

BAUNCH

FUCKED
UP
PLACE
TO
GET
SOME
SHIT

1121 WILMINGTON AVE.

PHONE: 484-3778



PUBLISHERS
CRYSTAL POWELL
GIANNI ELLEFSEN
EDITOR
GIANNI ELLEFSEN
MUSIC EDITOR
WILLIAM ATHEY
LEGAL BULLDOG
J. GARRY MCALLISTER

PHOTOS
Royce Jacobs

DISTRIBUTION
Mike Harrelson

Turner Distribution
Nate Croxford

WEBMASTER / PHOTOSHOP GOD

Mark Ross WRITERS

Tracey Fischer • Mr. Pink
Royce Jacobs • John Forgach
Trevor Williams • Scott Farley
David McClellan • J.J. Coombs
JAND • Brian McNamara
Jeanne Zeigler • Billy Fish
Kevin Moritz

OUR THANKS
Mark Ross, Jason B, Nicki, Kevin, Salt

City, Jenna, Burts, Mom and Bella SLUG is published by the 5th of each month. The writing is contributed by freelance writers. The writing is the opinion of the writers and is not necessarily that of SLUG.SLUG is not legally responsible for its writers or advertisers. If you don't agree with what is said... WRITE. All submissions must be received no later than the 25th of the month. We try not to edit any of the writing that is sent. We thank everyone for the continued support.

SLUG is printed by the 5th of each month, the deadline is the 1st of each month...Git it?

-SLUG STAFF

PLANET

Phone (801) 487.9221 Fax (801) 487.1359

2120 South 700 East Suite H-200 S.L.C. UT 94106 1904

S.L.C., UT 84106-1894

E-mail us at... Slugmag@aol.com

dear

dickheeds ...

Dear Dickheads: Remembering the rage of when Mother was only proud of me when I couldn't move or talk is what makes the Punk Movement so great. In the midst of all this rage, hate and contempt mockery I keep in mind the function of the artists who perform and play: to strip away the bullshit and let the soul be naked, to explore and to express Again! These artists are our absolute power in a world where mediocrity needs a good wake-up call. Being afraid of opposition is stupid and repressive. Pantera says in Vulgar Video, "I'll kill myself for you, I" kill you for myself." The key word is "myself." These artists have passion! Let's stop the fucking mockery at home! I can't do what they do but I can be inspired and I am. I just have been introduced to Punk philosophy. This revolution brings back the essence of life, it's a struggle against the many faces of death that threaten to destroy you. Anger motivates for change. To the Punk soldier I say, "Do it!" Passion is necessary, approval is a luxury.

-Steve

This letter was written and sent to us 4 months ago and somehow (thanks to slacker employees) it was lost. I told Downtown Music I would print their letter, so here it is...

This letter is in response to "Bustin the Nut" by David McClellan, published in Jan.96 issue of SLUG. I am one of the owners of Downtown Music I would like to defend our position as business people. It is our goal at Downtown Music to provide a clean, pleasant place for local musicians to practice. All buildings have their limitations. Good managers are hard to come by. It is not the best job in the world, and I can't afford to pay a fortune. We do the best with what we have. We try very hard to work with bands that are serious about music. Unfortunately, a few bands we've had as our tenants have spoiled it for everyone else. In the past years we have had serious damage done to our building by band members and their guests. The following is a short list of occurrences at Downtown Music. A guest of a band was caught taking a shit in the hallway. We've cleaned up urine and vomit many times. Doors have been kicked in many times. Our previous managers have been threatened and beat up. Fires have been set by careless band members throwing cigarettes into trash cans. The parking lot lights have been smashed. The vending machines have been vandalized. Our tools have been stolen, and it is a constant job picking up beer bottles in the parking lot. We have had to call the police because people are smoking marijuana and teenagers drinking alcohol. The purpose of Downtown Music is to provide musicians with a place to practice, we are not supplying them a place to party.

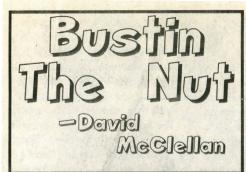
Our rules and regulations have been put in force to protect our investment in the building, as well as the rights of it's tenants. We have worked very hard to provide electronic security for the hours that we are closed. We also provide sturdy doors and burglar proof locks. the manger of the building routinely checks the halls for added security. We have hired Omega Security to drive by the building every hour. Our rules are by no means idiotic. They are to protect me, and the law abiding patrons of Downtown Music.

As for our hours of operation, we have debated many times when we should stay open. We'd like to best serve our customers while maintaining adequate security at the building. It would be unfeasible to have an alarm system on the building if we allowed 24 hr access. We have too many tenants to be passing out alarm codes. We have explored the possibility of sectioning off part of the building and adding a credit card style

lock system. However, the system is expensive and most bands cannot afford to pay the additional amount required to run such a system. Mr. McClellan has adequately described the problems with the Positively 4th St. system. The keypad code system is inefficient, and easily defeated. Should he, or any other tenant, have a good suggestion I would be happy to listen. Furthermore 95% of our tenants have 9 to 5 jobs. Very few people use the building from 1-3 pm So even fewer people would use the building from 1 am-3 pm Running Downtown Music is not an easy job, and I am not getting rich by doing so. In fact, DM LOST money in 95.Most of our tenants are good people, trying to break into a difficult business. They can't afford high rent, some can't afford low rent. We have a great difficulty collecting rent. Many bands skip out on us without paying. We can't afford to police the bands 24 hrs a day. We can't afford to repair damage caused by band members, and their guests.

Mr. McClellan seems to think that I owe him something, and that I should care about the musical community. I care about the tenants of my building that take pride in themselves and their work, that are decent, law abiding human beings. I care about the tenants that have respect themselves, for my property, and the property of other tenants. I do not owe anyone anything. If there is a problem at the building the manager can't fix, feel free to call me, I'll Listen. Downtown Music is offering a service to the musicians of SLC. If it is such a lucrative proposition, there would be more competition. Downtown Music is a business and business needs to make money to survive. If I can't make a profit at it, I will close it up. What will the musicians of Salt Lake do then? Perhaps Mr. McClellan has several hundred thousand dollars that he would like to donate to the musical community for a place to practice.

-Michael K. Wolfe C0-Owner, Downtown Music



My stool hasn't felt the same since Wish started sounding like Honest Engine Jr... Mike Schallbetter didn't put me on the Obvious' guest list at the Holy Cow tonight after I called him and set up the interview, the fucker, but he did talk to me at length about his band and their feelings about the past four years and what it's like to be a band that is on the verge of... well, uncertainty. Now don't all get your panties in a bunch, The Obvious aren't thinking of calling it quits or hiring a new frontman or being dropped by their record label (Grindstone), it's just that uncertainty is what the music business is all about. The Obvious are the first local rock band to be signed to a label and have toured the country in their own Winnebago (purchased by Grindstone). Though you may not like their style of music you have to give credit where credit is due, and these four guys work their asses off to be in the position that they are currently enjoying (or sweating) getting ready to record their sophomore CD. For as far as The Obvious have gone it is funny how in the dark things are as far as future plans go. This is the music biz, kids. No one can predict a future trend, and trendiness and hipness is what sells bands. Uncertainty and skepticism is the way of life for an independent rock band that still has everything to prove. But before we get to this month's accounting lesson, let's clarify a few fundamental things: Dariella DuFontaine is the name of Jamison Wilkins' (the drummer from Myrrh) moonlighting band and they opened for the Obvious tonight. I love 'em. It's a side project. It's fun. It's not about selling product or hit songs or X96 radio promo or records. It's just three guys who like to swing that funky shit down low and groove in front of a crowd. Coolness. And trendy in that neo-hippie sort of way. You are a bad ass drummer, Jamison. The Obvious, however, are a bunch of over hyped post-grunge era has beens that are only in it for the money and care nothing about the starving orphan children of Somalia. Just kidding... No the second point of business I have with you my dear readers is that I'm not quite sure people understand what it is to say that a band sucks. The Obvious most definitely do not suck. You may not like them. My mom may not like them, but they are the best (if not the only) rock and roll band to come out of Salt Lake City and create a hype about themselves in a legitimate music town (LA). Let me explain: 1. Focus 2. Energy 3. Dynamics 4. Clarity 5. Precision 6. Showmanship 7. Professionalism

