated heterosexuals, speaking their minds all over both CDs. Rape and violence directed towards women, children and those of different racial or sexual orientation than yours is not condoned! Every time I listen to this set a different song gives me a shock and an opportunity to look at my own prejudices and sexist attitudes. Everyone has them, don't fool yourself into thinking that you don't.

The person passing the disc to me wasn't much into the punk rock presented. I forced the dude to listen to a few of the tunes. Of major

musical accompaniment, the Supersuckers "She's My Bitch" and 7 Year Bitch's "Mad Dash." The highlight of the set is undoubtedly Tribe 8's "Frat Pig." You go girls, "let's play gang castrate." Or how about Bobby Miller? Be prepared for some truth. "I want to bend each one of them over and fuck the misogyny out of them. To wash their mouths out with my dick and let them feel the collective humiliation of women everywhere." If the Utah State Legislature ever found out about that piece they'd call an emergency session to ban it from the borders. Pearl Jam doing roadhouse? You buy the disc for that? Have you listened to the lyrics? How about the Les Hornets doing pure garage? Can you "Dig It!"

On the second disc the standouts (personal preference is in order) are spoken word. Andrew Horwitz with "4th Of July," Wendy-O Matic with "Theory Of Mutation," Kristen Kosmos with her statement on

toward women. At the same time think about the countless hours of volunteer work that went into bringing this project to fruition. The only activism comparable to it in Utah is that demonstrated

-Wa



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# PSYCLONE

When the Psyclone Rangers roll into town on May 20th, it will be a true test of courage for all those involved. Especially me. They are staying at my house. This could prove to be truly tragic, but it's not like I've never seen naked sheep before. This is a band so cool they could pick up a widow at her husband's funeral and have her sport the bus ride back to Philly. Jonathan Valania is the head culprit in this quartet of doom preaching heathens. Original Ranger Scot Dantzer slings guitar axe like a 300 lb. cook slings hash in Mobile, Alabama. The Psyclones have a new drummer (Bob Bannon) and new bassist (Brian Murray)...(see tragic torch carrying villagers story to follow) We must assume that they too are bordering on insanity to play in this band. Definitely unstable to say the least. Not quite as stupid as you would be if you missed this show. Cinema Bar on May 20th at the Slugfest dog and pony show. They have a new EP out called "Beatin on the Bat Pole" I can only guess as to what it means. Probably a cool story though, as Jonathan is full of them. He either attracts strange attention or he is a wonderful story teller. Most likely a little of both.

## ***The Secret History of The Psyclone Rangers: Sordid Facts and Shameless Name Dropping***

The Psyclone's debut "Feel Nice" is released in 1993 to largely glowing reviews and healthy college radio airplay. the band rockets from obscurity to semi-obscurity. Breeder Kelley Deal lists "Feel Nice" as one of her 10 favorite songs of 1993 in Rolling Stone Critics and Artists poll. The band turns up on a number of "Best of's" in 1993.

The Psyclone's tour big cities, small hamlets and backwater roadhouses of the US of A with Reverend Horton Heat and his gin-fed medicine show from months on end and they don't

die.

In October 1994, The Psyclone's record "The Devil May Care" at Ardent Studios in Memphis. Big Star's "Sister Levers", The Replacements "Pleased to meet me" and "Disco Duck" were also recorded at Ardent. Members of Cop Shoot Cop shoot a video for the song "Deal" yet mailing costs prove prohibitive.

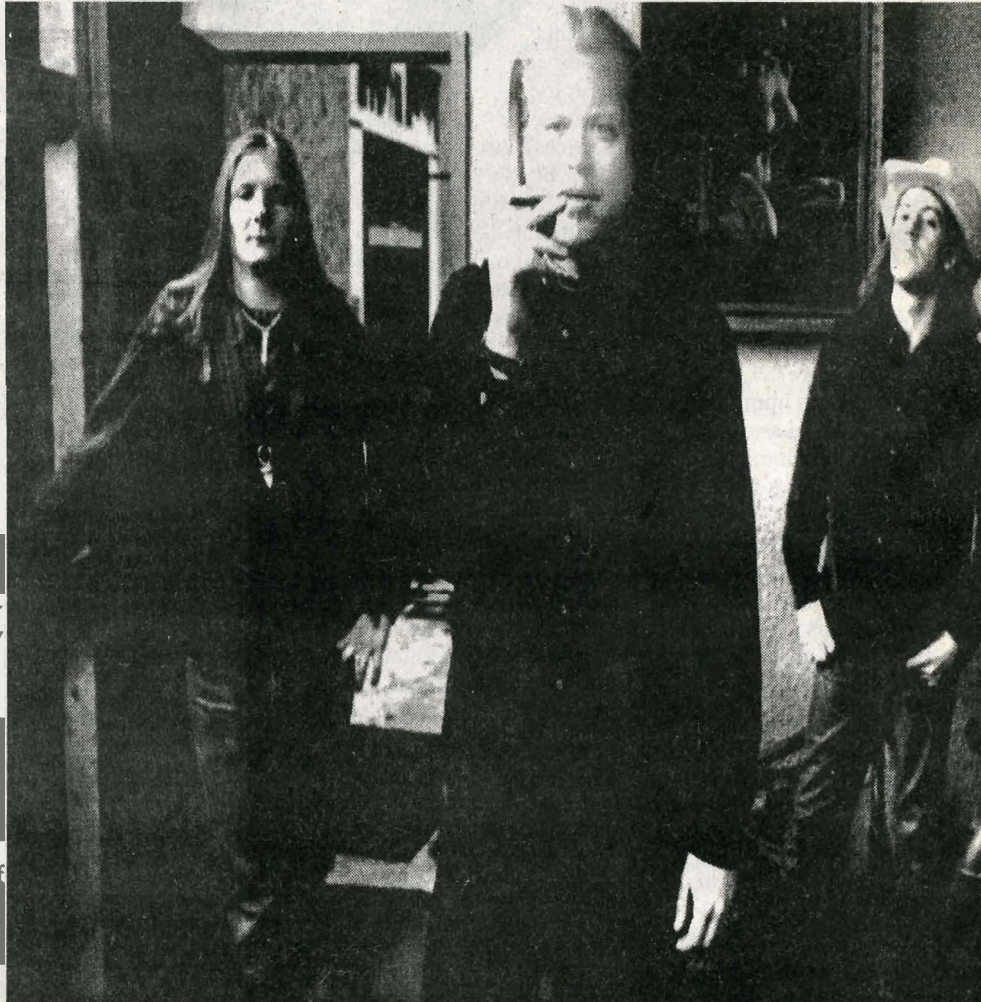
January 1995, The Psyclone's record "Effigy" with noted Producer Kramer for the forthcoming Creedence tribute. A suspected freak/genius, Kramer turns out to be both.

European tour with Mudhoney is a smashing success until one fateful night backstage in Paris, one of the Rangers

squirts lighter fluid at Mudhoney bassist Matt Luken. Aroused initially, Luken becomes enraged the second time and literally throws the Rangers into the English Channel. Tour over.

Psyclones regroup at the beaches of Dover, water-logged and exhausted. Here, they vow to take the land of warm beer and bad teeth by storm. They tour endlessly, turn up in NME, Melody Maker and BBC. The merriment is cut short when they are deported for smacking the lead singer of Oasis and call him a "pansy hairdresser".

Tour US twice and return home with 1/4 tank of gas, 1/2 a roll of lifesavers and a book of matches.



# RAINING GIRLS

Psyciones run out of Allentown, PA by torch wielding vil-lagers angered by the bands relentless blabbing about extensive UFO conspiracy. The drummer and bass player trip and fall and are captured by the vil-lagers. The singer and guitarist flee to Philadelphia where they find shelter in a series of safe houses. Eventually, they regroup with new drummer Race Bannon and Bassist Micheal Vallone.

Secretly, they record the mini album "Beatin' on the Batpole". The label allots 800 for recording but the bandblows the budget on van repairs and is forced to record the album on an answering machine.

Touring the midwest with Breeders side project, Kelley Deal 6000. Summer gigs to include (A) the Shake and Bake garage festival in Bellingham, WA with the likes of Rocket from the Crypt, Gas Huffer and Southern Culture on the skids and (B) Sleazefest in North Carolina. More touring to follow.

While I was talking to Jonathan last week, I asked him 20 questions and he gave me twenty answers. As it says on his answering machine "say whatever you want, just make it swank!" Here you go...

**1. What's your 1st childhood memory?**  
I remember me and all the other little piglets laying in the barn next to mama, nestled in the hay, each of us suckling on a nipple. I felt so safe and warm.

**2. Who was your childhood idol?**  
Captain Kirk. To this day, green women still make me hot.

**3. Who was your favorite Beatle...why?**  
Pete Best, his career choices were impeccable.

**4. Who is the coolest person alive?**  
Don't be such a Potsie. Everybody knows it's The Fonz. Heeeyyyyyy!

**5. How many fingers am I holding up?**  
Feels like six or seven.

**6. Who is sexier, Marilyn Monroe or Janeane Garafalo?**  
The sensitive indie boy answer is Janeane Garafalo, but I gotta be honest - I'm not that sensitive. Garafalo runs a pretty close second, though.

**7. Coolest record of the 80's?**  
Fire of Love by The Gun Club

**8. Coolest record of the 90's?**

A toss-up between Bee Thousand by Guided By Voices and Orange by Jon Spencer Blues Explosion. But you already knew that unless you're some kind of fuckin' idiot.

**9. What is your favorite movie?**

The Zapruder film.

**10. Who is cooler, Jimi Hendrix, or Marlon Brando (keeping in mind who slept with who)?**  
Jimi Hendrix slept with Marlon Brando? Can you imagine the children they would have had? It boggles the mind.

**11. What color are your underwear?**  
When I put them on or when I take them off?

**12. Who would you like to see the President?**

Frank Zappa, even dead he's got more vitality than Bob Dole.

**13. Who would you hate to see President?**

Al Gore, imagine an entire nation bored to tears.

**14. Favorite sport?**

Dwarf tossing.

**15. Favorite sport hero?**

Joe Namath. He could steer the Jets to victory in the Superbowl and he looked damn good in panty hose.

**16. Who is funnier, Dennis Miller or George Carlin?**

Dennis Miller.

**17. If you could kick anyone's ass, who would it be?**

My Ma, but she ain't lost a fight yet.

**18. What is the square root of 1,819?**

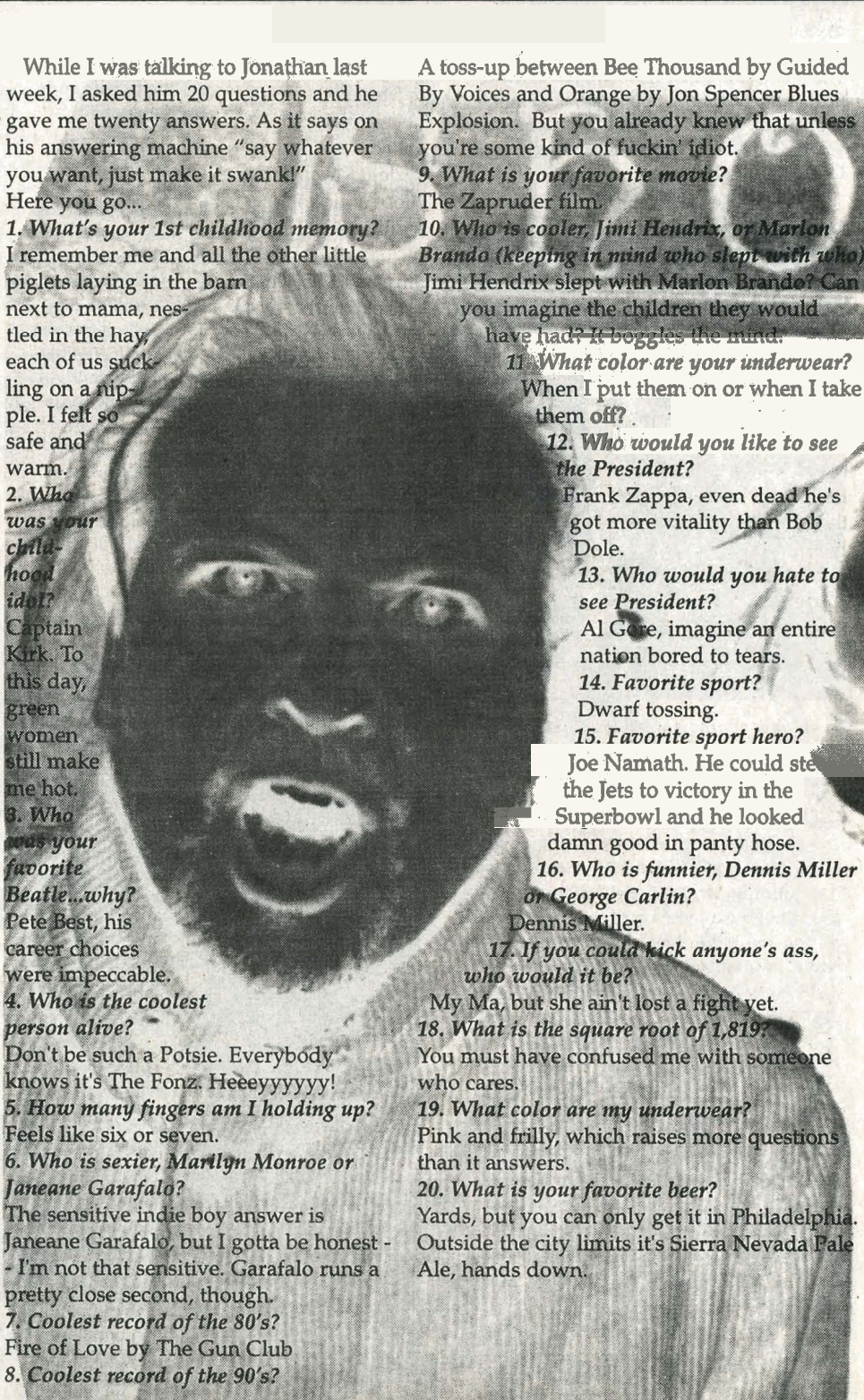
You must have confused me with someone who cares.

**19. What color are my underwear?**

Pink and frilly, which raises more questions than it answers.

**20. What is your favorite beer?**

Yards, but you can only get it in Philadelphia. Outside the city limits it's Sierra Nevada Pale Ale, hands down.

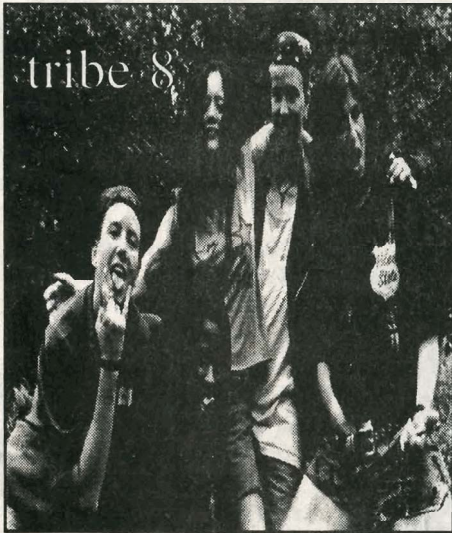


# Concert

## Tribe 8

I wanted to stamp "Fag Issue" on the cover of this month's SLUG. The big boss was having none of it. He was probably right, no one would understand. This live date is one of my GO! picks for the month. The others are Girls Against Boys, Shelter, Lush/Sheer/Mojave 3, GWAR, Unwound, Cibo Mato, DOA, Garden Variety's return, Tenderloin/Jesse Dayton and Remy Zero. Consult the calendar.

Tribe 8 are a blatantly lesbian band.



Their new album is titled Snarkism. They helpfully included some definitions from page 1808 of the "Oxford English Dictionary." Snarkism - "a rude sarcastic tone." Snark - "to make a sarcastic comment. To say the opposite of one's meaning, with cruel intent." My Webster's is having none of it. Continuing with the definitions is Lynn Breedlove's explanation of the band's name during an Option Magazine interview. "The name," explains Breedlove, "comes from 'tribadism,' which she delicately defines as 'humpin' on chicks.'"

Opening Snarkism is a pretty song titled "Republican Lullaby." The lyrics most applicable to a Utah Republican are these, "Eat shit, 10 million flies can't be wrong." The disc is filled with lyrics that had me laughing. Sarcasm or Snarkism is good. Included in their press materials were two articles on the Michigan Womyn's Music Festival. Booking Tribe 8 to play the festival resulted in much controversy. Here's a pull-quote. "Feminists in their own right, Tribe 8 are on a musical mission to annihilate repression of any kind." Protests were lodged. The band was viewed as too extreme and pickets were set up outside the venue. In the end

SLUG... 8

they won over the audience.

Tribe 8 are militant to the extreme. They play punk rock that harkens back to the early days when things were fresh. The

# Previews

Cinema Bar is the only venue in Salt Lake City that would dare book such a band. If the boys or the girls arrive with their girlfriends watch out. Tribe 8 are "Checkin' Out Your Babe."