and 8. Foresight. How many of you have used these terms when you assessed your own band's last live performance? The Obvious possess all of these qualities and more which is why I find it extremely difficult to have someone tell me in the middle of a packed Holy Cow show, at 1 a.m. while everyone is still getting off on a band over an hour into it's set, that the band sucks and does nothing original. Originality is a luxury that very few successful bands ever get to achieve. Like Sting or Peter Gabriel. Lugnut practices at Downtown Music (home of the midnight curfew) and I have yet to hear the sonic etchings of the next Frank Zappa or Sonic Youth amidst the Deftone/Korn triplet triplet break (insert feedback here) grooves that shake the paper thin halls. What the Obvious have done over the past four years is come to terms with who they are and what they have to do to achieve success for themselves as a band, and are fully underway in following through with their plan. The catch is that nobody knows anything until after the shit has happened. I can't explain it, that's just showbiz. And showbiz is what I talked to Mike Shallbetter (drummer) about for forty minutes before their set at the Cow. If you think that Mike, John and the other guys aren't serious about their band and their future as a band, then you're high. If you think that just because they are an independent label rock band that they need to be pushing the boundaries of the sonic envelope then you are having a bad hangover and need some quick hair of the dog... Behind the doors it's all business and what needs to be done to get the band to the next level. Small steps. Big decisions. And after conversing with Mike and then John Stockham, I get the sense that these guys are pretty adroit about what gets said and what goes on in the music business. They have to be. After playing the cover song club scene in SLC for a while, The Obvious set out two years ago to make a recording of original songs that didn't sound "local" and put it out on a CD. Detached cost over \$20,000 to produce, and thanks to a backer who saw potential in the four twentysomethings, they acquired the money and made their record, which is still one of the top three best sounding local rock recordings Zion has produced. Through smart management decisions and a wary eye on how to play to their town, The Obvious built up their following through well executed performances, word of mouth hype, stickers, shirts, flyers, and the holiest of holy's X96 radio play. Those of you who know this article know that I never follow proper interview procedures so it all gets paraphrased and mashed together in a big convoluted info ball for you to pick and sort through, but I promise you I'm not making too much of this up. After having some success selling out the smaller clubs (Bar & Grill, HolyCow) they carefully did what was necessary to put on bigger shows like DV8 and the Fairgrounds. Shows like that cost money to produce. About \$2000 just to get it going on. That doesn't include the advertising either. So it really takes some savvy

and some hype and business skills to insure that you are going to be able to pay the tab at the end of the night and not eat your shorts. Again radio play helps, and there's no secret there. Unless you're fucking Shawn Boy Walton's ass on a regular basis your record better be pretty catchy and well produced (meaning that the feedback and sloppy playing are all intentional) and fit the musical format of X96 or else you better find another city with true college radio to start in. Fit the format or leave. Something else Mike talked about was that he and his band realize that the biggest problem the Obvious has had in breaking in to national radio format's (the song has done well on college radio play lists across the country) is the lack of any really catchy pop song. The hook in the song Detached isn't the chorus or the vocals. It's the intro guitar riff and the heavy backbeat. If you don't quite yet understand how radio works you need to take a refresher course in basic communications. The lack of substantial vocal hooks on their album has been the biggest thorn in the Obvious' side since they have been signed to Grindstone. It was an issue that developed as the band's popularity increased and is still an issue as they prepare their new material for the next record. Record people actually sit down with a stopwatch and time the hook points in songs to determine if the song is radio friendly or not. Intro too long... see ya! If your objective is to get your song on the radio, I recommend you listen to a lot of what is being played on the radio and learn to pick it apart. Dance rock is what is in right now. After playing and selling out the bigger shows in SLC, the Obvious paid to play shows at the Whiskey in L.A. Once a month they would routinely set up shows at some of the happening clubs in L.A. and pay the price, literally, to play their music in a music town. Why? Because no one gets signed just playing Salt Lake City. Ask Clover. They sold out DV8 in under 20 minutes just two weeks ago. Three songs in constant rotation on X96 and definitely the best pop songwriters in this town still without a record deal. What the fuck is up with that?! The Obvious didn't get signed because they were the most original band since Fugazi... They got signed because they were probably the most professional, complete package around and the record company knew that they could easily put this band on the road to build up it's following and over time they would learn how the industry game gets played (meaning write good pop songs). The CD sounded great and didn't need to be remixed. The live show was a killer. The band was focused, well orchestrated, and interested in captivating an audience for an hour at a time. All the band really needed was a radio hit and the rest would snowball. I got the impression from talking to both Mike and John that they put a lot of time into their live show and leave very little up to chance. Gary does the band's sound every time they play. That's how they get the big kit sound as well as the cool delay on the vocals at all the right moments. He even

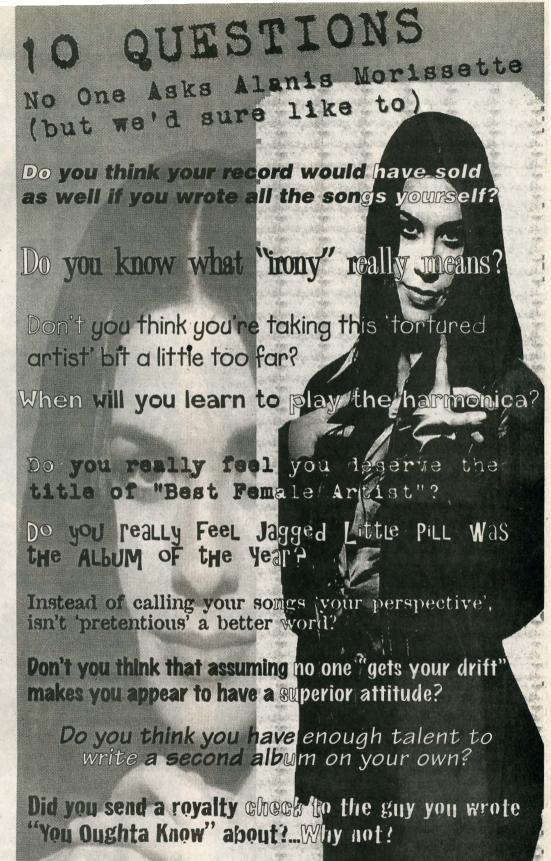
bops around up in the soundbooth like a goddamn cheerleader, and he's heard these songs umpteen times before! Impressive... Stockam doesn't get enough credit for his voice which is impressive in it's power and stamina alone as well as being immediately recognizable. He's been criticized as being a messenger without a message so I guess that means we can expect him to be the next Tori "I Love My Uterus" Amos. How sad. Having been on the road traveling the country for over nine months now, the Obvious are taking a well

needed summer break here in SLC where they have all got day jobs again to keep their feet firmly rooted in the ground. The rock star trip is a real shitty deal for a lot of bands,

and managers can hype a piece of shit only to drop that same piece of shit in the gutter tomorrow. So according to Mike, why not work real jobs while their home. The odds are still against them in the big picture. There is much humility and thankfulness amongst the guys in the band as well as a real understanding of what is expected from them by every outside source involved in the breaking of a band. The road for The Obvious is far from being easy street. Having most of the material for the next album written, this summer's hiatus from the road and from the blitzkrieg bullshit of L.A. could be just what brings these guys together to record a great follow up to 1994's Detached in the fall. According to a

statistic in Billboard, the average length of time a rock band exists before getting a major hit is 6-8 years. Tenacity. The Obvious have taken their fare share of abuse by local critics and musicians throughout these beginning stages of their career and you may get the impression from this article that I think that they're the best damn thing since Helloween got signed, but I do like to praise good hard work and ability when I see it. No matter what lies ahead in the coming months for Mike, John, Shane, and Chris, their boring old psychedelic grunge act set the standard by which all Salt Lake City rock & roll bands who follow must measure up against.

-David McClellan



BONUS QUESTION...HOW MANY FINGERS IS TOO MANY?

Besides what is printed elsewhere in this

CONCERT

PREVIEWS

it is
unknown
who is
sharing the

elsewhere in this paper here are a few extra added attractions that look like good bets. The Bar & Grill has teamed up with

Grill has teamed up with Cashmere, even as Jason visits the Olympics to present some pretty good stuff. The Wesley Willis Fiasco are back with more craziness. Don't forget Jawbox and for the wildest time in a bar, except-

ing Crash Worship which happened before SLUG was printed look at the Biohazard date near the end of the month. The Zephyr is scaring me with more and more "adult" entertainment. Just catering

catering to the clientele.

They have

Jackopierce back with a full band, The Tragically Hip are coming down from
Canada to play a club, not an arena and Tommy Castro is the hottest young blues guirelease an

tarist on the West Coast.

Jollymon is returning to the
Cinema Bar. Duarte has finally graduated from the
Zephyr. He'll be at Snowbird

for the Blues Festival. I think *Kelly Joe Phelps* will steal the show.

Now for the bad news. Wolf Mountain is looking worse than ever. *Ted Nugent* and *Bad Company* at the David O. McKay building in Orem? Who is booking that place? Grandpa and grandma can go to Derks, excuse me Franklin Quest to watch their age group totter about the stage. If they survive the experience how about more "oldies" outdoors in Orem. Gary Lewis and the Playboys, Frankie Valli, and a Beatles tribute? What ever happened to Bluffstock? I really can't wait to see what else "they" will come up with. I'm all excited to see John Tesh and Jon Schmidt. Watch for the next SLUG and an update on the dog shows for the

dog days.

Smashing

tion

and two days of Rage?

Pumpkins

Tripl3fastaction

I read the press release and I thought bullshit. Then I read the interview from RIP where the singer, Wes Kidd, takes a rip at DGC by describing his piece, "Aerosmith," a song about being force-fed music through the radio and MTV. "The whole thing was, like, talking about DGC. That was another one of those gimmicks. Here's a major label, they start up this little side label, to act like they're not a major label, actually put out a few really good quality records with Sonic Youth and Nirvana. Then it just got turned into

the same old story. Sign anything and everything. You only get to listen to what they're going to let you listen to, and that sucks." Well, bullshit to that too. Hello Kidd, you are signed to Capitol. Kidd buddy, have you ever heard of the Beatles or did the latest marketing blitz for ripoff "product" fly by completely unnoticed?