## Joan Osborne

Spin Magazine had a good interview with Joan Osborne in their most recent issue. It seems that she doesn't like singing that God song anymore, she didn't write it either. Her touring band didn't back her on the CD. She's graduated from selling out the Zephyr to playing one of the worst possible venues for live music - Saltair. It ranks right up there with Wolf Mountain and the Delta Center. I'm tempted to feel a little sorry for her because she started out as a blues singer and she still wants to be a blues singer. At least she has enough money to make her a rich blues singer. She could put out a blues album now and they'd buy it without noticing. The mindless minions have now made her much more than a blues singer.

I didn't see her when she opened for Melissa Etheridge at the U. I didn't see her when she played the dome at Helen's place

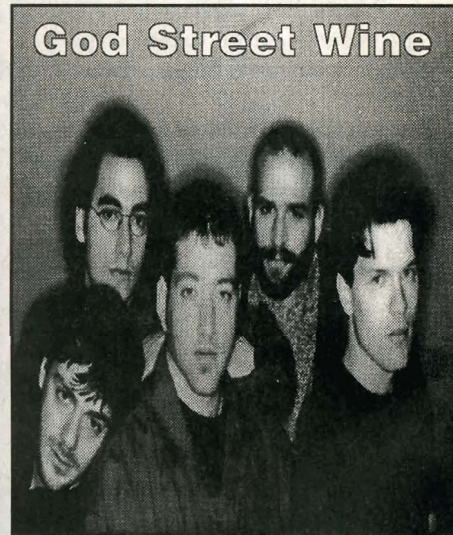


in Park City. I did see her when she played the Zephyr and it was a lot better live than on CD. A local girl about town described her then as Led Joplin. Led Joplin brings her band and her voice to the fetor of the lake.

The sad part of the show is the opening act. I've wanted to see G-Love & Special Sauce in a comfortable setting for several years. That combination of hip hop and the blues is perfect for a club. The venue doesn't have me all excited to see the opening act. At least G-Love has a shot at selling a few CDs to all those who think that God is one of us. God is not one of us, God lives someplace on Capital Hill in the sick, cruel and twisted minds of Utah's Legislature.

## God Street Wine

How many remember the first time God Street Wine came to town? Probably not many because as the saying goes "if you were there..." I hate to stereotype the band - their bio does that for them. "God Street Wine released its first album Bag in 1992, followed



by a live compilation Who's Driving? in October 1993 on Ripe & Ready. By this time, they had developed a large and obsessively devoted fan base, who called themselves "Winos," and who exchange bootleg taps of shows."

Next take a listen to the new CD. It opens with a bluesy kind of number that brings to mind another band which was no stranger to a bluesy shuffle. Next we have the Dylan-inflected "Red & Milky White" Yes I am copying from the press release and agreeing with it as I listen. I'll be damned if the next song isn't the Band from their Big Pink days. Red is "an introspective piece of work that shows off their ability to play several different styles of music." I won't argue with that statement one bit, they do reggae too. The best song on the disc is "Chop!" a real country inflected blues number.

God Street Wine is booked to play two nights at the Zephyr Club. May 24 and

25. In case anyone reading hasn't caught the genre, they opened the Western leg of their national tour in Boulder.

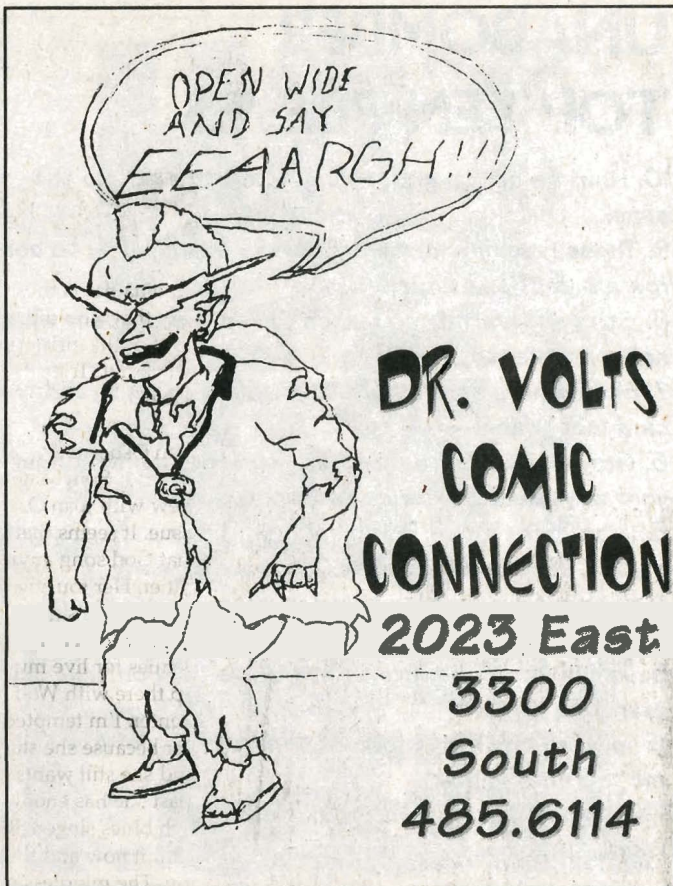
Wakeland  
Magnetic  
Revolution

You know I can't imagine the kids moshing to the music of Wakeland, but they reportedly do. Actually I can't imagine the kids going to see Wakeland. Since Wakeland aren't playing any place the kids can get into I'm thinking I know all about what is up with the band. Magnetic is the band's first major label release. It was produced by Howard Benson (Seed, Motorhead) and mixed by Gavin MacKillop (Toad the Wet Sprocket, Goo Goo Dolls). The mixing has removed any similarities to Motorhead, Toad the Wet Sprocket and Goo Dolls remain.

They began as a frat band doing R.E.M. covers. Now they are a heartland type of pop/college rock band. The songs are shining examples of

the kind of thing the college crowd has embraced over the last several years. Deftly written lyrics, tight/professional musical backing like what is heard escaping from the record shops in the mall. Like so many of those "other" bands Wakeland has sold numerous copies of their previously independently released discs regionally. Also like so many of those "other" bands they tour constantly. Their song "Half of You" has appeared on "Melrose Place." Magnetic is another sleeper that could explode at anytime. Wakeland brings the music to the Zephyr Club on May 13. The perfect venue for a band that will sell the place out. Next time who knows? Wolf Mountain, Saltair, the Delta Center? They'll be opening of course, they aren't Freddy Jones or Widespread Panic yet. But wait until that next album.

Earl



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# ABSTRAK

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# UNABOMBER TOP TEN PEEVES

10. Hard as hell to get cable guy to come out to the shack.
9. Those Freeman idiots are always stopping by to borrow a cup of plastique.  
typewriter no match for word when hefty manifesto are due.
7. Should have sent my brother an exploding birthday card last year.
6. Greyhound drivers never let you store bombs under your seat during the ride to Sacramento.
5. I can make a pipe bomb in 5 minutes, but I can't get my VCR to stop flashing 12:00.
4. Mom's always rifling through my anti-technology polemics.
3. Damn! I won't be able to pay Uncle Sam on time this year...
2. Townies mock my mode of transportation, now call me the Unacyclist.
1. Stupid FBI sketch makes me look like Weird Al Yankovic.

# GREETING CARDS UNSUCCESSFULLY MARKETED BY HALLMARK.

1. Happy Vasectomy! Hope you feel zippy! 'Cause when I got one... I got real snippy.
2. I heard you had herpes...and I feel terrible...I'd say "Get well soon"...but I know it's incurable.
3. My tire was thumping...I thought it was flat....when I looked at the tire....I found your cat!
4. You had your bladder removed and you're on the mends... here's a bouquet of flowers and a box of Depends.
5. You've announced that you're gay, and won't that be a laugh, when they find out you're one... of the Joint Chiefs of Staff.
6. So your daughter's a hooker, and it spoiled your day... look at the bright side, she's a really great lay.
7. Heard your wife left you... How upset you must be...Don't fret about your wife though... She's moving in with me.
8. Your computer is dead... and it was so alive... you shouldn't have installed... Windows'95.
9. You totaled your car... and can't remember why... maybe it was... that case of Bud Dry
10. So you lost your job... It's a shitty life... Next time, work harder... and don't screw the boss's wife.

## ASHBURY PUB

- 7 - Semi-Sweet Loretta
- 8 - Marmalade Hill
- 9 - The Weed
- 10- Sun Masons
- 11- Jerry Joseph and the Jack Mormans
- 14- Megan Peters & Aaron Jones
- 15- Surgeon General
- 16- Accidental Tribe

- 17- Insatiable
- 18- Loose & Juniors Farm
- 21- J. Nelson Ramsey
- 22- Jaborri Style
- 23- I-Roots
- 24- Backwash
- 25- Backwash
- 28- Unplugged w/Aaron Jones & Friends
- 29- Lost Elf
- 30- Enclave
- 31- Sweet Loretta

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**16  
Records  
That Suck**

**A  
R  
B  
A  
G  
E  
  
P  
I  
L  
E**

Over at Slug HQ they get a ton of CDs every day. The writers that wake up before noon get the good ones. These are records that don't make the cut. That's where I come in. I'm a dick. It's my job...  
*The Track # after each record denotes my bet on how many songs you can make it thru before tossing the CD in the garbage.*

Maxwell's Urban Hang Suite • Columbia  
Bad name. Mediocre

soul music. Wrong magazine. Track 9

State of Grace • JamBoree  
3rd Stone RCA

Nice guitar and keyboards ideas. Good singer. Boring songs. Track 4

Manhole • All Is Not Well  
Noise Records

Korn with bad guitar sound and bad girl singer. Lots of gratuitous swearing to compensate for lack of songwriting ability. Track 5

Mouth • Hole of Your Head  
Kinetic/Reprise

This is just stupid music under the guise of being different and cute. Expect four stars in Grid. Track 3

Johnny Can't Read • Death By Guitar  
Toy Gun Murder Records

This is the shitty opening act at every shitty punk pop show you've ever been to circa 1988. Track 4

Monkey Siren • Liar  
Resounding Records

Too boring to describe. Bad horns in almost every song. Goofy songs with plain vocals by two non-pulsed women. Track 3

Cast • All Change Polydor

60's Euro-pop with a whiny vocalist who is more irritating than the guy from Oasis. Bad Hollies knock-off. Track 5

X Members • Down with the Average Joe Priority Records  
Speed punk with screaming vocals, completely unoriginal. Track 4

Jack • Pioneer Soundtracks  
American  
Mags like CMJ and AP will love this cool guy indie rock guitar band. It is terrible. Track 3

Jamie Pina • Bad Latino  
1+2 Records  
Not even the cover of "Chinese Rocks" can save this shitty record. Get with it Jamie. How many good Latino punk bands are there? Track 3

The Phantom Rats • Shake Shake Shake 1+2 Records  
"Gimme some pussy?" Gimme a break. Japanese punk trio? Gimme a break. Fuck you. Track 3


Big Hate • Flip Records  
This Band sounds like the Obvious with a good guitar player.

Steel Miners • All Hopped Up  
Instant Mayhem Records  
If I were stuck on a desert island, and this is the only CD I had, I would chew off my own ears, hopefully choke on them and drown myself. Track 2


Liquid Hips • Rageaholic  
Enemy Records  
This band sounds like Quiet Riots last album. Nuff said. Track 3

PLAYhahd V3 • Swallow Our Bliss PLAYhahd  
I had to listen to every song on this fucking record cause it is a compilation. I kept hoping there would be one song I liked, but no such luck. Start to finish, a shit sandwich. Track 4  
Gone Blind • I come in peace  
Reflekt Records

**Just bad rock music.** That is all. Anyway you slice it. They mention narrow minded music listeners on the inside of the CD. Maybe your band just sucks! Track 2



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Dave Steinhart has fronted this LA pop band for years, while also running the small independent label Stone Garden Records. One of my favorite bands you may never have heard, and one of my favorite labels too. Both original. Both cool. Both of which you should check out. I talked with Dave for about an hour, and when we weren't way off the subject, here's what was said.

SLUG: So, what's up with SBH?

BH: Not much. We just finished recording a record.

SLUG: What's the new record called?

BH: We're not exactly sure yet. Cause we just recorded eighteen songs and we're still in the process of figuring who is going to release it.

SLUG: Between who, you mean.

BH: Meaning which label. We're talking to labels.

SLUG: So it might not be with Stone Garden.

BH: Its probably not going to be with Stone Garden.

SLUG: Why is that.

BH: Because I just think we've reached a point where we could probably be a little bit better exposed by somebody else. If we had somebody help us put up the money for the record. So its just time to try something different. You know Stone Garden's my label. I've been doing it for a lot of years.

SLUG: You own Stone Garden?

BH: Yeah. So at this time, I mean we haven't released any records since 1984 and its getting harder and harder, the majors are kind of like buying everything. so that's that. Its produced by Michael Blum whose done everybody like Madonna, Pink Floyd to Infectious Grooves and people like, he did Red Cross. He's working with this Permanent Green Light right now. Michael

used to be in the band 3 o'clock which reminds me of the Salvation Army many years ago. Its an LA legend. and outside of that, going to south by southwest, playing a show there and playing, we've been playing a ton, we played last night.

SLUG: So how did Smart Brown Handbag come about?

BH: Pop Art broke up, we released six records. I did a couple of solo albums and then I just wanted to get into the band thing again and it initially started with my brother again and one of the girls who played keyboards in Pop Art and we just started out...

SLUG: Are you doing most of the song writing though?

BH: I write all the songs. We just do that three piece thing which is fun.

SLUG: How did you come up with the name Smart Brown Handbag.

BH: My brother was carrying, used to carry this bag around with him and my girlfriend at the time used to be constantly be saying where's my purse. Like I made some sort of disparaging remark like why do you carry that fucking purse and my girlfriend said its not a purse, its a smart brown handbag. And I thought you know what that would be a good name for a band. Its innocuous, stupid and non offensive and I think those make the best band names.

SLUG: You're going to release this album then when.

BH: We're hoping it will be released sometime like September or so and then again the hope would be to get on tour for a bit and see what happens.

SLUG: How is it having a label and trying to be in a band at the same time?

BH: Its interesting. its kind of in a way its a real advantage for both your band and for the label. Because on a label level a lot of the bands know that you



know where they are coming from and they kind of trust you a little bit more and from a band standpoint you play with all your friends and you play with all these bands that you like. so its a good thing. It only becomes a bad thing when you're trying to actually fund something and you realize your an independent label which is like a really sucky feeling.

SLUG: Yeah, Sonys got all the money.

BH: Yeah, exactly. But I mean I really think the two things mix pretty well.

SLUG: Plus you don't have to put up with all that big record company crap about going through people and this, that and the other.

BH: Its really interesting for us because my whole career I've never wanted a record deal. I always felt like we could find ways to get the money to get our records out and that's what we've done. The record we recorded is my 11th record. So, its always been the way and we've finally reached a point

where now we're doing like the attorney thing and its very different but I'm just doing it cause its like the only thing I haven't done yet. and so I'm just going to try it and see what happens.

SLUG: So when did Stone Garden become a label in reality?

BH: 1984.

SLUG: So in the early 80's you were just releasing records...

DS: The other thing is we never really made any money on any of them. It was one of those things where if we could sell 2,000 records and break even or get some licensing deals and get some of these bands to move on which a lot of the bands did move to bigger labels, then we just felt like we were doing our job.

SLUG: You try and stay in the pop vein pretty much.

DS: I do. We try and consider it like sloppy pop, guitar pop. We are actually the poppiest thing that we release. yeah, definitely its what I like. I don't think there's too many more indy punk or like more

abrasive labels that are needed. I don't think that anybody is doing the kind of thing we do. Very few people do guitar pop bands. and it is tuff on an independent level for guitar pop bands because either you're going to become like REM or the Gym blossoms or forget it you're not going to get a record out. So that's where we try to fall in and.,,

SLUG: There is obviously some pretty heavy pop influences in your song writing. So who are they?

DS: It started out with the Beatles, Beatles, Beatles, Beatles and you know moved on to everything from Elvis Costello and Paul Weller and Jam and I'm a big Lloyd Cole, big Prefab Sprout fan.

SLUG: Any Replacement stuff?

DS: I love the Replacements. I've always been a huge Westerberg fan. All that kind of stuff and now you know I really like Sebado. I

like...melodies important for me and lyrics are important for me. You know and as long as you keep the sugar value pretty low I'm probably going to be into it.

SLUG: You can only discuss pop music for so long before somebody says 'but then there were the Beatles' and then you lose that argument immediately. What more bigger statement for pop music could there possibly be?

DS: Those are the greatest record in the world and I think from my standpoint I've never felt like I wanted to sort of rewrite the history of pop music or never even felt that I was particularly an innovator in that way but I always felt that a great well written pop song or something that's like lyrically effective is just a good thing to have. You know people appreciate it so.