It's a good thing he backs his words up with music. tripl3fastac-

sound more like Nirvana than anything. The roots go back to way before Nirvana. A band patterning themselves after Stiff

selves after Stiff Little Fingers? The best thing on Broadcaster is a repeating guitar pattern during "Don't Tell" that seems to go on for about ten minutes. One of those pieces that has you checking for a defective CD. As far as I'm concerned that is good. "Superstar" features a similar piece that is even longer. I'll forgive his sniping at a major label even as he is signed to one. The quote was no doubt taken out of context. I'll even forgive the fact that he is managed by the cofounder of the H.O.R.D.E. tour - Blues Traveler's manager? tripl3fastaction are at Club DV8 on July 30. At this

Suicide Machines

Everyone knows that the Vandals are coming back to town on July 20 don't they? Who's opening. One of the openers is Suicide Machines. They come from Detroit. The story of how the name came about is damn spooky considering the teen suicide rate in this town. Guitarist Dan

Suicide Machine convinced the band to change the name from The Uglies to Jack Kevorkian and the Suicide Machines. They

did so due to

the high inci-

inflicted

death

dence of self-

Detroit's suburban gers. Detroit is a

teenagers. Detroit is a bust town and Salt Lake is a boom town...or is it. Why the parallels in a certain statistic?

Why not ask them when they are here? The music is the latest craze. Ska/punk from a band who have toured with the Mighty Mighty Bosstones and Buck-O-Nine. Their record was mixed by the same individual who did Green Day and Rancid. I can hear some moans from the jaded and a resounding cheer from the young skaters. All ages at the Bar & Grill on July 20 and stop your fucking whining about drinking outside. It's better than Saltair and no beer at all to wash the flies down.

-DaFoe







They finally announced it just as the last SLUG went to press. There are 14 fucking bands! Cry all you want about Lollapalooza skipping Salt Lake

City again. Buy a ticket for Ted Nugent or go to one of the hippie gatherings. I've

watched the scrambling for free tickets to H.O.R.D.E. at work and I laughed. Isn't the Dave Matthews Band simply

Blues Traveler without Popper? This year's Warped Tour includes an area for the hippies. It's called the Surf Compound. Actual hippies might miss it because of the camo netting. Too reminiscent of Vietnam. The area will feature drum circles and the P.A. will broadcast Native American chants, sounds of the sea and other natural world vibrations. Oh yeah, there is a history of surfing tent and a Surf Rider tent. The Surf Rider

Foundation is fighting environmental

crime and their benefit album has famous names like Pearl Jam and the **Beastie Boys** doing surf covers.

What else is there? Just a Half Pipe with both BMX, skate-

board and roller blade pros showing off a bit, a climbing wall and a street course. Amateur skateboard competitions will be held in 20 cities. Salt Lake City is one of them! Now that is a change. Sign up for the preliminary round at Salty Peaks. There's an interactive multi-media tent, a snowboard booth, an Epitaph records booth and other tents and booths.

Who's riding on the ramp and street course? Steve Caballero is the senior member. He began skateboarding in 1978. He was named World Champion in 1985 and in 1987 he set the world record for "highest air on a vertical ramp." He is still at it today, one of the most recognized skateboarders in the world. Then there's Steve Alba and Remy Stratton. An entire team of in-line

skaters are scheduled and most notable on the bike is Ron Wilkerson.

Now for the bands. Fishbone is the headliner. Due to some concerns

> over their commercial viability thev've

parted ways with Sony. Chim Chim's Bad Ass Revenge is the result. The boss handed me a fax from Epitaph proclaiming NOFX and Pennywise as the real headliners. I could see either one of them doing it and based strictly on record

sales one of them deserves it, but I like the diversity of the line-up. Who cares who closes it? While we're on the subject. Anyone who hasn't seen NOFX's record cover needs to go to a store

immediately. You could buy it for further optical stimulation in the home environment and actually listen to some California hardcore. SHRONE

Heavy

indeed. For

Petting Zoo

shame. NOFX has just recorded 14 songs for a Fat Wreck Chords 7". As the fax says they all last about a minute. Pennywise is doing "Surfin' USA" on the Surf Rider comp, they have "Astro Zombie" on an upcoming Misfits tribute album and they cover the Circle Jerks with a medley for a new Epitaph comp. All of this stuff will probably be for sale

Atlantic Records is just happy that CIV has a second chance. A good way to alienate a record label employee is to invite one to Saltair for a concert. A year later Atlantic's representative still hasn't forgotten the smell. She compares it to wearing a dirty diaper on your face. You go Angelica! CIV is gaining popularity slowly but surely. A few might

at the show.

remember their date with Quicksand...after the Warped mess positive, melodic New York City hardcore and one of the best recent albums in that style. Preceding them on the first stage are the Deftones. Why aren't they headlining? They actually get played on the radio! They are one of the bands responsible for the return of classic rock to Salt Lake City radio. Thanks a lot

fuckers. And how about this Goldfinger

group? A cool cover with space images



ska/punk in the pits.

Opening things up on the first stage are the Meices. I'm sure Fulton will get the spelling right, even if his design person couldn't. I fucking love the Meices. "Wow," "Uncool," "Wings." or "Monday Mood" - put the player on random and try to determine why Dirty Bird hasn't at least gone gold. Which brings things to the second stage.

Rocket From The Crypt are headlining this stage. Do they deserve it How much did you love Circa Now, the Cargo version? Did they impress at DV8 when they played with Fireworks and the Wesley Willis Fiasco? (Wesley Willis is also returning. See him at the Bar & Grill on July 9.) Does Scream Dracula Scream deserve the critical praise and lackluster sales? Are PD's (program directors) stupid? The answers are yes, yes, yes/no, and yes. Lagwagon record for one of my favorite labels. All I ever see are little records from the label, but those little records usually make me happy. The band started out playing straight hardcore, now they've added some melody and dynamics to the sound. Next thing you know they'll be snapped up by a major. While waiting

Slvg 8

tor that search out their three Fat Wreck Chords' albums at stores stocking indie label punk and see them next to last on the second stage. I have some problems with Bryan "Bitchy" Spevak. Bitchy doesn't begin to describe him. There are better terms. don't do it in the same song like some others. The record switches between the two styles. When the CD arrived in the mailbox the police followed closely with a noise complaint. As usual I was drunk and disorderly while listening to punk rock. The song bring-

ing the complaint was "Turn It On." Unwritten Law should have some interesting conversations with Fishbone. They are the Sony band. If the Warped Tour is about extreme sports then Unwritten Law belong. They've been featured at who knows how many festivals and in magazine articles devoted to boards and wheels.



their new release. Think

thrash with pop. They

Warped Tour.
—Speedy Brinefly



DISCMARKERS THE PILADELPILA DELPILADE

OCT. 30 - NOV. 2 1996

There's a BIG industry buzz on the PMC – last year was HUGE!

45 PANELS...
450 SHOWCASES!
FOR ONLY \$95.

REGISTER NOW!

FOR MORE INFORMATION CALL:

(215) 426-4109

SHOWCASING BANDS WANTED!

The

SHIF

Sheeff

Screaming Trees

Dust

Epic



Damn, guys...it's about time! Four years after their last album, 'Sweet Oblivion' the Ellensburg band that defined the true Northwest sound are back to further the power of their unique sound. Of course the magic behind this melodic crunch is the vocal/songwriting prowess of Mark Lanegan(the underground king of poetic mastery), who has been busy with his solo career the last few years apart from the rest of the Trees. Now back in the driver's seat with the Conner brothers(guitar & bass) beside him, they have released an album that demonstrates the continuing development & appeal of the most underrated band of the supposed Seattle Scene Still full of monster sound & tight guitar & drum rhythms, Lanegan's deeper & mature feel has crept in to create their best well-rounded album so far. Slowing the pace up more often, the Trees slide in a number of tracks that come on slow but very strong, hitting home with much more effect than the usual hard & fast delivery. Lanegan is the best damn vocalist in the business, & Dust is the proving point for that belief. Combining brilliant guitar work with more of Lanegan's genius verse, Dust is a satisfying experience for a long but worthwhile wait.

-Billy Fish

Slug The 3 Man Themes PCP Entertainment

Slowly drifting in to the ears like a basement band a few blocks down the street, the new piece of pie from Slug is a very tasty treat to lovers of the 90's ambient sound. Breaking things down to the bare minimum of sound & distortion, Slug gives an eerie delivery of mostly instrumental pieces that float in & out of the noise spectrum, tickling the imagination with wild & uncanny emotion. A refreshing sound for coming out of LA, the various members of Slug(who all play in other groups & projects), prepare a slow moving ship(at first) that quickly dips & banks at a second's notice to continually keep the movement of their tracks fresh & unpredictable. Light & tender, yet quick to become headstrong & abrasive at the drop of a hat, the album is a multifaceted jewel of minimal distortion in the tradition of SOME VELVET SIDEWALK & UNWOUND. Drift away from the pull of the mainstream & take a break in the deep pools of sound these underground experimental giants create with their delicate yet powerful music.

—Billy Fish

Patti Smith Gone Again Arista

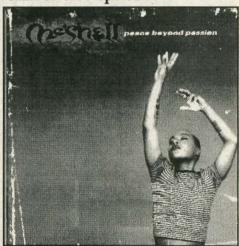


Could it be true? Yes a new record from rock's original diva. That's right No Madonnas, Courtneys, Toris or Morissettes. This is the real thing. It's

easy to say you either get it or you don't, but that's the fact. It is also a little silly to say if you don't like this record, then you're thick, so I won't. I will however disregard your opinion as an intelligent music listener. There is something about every single song on Gone Again that makes you stop and drink it up. Some more than others, but mostly I say it's the strong lyrical content. That's the difference between a REAL diva and Alanis Diva. Great lyrics create a distinct mood for a song that is accentuated by the music. So to give this record perspective in the 90's world of 'any shit will sell', you must call it just what it is. Patti Smith's best record since Easter. Compliments don't get much better than that.

-Maxx

Me'Shell Ndegéocello Peace Beyond Passion Maverick/Reprise



The soul savior album of 1996? Absolutely. Every time I listen to this CD it gets better. Punk rockers, Big Pants People, & fair weather soul/funk listeners need not apply. This record will sail over your head like a Dennis Miller joke in the Mormon Temple. This is one of those rare musical experiences that actually gives you hope that there are still talented people making music in the 90"s. God knows there are very few CD's I've heard in the last five years that made me think that. If I had to describe it I would be doing an injustice to the songs. It is one of the best records I've heard. Go to a store and listen to it. If you don't like it, let someone else buy it who is more deserving.

-Mr. Pink





Well its late night video season around the Pink household and so I've given you a little guide by which to live your video summer.

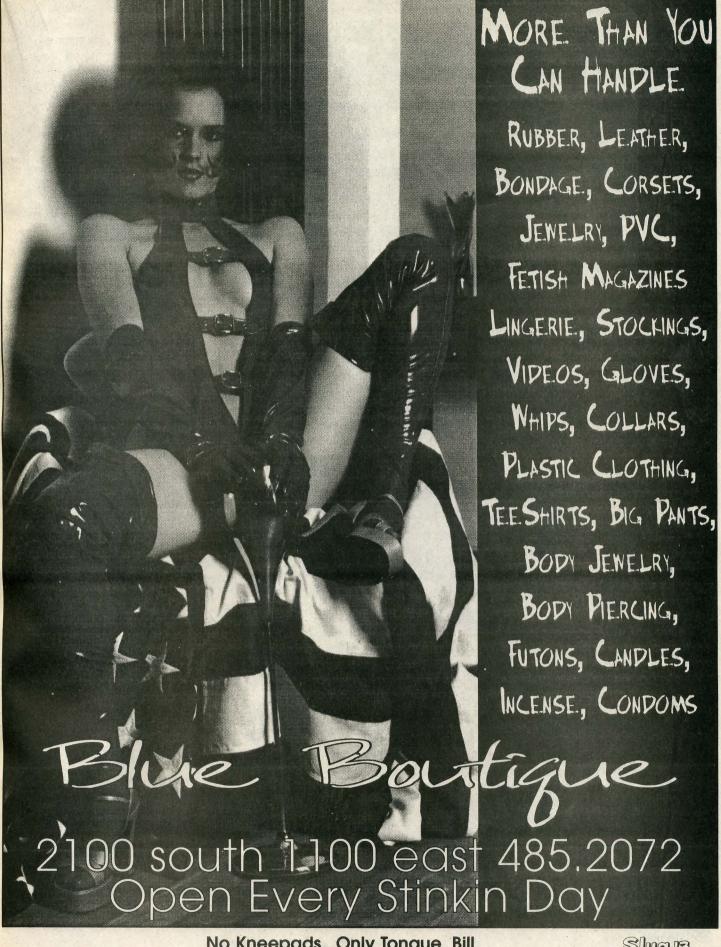
Let's start with Iumanji. What the fuck is this movie supposed to be about? Real life Jungle Book board game? Blow me. Robin Williams should be ashamed. Pass on that and go pick up Swimming with Sharks, with Kevin Spacey. Great movie. Anyone who ever had an asshole boss will love it. Go see Mike at Sounds Easy he'll get it for you. How about Leaving Las Vegas? Unfucking believably bad movie. You don't like anyone in the whole damn thing. Its Barfly only boring and shitty. Save the 3 Bucks and rent Braveheart. Three hours that go by faster than you'd think. Full of decapitation, mutilation, torture, love, honor, pride and no shortage of BLOOD. Speaking of cool shows The Usual Suspects is one of the coolest of the year. Jade is a good sex thriller murder mystery with a great car chase. Casino, big time gangster Vegas ass kicker. Even Sharon Stone can't ruin this movie. Speaking of women who I hate, Meryl Streep coughs up the worst Italian accent I ever heard in Bridges of Madison County.

Fortunately, Clint saves the day with a great story and a great movie. **Powder** is a chick flick that scores you points with the

old lady. It won't kill you to watch it and she'll think you're sensitive. Great lines & cool story on top is the idea behind Grumpier Old Men. Don't miss it. Mucho funny & **Burgess Meredith supplies** more great ways to say sex. Another chick flick, The American President. This one, however, is pretty good, forget that it's a love story with Annette Bening hailing to the chief. Clockers, Spike Lee proves once again he's the biggest racist in America. Seven is one of the better rentals this summer. Cool show. Cool murders. Watch this twice instead of renting To Die For. A terrible show with the lamest attempt at drama I've seen in quite awhile. Fluke is the story of a man who dies and comes back as a dog. What a life. Better idea than it was a movie. Sabrina is nowhere near as good as the original. The only reason to watch this movie is to see Julia Ormond naked. You don't. Okay, here's my favorites: Smoke is a great story with great acting by William Hurt and Mr. Keitel. The follow-up, Blue in the Face is just as good except it's more of a comedy. A cool flick--Get Shorty. Travolta proves Pulp Fiction was no fluke. DeVito and Hackman also are great. I'll end up with movies to avoid at all costs! 1. Show Girls 2. Leaving Las

Vegas 3. To Die For

-Mr. Pink



No Kneepads...Only Tongue, Bill

Slugis



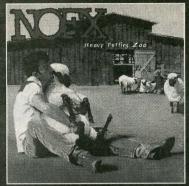
Slug 14

YOU SCRATCH MY BACK AND I'LL STAB YOURS



Red Aunts

4601, 4602



NOFX Heavy Petting Zoo

5701, 5702



Wayne Kramer S801, 5802



The Humpers
Live Forever Or Die Trying

4201, 4202



Gas Huffer
The Inhuman Ordeal...

5901, 5902

Check out these records on the Epitaph Hotline, just dial (213)I-OFFEND and punch in the code. 🗢 🙃



graywhale cd

used cd's under 10 many as low as \$3.99

o new releases t-shirts stickers incense

video gameswe buy used cd's for

we buy used cd's for up to \$8 credit

o rock over london. rock on chicago.

Hey Wen it's the Hippie Horscope

AQUARIUS Jan. 20 - Feb. 18

You're a water lover. You make flowers grow. You quench thirst. You're a welcome reaction to fire. You're cool and wet. You're also the main ingredient in an enema. You hate everything because you feel inferior, but you don't have the balls to admit it. You ridicule any positive act due to your own inability to be positive. That and your squeaky tight ass make you a real catch!

PISCES Feb.19-March.20

There are two fish in your star sign. A trout and a carp. You are similar to both. You're stupid and smelly. Probably due to the lack of daily hygiene and the over abundance of patchouli oil.

ARIES Mar.21 - Apr.19

Aries...Or air heads? You believe that killing ants sends you to hell. You think Clueless was a documentary and your idea of a romantic date is when you don't have to walk home. Go back to school hippie dork and learn the difference between the two.

TAURUS Apr.20-May.20

This is true irony. You're a vegetarian and your sign is a bull. You know like hamburger. You don't eat meat because its bad for you. You're on a strict diet of soybean curd and bok choy sprouts. Paranoia keeps you from sleeping and having that reoccurring dream that a giant double cheeseburger is tracking you down and eating you alive...

GEMINI May 21-June 20

Gemini the lover boy. You coincidentally got into this hippie shit when you found out hippie chicks are easy. You ate there for people. You saw a shaman in Arizona, and you love all kinds of music especially Reggae. You are a total weasel. Die, die, die!

CANCER June 21-July 22

One of your buds is going to bro you out on some seriously kind doobage. It is the coolest thing to ever happen in your entire fucking life.

LEO July.23-Aug.22

Leo Nothing happens to you this month. Stay on the couch.

VIRGO Aug. 23-Sept. 22

Virgo girl = virgin girl. Nothing happens to you either, but that's what you want. Stay away from guys named Jeff. Its bad juju baby.