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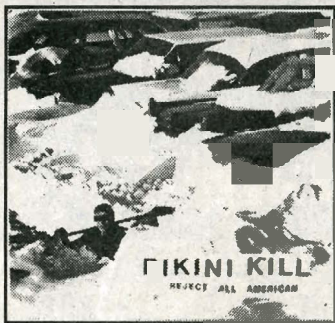


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# Stiff Sheet



## Bikini Kill Reject All American Kill Rock Stars

I want to hate this record. It took me a week to figure out that Kathleen sounded some what like the girl from X Ray specs. For that reason alone I should hate it. But I don't as a matter of fact this is one of the best records I've heard this year. The music is well structured and the Lyrics are juvenile but thought out and that my friends takes alot of talent. Bloody Ice Cream is an incredible song that I would like to give to all the female writers I've known so they could realize they've been programmed. This record is catchy, fun, angry, and poppy. My hats of to the Olympia Washington crew for making such a good record. The chance of you liking this record are much like the chances that I hate you, it is pretty much a fact. So you'll excuse me while I go put this record on again and steal all your toys.

—Sausage King

## Torcher The Beautiful Sounds Of Tim/Kerr

The CD was released some time ago and it might have received a review in SLUG in the past. Tim/Kerr sends the stuff to the office where it is snatched up by deadbeats or sent out of town. My connection with Tim/Kerr just informed me that Torcher has released "Home" as a single and they have a brand new CD due

**SLUG... 14**

shortly with a slightly altered line-up. If Salt Lake City radio doesn't pick up on Torcher then the radio deserves its "bland" reputation. This is without a doubt one of the most amazing CDs I've run across for at least a week or two. Michael Belfer (guitar) was formerly in The Sleepers and Tuxedo Moon. If that Tuxedo Moon reference doesn't perk up a few ears then you aren't as trapped in the '80s as you would like to believe. The drummer, Michael Urbano, has played with Todd Rundgren and Cracker. Wait, don't stop reading. He is currently playing in John Hiatt's band. Wait, don't stop reading - it pays the rent. Paula Keyth is the vocalist/bassist/songwriter.

Torcher is about as far from John Hiatt as it is possible to imagine. Three people somehow manage to lay sonic wave upon sonic wave. Textured is a word thrown about in the world of sound criticism. Texture seems like more of a touchy-feely thing unless this CD is playing. The Beautiful Sounds Of opens with "Ocean." Since I'm not as well connected as some hacks involved with this rag, I haven't heard the latest Killing Joke, but I'm thinking they might do well to have Keyth write a song for them or guest on vocals. The song brings to mind a smell usually associated with the ocean or something similar. The smell can be deadly if the more concentrated Great Salt Lake/State Street hooker version encounters the olfactory nerves. "Home" is the single. What a blast for car systems! The single isn't the best song. There are reasons for not releasing the best song as a single. All of them have to do with the title. It's OK for boys to sing about it, for example Trent, but girls are still required to speak in metaphors: "Sex," program the disc changer for this one song and press repeat then... go have

some. They call it "industrial strength pop." I'm ranking it up there with Gang Of Four's Entertainment and Killing Joke's Killing Joke. I guess the '80s never ended after all because this makes my Top 50 and it is only April. Tim/Kerr is quickly becoming the Sub Pop of the '90s. Portland is the next Seattle. Watch for Super Deluxe and the Dandy Warhols on major labels soon as you purchase anything featuring the Tim/Kerr label, especially Torcher.

—Wa



## Pee Shy Who Let All The Monkeys Out Mercury

Maggie and Terrie Roche influenced by the Shaggs. Three girls with a boy drummer and a thank you list including everyone from Rancid to Sebadoh. With a CD such as this a list of the instruments is important - accordion, guitar, piano, clarinet, bass clarinet, keyboards, piano, acoustic guitar, accordion, drums, synthesizer and bass. Two accordion players in one band? Has Larry Pino, or whatever his name was revived his chain of accordion instruction schools?

Lo-fi accordion rock that is heavily involved in minimalist tendencies and the sound of the female voice. Yes and they do include spoken word from a feminist perspective. How this combo wound up on a major label is way, way beyond me. How Maggie and Terrie wound up on a major label is a question that I ponder to this day. "Dance motherfuckers, I want to take you higher." Girls lusting after boys who don't know they are

lusted after appears to be the major subject matter of songs. Relationships from the female perspective. A completely gorgeous disc that doesn't rock at all. Quiet music existing outside the realm of singer-songwriter, trance, ambient, rock, jazz, the modern world or society in general. When all is said and done for the month Pee Shy wins as the best band I've listened to in the realm of SLUG.

Pee Shy receives the much desired, seldom given Five Slugs To The Face for Who Let All The Monkeys Out. Outrageous music that is destined for a cut-out bin near you - with collector value in the future.

—Wa

## Pitchshifter Infotainment? Earache Records

Coming down like the first crack of thunder that hails a terrible storm, Pitchshifter's new record hits you like a ton of bricks. Describing themselves as electro-industrial cynics they have toured with the likes of FUGAZI to NAPALM DEATH. Good reason. Putting together the perfect mix of harsh guitar-work & warped rhythms from both a kit & sampling, the England-based group sings in first person about prejudice & human apathy-both which they despise. Crushing chords are laid over pounding beats that follow the biting lyrics of vocalist/leader J.S. Clayden, that tear into the listener in the tradition of BIG BLACK or RAPEMAN. Very political & angry, this CD is a molten mass of crunchy guitar & violent beats that makes Ministry & NIN sound like whiny schoolgirls. The best example of the new surge of metal/industrial lately by far. Look for it...find it...buy it!

—Billy Fish

# **That's Right Mom, On Sale Now!**



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Hitting the stage in 70's retro suits, the members of Hagfish assume their positions. Tony makes himself comfortable behind the drum kit, as guitarist Zach and bassist Doni strap on their instruments. Singer George, greets the audience as the band catapults into action, with Zach slamming out rapid heavy chords while taunting the audience with his Pete Townsend style stage antics. His brother Doni pulsates in place, extorting his bass into following

the exact same things and have survived. Kind of like a therapy session with your radio, without the medication or the huge bill at the end.

Everytime I go to one of these shows, I reflect upon my long history of concerts and musical tastes. Having just turned twenty-four, man I hate getting older, I think back to when I was sixteen and how I discovered my taste dislike for 'pop' radio. It was also at the same age I started stealing my sisters records

by The Cure, A Flock of Seagulls, The Clash, 45 Grave, Sex Pistols, New Order, and other so-called 'New-Wave' bands. It's funny because most of these groups are huge now with many fans who drool at

the mere mention of them, and personally I can't stand their music anymore; because it is way to over played on the radio and at dance club. But back when I was a teeny bopper if you listened to any of these groups you basically had no friends, you were classified as a geek. Now it's cool to like them, its hip to listen to 'Alternative' it's what your friends listen to, why don't you? These people are always giving me shit that the reason I don't like these bands is because of their popularity, although that maybe somewhat true, I find that most groups as their fan base grows bigger, their musical progress becomes slicker, overproduced, and downright repulsive as the band searches for the perfect radio hit that will bring in their giant cash cow.

After many musical influences and tastes that have ranged from

Industrial, Goth, Gothic, Manchester Pop, Techno, and House; I've now settled on Underground Rock. And one thing I've noticed about this non-mainstream hard rock scene is that it's become unacceptable by others who aren't a part of it. In other words, if you listen to this kind of music and enjoy going to the shows; you run the risk of becoming labeled a geek by those who think the music is "loud and obnoxious". Yeah right, as if alanisbushcranberriemode isn't unbearable; get a life and some real musical tastes you X-96 listening sheep. But still, (personal story), you try dating a girl that pulls out your Face to Face tape and asks you if you have any good music, (how the hell was I supposed to know she was musically retarded!). How can you make friends with people when all they want to do is sit home, smoke pot, and listen to the very boring sounds of Grateful Dead, Phish, and (fuckin' puke) Blues Traveler. Girls won't date you, guys won't hang out with someone who looks and acts weird, all because you are tired of looking like a clone and prefer music with a dose of reality and balls enough to speak the truth.

So now the what was once the underground, eighties synth pop bands, has now become the mainstream, and a semi-new underground has formed consisting of harder edged rock bands, real punk, and heavier metal. Hagfish fits in nice with this "geek-rock" scene; playing a faster, heavier, and snottier form of punk rock, that is very unlikely to be played on the "happy" pop radio stations. The band has great "fuck-off" anthems that are guaranteed to piss off people you know and leave you in smiles. Before the Hagfish show, I sat down with singer George, over coffee, and discussed the concept of geek rock, which he agreed with totally. He also answered my other questions pertaining to the band, here is that interview; SLUG: Tell me how the band formed? George: I have a t-shirt shop right and one night two in the morning, I'm printing shirts and there's this band practicing in the rehearsal studios next to my shop. I heard them playing these Black Flag songs and I didn't hear anyone singing. I went over there and they asked me if I could sing, so I sang them a few songs of mine and then we worked them out and then they tell



the lead laid out by Tony's frantic drum work. Playing after and trying to reach the same intensity as opening rockabilly greats Gas Huffer is no easy task but Hagfish held their own by going all out in stage performance and musicianship. Watching George, cigarette in hand, crooning such sarcastic lines as, "She needs someone to hold, she needs therapy!", is real entertainment, indeed. Not to mention Hagfish, like the title of their record suggests, rocked the audiences lame asses that night, playing hard hitting snot filled anthems that left many people, including myself, inspired to go out fighting in to that piece of shit world that we all have to deal with in our every day life. And in the end that's why this music is so good when it comes pounding out of your speakers, because it relays a message that we are not alone in facing our problems and that there are others out there who have gone through

me they have a show with a band called All in a few weeks and if I wanted to sing. SLUG: And what drove the desire to rock peoples lame asses? George: Well it was a bunch of mixed feelings. SLUG: So you guys are from Texas, right? George: That's right. Doni and Zach are from a small town called Sherman. Which is one of the reasons the band came together because they wanted to get out from Sherman. SLUG: How did the London records deal come about? George: We had a bunch of different offers but we had a list of questions we would ask the labels. These questions kind of let us know, from the labels responses, if the labels would exploit us. The key question would be, "What do you think of Punk rock?", and most answers would be, "It's getting big.", and that would be the wrong answer. We asked London the question, the guy from A&R, he says, "Well I went on tour for four years with The Replacements, that's what I think of Punk rock and so I know everything about it; and with that band I've seen all kinds of shit! If I could play an instrument I'd be in a band." And that was cool to us because this guy

knew what he was talking about.

So these London guys they were the only ones that would let us do what we wanted. They gave us a deal and they said, "Do what ever you want, pick whoever you want to produce, give us the finished product, I'm sure it will be cool." Other indie labels were saying shit like your not Punk rock enough, we want you to work with this producer and that was totally wrong to us. SLUG: So who did the producer end up being and what experience did they have? George: Bill Stevenson, he was the drummer of The Descendents, Black Flag, and All. With Bill it was like here's a guy who knows what we're talking about, cause he's like our Led Zeppelin. He's a great producer because he's got this perfect ear, he has a knack for good music. SLUG: So what are your plans for a second album? George: Third. It'll be our third. We have a first record but its really hard to get because we only did sixteen thousand of them. So those who like the new record can't find the first unless they try really hard. Let's you know who your fans are. The third one

we're supposed to start recording in May, but I've got to take a brake, I just had a kid. So the third one probably won't be until the end of '96. SLUG: I can't wait to see you guys live, when I bought the album I said "I bet these guys kick ass in concert." George: We're the kind of band that you can't judge us based on our records alone, and live we try to do what the new record title suggests. SLUG: For those people out there who have never heard of Hagfish and will still read the interview tell them what they can expect from the record. George: This is the kind of shit that if you have a real difficult life, you're always pissed off at your parents, girlfriend, or people you know; stick this shit on in the morning, or when your driving, and you'll feel better. It's definitely a driving or wake up record, it's not really a good fucking record; unless your weird or something. SLUG: Any last words? George: I'm sure there's alot of geeks out there who will like our music. And so for them, my last words are "Long live geek rock!", and "Geek rock chicks rule!"  
—Kevlar M



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# NAPALM DEATH

isn't that much different. The new album is very bright.

JF: In the past year we've seen bands like Coroner, Carcass, and Death break up. These three bands were all in your league, now they're all dropping off one by one. What do you think is the cause?

SE: I think it comes down to disillusionment. I know the guys in Carcass pretty well. They just got screwed around by a major for so long that I guess they just lost the urge. The major labels have expectations for bands that are often unrealistic. Carcass is going to release their latest on Earache, and then there probably won't even be a band around to promote it.

JF: Napalm was signed to Columbia for

FEAR, EMPTINESS, DESPAIR.

What happened with that?

SE: Earache licensed that album to Columbia. We didn't sell enough albums. No surprise really, Columbia didn't do anything for us. If your not going to sell three million, they don't want to have anything to do with you. It didn't bother us though.

We were still on Earache in Europe,

and we knew the next one would be on Earache in the States. The whole Columbia thing was just a general experience for us. You always wonder if a major label can do more for you, but obviously not.

JF: Are you doing any videos?

SE: We've done one for the song Greed Killing already. We want to try to release a video with live footage and any videos that we have done. We've been filming a lot, so that's something we might do.

( at this point in the interview the Italy to U.S. phone connection we were speaking on started to go bad. Either that or Shane was sick of talking to me so he finished up the remainder of the interview talking into a coffee cup. "What was that John? I think we're losing the connection." Anyway, that's what is going on with Napalm Death at the moment. They know we will be looking for them to play here in Salt Lake. I keep you posted.)

—Forgach

I had a chance to talk with Shane Embury of Napalm Death. The band has been around since 1982. The band's recordings over the years have been instrumental in shaping what grindcore music is today. If your into heavy music, you know the name Napalm Death.

States probably in June with them also. Then we'll be off to Australia and Japan. We'll probably be looking to go back into the studio in December.

JF: What do you attribute the more "listenable" sound that DIATRIBES seems to have?

JF: How's it going? (Hard - hitting first question)

SE: Pretty good. It's raining here in Italy now. We're on tour here. We have about 7 or 8 days left on this tour, then we'll take a month off, then head to the States again. We've pretty much been on tour since the end of January.

JF: I'm looking at a copy of the tour dates from the last time you were here. You hit

California and Arizona, then went straight to Texas. You passed us up here in Utah. Do you think you'll make it here the second time around?

SE: Maybe. The plan for the 2nd US tour is to play a lot of the places we didn't get to the first time.

JF: Now that DIATRIBES has been out for about 3 months, what has the response been like?

SE: It seems to be going down really well. In the States we really didn't notice until the end of the tour. I guess that's when the record sunk in a bit more. Over here it's gone over really well. Germany was cool, England was cool, Holland was good, and Italy's been surprisingly good. Italy's one of the countries I like the least. We played a lot of underground shows around here about 7 years ago. They were just weird and unorganized. It just left a lasting impression.

JF: Who are you touring with?

SE: At The Gates. We'll be returning to the



SE: Well that's what we're into doing. We're really into the more rhythmic element - stuff that's catchy, but obviously still heavy. We've done what we feel can take us to the next level. It's really up to promoters, agents, and the record label to do their work now. It's just a natural progression thing. When you sit down and write music, if it comes easily then it just happens. That's what we do. We know we have to please long time Napalm fans, but we also have to please ourselves. I think the end product was for the better.

JF: The production seems to be a lot clearer.

SE: In the past, Napalm albums have been a bit more dirty sounding. Usually, people's opinions of our albums comes down to production. The song writing doesn't change that much, it's just the way they've been produced differently. People always used to say that HARMONY CORRUPTION was such a drastic change, but when you really listen to the songs, the writing

# EGO vs. REALITY or CURING THE COMMON IDIOT!

To whom it concerns: (and you know who you are) OK, I've had it!!! I thought that all you pathetic losers would have figured it out by now, but once again I have greatly underestimated my peers. Of course I am referring to our precious music "scene" here in the promised land. Who am I kidding...Music? Scene? First you have to have musicians who care about something besides their pathetic egos. In case all of you salt sucking dickheads haven't noticed, there are great opportunities, and support for musicians in this area. Of course, that is probably one of the contributing factors...EVERYTHING COMES SO EASY TO US SHELTERED LITTLE DORKS THAT WE TAKE EVERYTHING FOR GRANTED!!!! Move out of your parents houses, and quit complaining about what type of jeans Scott Crandall wears, or how Simboy didn't use his real name. The only reason I'm taking the time to tell you braindead, failed abortions this is because you are obviously not capable of figuring it out on your own. So listen up kiddies, you've done your whining, now it's my turn 'THE BIG E' If I had to guess, I'd say that about ten percent of the musicians in this area actually have their shit together. Those are the ones who are booked every weekend, and are doing well. I have to assume that the rest of you fall into one of two categories...Part of the problem, or victims of the first category. THE BIG PROBLEM I recently wasted five months of my life with the wrong people. We wrote a bunch of music, but never played it for anyone. The reason? THEY DECIDED THAT THE MUSIC WAS NOT UP TO THEIR STANDARDS!! Now, what this translates into is this..."I'm REALLY insecure, and I have a huge ego. I have dissected and over-analyzed this music until I hate it. I keep telling myself that I am a musical God, and when I do my "real" project, the entire world will worship me. If I were to stop telling myself this, or heaven forbid, if someone thought that I sucked, my insecurity would take over, and I would die in the fetal position under my bed in my mom's nifty house in the aves. Do I sound bitter? I AM. We never even tried the music out on anyone...never played so much as a party, because they were afraid of what people might think! Am I the only one who thinks that this is pathetic? Is it this way in other cities? Right now I would move to

Pigsknuckle, Arkansas to play the jug for The Midnight Calthumper Band if I thought it would make me feel better. What makes a person so insecure, that they have to lie to themselves, about the one thing they claim to love the most? I don't know. I have solicited many theories on the topic, and almost everyone shared my belief...I think that the guilt that they feel about all that masturbation has driven their self esteem down so far, that they can't help but invent defense mechanisms. What do you think?