LIBRA Sept.23-Oct.22

Its no coincidence that the letters in Libra also spell BRAIL. The thin rope attached to the end of a sail to pull it up. You will be injured in a freak boating accident. Might want to stay home and watch the Nature Channel.

SCORPIO Oct.23-Nov.21

Hey Scorpio you're too cool to be a hippie. Besides mentally dwarfing you friends all the time gets old. Go find some new ones that don't hang out in coffee shops.

SAGITTARIUS Nov.22-Dec.21

Sagittarius

Romance is on the horizon Sag man. A possible encounter with an Aries. Yea! At least you wont have to think too much. Stock up on vitamin C and Trojans.

CAPRICORN Dec. 22-Jan. 19

Capricorn

Oh dear Capricorn. Things don't look too good for you! Your plants and flowers will all be dead by the 24th. That person you think is your "soul mate" is screwing everyone you know. And that pesky little rash tsk, tsk, tsk.

E-Mail us at
Slugmag@aol.com
or check out our
web page at
http://www.xmission.
com/~slug/





No Kneepads...Only Tongue, Bill

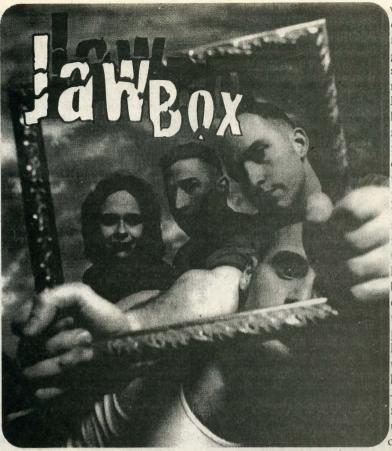
Slugin

I was reading something the other day that addressed the interview process. According to the writer rock musicians have their answers memorized because each new day brings the same questions from a different person. They are supposed to reply with rote learned answers fed to them by corporate offices. I always try, and sometimes succeed at doing it little differently. These Jawbox people are smart. They are much smarter than me. I'm doing some heavy editing and I hope they don't get angry. J. Robbins, voice/guitar is a good conversationalist. He can talk for hours. The publicist told me I'd be speaking with Kim (Coletta, bass) or W.C. Barbot (guitar, voice) so I was a little surprised by who was at the other end of the phone. Jawbox has been criticized for leaving the DIY climate of

Dischord for a major label. I don't really care, but they are from D.C. That's where the first question came from. The band is involved in the creative end and the business side They own their own record label and release records by bands they like. Most of this conversation concerns the business of music and sorry state of life in the inner city of our nation's capital. Food reviews and indepth influence analysis are best left to corporations

SLUG: Who is this? JB: This is J. SLUG: First question. Will Washington D.C. survive as a city? JB: Wow, wild question. I don't know. Where are you calling from? SLUG: Salt Lake. I just saw a CNN news thing. They were debating whether Washington D.C. would survive as a city and since you're from there...JB: It's a good question, I mean it has to survive. You know as the scene of government. But the actual local government that governs the city is pretty shabby so I don't really know what they are going to do. There are a bunch of different solutions. Like people were talking about statehood for a while but I mean, DC is really barely fit to run itself as a city. At the same time what they have now and what they have had for most of the history of the city is; they have a control board that is actually part of the Federal government and it is subject to the whims of the Federal government. It definitely sees the city from the perspective of the Federal government, I think the fact that DC is such a scrappy city has played a large contributing factor to why the sort of music and arts underground is so good here.

SLUG: I can see that. So you think that all the problems contribute to the arts part of it. JB: Yeah, kind of. I mean just because the infrastructure is kind of lame in general. DC is very polarized. On the one hand you have a government centered, mainly white, rich kind of stratum and then on the other hand you have an urban population that is mostly black and poor – not



very much in between to speak of. So there is a really powerful, kind of grass roots underground - music like the go-go scene. It totally sprang out of nowhere and definitely has had to be responsible for itself because there is no music business to speak of. There is no real connection to the so called entertainment world, whatever that is. The go-go scene had to pretty much create its own venues and be responsible for itself. For rock music and punk rock and stuff there were only two venues ever really in the history of DC. There has never been more than a couple of established places to play at a time and I think that is why people start their own labels here. It's a much more feisty, underground scene, because it had to create itself from scratch - there was no existing world for it to plug into. If you grow up in New York, maybe you can say, 'Oh well someday I'm

going to join some band or be on some major label'...there are all those kind of worlds around you. In DC it is much more... you have to kind of create that world for yourself more. I think that was definitely true when the punk thing started happening around here and now it is a very established scene in a way. I think people make a point of keeping the spirit alive. That's one of the very special things about DC.

SLUG: Close knit. It's a close knit group. Okay, totally changing the subject. Is the CD out? JB: It's not going to be out until July 2nd. It was supposed to come out in the middle of June they shuffled the release dates around, but it is coming out July 2nd. We are putting the vinyl out ourselves in the middle of June. SLUG: That was another question. So the vinyl's coming out in the middle of June? The vinyl is on DeSoto. You are still running DeSoto? ...I guess you're coming to Salt Lake on July 27th. Who are you touring with this time? JB: We're bringing Shiner with us. Which is a band we put out on DeSoto. Shiner is coming with us for most of the tour and they will be on that show and we're playing with different bands in different regions. Like we're doing some shows on the east coast with Candy Machine. We're hooking up with Brainiac because they are going to be in Texas at the same time we are.

SLUG: Brainiac's coming here too. JB: We're playing with Tanner on the west coast and I don't know if they are going to be with us in Salt Lake or not. I can't recall. SLUG: (Tanner will indeed join Jawbox in Salt Lake City.) You come from a pretty strong independent background and you signed to Atlantic in 1994. Do you think it is any easier for bands...like for you with your label,...is it any easier for bands on small labels to get exposure today than it was previously? JB: No, I think if anything it is more difficult. SLUG: Is that because there are so many? JB: Yeah, J

feel like there are like 18 billion bands. I feel like there are more bands now and especially more bands in roughly the same genre of music than there ever have been before. So, its pretty weird. But I always think of it... I tend to think of music scenes or the band world. I mean being in music the fad is kind of a rapid one. I tend to think in terms of true believers. True believers will seek music out. A good example is, you know the band Kepone, they're on Touch and Go, or actually Quarterstick? You know that band? SLUG: I know of them. I haven't heard their stuff. JB: They're a

...there are like 18 billion

bands.. more bands in roughly

to exist and part of being

totally amazing band. I think they are an incredible band and they are a

band that has been around for a while. They have been around maybe five years touring con-

stantly. They fucking rock. I would just think that they're a band that if anybody saw them they would go tell 20 of their friends. If somebody from a major label saw them they would have contract hounds on their heels. But for whatever reason. I saw them a few

weeks ago and there were maybe 50 people at their show and they were incredible. I know that the 50 of us who

were at the show...I won't be overly dramatic and say that we had our lives changed by it, but it really meant something to us. There are shows we play where we're wonder-

ing why nobody came to this show, but we still played the best we could play and we still meant it. We mean it whether there are 10 people or 1,000 people there. I guess the point I'm trying to make is... I feel like there are certain people and there always will be people who are looking for something in the experience of music that doesn't have anything to do with the kind of cultural validation that they get from MTV. For a band like Trench Mouth or Kepone or Candy Machine or whomever-among the best bands ever - who really say something. If you keep doing this and doing this and it doesn't seem like anybody is interested after a while in practical terms it can be really difficult and probably can cause the end of a lot of bands. Really great bands - people who are interested in being challenged by music- they are interested in some more difficult bands which I think are the more interesting bands. There are always going to be people who are going to see that stuff, there just aren't 5,000 of them in a given city. There might be 50 of them. 'Cause part of the thing is independent labels.

SLUG: They're selling more now. JB: You think so? SLUG: Yeah, according to Billboard Magazine 21% of the market is independent labels now. JB: I think that is really encouraging. SLUG: That's why I asked the question. (Does anyone remember the question) 'Cause I've been reading these Billboard reports on independent labels and how they're growing and that major labels might be losing market share to them soon. JB: I think that would be great. The whole point is that it is supposed to be a free market, I think that would be awesome. I have a sense on the other hand, just from people I know and bands I know and people who have labels, it seems more difficult now to have an independent label than it was even a few years ago. SLUG: That's because all the

small stores are closing. The big stores are forcing them out. That's why it's tougher. But if you can get into the big stores people are buying more independent releases. It's a problem.

JB: Like you said there is no solution. I think there is a need for an underground to exist and part of the being underground is that it is not easy or not easily accessible and its not going to view success in the same terms as the mainstream views success. Anyway, its not like that I have a point in saying this. It's just something that I think about ideologically. But in practical

> SLUG: 'Cause you're involved in it. JB: Yeah, in practical terms it has been difficult to run...DeSoto

runs at a loss all the time. DeSoto does not run for profit and...SLUG: Well, keep at it. You only need one to break out. JB: I guess its not hopeless. I guess it

just must be us.

underground is that it is not easily

accessible and its not going to view

success in the same terms as the

mainstream views success

the same genre of music than

ever before. ...its pretty weird.

SLUG: Is there any reason you aren't going on Lollapalooza or the Warped tour? JB: I don't think we got asked to do the Warped tour. People were talking about Lollapalooza as a

there is a need for an underground possibility. We had a really great time when we toured with Stone Temple Pilots. I think it might be fun to do

another tour like that, but one of the problems with big tours if you're a small band is that a giant operation doesn't schedule itself around you. We were talking

about a bunch of different tours that might have been possibilities and no answer was forthcoming at all. The William Morris agency will make up its mind whenever it makes up its mind. It operates on its own schedule and meanwhile for us the most important thing is to go on tour. After a certain point we were like...SLUG: Just book it yourself.

JB: Those tours can be a lot of fun but our tours are the most fun. The best thing that we can do for us, you know mentally, is to get in the fucking van, bring our friend's band with us and go play a lot of shows. Those are the kind of shows that are much more of what our band wants to be about. A show where we are in an experience with an audience of a comprehensible size and there can be some sense that it is a shared experience instead of a show that is so giant that you feel like you might as well be watching a movie.

SLUG: As a member of the audience I would have to agree. The smaller shows are much better than the huge ones. JB: I never used to go to arena shows and when we toured with Stone Temple Pilots I was freaking out. We had an awesome time but when I would go out and watch the show from the audience I couldn't imagine enjoying an experience that I am sharing with 50,000 people.

Jawbox will play Salt Lake City on July 27. They are bringing their friends Shiner and Tanner with them. As if Jawbox music wasn't difficult enough for MTV brains have a listen to Shiner. Now that is difficult. The new record will see store shelves on July 2. It is even better than the last. Certainly better than the current "hot" product at the retail and radio level.

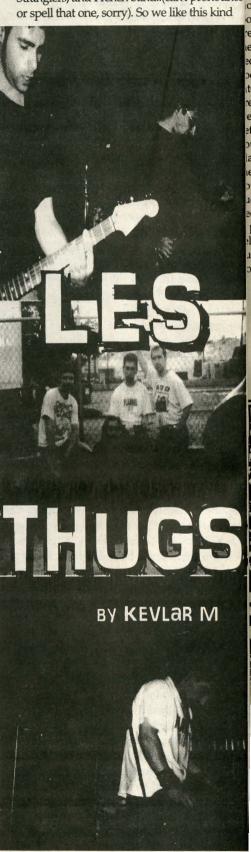
-BMFDA

I don't know if the fact remains that Rock n' Roll is an English thing. After hearing Japanese punk band Hi-Standard and French band Les Thugs; I really feel that anyone who has an appreciation for loud hard music can pick up a guitar and play, no matter what race, sex, or nationality you are. The desire to speak out and and play your instrument for the world to hear, transcends all of these limitations that society places on us. So because of this I think that anyone with an open mind will embrace Les thugs compositions, basically the French version of that hyperactive version of music, punk.

Now when I say punk, I don't mean like Pennywise or The Exploited, no not that aggressive. It's more like The Buzzcocks and old stuff by The Stranglers (who Les Thugs reminds me alot of); more like punk with harmony and melody. Whoa there! Don't start freaking out! When I say melody and punk, I don't mean Green Day or that style of pop. Although Les Thugs uses pop elements in some of their songs, they sound nothing like Green Day or any other of those countless imitation bands that are suddenly popping or "POP"ing up in the music scene. In fact, on their new album on Sub Pop, (their really trying hard to get away from that Grunge tag they had), entitled "Strike" the band has more musical depth then most bands these days. Another interesting tidbit of info for all those people who sneer at all those punk bands who use melody in their songs, Les Thugs; not only are they French, (trust me, when you read their lyric sheet it shows), they've been playing their brand of music for years, and they are very big in Europe. And in my opinion, any person who is a Underground music fan and doesn't like simplicity in punk is an idiot. I mean let's face it kids the punk music scene was founded by bands like The Ramones, Iggy and the Stooges, Sex Pistols, The Buzzcocks, Generation X, and countless others who couldn't play very well. That's what made this music so appealing is that the groups simple rhythms were a fresh break from the annoying stadium bands of the 70's, like Boston, Kiss, and Chicago. I'm not saying that Les Thugs have no talent and can't play, on the contrary they have interesting simple melodies that are put together very well, giving the listener enough catchy harmonies to stay transfixed on. The band is a four piece; with Eric doing guitar/vocals, Thierry on Guitar, Pierre on bass/vocals, and Christophe on drums/vocals. The three vocalists trade of the lead singing job on different tracks, again adding to the engaging sounds of the recordings. Some of the songs on "Strike" are pop

harmonies: "Summer" and "Waiting", others are slow: "Strike", while even others tear along at breakneck speeds: "Poison Head" and "Allez Les Filles!"; giving the record varied tempos so that the listener doesn't become bored with the same style of song being played over and over again. The tracks on the record were engineered by underground legend Steve Albini (one of my personal favorite musicians, Big Black, Rapeman, and Shellac; for those interested) who has a talent for constructing big sounds for Indie records and "Strike" is no exception. But the musicians who obviously enjoy what they do, keep the listener at an easy pace, like a runner casually in stride during a grueling marathon.

A couple of days before the huge Girls Against Boys/Therapy? show I was handed the LesThugs CD and told that the band would be opening for the show. After listening to "Strike", I was impressed by the fresh imported sound that the band develops on the record, and decided to do an interview with them. Since I was doing stories on GVSB and Therapy? it was a little hectic to find time to talk to them, but eventually I sat down with Drummer Christophe and, with the exception of the strong French accent, that at times made it hard to follow along with, had a pretty interesting talk. Here's how it went; SLUG: Do you find it difficult touring through America? Christophe: The thing is that it's the fifth time we've played the U.S., so we start to get use to it. Of course it's different then France, because we're bigger; we play bigger venues. I think, this tour especially, is going really well. I mean, we have a good van, we sleep in a Motel, we eat well, we have good conscious to play, we get to sound check, and so for us this tour is really good. SLUG: Have you noticed more people getting into your band? Chr. It's hard to compare before, the thing is every album that we put out in the U.S. we sell more copies each time, perhaps because people start to notice. That's why it's so good for us to tour with Therapy? and Girls Against Boys, because we are fortunate to play in front of more people. While I think if we played by ourselves, nobody would be there since they don't know who we are. So we are fortunate to be with better known bands. Actually we are better known in U.S. in places like all the west coast, but in all the middle west and east coast we are almost not known at all, so it's good for us to play in front of people and show them who we are. SLUG: So what inspired you guys to play the music that you play now? Chr. We start to get really involved us in rock music in '77, with the Punk rock bands; especially with the English and French bands. Not that many U.S. bands, from '77 it was really English bands, like Sex Pistols, The 'El Stranglers, and French band..(can't pronounce or spell that one, sorry). So we like this kind



lusker Du and The Replacements, and that kind of mixes with all he types of music that we like.

SLUG: How does it feel to be on a big indie label like Sub op? Chr: Yes, it's already good for an American band, and for a rench band even better, because we are the only French band on an merican label who come to play here; so its also a very good pronotion for us in France. So far people are really active in France poking for music in England and U.S., so if they know that the rench band is going to play the U.S. on an awesome record label, hey think it must be great. Before we toured the states in '89, French people weren't that interested in us; then we toured the states and looked up with Sub Pop, journalists in France thought it was most nteresting, so being on Sub Pop has really helped and has been great. Being on the label we like these guys very much and they were the first American label to be interested in us. SLUG: Do you get very nervous playing in front of people who don't know who you are? Chr: No, I guess I feel less nervous then in France when we play in front of ten thousand people. They know the records and hey want you to make it the most beautiful gig, they probably saw ou before so they can compare you to other shows. So I prefer the audience that don't know us at all, so no I feel more relaxed when people don't know us, there's no pressure; except the only pressure s personal, and that's to play well and to make a good gig for ourselves and for the audience. I know if we play excellent and if we do our best people can like it, and if we do our best we have a..., how do you say,., good conscience

—Kevlar M



Dr Volts Comic Connection 2023 E. 3300 S. 485.6114





SERIAL KILLER OF THE MONTH Charles Whitman...All American

"Charles Whitman killed 12 people from a 28 story-high observation deck from distances of up to 400 yards.....and where did he learn to shoot?! The Marines....[this] individual show[s] what one motivated Marine and his rifle can do. And I expect you all to be able to go home and do this yourself when I'm done with you."

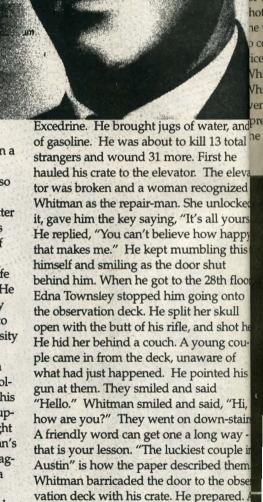
—Stanley Kubrick's Full Metal Jacket.