Regardless of the cause, the problem exists. How do we fix it? Are you ready for this? It may very well be the most profound idea you hear in the next thirty seconds...SHUT YOUR WHINING LITTLE MOUTHS AND PLAY!!!! YOU ARE NOT A GOD!!! YOU ARE JUST A PERSON WHO CLAIMS TO BE A MUSICIAN!!!! STOP MAKING EXCUSES AND PROVE IT!!! SHUT UP AND PLAY!!!! STOP ANALYZING IT!!! IT IS JUST MUSIC!!! SHUT THE FUCK UP AND PLAY!!!! Moving right along...I would also like to point out what you leaches are doing to the rest of us who really do want to do something (whether it makes people want to worship us or not). We end up wasting alot of time, money, and good ideas on you. Of course, I'm sure you don't care. Just be careful, one of these days one of us will lose it, kill you, and feast on your bloody carcass!!! I'm not kidding. For those of you who know what I'm talking about, and do not fit into the aforementioned category, here is the only advice that I can give you when looking for band members...1. Ask why they left their last project. Watch for the following answers...  
a) It just wasn't what I thought it would be.  
b) Well, those guys were good and everything, but I want to put something really special together.  
c) At first I thought it was what I wanted to do, but...  
d) I've got my head so far up my ass, that I can taste my tonsils. At least that last response shows a little honesty.  
2. From this day forth, vow to kill anyone who pulls this shit on you again (don't forget to feast on the bloody carcass).  
3. Call me, and we'll make a pile of really good or bad music. Having thrown my tantrum for the month, let me leave you by saying, I hate you, and I hope you all choke to death on your own shit!! TaTa, I'm off to check out the scene in Pigsknuckle. LOVE YA,

—GUY SMILEY

## SMART BROWN HANDBAG



## ABRAHAM CLOUD



# BEGIN ↔ HERE



## SLINKY

## SMART BROWN HANDBAG

### "Silverlake"

Unpretentious, intelligent, classic pop groove... *Friday Morning Quarterback*  
One of the freshest, most relaxed exercises in pure pop I've heard in years... *Magnet*

## ABRAHAM CLOUD

### "Another Successful Breakfast"

Dirty, rotten, quite brilliant... *Ian Harrison WEQX*  
More fun than Juliana Hatfield and a hot tub of warm lime jello... *Andrew Bryan WMNF*

## SLINKY "Slinky"

New Stonegarden Release

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obscur the point of music in general and the concert itself."

### Concert Review

The State Legislature was meeting in special session to quell the forces of the "radical" hordes. Meanwhile Catie Curtis was at the U Of U Fine Arts Auditorium singing her song about lesbian love aptly titled "Radical." Catie played to an auditorium filled with an audience as diverse as a rainbow flag. Her show was in support of Lesbian-Gay Alliance at East High and the community came out in force to support the cause.

Fusing elements of folk, comedy and a little blues, Catie delivered a light and entertaining form of pop-folk music. Her shucks demeanor blended with the antics of her side kick Jimmy Ryan with his electric left-handed mandolin, to produce not only great music, but some good comedy as well. Her cover of Cozy Sheraton's food and driving song had the audience rolling. She even added humor to a more serious song talking about her Dad the pack-rat and then launching in to "My Dad's Yard" showing her obvious love and respect for her father. (The person who wrote this was recently disowned by her family, especially her father, because she came "out" to them).

There is a serious side to Catie Curtis which was shown through the song "Wolf," talking about domestic abuse through the eyes of an eight-year-old and of course "Radical" stating that gay love isn't a political issue, but comes from the heart, "I'm not being radical when I kiss you and I don't love you to make a point."

Catie only gave the audience a single encore beginning with a new song written about Colorado. It was new enough that she didn't have the lyrics or the key in which to play it quite down although, she did warn the audience ahead of time that she might mess the song up. Catie left with "Cry Fire" a song about leaving and saying good-by. Catie's performance was excellent both in the quality of music and the entertainment factor. Her popularity is increasing and hopefully she'll be back around soon.

Local

artists Sweet Loretta opened the show with their blend of jazz, blues, rock, soul and funk all blended together in harmony. It was clear to see why they are one of the hottest bands on the local scene. Their neurotic title song "Sweet Loretta," features a standing electric bass played with a bow, not to mention some of the most eerie and off the wall vocal harmonies I've ever heard. The song could easily have been the featured song on the 12 Monkeys soundtrack. Overall Catie Curtis and Sweet Loretta put on a great show. If you missed this one, you fucked up because girlfriend rocked in her own folkish way. It just goes to show that if you want to hear great music, stay out of the sporting facilities and check out the small auditoriums and clubs because that's where the true musicians play. Excerpts From Press Release Received April 19, Two Days After The Concert

The event held on the University of Utah campus, garnered nationwide attention with new updates airing on MTV News both Tuesday and Wednesday. Locally, the concert was covered by CBS, NBC and Fox television affiliates.

The faculty and students of East High have been at the center of national attention since March 19 when the local School Board voted 4-3 in favor of banning all non-curricular clubs from the district. The vote effectively dissolved the targeted gay and lesbian student group on the East High campus, but its repercussions also took a toll on all other non-curricular clubs throughout the state. Next school year, Utah students will also lose such organizations as peer leadership groups, Kiwanis clubs, youth clubs, human-rights and environmental groups.

"I find the situation really unsettling," says Curtis, a singer-songwriter known for exploring social issues in her music. "The fact that they would ban all these worthwhile youth clubs to get at the gay organization is so short-sighted, and not in the best interests of the students. I would have hoped, that by this point in time, people would have learned to tolerated differences in individuals."

The fools have done it again. You cannot legislate morality, the more you try to ban free speech the more you become the laughing stocks of the world. A law was passed banning gay/straight alliance clubs in Utah high schools while the concert was in progress. The law will be challenged in court and supposedly defending the law will cost taxpayers in the neighborhood of \$1 million.

This piece on Catie Curtis is done in three parts. Some will spout off in Dear Dickheads that her music doesn't belong in SLUG because it is "folk" music. The issue surrounding Curtis' visit to Salt Lake City and some songs on her CD are relevant to anyone concerned about the tactics the ruling class of Utah uses to keep everyone else from having "free agency."

First is a short phone interview I did with Curtis prior to her concert. The second portion is a review of the concert written by a friend of mine. As you will discover my friend is a better writer than I am. Finally there are excerpts from a fax the record label people sent two days after the concert. Interview

Immediately on arriving in Salt Lake City Catie Curtis recorded a song for a benefit compilation. She didn't appear excited to talk about why she was here so instead we did the music thing. SLUG: "When you were in college I guess you played basketball, did you play any other sports besides basketball?" Curtis: "Really just basketball. I was involved in coaching and I was a camp counselor at basketball camps. I was into sports education. I guess it got to the point where for me it was important to pursue the music instead." SLUG: "You were headed more to a career in education than playing professionally?" Curtis: "I was thinking about social work and education, but also in the back of my mind I wanted to do music. I didn't know how I would be able to do it."

SLUG: "Your first CD has a song you wrote about your experience as a social worker." Curtis: "Hole In The Bucket." I worked for an agency that helped to keep elderly people safe at home. We kept losing our funding and sometimes what would happen as a result was that people weren't really as able to safely at home. They'd end up going to nursing homes. It was frustrating because for a lot of them, they had a better quality of life at home. It was actually more cost effective to try to keep people safely at home. I guess it was like a day when I found out about more budget cuts that had to be made and wrote that song. Sometimes when things are cut out of budgets it actually ends up costing taxpayers more money in the long run because for full-time institutional care it's really expensive for people on Medicaid."

Curtis appeared on the 12 o'clock news and Rod Decker interviewed her. He said "Radical" was a hit song and Curtis replied that it was doing pretty well. Curtis had this to say, "I thought the question of whether "Radical" was doing well seemed to



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Money Mark  
Mark's Keyboard Repair  
Mo Wax-FFRR

Sometime in the latter part of the 80s, the Beastie Boys transformed from snotty, beer-swilling morons to sophisticated purveyors of 70s pop culture. From the look to the sound, the Boys looked back to their childhood for inspiration, discovering all sorts of weird and fun stuff along the way. That progression also saw the addition of Money Mark, who laid down most of the funky keyboard riffs on the last two albums. Mark's Keyboard Repair is his solo debut, and it's easy to draw a line between his solo musings and the jazz and funk forays of the B-Boys (recently culled on the band's *The In Sound from Way Out*). Over 30(!) tracks (ten added to the original for domestic release) Mark sings, swings and screeches his way through a musical stew that is equal parts soul, funk and reverence for disco balls and the Jeffersons. Halfway playing it straight and halfway messing around, the songs range from Superfly grooves, as on "Ba Ba Boom," to maxed out, as on "Slow Flames," to generally fucked up, as on "Don't Miss the Boat," where Mark muses "You may not like this type of shit, but somebody does." Unlike most albums today, Mark's Keyboard Repair holds up far better as a whole than any of its parts, sucking you in for the whole journey rather than throwing out bones peppered with indecipherable junk. For a wise and enjoyable piece of nostalgia, you can't do much better.

—B Mac

Bloodlet  
Entheogen  
Victory Records

I started the record

and thought oh yeah some good music finally. Then this guys voice came off the record and I thought OH No! this belongs to written in blood. Here's the lowdown I got the record and the review goes like this. Good Music, Bad Lyrics blood...piss fountain, Vocals sound like Cannibal Corpse to me, The Record was to short to judge it well. The whole Record sounded like one song, not in a bad way that's just how short it was. Bloodlet seems to be coming from that Florida Death Metal scene I heard about a few years ago. The guitar work is good ad reminds me of Buzzoven, the rhythm is fair and sounds like well like rhythm. It's not my cup o tea but if Decapitation and Urination are your ideas of great subject matter in a song give it a try.

—Sausage King



Mensclub  
Comin' To Take You Away  
Bar/None Records

"We're an American band." Where did I read that this band sounds like Grand Funk? They freely admit it and they pay tribute to the band with their closing song, "GFMC," Grand Funk Mensclub. In between the opener, "Comin,'" as American band as it cums there is slightly more than Grand Funk going on. The band also claims MC5, UFO and Black Sabbath as influences. I certainly hear more Back In The USA MC5 than Grand Funk in tunes like "Nutcase" and "Wankenstein."

Who can fault a band that pictures a half-naked redhead as the inspiration for "Nutcase"? "Ass, Gas, Or Grass" is exactly what is expected from a trio feeling their testosterone. They were here recently, but due to some more important people bumping them to an opening slot I arrived too late to see them. Take Mensclub for what they are; trash culture in an undiluted form. Now where's that disco CD containing all the songs that are popular again?

—Wa

Pie  
Strictly Seance  
Big Top

A friend of mine, who's just learning to play guitar, said to me the other day, "I can make some cool sounds, but now I'm trying to figure out what my point is." Not point as in, "This song is for all the senselessly slaughtered dolphins as a result of tuna nets," but more along the lines of, "Hey, why would someone, other than myself, be interested in hearing this." Pie has got the rock sound down just fine, but they've yet to find their "point." Several of the songs have interesting moments, but rarely can you find a time where you can say, "I've never heard that before." Fine band, okay record, hopefully a brighter future.

—B Mac

Rage Against The Machine  
Evil Empire  
Sony

Many, many years ago Rage Against The Machine released their first CD. Salt Lake City was instrumental in breaking that disc out from the thousands in the bins. Sony music is too big to love Salt Lake as much as TVT. This is a secondary market to them, unless the music is of the hard variety.

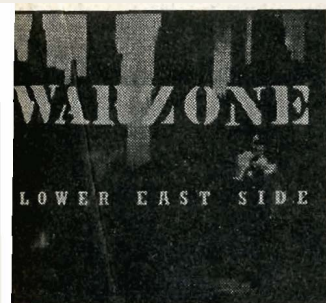
Rage is of the hard variety. I doubt that most of Rage's fan base understood the political nature of the first album. They are some nihilistic fuckers setting down their rhymes to that funky, funky hard shit. I like "Vietnow" for these lyrics, "(Oh) turn on the radio, nah fuck it, turn it off, fear is your only god." I guess they won't be playing it on your favorite "active" rock station. In between that song and the next, "Revolver," they inserted some cow sounds. This thing with cows is getting out of control. I'm having some problems with the lyrics to "Revolver." "His spit is worth more than her work" is on the mark, but the next line, "Pass the purse to the publicist," raises some questions. Most publicists I know are women. "Don't mothers make good fathers?" Is that a political statement aimed at the teen-aged hordes from single parent homes purchasing the disc?

Evil Empire is not a pleasant disc. It is grating, abrasive, rapping, rhyming, fucking noise! Listen to it with a hangover. For the kiddies, call your local fascist talk radio host and read the lyrics to "Down Rodeo" on the air. Then read all of the books pictured on the back cover (as if anyone educated in one of the most under financed public school systems in the United States can read) and join your local chapter of the Socialist Workers Party.

—Wa

Warzone  
Lower East Side  
Victory Records

The mid eighties were great for me man. Flight Jackets, Docs with blue laces, and Pride. I met some great people and saw some great bands Judge, Sick Of It



All, Youth of Today, and Warzone. Unfortunately shit changed and those bands all went away. Now we get a great revival record (and I'm sorry that's all it can ever be) from one of the old school crew. The music is vintage and so our the lyrics, despite that though it comes off sounding dated. Stick a fork it guys it's over we lost the war. If you can remember the days when only the weirdos wore docs and preppy was in style. Or if you want to see what recent youth culture and mass media destroyed, pick the record up. If you want the next Bush record well then move along.

—Sausage King

Busta Rhymes  
The Coming  
Elektra

As far as hip hop goes, the last few years have been generally pretty bleak. There's been some okay singles and such, but mostly we've been stuck with wack ass Coolio shit. So when I caught the single for Busta's "Got you all in check," I sensed some relief. Best known for his spot on A Tribe Called Quest's "Scenario," he's mostly languished in obscurity with the mediocre Leaders of the New School. On The Coming, he gets to follow his own hysterical-maniac drives. And that works, for a while anyway. Lord knows this guy is a party in a box, just add beats. But over the course of an entire LP, it wears somewhat. Actually, my major grip are the spoken word interludes that pepper many of the tracks. The first time they might be a yuck, but after two or three listens, it gets old. Unfortunately, they're not

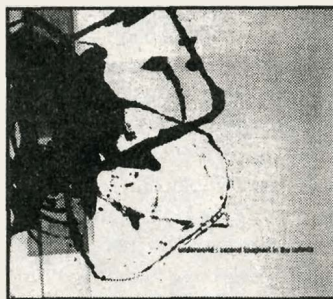
indexed individually, so there's no way to utilize technology to program them out. Still, songs like the aforementioned "Got you all in check" and "Till Vibe," which has a guest spot from Q-Tip, make this record about as fun as any hip hop record out now.

—B Mac

Gone  
Best Left Unsaid  
SST Records

Gregg Ginn does it again. A great instrumental album put out by a great band. Gregg never seems to take a day of though. I stand in amazement of people like this, the kind of work he puts into working on everything he does and he can still make a great record. Gone has been around since about 1985 back then they toured with Black Flag, Gregg's other band at the time. They have grown dated with time like most bands, but, have grown better. The guitar is all classic Ginn style a menagerie of intense sound and lock rhythm. At times it sounds as though some one has put the cat in a blender but hey it sounds good. Do yourself a favor get a job and buy the record.

—Sausage King



Underworld:  
Second Toughest In The Infants  
Wax Trax

The first thing to do is remove the staples from the CD booklet and attempt to piece the puzzle together. All the lovely pictures make one big one suitable for framing. Next on the agenda is listening to Second Toughest In The Infants while trying to determine why there isn't a "Doot Doot" remake. Are

the royalty checks sufficient? The eighties are over folks. Underworld has emerged from their long silence with the ambiance in place and the dance floor mostly a dim memory. A talented DJ could easily turn nearly any piece presented into a mind numbing disco hit. The BPMs are there, in places, but that bass needs some pumping. Rave on!

Dreamy, ambient soundscapes with barely whispered vocals concerning the life of Underworld. I don't think Freur fans have matured quite enough to enjoy the new age as yet. The slight edge is too progressive for "contemporary instrumental" categorization and what about the vocals? Call it an splendid disc of progressive electronic music that reaches the head instead of the body.

—Wa

Youth Brigade  
To Sell The Truth  
BYO Records

The first time I listened to this CD it was over before I knew what hit me...Fast man, fast! The Stern brothers are still kicking ass after fifteen years in the business of straight-forward punk rock at its best. It's hard to keep the sound fresh after so many years of making music, but the tunes are still ripping & melodic, blazing one after another in classic Brigade fashion. They've added new guitarist, Johnny Wickersham (CADILLAC TRAMPS), for a little extra spice to the mix of slamming rock & roll. The drum work blew me away, with Mark Stern pounding the trap-kit like a rabid beast on the rampage. You still can't beat their quick 4/4 style that nails the beat right on the head everytime. Putting together another album of biting sarcasm & political consciousness, Youth Brigade are back to storm the masses with new music & a familiar sound to quickly embrace once again.

—Billy Fish

Neutral Milk Hotel  
On Avery Island  
Merge

A few years back, Pavement's Slanted and Enchanted solidified the lo-fi aesthetic as a legitimate medium within which to concoct brilliant pop songs, but the resulting morass of impostors has been vast and difficult to navigate. Few band's have the sense or flair to mix simplicity, noise and hooks in one coherent package. Jeff Mangum's Neutral Milk Hotel, however, comes pretty close. His spare, hook-filled songs constantly challenge the border between beautiful pop and indulgent dissonance. The majority of the album is bookend by the best songs, the jangly opener "Song Against Sex," and the melodic balladry of "Naomi." In between is an uneven mix of brilliance and fodder, which happily falls more on the plus side. As an added, "Betcha never heard this" bonus, many of the tracks are so over modulated that a strong buzz rests on top of the songs whenever anything gets louder than a whisper. My girlfriend kept saying, "I'm telling you, dipshit, that's a manufacturing fuck up." It's cool for the first few minutes, but after awhile, it just seems more intrusive than anything else. Still, Magnum is a talented songwriter, and On Avery Island is likely (hopefully) only a peak at much more to come.

—B Mac

Mark Eitzel  
60 Watt Silver Lining  
Warner Brothers

American Music Club, Eitzel's former band, has long been music critics' favorite. Their sometimes rough, men's drinking club sound may not have been smooth enough for Eitzel's sad and witty lyrics but he finally has total control musically. Eitzel kept Bruce Kaphan's pedal steel and Danny Pearson as bassist from AMC but added Mark Isham's trumpet. What you get

is a smooth, passionate album about bars, drinking, romances that should have never happened and missed opportunities.

Overall, this album could depress the hell out of Miss Lambchop herself - Sherry Lewis but at least there are real stories of irony, bad affairs, drinking in bars without the naive stereotypical lyrics of most the crap you hear on the radio. 60 Watt Silver Lining isn't too dark to listen to; it leaves you wishing you had said those lines yourself.

If you liked AMC, this album may sound too produced and Isham's jazzy trumpet elevates the sound out of the bar sludge. With past Eitzel projects, you could almost hear the beer glasses breaking and drunks' maniacal laughs that would serve as a distraction rather than atmosphere for 60 Watt Silver Lining. If you think depressing music is more beautiful than sad and Leonard Cohen and Charles Bukowski should have been one person than Mark Eitzel will appease the love sick drunk in you.

—AJ

Cracker  
The Golden Age  
Virgin

I have to admit I was a little hesitant going into this review, still pissed off from the last two albums by Cracker. I still missed CAMPER VAN Beethoven's early stuff (yes, I like pop, damnit!), and had been greatly disappointed with David Lowery (lead guitar & voice) & his last attempts to produce anything worthwhile. But quickly into the first listen I realized that this disc was good, real good! Somebody must have put a fire under his skinny butt, because this CD was rocking like Neil Young in the Free World! Lowry's guitar work is harder & heavier, straining the limits of distortion on cuts like "I Hate My Generation" & "100 Flower Power Maximum" both kicking out the jams with gusto. Throwing in a few slower num-

bers for the "lovers in the house" The Golden Age is a well-rounded album with a little splash of something for old fans & critical listeners alike. I'll probably get tired of it when MTV or X-96 start their death-rotation of its power single(s), but for now it's cool with me.

—Billy Fish



The Sleepers  
The Less An Object  
Tim Kerr Records

A collection of re-released and unreleased recording of an early San Francisco punk band that most people have never heard of. They were probably destined for greatness but too fucked up to give a shit. All of these songs were recorded between '78 and '80 and better than most of the "punk" we're forced to hear. Ricky Williams could have sung for Flipper but they kicked him out for sucking down too many qualudes. He was a scary, haunting character willing to do anything to connect with the audience. The whole band often just jammed on stage and never performed a song the same way twice. Tracks like Linda and Theory uses Ricky Williams wavering garbage can voice to blend the lines (and I can't believe I'm saying this) between Punk and Goth. And it's good. Catch this recording before Williams and drummer Tim Mooney recorded as Toiling Midgets. Williams developed an affinity to David Bowie/ Ziggy Stardust and it shows - annoying!

The last half of the album isn't as raw and catastrophic. Williams' vocals and Michael Balfour's guitar is much more appealing on the rawer tracks. The Sleepers were just

wasted enough to play very intense, improvisational music but to destructive to keep it together. Get a reissue like this and all the new music you own will sound like crap!

—AJ

Holy Barbarians  
Cream  
Reprise/Beggars Banquet

An advance CD without a cover or press packet. (Here's a hint to the Atlantic arm of the WEA monster. Advance CDs sound better than advance cassettes.) How badly can I fuck this one up? The CD has a street date of May 28. The band is apparently getting some airplay someplace. The name brings two frightening images to mind - The New Barbarians fronted by Keith Richards and the original Barbarians fronted by a man with a hook named Molty. The Holy Barbarians seem to fit someplace between the two.

Things start off merely all right. "Brother Fights," "Dolly Bird," "Cream" and "Blind" are nice mid-tempo rockers. The last six songs are where the CD kicks in. It all begins with "Opium" a blatantly sexual song featuring Middle Eastern guitars. A mediocre record suddenly becomes transcendent. "Space Junkie" follows. Some kind of Bowie/Ferry thing going on here except whoever the vocalist is, he sounds like neither. "She" completes the trilogy of reasons to watch for the Holy Barbarians. It has to be the radio friendly song. The vocals have stadium rending power, the backing guitars and keyboards are warped yet exceptionally pleasing to the ear. This is the kind of song that can stand a few hundred plays before it wears out its welcome.

The band doesn't fit into any little niche. No doubt copies of the CD have shipped to college, Triple A and commercial alternative radio. A full mailing to the press was completed when SLUG received its copy. Watch for the band in major magazines

and on MTV. See if I'm wrong again.

—Wa

Avail  
4 A.M. Friday  
Lookout! Records

I got turned on to these guys after my friend Jimmy at the Heavy Metal Shop, went to see Avail play under DV8 two years ago. He told me that it was one of the best shows he had been to, with Avail working the crowd to a high pitched frenzy. Tales of the lead vocalist jumping into the pit and singing from there, sparked my interest enough into buying the album Dixie from the group. Having more originality than most of today's so-called 'Punk' band, Avail pounded out some truly entertaining tracks on that album. The other thing I noticed is that the band had a good sense of melody that they used to a maximum affect on some of the tracks. Lyric wise the band has a talent for writing about those experiences that all of us face every day that frustrate us to no end. For example, the lyrics for 'Model' are, 'I'd do anything to look that way, I want to change my face, big is a scar, you'd better get thin, the tanner you are, the more you fit in, bullshit you got a disease, you follow the trends, like the rest of the sheep'; as you can see these guys know how to write it how most of us feel. Another plus on 'Dixie' is their cover of John Cougar Mellencamp's 'Pink Houses' as well as the old Southern Civil War era 'Dixie' made the record one of the best Punk albums of '94. So now their back, with their new album that's chock full of kick butt tunes. Strap on those boots, move the furniture, because upon listening to this record you'll want to storm around your house in reckless abandon. The songs are top notch, with the fast aggressive tracks sounding fresh and new, not cliché and monotonous like most punk bands music ends up becoming. Also Avail obviously

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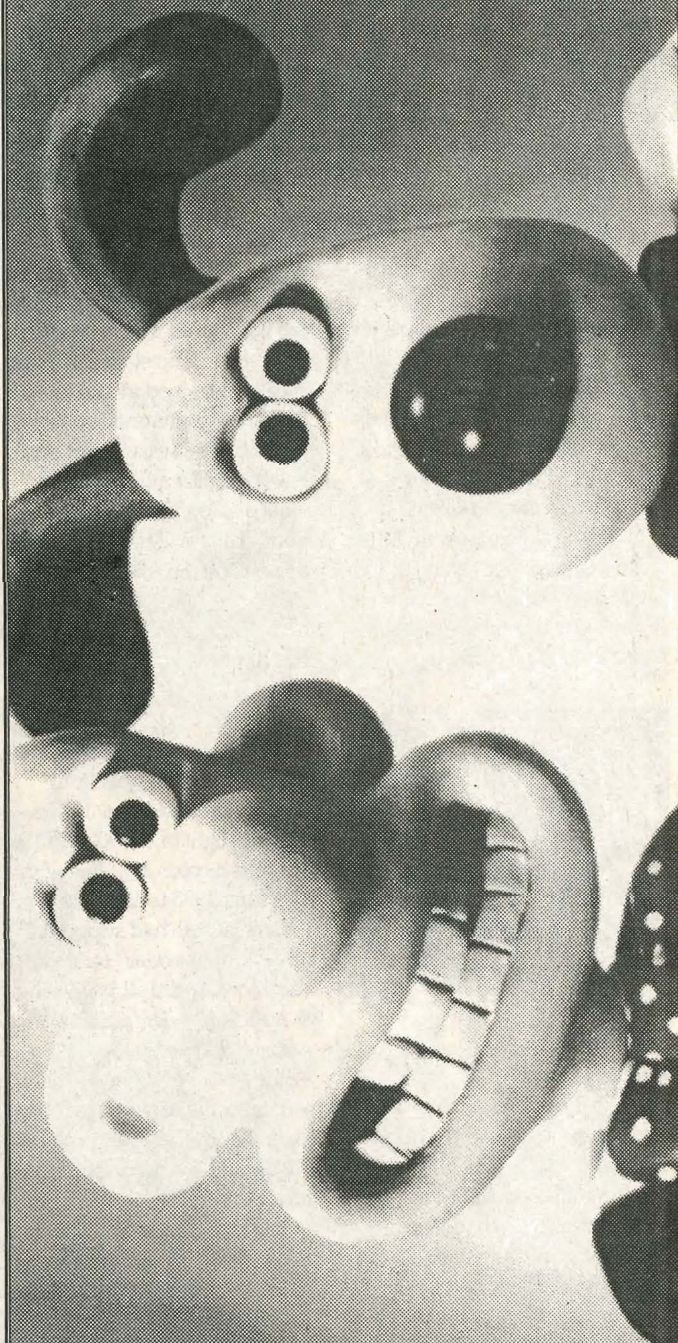
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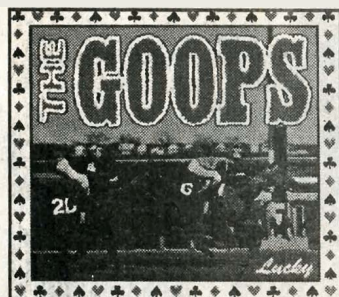
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learned more dynamics and melody because on some tracks they blend it well without becoming cheesy, and because of this they further progress without selling out or becoming boring. The lead vocalists voices are fiery and fierce giving further emphasis to the lyrics that are once again well written, (I'd quote some but my advance copy didn't come with any). They even, in the tradition of "Dixie, do a cover of "Sweet low, Sweet cherrya" and a hilarious Frank Sinatra style song. In conclusion Avail has released one of this years best punk records, they are one of the best bands out there on an indie label (yes, you'll have to go special order it, but you'll be glad you did), and if you see an ad for them that says "Avail: one of the hardest working bands we know", you'd better believe it cause that's no fucking lie!

—Kevlar M



The Goops

Lucky

Reprise Records

I saw this one written off in some major magazine. As good as the CD is they haven't made a million dollars yet. They come through town quite a bit and they thank Karen and Stormy in the liner notes, but so far they haven't made a million dollars yet. The band comes from New York and their first one was on Blacktop. Now that they are on a major the sound has been commercialized to the point of vapid. They still haven't made a million dollars yet.

They're a punk band with a girl doing the lead vocals. The amazing thing is that they sound like a New York punk band. Say a New York punk

band from about 1977. Eleanor Whitedge is strongly reminiscent of a blond who played in a New York punk band before setting off on her own less than successful solo career. I doubt Whitedge is trying to sound like anyone except herself. When she sings "will you suck me like hard candy" as the rest of The Goops rock-n-roll in almost accessible fashion it becomes clear why the record could break in a year. Possibly a little too hard; a little too nasty from a band that does its best work on stage. No hardcore, no Descendants/All or Bad Religion rip-offs and that voice singing over the sweetest punk has them all confused. The Goops "Don't Want To Be Like You." They will have to break this one on the road.

—Wa

Feedtime

Billy

AmRep

The album Billy is the first offering from this until-recently defunct band that has seen the light of the 90's. Putting out four records & a slew of singles from 1985 to 1989, the Australian trio had supposed gone "down under" for a variety of reasons, the most interesting that Rick(growler/guitarist) had joined the Jehovah

Witnesses...wow, scary! But for whatever the reasons, the boys from the southern hemisphere are back to spread noise and havoc where they left off. With guitar work that is as distinctive as a lumberjack's chainsaw & twice as loud, the CD immediately grabs your ears by force. Add a sloppy metallic bass and tinny drumming, & this old train is back on the tracks. Rick's vocals are about as silky as Lemmy of Motorhead, grating out their brutal tunes to the fullest. Tough music for a nasty world, Feedtime comes across loud & clear, "Climb aboard or get the hell out of the way" Buy a ticket only if you're ready for a ride with the harsh & heavy conduc-

tors of Australia's loudest secret!

—Billy Fish

The Freewheelers  
Waitin' For George  
American

They were signed to American by George Drakoulis — the same man who brought the Black Crowes and the Jayhawks to the label. Is there a need to go any further with this? Three more comparisons should complete the picture. Joe Cocker's Mad Dogs and Englishmen, Dr. John and the E Street Band. Luthor Russell has the voice. Just as expected his voice is backed by a three-woman chorus.

Pumping piano, numerous references to New Orleans, although the band is from Los Angeles, organ and that trademark early '70s sound. Rebennack and Cocker are more relevant references than Springsteen's band. I would never expect such graveled vocals to come from as fine a looking young man as Russell, but they do. The CD comes off as a nostalgic, if not thoroughly enjoyable listening experience. I missed the whole point of the Black Crowes, I loved the Jayhawks and the Freewheelers fit someplace in between. I'm sure this five-piece puts on quite a show live. I'll wait to pass final judgment until I've seen these songs played in person.

—Borracho

Tim Harrington  
Master Frequency & His  
Deepness  
Triple X Records

The first solo outing from the ex-guitarist of MASTERS-OF REALITY, this complicated album is hard to pin down. Full of all musical styles(including blues, funk, & jazz), Harrington has pieced a wild combo that really doesn't fit in any category-except good! The strength of this CD lies in the silky vocals & dominating guitar that always seem to stick out in every

track. Songs like "Cake Boy's Catwalk" & "Signify" still have the Masters of Reality feel, but shots like "Pet Theory" combine P-Funk grooves with eerie samplings that would add to any Stanley Kubrick film. The studio has definitely been good to Harrington, & let him branch out into a true renaissance musician, experimenting with all types of instruments & musical styles. Adding so many influences & sounds, Master Frequency... is a CD you just can't label or describe-it just has to be heard.

—Billy Fish



Chris Cochrane's Suck Pretty  
3 Heads

Factory Outlet

"God dammit git o'er 'ere gal. Look it dis 'ere SLUG Magazine. Dey'r rittin' 'bout a bunch a God damn fags. Call da Eagle Forum, les picket ery place ware ya kin git dis 'ere paper." Suck Pretty is Chris Cochrane (No Safety, John Zorn, Bongwater), Dudley Saunders, Ed Ware (Myth Science) and Dom Casual...sorry I turned on the radio for two seconds...Dom Richards. In spite of the fact that it comes from an avant-garde label it is pop music. It is pop music to die for.

The guitar is all funky and messed up. The bass is too. The lyrics are about...well...at least they are not dissing da bitches and cappin' da nines, or maybe they are capping nines... with latex and using them in a more satisfying manner. What if Pijamos De Gato teamed up with the former "members" (now there's a profound statement) of My Sister Jane? Would "Simple" be the result? "Won't you come out to



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play, won't you come out to play." No! I'm in the closet and I'm never ever coming out, but doesn't that missionary on the bicycle have a nice ass. Look at those thighs pumping. If the two girls kissing on the front of Type O Negative's *Bloody Kisses* gives you a big hard one you owe it to yourself to check out the back cover of *3 Heads*. Boys kissing gives you a harder one and so does peeking in the "Urinal." It's difficult to piss when "its" stiff isn't it. Fucking gag.

The pop is phenomenal, the lyrics aren't as "out" as "one" might expect. That hand up your butt thing sounds like John Prine and I'm thinking that the disc is as fine as the hair on a twelve-year-old...consult your favorite local religious leader for the rest.