Charles Whitman was the youngest eagle-scout in scouting history when he received his in 1953, at the age of 12. A good looking blonde boy, he was an average kind of guy. His father was particularly hard, often beating his mother, expecting much from his sons. His son Charles was an excellent student, a completer, an organized do-it-the-best kind of boy. After coming home drunk one night about the time his father went crazy, beating the boy, and finally throwing him violently into the family swimming-pool, where Charlie nearly drowned. He joined the Marines shortly there after. He spent 18 months in Guantanamo Bay on active duty, where he was a reckless gambler. He would back out on paying huge gambling debts. But he would violently demand payment on his wins. At one point he skipped out on a debt, and carried a .357 with him for several months until he heard that the bookie was in jail on auto-theft charges. He was honorably discharged from the Marines after being court-marshaled for having an un-military pistol and threatening a fellow soldier, over a gambling debt. Charles was a good boy. He married a nice girl, he loved his mother, he hated his father. He was an average kind of American nice guy, really. What I mean to say, is that he was a really together kind of guy, perhaps a little tightly wound, but not a serial killer sort. Which is probably

why he isn't technically a serial killer. He is a mass murderer. And it all went something like this:

On July 31, 1966
Charles Whitman wrote a letter explaining that he was going to kill his wife and mother, because he was going to do something which would in turn ruin their lives. He did this to his mother with a bayonet wound in the chest and a bullet through the head. She strug-

gled, as was evidenced by her crushed right hand. Apparently he slammed it in a door - her wedding ring's stone was knocked free of its setting, the ring was so disfigured. He killed his wife while she slept, bayoneting her four times. His letter says, "I intend to kill her as painlessly as possible." He obviously hadn't heard of drug overdoses, or head shots. He left notes explaining that his mother and wife were sick and wanted to be left to rest. He called both their jobs to explain that they would not be there that day. He drove to the belltower at the center of the University of Texas at Austin. He explained that he was delivering a crate of equipment to a professor. He brought his own rented trolley to help move the huge crate. It was his Marine crate and it contained enough supplies, weapons and ammo, to let him fight off a small army for a long time. Whitman's arsenal included a 9mm pistol, a .357 magnum revolver, a .30caliber M-1 carbine, a .35 caliber pump-action rifle, a hunting knife, a sawed off 12-gauge shotgun, and a 6mm bolt action rifle with a Remington 4 power scope, 14 boxes of ammunition, and a can of Hoppe's #9 gun-cleaning solvent. Also in the crate were a large variety of tinned foods, a transistor radio, deodorant, shaving cream and a razor, coffee, sandwiches, Dexedrine (a kind of speed of which Whitman was very fond) and



couple of kids, Mike and Mark Garbor,

were peering at him over his barricade.

They surprised him, and he shot them wi

his shotgun: The entire Garbor family was

them tumbling down the stairs leaving or

wounded and unable to move. Whitman

heading up the stairwell. The blast sent

boy and their mother dead, the rest

stepped out onto the six toot deep walk surrounding the bell-tower. With it's four foot tall cement wall and rain-spouts which could serve as rifle slits, it was a seemingly impregnable fortress. At 11:48 the carillon finished its peal of bells. Whitman lifted the 6-mm Remington to his shoulder, peered though the scope, and bodies started falling one after another over a four block area. Most of the 13 were killed in the first 15 minutes, and many others were wounded. After about ten minutes the police were alerted and more than 100 police men and 40 highway patrolmen arrived. But Whitman's bunker was completely brilliant. He could shoot anybody that approached the building, and nobody could shoot him. So a light plane was brought in with a sharpshooter on board. Whitman managed to shoot at the plane successfully many times, while the shooter could never get a bead on Whitman, because the plane shook with every round that hit it. And there was a choppy wind above the campus to boot. But while the plane was flying around Whitman ignored the street below, and police were able to get into the building. A young officer, Ramiro Martinez, arrived late having just come onto his shift for the afternoon, found himself the first into the tower. He had a shotgun and his revolver. He was alone. Houston McCoy, one of the workers on the first floor was very mad, and said he wanted to come along. Martinez deputized McCoy and gave him his service revolver. Up they went. To make a long story short, they shot Whitman before he shot them. Here is the good bit: A psychiatrist Whitman had seen several weeks before, the only time he ever went to a shrink, said at a news-conference shortly after the spree, that Whitman was very agitated, and wanted to "go up to the tower and shoot some humans."





Southern Thunder Tattoo

819 East 2100 South 485.8282



best and that is basically, kicking your ass. (See CD Review, this issue).

I had a chance to call guitarist Tom Niemeyer at home. Being the Gruntruck junkie that I am, I hopped all over that chance. Tom was polite, funny and articulate, what did you expect, a heavy-metal rock God with an attitude? The following is a replay of the play by

Tom Niemeyer: Good afternoon this is Tom. SLUG: Hi Tom. This is Royce with SLUG Magazine. TN: Hi Royce, how are you? (See, I told ya he was polite).

SLUG: Good, how are you? TN: Excellent. SLUG: Did they tell you where I'm calling from? TN: Yea, in fact, I saw you last time. You guys played The Zephyr Club and

that was a packed night. TN: Yea, that was a good time.

SLUG: It was a good time. You know what? When I went to Gruntruck that night, there . were so may good-looking women, I could not believe it. It was incredible, a great band, beautiful women, what more could you want? TN: I know. I was going to say the same thing. I

you guys around so I could check out all the beautiful women that flock to your shows. TN: Hey man, that's the only time it ever happened. That's why I was saying its' been a long time since we've been back. SLUG: So tell me, you

guys have put out an EP of three songs. It sounds great, I really enjoy it.

TN: Oh, thank you. SLUG: It sounds like Ben is stretching a little bit more in the vocals and is doing some things he hasn't done in the past. TN: Yea, defiantly. He's a little bit higher on some things, and a little bit lower on other things. Just being cooped up for 2 1/2 to 3 years of not doing anything you've got to do something a little bit different. It was just time. We had totally broken up, officially. But the local support we have had, has just been too much. We would go out walking around Seattle and people would come up to us all the time and ask us what the hell is up with Gruntruck. They would ask us when some new stuff is coming out. Gruntruck has been involved with some legal issues but when those legal issues began to taper off we thought, well, screw it, we're not broken up, its too good of a thing. So we decided to put out our own thing,

of the original members of The Accused. And then we've got Alex on bass who was also in The Accused. I've managed, to single handily sneak 3/4's of The Accused into Gruntruck. I feel really good about that because Ben still doesn't know. SLUG: Well, that's good. We can just keep it that way and Gruntruck can go on. TN: Yea, and as long as he doesn't ask any questions we're all OK But seriously, that is it in a nutshell. Some financial problems led us to do, what we had to do and our previous label relationships had to be bro-

a good thing and we just couldn't let it go. SLUG: Even though you've got the

new release, how are things

with the band now? TN:

Well, we feel like we are

water and we felt like,

get the band back

yea, let's give it a crack

again and see if we can't

together. We got a new

drummer, Josh Cinder,

who used to play with TAD and was also one

finally getting to the point

of getting our heads above

SLUG: By getting Alex and Josh in the band, did that make you happy since you have worked with them before and already had a working relationship with them?

TN: Oh yea. When those guys said let's get together and jam. Let's mess around with some new things and get Gruntruck up and going, I was really excited. It was the only way that I could get Gruntruck up and going, I was really excited. It was new, fresh blood and it feels like a new band. And it just clicked right away. You're talking about the rhythm section from hell because we used to play a thousand miles an hour, non-stop. But when you slow it down and get it into the groove, Ben can then do what Ben does and that is to layer his funky, psychedelic, weirdness over this super-racer type thing, which hopefully comes through on the

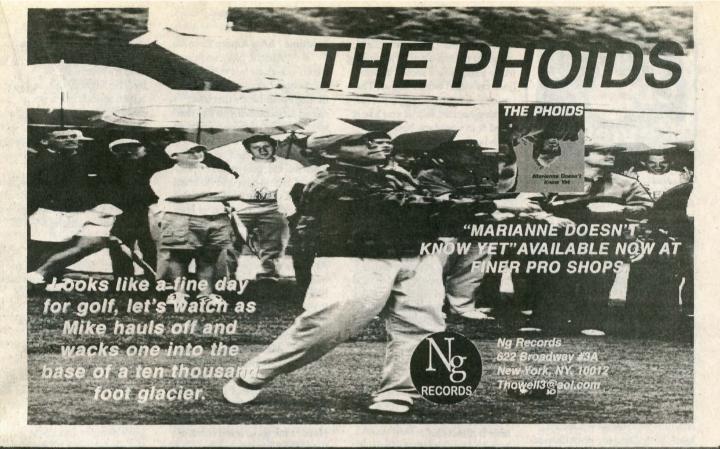
SLUG: Well, great. I really like the new stuff. Thanks for your time and hopefully we'll see you soon in Slat Lake.

TN: Yea, that will be great. Oh, and Royce? SLUG: Yea?

TN: Tell all those pretty ladies "Hi" for me

-Royce

CD.



SEPULTURA ® ROOTS

"The kind of album that record store clerks will congratulate you for buying."

-New York Press

With
Purchase receive a bonus SEPULTURA
CD with an exclusive track.
Quantities limited.