"Gal dija read dat?"

Hand up yer butt? Honey culd ya, wuld ya, stick yer hand up my butt tonight?" Sodomy? If this makes the "national version" and you read it there—plan a Utah vacation trip. After two days in Utah this review will make perfect sense.

—Earl

#### Karate Southern Records

To like this or to break it into a million pieces. It's college drivel, too bad because I've heard some killer shit from Southern Records. Not this time. Karate lacks passion they just kind of limp along to wherever they are going. It's like a whining child at first it gets your attention and then it gets on your nerves. There is potential but it could go either commercial crap or underground geniuses along the lines of Slint, I hope they make the right choice.

—Sausage King

#### Steve Dansiger Sensation Days Akeldama Records

All the songs were written by Steve Dansiger except "Maggie's Song" which was written by Dansiger/Estep. What

exactly does that mean? Did a singer-songwriter collaborate with Maggie Estep? All of my independent label reviews this month came without press kits. So I had a "meeting" with some people from the "Mountain" the other day. I learned that "adults" are slow to pick-up on new music. They usually don't respond to a new record until the station puts the second song into rotation. I find that information sad because radio programmers are forced to stay safe for those Arbitron ratings. Without ratings there aren't any advertisers and without advertisers there isn't a radio station.

What this all means is that once again we have a quite beautiful record that can only be heard on community radio, or if such existed in the cloistered community of Salt Lake City, college radio. I won't proclaim Dansiger the next James Taylor or even the next David Wilcox, but damn! Can he write a song?

Along with his ability with words is his ability to set those words to music, mostly acoustic (tune out punks) that can grasp short attention spans and keep them on the edge of the couch for the entire length of the disc. Call *Sensation Days* stunning. I think I'll throw a total "monkey wrench" into the workings of *SLUG* and do an interview with Dansiger for next month's issue. The grid profiled *Touch and Go?* I dare you #%&ers (grid spelling) to play the *Bad Livers* gospel cassette or *Tar* on the radio. The underground is hopping and it ain't all grid fodder. I'm thinking that Shaun Boy deserves five *SLUGs* to the face because he knows it and they won't let him play the music on the radio. As *SLUG* enters the "mature product" phase and attempts to compete I'm hoping that the "big boss" realizes he can't. This magazine was founded on freedom of expression and underground music. As long as I'm here my aim is to keep it that way.

—Wa

#### Iris Songs of innocence and experience Reverse Productions

I like them better on CD than live. Although, we would have to miss Craig Arnold's demure and beautifully clumsy stage antics. *Songs of innocence and experience* is quiet, soft and pretty but the lyrics can be biting and crass. *Iris* is a slap from a beautiful woman and being just twisted enough to love it.

Each song reminds me of a beautiful painting. A picture of Catholic school girls in a bloody massacre of sexuality, confused identity, coming of age and unfortunate experience. Everything was black is the final and most beautiful track about being able to see how things really appear once you are out of the situation. Each song has its share of innocence and experience and a lot of confused sexual identities.

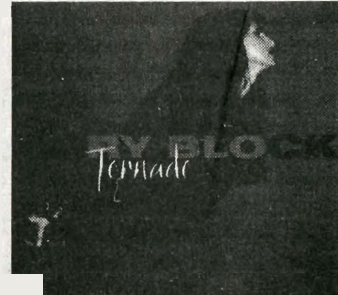
—AJ

#### The Hollowbodies Lame Polydor

Why does every bar band have to sound like their favorite influence? Sit through a long weekend of bar-slumming in Park City & see what I mean. From the sounds of *Live* to Steve Miller, it's all there to slap you silly with its complete lack of original input. The *Hollowbodies* aren't that bad, but you sure can hear *BIG STAR* & *THE REPLACEMENTS* in every damn song. Sure, the *Posies* make a living off of it, but do you really want to pay the bills by listening to regurgitated college pop? The songs center around misunderstanding girls & self-pity, & get old real fast. Maybe there's nothing else to talk about in Virginia Beach, where these tender boys hail from. In any case, they can save it for doe-eyed girls & drunk freshmen males. I heard it all in high school & really don't need the *deja vu*, thank you very much!

An ex-bar band on the loose with a major-backed debut album to sell, let them open for Hootie & save your money for the cover at the local tavern with the cheapest beer & cheesiest cover band of your choice.

—Billy Fish



#### Rory Block Tomado Rounder

"Rory Block is a remarkably gifted artist who stubbornly refuses to be pigeonholed. On *Tomado*, one of the greatest contemporary practitioners of acoustic blues continues to defy expectations and push the envelope, creating music that encompasses the intimacy of folk and the soul of the blues with the polish of the best contemporary popular music." Rory Block has a new album out. The previous quote came from the press release for the album. After listening to *Tomado* I began to wonder...is Rory Block Rounder's Allison Krauss of '96? Will she join Bonnie Raitt in the play lists of *Adult Album Alternative*?

"*Pictures Of You*" is the single. It is hardly *When A Woman Gets The Blues*. The vocals are all Block, she does the harmonies and the lead. David Lindley contributes a guitar solo and the song is a shining example of contemporary pop. My choice for radio fare is "You Didn't Mind." The presence of Stuart Duncan's fiddle and mandolin along with harmony vocals from Mary Chapin Carpenter, fretless bass by Mark Egan and the deep bottom provided by Jerry Marotta defy description. The title song is gospel. *Tomado* is unquestionably the best record.

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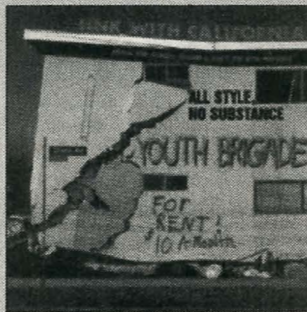
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- 5/17 Blue Ink
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- 5/22 Poor Student Night, Blue Healer
- 5/24 Sam & The Hunchback
- 5/25 Godspine with In Effect
- 5/29 Poor Student Night, Pleasant Grove
- 5/31 Disco party with Junk Drawer
- 6/1 Blue Healer
- 6/5 One Year Anniversary, Poor Student Night, Black Coffee
- 6/7 Elbo Finn
- 6/8 Shangri La

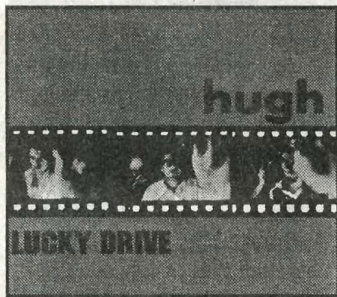
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ing Rory Block has ever made. She's made her play for stardom. Will the general public catch on? Probably not.

—Earl



Hugh  
Lucky Drive  
Mafia Money

Lo and behold, my review for their last album shows up in their promo material. Perfect justice for someone who talks about how much he hates promo material as much as I do. The band's reviews (including mine) talks about how it's very fuzzy, hazy pop music, and this album sounds like they got together and said, let's make it fuzzier, hazier, and more accessible to the pop audience! It's certainly by no means a bad album, but I don't believe that it's as good as 'You are Here', the other album I reviewed. It's just not as listenable. The music is okay, but it never stands out, the melodies sound like they could have come from a lot of other places, and the progressions remind me of a high school talent show my band participated in, whilst the lyrics are unremarkable. It's not bad by any means, just a little tired. It's also not a very long album, a little over half an hour. There is however one standout 'Alaska' is a great song, and should be a single. Hopefully it'll play on the radio and you can tape it off, because it's certainly worth having around. It just makes you wanna cry. The rest of the album, however is a take or-leave situation. Maybe in the bargain bin at Greywhale.

—Capt. America

Shonen Knife  
The Birds & The B-Sides  
Virgin Records

The one thing about Shonen Knife that almost everyone agrees on—you either love em or hate em! I didn't know what to think before I caught them live three years ago in Seattle, and I was blown away! These girls kick out the jams! I couldn't believe how tight a group they were, especially Naoka on guitar & vocals ripping out her beautiful power-pop chords. This album is a sweeter combo of both live cuts & hard-to-find singles that every Shonen Knife fan should own. Besides their familiar **CARPENTERS** cover that was beat to death on most college radio station, it also contains their versions of old! **KINKS** and **VANDELLAS** tunes that were only released previously as imports. The highlights of the CD has to be all the live tracks though (the true test of any band). This power trio has more energy than any other girl band I've seen. Very few bands can truly pull off an amazing show that combines high energy & volume while still sounding half as good as their studio offerings. I wish Shonen Knife would quit avoiding the Salt Lake area & come play here soon. Rumor has it that a new studio album should be out by the end of the summer or early fall. Until then, the new B-sides will be enough to wet fan's whistles while looking to the east for new material from this Tokyo trio.

—BILLY FISH

The Inbreds  
Kombinator  
Tag Records

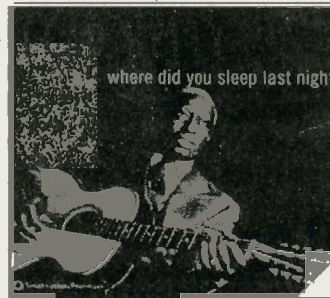
Just in case anyone still reading SLUG believes that lo-fi is the province of small labels (this **Inbreds** release comes from the arm of a major label. Tag Records is affiliated with Atlantic Records which is a part of the largest of the large - WEA.

The Inbreds CD has been out for some time with little

notice. I think I could listen to this music for the rest of my life and never get as tired of it as I am the heavy guitar, raw-throat vocals, deeply ringing bass of the latest "grunge" hit. Several years ago everyone was down on Seattle and grunge. The Nirvana backlash was astounding! Turn on the radio and it all sounds like grunge to me. Is Bush grunge? Is Silverchair? Is Seven Mary Three?

Flip the coin over and find indie rock, lo-fi or "college rock," put your own tag on it. The Inbreds play minimalist pop music with plenty of dissonance. They have pretty harmonies that are as good as anything the Byrds ever did, but they also tend to invade the ears with noise just as the pop becomes too pleasant. If the pop does become too pleasant the listener only needs to skip to "Last Flight." Here indeed is the experimental noise. The single these days is usually the first or second track. In the case of the Inbreds they've saved the best for last. "Amelia Earhart" has all the elements. La, la, las, melodies, a guitar break, a story and hooks to die for. Will it happen for the Inbreds? Not this year, but wait until the climate changes.

—Borracho



Lead Belly  
Where Did You Sleep Last Night

Everyone knows a Lead Belly song or two. His material has been reissued and covered countless times. These recordings are from the 1940's. They were recorded by Moses Asch and in most cases the original acetates were used for the reissue. Modern technology brings the fifty-year-old acetates into the digital age. Vinyl geeks know that these songs were originally

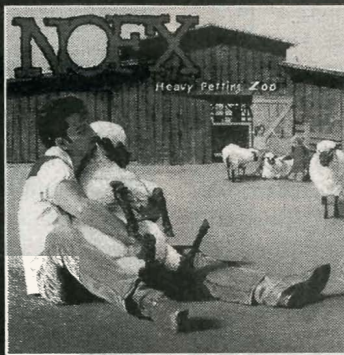
released on three 10" records. The sound is pristine. Lead Belly is captured at his peak. As anyone should know Lead Belly spent much of his life in prison. He later traveled extensively around the south with John Avery Lomax and his son Alan Lomax. He had the ability to instantly memorize a song after hearing it once. Along with his own compositions are those he learned while in prison or on visits to prisons with the Lomaxes. Prison songs, work songs, children's play songs and traditional folk songs; they are all here. Sitting in at times are the likes of Sonny Terry and Brownie McGhee. Two of the better songs feature Lead Belly on button accordion. The booklet is packed with information and there is more to come; the disc is subtitled Lead Belly Legacy Vol. 1.

—Wa

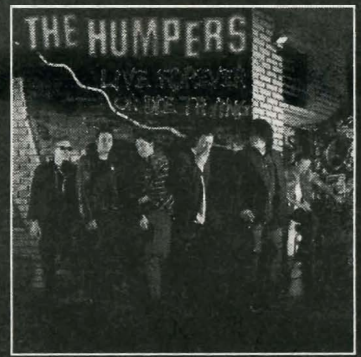
Skinny Puppy  
Brap (Double CD)  
Nettwerk

After fourteen years of electronic deviance & exploration, Skinny Puppy has finally thrown in the blood-soaked towel for good. The last two years had really been a challenge, with the death of Dwayne Goettel sending tremors through the remainder of the gothic-industrial group's creative core. Brap is a collection of outtakes & live recordings from the massive vault that contained all tapes produced by Skinny Puppy in the last decade. Based primarily on the exploration side of their music/noise, this double-disc is a frightening voyage through the black sea of their angry & unsettling past. Pushing out more nightmarish imagery than a PROPAGANDA subscription, this is a must for any true Skinny Puppy slave/fan. With their last studio album, "the Process" out as well, this should provide more than enough noise to satisfy their audience in the face of the band's final completion. With this much turbulent junk available, Fans

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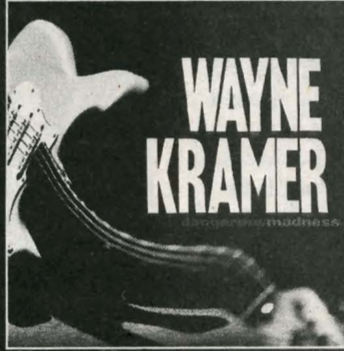
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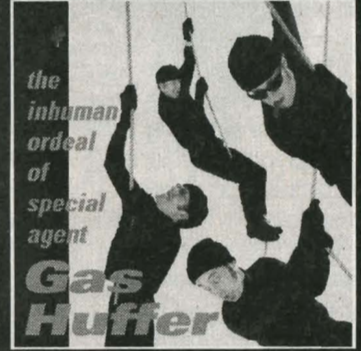
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will be able to overdose on the dark masters of the industrial macabre one last time with true decadence.

—Billy Fish

### Vitamade Everything You Need Bong Load Records

Vitamade played to 20 or so at a local club. No I wasn't there. My financial situation has hit rock bottom. I missed Vitamade and so did almost everyone reading this paper. To make up for it go buy their CD.

These boys aren't another punk rock band and they aren't doing indie rock. They aren't grunge and they don't fit an easily defined, little niche. What they do is rock for about 40 or so minutes with guitars etc. They can bring about some hair flinging, teenagers would get so excited at the tempos that they would begin to sweat and mosh, others would find the Bong Load label and the psychedelic elements most pleasing for watching the ceiling patterns and the artistically inclined will love the cover. For some strange reason this Bong Load shit is reminding me of Texas and Trance

Syndicate. Too bad you and I missed the show. Fling about the buzz and the goatée in your living room. Listen to your earrings rattle against each other. Highly recommended.

—Borracho

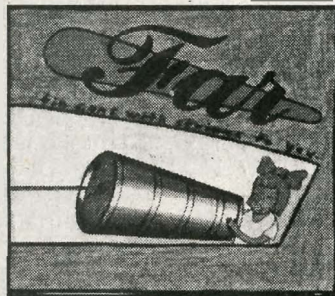
### Gravity Kills TVT Records

TVT's sales staff is thinking of opening a satellite office in Salt Lake City based on the previously mentioned sales success of Gravity Kills and Sister Machine Gun. Combine those with the soundtrack to Mortal Kombat and anything from KMFDM to find that this repressed backwater insures TVT's profitability almost by itself. Throw in some Korn and Rage to find a city in love with hard.

Gravity Kills sits at #160 on the Billboard 200, "Guilty" is

#29 on the Modern Rock Tracks chart and #98 on the Hot 100 singles chart in the April 20 issue. The national numbers don't reflect the local popularity. The first single is a catchy little number which first appeared on the soundtrack to Seven. The second one, "Enough" is if anything better than "Guilty" — slamming dance-floor-filling industrial grind. "Goodbye" appeared on the Mortal Kombat soundtrack. It is the darker of three stand-out tunes. Kinda, scary, kinda creepy, and filled with digitally created washes of frightening noise. A kiss-off song is always required. In between those three are spooky noises, some of which work better than others. If the record label pulls another single from the CD it will undoubtedly be "Never." The disc has been out since January. TVT paid big dollars to boost sales by having a SLUG hack review the disc in May. I like it, but fuck, I've always been a closet industrial geek. Pick up the "Guilty" single for 60 minutes of re-mixes — an exceptional value in the days of music as a commodity.

—Wa



Far.  
Tin Cans With Strings To You  
Immortal/Epic

The band is from Sacramento and Brad Wood did the production. They have the heavy metal/grunge thing going on strong. Since they are on the same label as Silverchair and Pearl Jam they will soon be commanding many dollars. Promotional blurbs compare them to Quicksand? I thought this entire genre would beat its way into the grave long ago. There's always another teen-aged

youth and another band. In spite of the genre Tin Cans With Strings To You is a good record.

For the Led Zeppelin reference please check the intro to "Boring Life." Doesn't that sound like the "Immigrant Song"? Along with Led Zeppelin is every beloved trademark of heavy grunge. Soft singing prefacing raw throated screaming, ear-drum shattering rim shots and kick-drumming, nasty dirty guitar chords played with Black Sabbath/Nirvana/Pearl Jam/Bush precision and mid-tempo ripe for head banging or puberty in a mosh pit. The big question can only be; has Sony already exhausted the golden vein? Give Far credit for the equipment destroying finale of "Cut-Out." A heavy, heavy record that is both well played and enjoyable from start to finish. They have consented to do an all-ages show in the Cinema Bar basement on May 16. For all you kiddies who think Korn and Rage are the shit, don't miss this Far show. They are next.

—Wa

### Stereolab Emperor Tomato Ketchup Elektra

Forging whimsical pop jams using an alliance of organs and synth generated sounds, London's, Stereolab, continues to reflect its infatuation with ambient noise production. Thankfully, here is a group of modern rockers (one of a few) that shies away from colliding guitars and belting vocals, taking a sweeter approach to songwriting. As they accompany Stereolab's poly-textured song ventures, the rejuvenating vocal rounds of Laetitia Sadier employ an airy yet sturdy effect. Be mindful of "Cybele's Reverie," rhythmic shifts treated with strings and French lyrics—"Percolater" follows, a collective of jazzy bass and percussion with the nip of Farfisa organ. "Spark Plug" is a funk bash and the accessible single, "The Noise of Carpet," runs feisty and melodic

with a rampage of pitch-bend synth at the song's close.

—Gary Savelson

### Epic Soundtracks Change My Life Bar/None

Epic Soundtracks is formerly of Swell Maps, These Immortal Souls, Crime And The City Solution and The Red Krayola. His latest album begins like a broadcast on a pink transistor radio transported to this world from a parallel dimension. The sixties never ended for the inhabitants of the dimension and they never-ended for Epic Soundtracks.

For most of the misguided 'sixties mean "classic rock" — the Doors, Hendrix, the Stones and Zeppelin. Soundtracks' sixties reflect the actual time. Nifty little pop gems blasted from tinny transistor speakers. The promotional blurb mentions John Lennon, Phil Spector and the Fab Four (the dread Beatles). I'm hearing those as well as some Boyce and Hart, Monkees and even Tommy Roe? The Swell Maps were hardly a sweet-tempered pop band and Rolland S. Howard was also a member of These Immortal Souls and Crime And The City Solution. As things progress more of an edge comes into play. Sadly it doesn't last. By the time the beam reaches "Landslide" he's doing boogie blues, complete with a horn section, in a lounge. With that introduction to the lounge the next song, "Ring The Bells," is a string-filled lounge instrumental. Yuck. How can an album start out so perky only to finish as slumber. Might as well skip all the way to the end and the Big Star "Thirteen/Nighttime" medley. Epic Soundtracks is at his best with the up tempo stuff. I found the ballads boring. He is touring so watch for the name.

—Wa

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Gimmick was one of the best albums ever made and although I only have a tape copy of the new record I can tell you with great pleasure that it is another great record. And though it may start out sounding like Gimmick II if you give it time it will grow on you like that fungus growing in your underwear. D. Sardy is one of the best engineers in the field of music recording and he proves it yet again on this record. Sardy can manipulate a big sound like nobody's fuckin' business, but, if it weren't for the great music it would just be a pleasantly made album. This thing is kicking like a one legged soccer player. The music is chaotic and original the lyrics are as always perplexing if not indecipherable. The title being my only concern, why name a record about the leader of religion for only the wealthy?

—Sausage King



## Dirt Merchants

Scarified

Epic/Zero Hour

Epic has hooked up with Zero Hour? The Dirt Merchants have the girl singer/guitar player in the person of Maria Christopher and the songs are swerving in the pop direction. According to the liner notes Alex Kisch plays banjo someplace on the disc along with his bass. Mike Malone is credited with lap steel as well as guitar. I can't wait to hear the mixture, but lest the remaining band member feel slighted John Malone is the drummer/percus-

sionist and he takes over the bass when Kisch picks up the banjo.

Sexual tension runs

rampant all over the CD.

Christopher has a breathy voice that brings to mind the moans that were so prevalent on techno discs a few years back; that's when she's singing and not panting as she does in places. By the time my player reached "Trip Trip" there was little doubt that Zero Hour was indeed involved — as lovely a slice of pop music as anyone could desire. I wonder what "Buttercream" is about? Have the Dirt Merchants been listening to Amos Milbourne's "Keep On Chumin"?

"Buttercream" is where the banjo and lap steel enter the sound. That is the most fucked-up banjo and lap steel I've heard this day. If the Dirt Merchants somehow manage to break a single out from the album, I've already mentioned one candidate, the teenyboppers are in for a big surprise when the rest of the thing reaches their ears. Noise, noise, noise give me more noise and throw Christopher in with it.

—Wa

## Voodoo Glow Skulls

Firme (Spanish Version)

Epitaph

Originally released in Oct 95, Epitaph recently re-released this California seven-piece's debut again this time in Spanish. That's easy to see, since most of the band is fluent in both English & Spanish with their cross-culture backgrounds. The thing that makes this new album so damn tough is that listening to either version, the gang from Riverside kicks ass! Mixing the hard-core edge of punk with the blasting horn edge of ska, they create a fusion of what they call, nerd-core. On tour with RED AUNTS currently, VGS will cross into either language & still have the kids slamming in the front to everyone's universal love-hard-core, kicking music! The Spanish

version is great, drawing your attention from the manic horns to the angry guitar & basement drumming. Energy seems to be the key ingredient to any band that takes it on the road, & with seven national tours behind this debut, Voodoo Glow Skulls are already road veterans. After listening to the latest version, find out why it's called the language of love. Why? Cause you'll love it!

—Billy Fish

## Chris Haskett

Language

213CD

Chris Haskett is the guitarist for the Rollins Band. The CD is described as a "conceptual album of music with found sounds." Haskett has this to say about the album. "This album is a marriage of music and vocal elements that came together very naturally, but is not easily digestible. You could call it hard listening." Roland S. Howard collaborates with Haskett on four of the album's fourteen songs. Howard is recognized for the extreme noise he brought to the Birthday Party and the tamer These Immortal Souls.

Pretty guitar mutates into atonality. The best and most abrasive song on the disc is "Railroad Piece." Haskett hammers a guitar into the death throes of feedback. "Berlin Alley" reminds me of something from Australia's Extreme label. Prepared guitars imitating the sound of whales as a train runs over them. "Retail" is a subject I know little about. Haskett provides a subliminal piece of grit to empty the pockets of shoppers and clerks alike. "Language" made me dizzy. "Be Thankful" is what else but a gospel instrumental in the tradition of Smokey Mountain Hymns.

Here's the last blurb from the provided materials, "John Fahey-meets-Revolution No. 9." In Salt Lake City it can only be James Stewart-meets-Pijamas De Gato's "Appetite For

Dysfunction" with Thirsty Alley doing the spoken word. Most definitely not an album for skateboarding. "Sometimes the only word left in the language is no."

—Wa

## Brian Setzer Orchestra

Guitar Slinger

Interscope

Yee-hah! Down at my day job they say I have tunnel vision — I don't look at the big picture. X-96 isn't part of my lifestyle. The Stray Cats are stereotyped as a rockabilly band. A rockabilly band with some talent if their post-Stray Cat output is any reflection. The bass guy fronts Lee Rocker's Big Blue and plays the blues. He is actually a classically trained cello player. Brian Setzer is working up big band charts for his band of former jazzmen and yes, he can read and write music. His first instrument was the euphonium.

What happens when you take a rockabilly guitar, add five saxophones, four trombones, piano, bass, drums and Joe Strummer — big band rockabilly, swing-a-billy, brass-a-billy or music for a "Kustom Lifestyle"? The whole thing is a little brassy for me. The disc is filled with swinging, jumpin', jivin' tunes but I had to turn down the treble in order to remove some brass. Setzer enters the lounge realm with a ballad. If that is the direction he's headed then I'm out of the fan club. Otherwise Guitar Slinger is impressive. I'm thinking Rocker is the more creative of the two, but I've seen him in his post-Stray Cats phase a few times. Setzer is playing more fashion conscious music. It was rumored that he was bringing the big band to town last year — he never showed. Bring that brass to Salt Lake City Setzer, I'm curious to discover if you swing as hard live as you do on CD. Your old buddy Rocker certainly does.

—Wa



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Babble  
Ether  
Reprise Records

Being the rookie for reviews this month, you can't expect to get the breaks. Unfortunately got stuck with the last of CDs to be reviewed, including this painful number that has more than a full days supply of cheese for this growing boy's diet. Take the two primary members of the Thompson Twins & fool them into thinking the eighties aren't over, & this is the record you end up with. I'm still having nightmares about Martha Quinn & Adam Curry giggling up a storm between vintage-crap videos on old MTV that this former group dominated far too long. What makes it even worse is that they have left the adolescent love songs & moved on to the topic of new age spirituality that seems to be the big substitute for religion these days. This crap doesn't slide with me, already being bored silly with the whole bougie-eastern crowd that clogs up the local coffee shops on weekends. The whole CD ends up sounding like a really bad SKY CRIES MARY rip-off. Describing their album as 'post rave come-down sex music,' I hope the person that chooses it as mood music has an equally boring partner that won't laugh in their face for playing it. If you're a Thompson Twin or rave fan, give it a listen (you're probably very accepting anyhow). The rest of you avoid it like the plague of the tired. There's too many new bands out there that need your money & attention besides these old pop veterans anyhow.

—BILLY FISH

Wormhole Star  
Chicks Dig Scars  
Roadrunner Records

Noisy, and not all that polite, yet user friendly. Picture early Dinosaur without the searing guitar and you've got WORMHOLE STAR. Not a bad accomplishment on their part but I've got the first dinosaur record as well as the first Sebadoh outings. Their is a weird trance like quality to this record it sucks your mind in and let's it just kind of sit there. A record I would make if I was in my room just trying to hammer out some lo-fi stuff. If it's not your cup o tea that's cool. But, I didn't kick your mom outta bed either give it a try.

—Sausage King

Rocket Fuel Is The Key  
Consider It Contempt  
ThirstyEar

Slapping this CD in the player over the weekend, I had no idea what I was going to hear. Seconds later I was being subjected to the most hard-hitting music I got to review this month & wondering, why I hadn't heard these guys before. The answer soon came when I found out this is only their debut album, which slaughters the rest of the music I scrapped together this issue to write about. These three boys from Kansas City sound similar to thrasher noise-makers from New York City, like UNSANE or HELMET. That might have to do with the fact that they recorded this record at the AMPHETAMINE REPTILE recording studio in Minneapolis. Rocket Fuel Is The Key makes noise, loud & urgent. Working on what they call 'the vibe,' the music created is obnoxious, but completely addictive. I like a group that isn't afraid to just tear through a song, & Rocket Fuel does just that. The twelve songs on the CD burn it up like a beater camaro Saturday night on State Street. Opening up the past year for bands like ROYAL TRUX and STANFORD PRISON EXPERIMENT, it's time

for this power trio to start making some waves on their own. Their latest recording is a prime example about how good new music still can be, even with all the crap that seems to be out there. Rocket Fuel lets in some new light on a music industry that sometimes forget to just let it rip and see where it goes.

—BILLY FISH



Daredevils  
Hate You - 2 song EP  
Epitaph

This is a brand-spanking new release from the newest members of the Epitaph family, Daredevils. Even though this is a fairly new band, the members have been around the block a time or two. Brett Gurewitz from Bad Religion is the lead singer and rhythm guitars. Josh Freeze plays drums, he's been around, Gore Verbinski is on lead guitar and Dean Opseth plays bass. This is actually a two song ep, it contains Hate You and Rules, Hearts. I really like this release. Most Epitaph bands are really fast neo-punk rock for the nineties, this release is a good rockin' medium pace, with great hooks and sing along choruses. "Rules, hearts and promises are much too serious, I'm almost always joking, every damn day." Oh yeah, words to live by. It's what rock and roll is all about... fun. Yeah, it's fun and it's a good time. Plus with Epitaph backing them, I think we are all going to see some big things from this band. Remember, this is only two songs, but it is the beginning and I know how all of you slick hipsters and riot grrrls love to be the first on your block to find anything of value or of hipness to

impress all of your peers so they can all say "ooo-wow, you are sooo cool!" So, check it out!

—RDJ



The Hungry 5  
Twisted Americana  
TON Records

Do any of you out there in the SLUG Vortex know that TON Records exists? If you don't then you are missing some of the best music around today. The newest release I've checked out from TON is Twisted Americana from the Hungry 5. This is the soundtrack to every lonely trailer park in America, hell, every lonely mile and dead-end street. Too bad Jack Kerouac and Neal Cassidy aren't around to hear this. They would of eaten this up like a handful of Benzedrine. I like these guys and girl (4 guys and 1 girl) because every cut sounds different. I like a band with enough originality that they can put out a full-length disc and not sound the same the whole way through. Hard-core alternative, then a slow ballad-esque tempo, then full on Cow-Punk shit, then straight country... I love it! I love Road Movie. In fact, I could have written the lyrics to Road Movie. It's how I feel, check this, "...dusty hair and soless shoes/there's nothing like these boxcar blues/ putting miles between." I also love The bull that got away. Really good music with, once again, great lyrics. Kudos to RJ Vasquez for signing such an original band and to The Hungry 5 for doing what ever the hell they want and not following silly trends.

—RDJ

wormhole star

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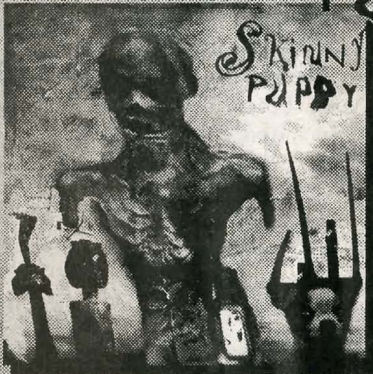
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sidewinder



1996 Part One  
 Various Musical and Spoken  
 Word Artists  
 213CD

213CD is Henry Rollins' CD label, a division of the bigger, more established 213.61 Publications, only CD's. Get it? This is a compilation of material that is slated for release throughout 1996 from 213CD. We've got a little bit of everything in this package. We've got high octane rock & roll, we've got noise mongers, we've got spoken word excerpts from Hubert Selby, Jr, Ian Shoales and of course, Mr. Rollins himself. We've even got a touch of modern-alternative jazz fusion with The Matthew Shipp Duo with Roscoe Mitchell. Chris Haskett's side project is on here with new material and some horns from a couple of the original boyz from P-Funk. These guys just plain smoke! From all that I've read and everything I've listened to from 2.13.61 Publications, Rollins' main push is to make you think for yourself, expand your mind and make you realize what's going on around you. There are some really great moments on this CD. This CD is available to you, the happy consumer for only \$2.00, plus shipping!!! Do I have to tell you how stupid you would be if you didn't check it out? If you've ever taken a look at the 213CD line-up and didn't really know what to buy, this would be a great way to sample a little bit of everything at an affordable price. I say order it today and get on with your pathetic life!

—RDJ

Songs in the Key of X  
 Various Artist  
 Warner Bros.

This is a compilation album from and inspired by the hit TV series, The X-Files. Sounds pretty cheesy huh? Yeah, I thought so too, but I'll tell you straight up why this CD is so cool, besides the fact that William S. Burroughs reads/sings Star Me Kitten with REM doing the music. It's got hidden tracks on it. Yeah, hidden but not at the end of the disc. I thought that would catch your attention. Nine minutes of music, three additional tracks before the track one, before track one even starts to track. You put the disc in, you press play, then you reverse scan, or scan backwards, (scan, not track). The numbers go into the negative and after negative nine, wa-la, there you go. The only indication of such a thing is on the liner notes, right before the listing of songs it reads, "Nick Cave and the Dirty Three would like you to know that 0 is also a number." That's it, no other indication. (By the way, I'm not that smart, nor do I have the time to sit around and figure out hidden X-File messages, I learned all this by watching the news. Does that make you questions your faith in SLUG magazine or its writers? Well, it should not have been your first faith shattering experience with this rag, that's for sure!) This CD has a killer line-up, Soul Coughing, Foo Fighters doing an old Gary Numan song, Nick Cave and the Bad Seeds, Filter, Frank Black, Darzig, Alice Cooper, Rob Zombie (like that's a plus) and PM Dawn, plus many other surprises in the all-star line-up. The collection of songs probably won't appear on any other CD, at least not for awhile, so it's worth getting, if you like any of the artists. The CD is chock full of really good songs that all flow together nicely. Kudos to Chris Carter, MR. X-Man himself, for putting together such an impressive roster of talent and songs.

—RDJ



Mr. Miranga  
 MCA

The first time I heard of these guys was early in 1995 on the compilation CD by Rick Agnew, Amash Demo's Vol.II. On that they played a song called Animal Kingdom that unfortunately didn't make it on the MCA release. Well, this is the CD that took me by the most surprise this month. I know they've been playing Burnin' Rubber on the radio for a few months now and because of that fact, I wasn't expecting much. Yeah, yeah, I know, never judge a book by the cover. I flip the disc in the old CD player, press the repeat button because I know it's going to take me a few times to really find something good to say and hit play. Then I go back to work and start making phone calls. In between business transactions I keep pausing a song or stretching my phone cord to get to the CD case to see what song is currently playing. I keep thinking to myself, "I can't believe this CD is really this good. Burnin' Rubber is alright, but come on, you and I both know that so-called rock & roll record execs always choose the worst track on the CD to cut as a single. The opening track, Baglady, is strong, track 4, Mesa and track 5, Saguaro's Cryn' totally kicks it. For this month, this is the shit. Now if I could only get a poster size picture of "the eyes" smoking a cigarette in front of that blue brick wall, then I would be totally in there.

—RDJ

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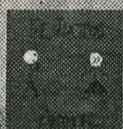
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## Let's talk About Flys

Not the pesky little creatures that circle your Sunday afternoon picnic table, but the other kind. The Flys are a band out of L.A. There are 4 of them (well, actually 5 if you count the back up vocalist, Josh Paskowitz, who is sitting in on this tour). The first is Adam Paskowitz, lead vocalist. Never before have I heard a voice that could pull off a deep, slightly funky rendition of "Under My Skin" and then make a perfect segue into "Sabbath, Bloody Sabbath", without missing a beat or losing his audience (if you can imagine that).

Of course, Adam doesn't get all the credit. He has James Book backing him up on bass, Peter Leed on lead guitar and a guy known only as Herm beating his soul out on the drums.

When I paid my \$2 cover and wondered into the Holy Cow I encountered a strangely mixed crowd of Frat Boys/Girls, tie die clad youngins, hardened alcoholics and "normal" people like me. I really didn't know what to expect, but I was sure that my

bed would be a much better place to be at that particular moment. To my surprise, what followed was by far the best small production concert I have seen yet. The music was good, very good; a little funky, a little jazzy, a little rocky. It's hard to put my finger on, but whatever it was it was good to listen to, good to dance to and combined with an energy filled stage show (I mean, cheeky Herm broke his first drum stick on song #3). It was pure pleasure.

After the show I cornered Adam and asked a few questions. The Flys have been together about 5 years, said Adam. They have their first CD out. It's titled 25 Cents, though it costs a bit more. You can pick it up at Salt City CD, Modified and a number of other local music shops. "What else can you tell me," I asked. "I come from a big family..."

Does this give you an idea about The Flys? Intrigued? Catch them at an upcoming show...

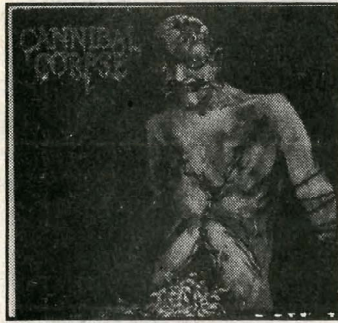
—Tiffany

# Written In Blood

## hard music for a hard world

by John Forgach

usually only has limited commercial success Unless of course you have a big



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Vile  
Metal Blade

Cannibal Corpse grinds on with or without former vocalist Chris Barnes. Though I wouldn't consider myself a C.C. historian, I would say the writing of the lyrics is right in step with earlier recordings of the band. Sick that is. The song DISFIGURED is about a person revolted by his own appearance. It's safe to say he does something about it... "I see an image of disfigured evil. I've skinned myself alive. Dripping with blood and blistered by fire. The face I hate erased." That's track four on the album. That's two tracks after track two, or three tracks after track one. It both precedes track five and follows track three. It's two songs before track six, though it's seven tracks from being the last song on the album. Though, I could never really be sure where the track is located on the album until William Athey has checked over my work. Get on with it buddy boy. Look for VILE to be in stores on May 21.

—Forgach

### VINNIE MOORE

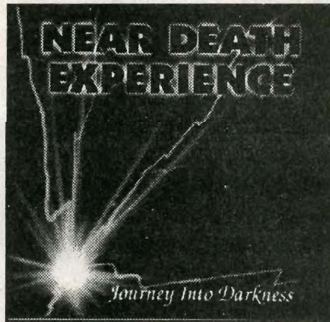
Out Of Nowhere  
Mayhem

All right you guitar nuts, listen up. Vinnie Moore's latest album, OUT OF NOWHERE, was released on April 16. I've seen this guy live a couple of times around the Delaware area. He's from Newcastle, DE, and I moved from the state's capital, Dover about two years ago (hey, at least I'm not from California!). Anyway, Vinnie Moore's music is amazing live or on disc.

Unfortunately, instrumental music

nose and play a flute or saxophone (whichever it is?). Most of us need some damn message crammed down our throat before we're interested. Have you ever read most of the lyrics out there? If you haven't, don't worry you're not missing much most of the time. Vinnie Moore's music speaks volumes for itself.

—Forgach



### NEAR DEATH EXPERIENCE

Journey Into Darkness  
None of the Above

What in the hell?? Near Death Experience is made up of ex-members of the band Sorrow. The CD doesn't have any guitars or vocals, just "ominous synths and super heavy percussion" (that's what the front of the CD says). I don't have a bio on the band, but I would bet it's the former guitar players of the band Sorrow. It sounds like guitar players that got a hold of a couple of keyboards. "Hey man this sounds cool! Check this out!" That's probably the beginning of the discussion that got them kicked out of their last band. Gee, I wonder who got a new Casio keyboard for Christmas. I know at some point in our lives, all of us guitar players have tried to make noise on a keyboard and thought to ourselves "I could do this". But good-god, none of us actually took the time to record it. This is bad, bad, bad.

—Forgach

### TRUTH ABOUT SEAFOOD

Forbidden it isn't. Slayer it isn't. Pual Bostaph...it is? That's right metal fans, former drummer of thrash metal kingpins Forbidden and Slayer has taken a different road.

Truth About Seafood, Pual's new band, also features Jeff Minnery on guitars/vocals and Brad Daane on bass. The material on this disc goes from fun, funky, groove tunes, to songs that analyze the human condition. All musicians involved in this project are stellar, though the purpose of this band doesn't seem to be to showcase any one talent.

Personally, I must say as a guitarist, that Jeff Minnery's solos are great. You can tell the songs are recorded live, so to think what this guy could do with punching in and out, and a couple over-dubs is scary. Apparently, the band recorded back in '92 or '93 (the bio and CD say two different times) but the project sat on the shelf until Paul's commitment to Slayer was up. I have a feeling if this one flies, we'll be hearing a lot more from these guys in the future. I hope.

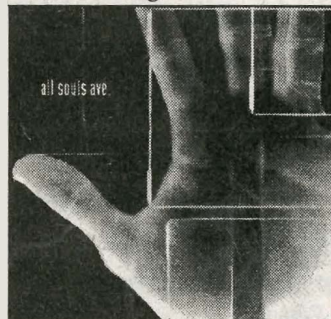
—Forgach

### CRISIS

Deathshead Extermination  
Metal Blade

New York City's, Crisis, has just introduced their second release, DEATHSHEAD EXTERMINATION on Metal Blade. The band's intense style, and Karyn Crisis's unique vocals, set this disc on a course to blast you senseless. I must say that after just a listen and a half I don't really get it quite yet, though I plan to listen again. The band uses it's diverse ethnic backgrounds and many life experiences to form a very different sound. The band sports natives of Indiana, Pakistan, and Taiwan. The band also contains a classically trained violinist, an architect, a student of jazz percussion, and a symphony trombonist. Anyway, the band has come together from opposite ends of the earth, with varied backgrounds, and has recorded some pretty spooky stuff.

—Forgach



### ALL SOULS AVE.

All Souls Ave. is releasing a brand new CD. I ran into Jeff Allernan, guitarist for the band, while

he was dropping off a stack at the CD Warehouse. I've seen the band live a couple of times, but it took our conversation that day for me to realize that A.S.A. and All Souls Ave. are actually the same band. My powers of perception astound far and wide. Being newish to these parts, there's much I need to learn about local talent, but from what I've seen so far A.S.A. is one of the best bands I know of in the area. Their self titled CD is really top-notch. Intricate riffs, mature song structure, and a pro recording job should position this band for national attention. Check this CD out. I'm sure it can be purchased all over town. It will be the one with the big hand on the front cover. If you haven't seen the band live yet, now's the time.

—Forgach

### A.C.

40 More Reasons To Hate Us  
Earache

40 MORE REASONS TO HATE US is the latest release by the band A.C. A fair title as far as I'm concerned. For those of you that don't know, the A stands for anal and the C stands for...well let's just say it rhymes with runt (Hey back off, I'll bet someone's mom reads this magazine!) The CD not only has 40 songs, but also includes a duet with Philip Anselmo of Pantera, and a bonus track. This band has pushed the extreme so much, pure noise has taken the place of song structure. Chaotic rambling has taken the place of anything that would be used to define this as music. Maybe I'm just behind the times, but if this is the future of music, then I'm gonna be digging out my old April Wine albums. I have a feeling A.C.'s musical objective would come across much better in a live setting. Though, I'm sure a tour in support of a release with seven songs having profanity right in the title, three songs having violent content in the title (including track three - Kill Women), three songs dealing with homosexuality in the title (four if you include track 22 - "Johnny Violent Getting His Ass Kicked By Morrissey"), a song about deportation, five songs with the word "dumb" in the title, and a song titled "Van Full Of Retards", well I doubt this band would dare come to Salt Lake. Consider the challenge A.C.

—Forgach

# Daily Calendar

## Sunday, May 5

Acoustic Goat - Dead Goat

Rory Block - Zephyr

## Monday, May 6

Odd Monday Comedy - Bar & Grill

Hog - Zephyr

## Tuesday, May 7

Semi-Sweet Loretta - Ashbury Pub

Deja 80's - Bar & Grill

Zack Lee - Cinema Bar

Hollow Bodies - Zephyr

## Wednesday, May 8

Marmalade Hill - Ashbury Pub

Porno Carpet - Bar & Grill

Don't Buy Thai Benefit - Cinema Bar

Loose - Dead Goat

Afghan Whigs/Hal and Maggie - DV8

Shangri-La - The Holy Cow

O. C. Anderson - Zephyr

## Thursday, May 9

The Weed - Ashbury Pub

Churne/No

Knife/Inch/Decomposers - Bar &

The Sirens - Cinema Bar

Sun Masons - Dead Goat

Bohemia/Blues Busters - Holy Cow

Dr. Bob - The Wooden Dog

## Friday, May 10

Sun Masons - Ashbury Pub

The Skeletones - Cinema Bar

Jackmormans - Dead Goat

Flakey Jane/Loose/King Friday -

The Holy Cow

Salsa Brava - Zephyr

## Saturday, May 11

Jerry Joseph and the Jackmormans -

Ashbury Pub

All Souls Avenue - Bar & Grill

PCP Berserker - Cinema Bar

Jabarri Style - Dead Goat

Salsa Brava - Zephyr

## Sunday, May 12

PCP Berserker - Cinema Bar

Acoustic Goat - Dead Goat

## Monday, May 13

Kim Salmon - Cinema Bar

Blue Devils Blues Revue - Dead Goat

Wakeland - Zephyr

## Tuesday, May 14

Megan Peters & Aaron Jones - Ashbury Pub

Sparkle/Stonine Jeffres - Bar & Grill

## Wednesday, May 15

Sturgeon General - Ashbury Pub

One Ton - Bar & Grill

Liquor Bike/Hypnotic Clambake - Cinema Bar

The Weed - Dead Goat

Luch/Scheer/Mojave 3 - DV8

## Thursday, May 16

Accidental Tribe - Ashbury Pub

Cracker/Sparklehorse - Bar & Grill

Pijamas Del Gato - Cinema Bar

Kennedy Scott and the All nighters - Dead Goat

Go Figure - The Holy Cow

## Friday, May 17

Insatiable - Ashbury Pub

Propagandi/NSC - Bar & Grill

House of Cards - Dead Goat

Disco Drippers - Zephyr

## Saturday, May 18

Loose & Juniors Farm - Ashbury Pub

Unwound/Lowcase/Prichard/

Quasimoto - Bar & Grill

Abstract/One Eye/Riverbed Jed - Bar & Grill

Blanche - Cinema Bar

Zion Tribe - Dead Goat

Disco Drippers - Zephyr

## Sunday, May 19

Acoustic Goat - Dead Goat

## Monday, May 20

Psychone Rangers - Cinema Bar

Blue Devils Blues Revue - Dead Goat

Isabelle Hayes - Zephyr

## Tuesday, May 21

J. Nelson Ramsey - Ashbury Pub

My Friend Moses - Bar & Grill

Cibbo Matto/Babe the Blue Ox - Cinema Bar

## Wednesday, May 22

Jabarri Style - Ashbury Pub

Drift - Bar & Grill

Tenderloin/Jessee Dayton - Cinema Bar

The Pinch - Dead Goat

Abstract/So Wut - The Holy Cow

Modern English - DV8

## Thursday, May 23

I - Roots - Ashbury Pub

Wicked

Innocence/Gutfunk/Blasting

Agent - Bar & Grill

DOA/Decomposers/Wovoka -

Cinema Bar

Mudpuddle - Dead Goat

King Friday/Sangri-La - The Holy Cow

God Street Wine - Zephyr

## Friday, May 24

Backwash - Ashbury Pub

Decomposers/XII Speed - Bar & Grill

King Trance/The Websters -

Cinema Bar

Insatiable - Dead Goat

God Street Wine - Zephyr

## Saturday, May 25

Backwash - Ashbury Pub

The Jackmormans/Voodoo Swing - Bar & Grill

Remy Zero/Thirsty Alley - Cinema Bar

A Dog and His Band - Dead Goat

Mitch Woods - Zephyr

## Sunday, May 26

Acoustic Goat - Dead Goat

## Monday, May 27

Bouncing Souls/Weston/Boris The

Sprinkler/Quaango - Bar & Grill

Second Annual The Locals - Dead Goat

## Tuesday, May 28

Unplugged w/ Aaron Jones & Friends - Ashbury Pub

Lost Elf - Bar & Grill

Tribe 8/31/2 Girls - Cinema Bar

Rubberneck - Zephyr

## Wednesday, May 29

Lost Elf - Ashbury Pub

Wobble Wine - Bar & Grill

I - Roots - Dead Goat

## Thursday, May 30

Enclave - Ashbury Pub

Wish/Elbo Finn/Elan Vitals - Bar & Grill

Reverend Willie - Cinema Bar

Accidental Tribe - Dead Goat

## Friday, May 31

Sweet Loretta - Ashbury Pub

Blood Hound Gang/Elbo Finn - Bar & Grill

Wish/Honest Engine - The Holy Cow

Papa Kega and the EFT

Connection - Dead Goat

Fat Paw - Zephyr

verse  
verse  
chorus  
verse  
chorus



a revolution

# SLUGFEST

Monday May 20th at  
The Cinema Bar  
with Special Guests

## PSYCLONE RANGERS

WITH  
DECOMPOSERS

Lots of  
Prizes &  
Free  
STUFF

**CINEMA BAR**

45 W. BROADWAY

359.1200

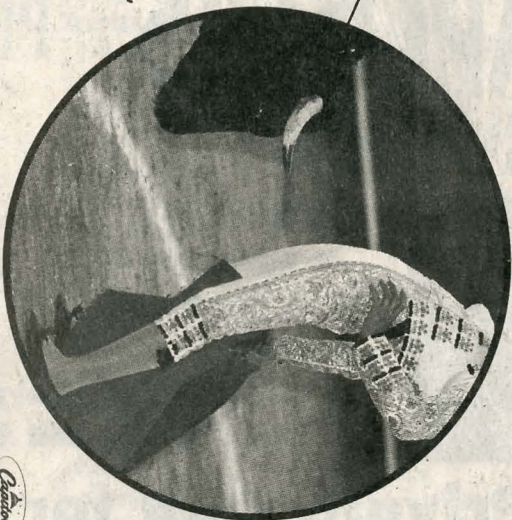
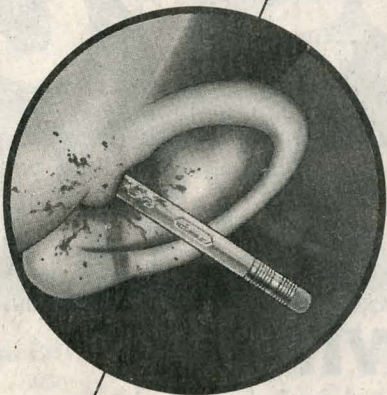
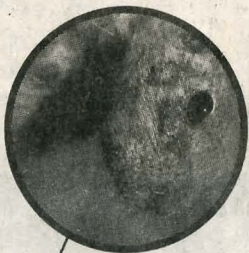
Tickets \$4  
in advance  
\$5 at the door

available at

*Cinema Bar, Heavy Metal Shop,  
Salt City CDs and Modified Music*

**Cinema Bar is a Private Club for Members**

*The* **Butthole Surfers** welcome you to  
**ELECTRICLARRYLAND**



*The new album*

*Featuring the single "Pepper"*

Produced by Steve Thompson, Paul Leary and Butthole Surfers ©1996 Capitol Records, Inc.



**Album Out May 14th**  
**Available at Heavy Metal Shop, Grandall Audio**  
**and Tom Tom Music**