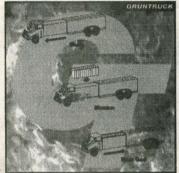
On Sale \$8.99 Cassette \$12.99 CD available at
The Heavy Metal Shop 1074 E. 2100 S. 467.7071

No Kneepads...Only Tongue, Bill

CMETAL Shop



Gruntruck Shot-Illusion-New God Betty Records



Gruntruck is at it again, this time with their own record label, Betty Records. Shot Illusion-New God is an EP of 3 songs, thus the title. Each hard-hitting song is brand new and acts as a teaser to a new full-length release later this year. Gruntruck sound great. Time has only been good to these guys and now in 1996 they sound totally fresh and ready for the mid to late 90's. Jack Endino produced the album so expect good things because when you buy this, you are going to get good things.

-RDI

Brainiac Hissing Prigs In Static Couture Touch And Go

Thinking of Dayton, Ohio most(if they're hip to the jive) can only think of the BREEDERS & maybe GUIDED BY VOICES. But wait! Who's that on the horizon? Why, it's the boffin boys of Brainiac, by gawd! If you were fortunate(?) to see Lollapolooza 95's second stage, you might have caught these four wackos doing the hardcore bit tooth & nail. Considering themselves a 'live' band, this latest CD kicks out heavy bootie with the best of them. Don't expect the fast & easy 4/4 time, cause these boys are all over the place! Rhythms are quick & erratic, splatting across the noise

spectrum until the stacks are blown! The thirteen tracks on this album will infect the brain like a surge of molten electricity, burning deep inside like a shot of Yukon Jack on a cold winter night. The more you hear, the bigger the asskicking handed out. If you like it hard & in your face, bitchy-style, then hook up with this little bite of pure power.

-Billy Fish

Kelly Hogan The Whistle Only Dogs Can Hear Long Play Records

The first thing you need to know about Kelly Hogan, as far as this reviewer is concerned, is that she used to be part of the Jody Grind with Smoke member Bill Taft. Now Smoke's latest CD has already been reviewed by me in an earlier issue as the greatest album that I'd heard so far this year, so her lineage has much to commend it. Now female singers who speak their lyrics as often as sing them and do so off key (or at least around the melody) much of the time is much like being in a room full of naked sweaty people. It's not so bad at a Crash Worship concert, but in the Deseret Gym locker room it's not quite as appetizing. Likewise Jewel sucks, but Kelly Hogan is wonderful. It has to do, in my opinion, with sense of humor. Jewel sucks because she doesn't have one. I say this because someone recommended the album to me and I have the unfortunate history of having heard the whole thing. Ms. Hogan on the other hand approaches her musical style with a sense of humor, allowing everything to be thrown into the mix and come out smelling like roses. Whether it's a funky flamenco guitar or a smoky cornet, it's all welcome to the blend because the discerning Hogan ear knows what to do with it. She reminds me of Liz Phair in that she's doing what she wants, and although no one song stands out as a big catchy single, the whole album just feels cool. Stylistically it owes to jazz and cocktail as much as it owes to anything, musically and lyrically, and Hogan's voice is perfectly

suited to the neoBilly Holliday

groove going on. This album is like

not only having a good beer, but

having it in a frosty mug.

-Capt. America

Feedtime / Billy Amrep Records

Alright, okay, so this record was done last month! Well you people can't seem to get it through your heads that this record kicks butt. If you did there would be alot of these records sitting on the shelf at finer record stores, so hit the eject on your worn out c.d. player and try sliding something new and different in. Like a monstrous diesel train plowing down the tracks at high speeds on a collision course with a car trapped on the tracks, that's the kind of pressure and imagery Australia's Feedtime supplies with their music. Like a mix between Blues, Punk, and boot stomping Rock n' Roll, the three members of this band know how to pump out heavy pounding music. The vocalist Rick, uses his voice in a deep growl that at times on "You Don't Know My Mind" and "Vigilante Man" reminds me of Lemmy from Motorhead; while on other tracks like "Melody Line" and "Long Haul" it brings to mind some of those old Blues records. In fact, like a lot of blues artists, Rick guitar work is filled with heavy distorted slide guitar; bringing their Blues influence higher in the mix. Some songs start and end quick, with some chords being banged out repetitiously, showing their punk roots. These guys are exactly what you would call music deconstructionists, because of this you should check them out; especially if you crave something exciting and fresh. These guys should aim to please that musical sweet tooth, without the trip to the dentist for a root canal.

-Kevlar M

Doug Savercool Weird Poetry Vagrant Records

Fuck this guy. Just so you know this is an album recorded live at a poetry reading by Doug Savercool. Poetry 'reading' is not really the best description of what he's doing, as he screams his way through the album. He's basically the angry

album. He's basically the angry young man, the Denis Leary, the Dennis Miller, the Sam Kinison. All of those fine men were better at what they did (that is of course why you've heard of them and not Doug Savercool). He has a couple of funny things to say: 'Go Kill

Yourself' is kind of funny, and 'The Sweater' is o.k., but he screams too much and then starts laughing at it himself. A bad sign. And it's followed by 'The Night of the Gargoyle', which sounds like a poem designed to get into the pants of a thirteen year old Type-O Negative fan. I mean really embarrassing stuff. Totally without humor, complete with bad church organ music in the background. Like the Terrorride at Lagoon. Like your teenage nephew taking the spotlight. MAYBE it would be okay live. That's a big maybe. On disc

however, the hour it took me to listen to it I will never get back, and that's something Doug Savercool cannot be forgiven for.

-Capt. America

Tribe 8 Snarkism Alternative Tentacles

Ohh-wee! Hot-doggie! This here lesbo music kicks ass! Looky here honey these here dikes are singing about strapping on guys thingies and doing guys in the pooper; wait till the bishop hears this. Hey hon, maybe you can hold relief society at their show on May 28th, I'll put on your dress and we'll have a grand old time. Now seriously folks, if your a girl, straight or gay, you'll love this shit; especially if you like 7 Year Bitch, Bikini Kill, or even L7. If your a guy, you might feel a little intimidated at first by this band of San Francisco lesbians but I'll tell you if your open minded and enjoy a record that has different musical punk styles; from ska horns, to funky bass lines, gritty vocals, grinding guitar riffs, to full speed ahead tracks; this is the record you'll play over and over. But the best part is the very, and I mean very, funny overtones to this record. Stories about sleazy guys at bars, dike confusion's at the bathroom with straight people, lesbo comparisons of bigger cocks with jock guys, to downright "People hate us" and all their fucked-up reasons, and finally "Don't mess with the best". Music with funky, snotty, sarcastic, attitude, would be the best way to describe them; right down to their cover version of Devo's "Girl You Want". Unless your a jock, staunch Mormon, homophobic, or country boy, I really think you can't dislike this

record. When I go to a club and watch all the drunk idiots who, in the day time is that suit wearing all American money grubbing whore, tell each and every girl in the place that a night with them would be the best sexual experience they ever had: I just think about lines from this record and I have to laugh out loud. Considering that most men think foreplay is the action of taking off a girls pants before you pork her, I refuse to be a part of that sexist, ignorant male society, and say out loud with grim determination "I'm a lesbian trapped in a mans body!" That could be why I enjoyed this record, and I think if enough stupid bumbling boys listened to Snarkism they might learn something. I think because of that reason alone makes this one of the best records of the year, with a fresh humorous sound that never becomes boring. This five piece has a fierce aggressive punk sound that never becomes preachy but still gets their point across, a real gem on Jello Biafra (that's godfather Dead Kennedys music retards) label Alternative Tentacles. Show some balls (or would that be clit) and go pick up this record, unless your afraid of the fact that "Girls kick ass!"

—Kevlar M

Various ArtistsLive At Brownies Feralette Records

Recorded over a period of six months at New York's premiere East Village punk club, this CD is a wild combo of young & fresh bands displaying the talent that is huge in the big apple. Most of the bands are still unsigned & very damn raw, but show a lot of promise with the unique & desperate sounds coming over the club's two track recorder that captured each show of their 'Punk Fest' that started last July In NYC. Standout tracks from groups like PILLBOX, THE WALDOS, TURBO AC'S, & SWEET DIESEL blast out with large & loud sounds, making this super-sick combo one of the best compilations out for live club music. Pick this little number up & check out the noise spewing out from the big & dirty city that never sleeps, since neither will you while listening to this crunch collection.

—Billy Fish

Total Chaos Anthems From The Alleyway Epitaph

Old school is still the best school by far! Total Chaos brand of traditional punk that throws you down & kicks your teeth in still has more bite than the rabid section of the animal shelter. Their third album is a melting pot for the old influences of DISCHARGE & STIFF LITTLE FINGERS, with a pinch of the CLASH to send the whole package sailing home. The new lineup includes Shawn Smash on guitar & Suzy Homewrecker (sweeter name!) on the skins to continue the anti-establishment escapades in full gear. Check out tracks like Riot 77,î & Born To Lose both packing enough punch to TKO your puny ass in the first round of a good listen. The younger bands starting out(that seem to spend too much time making fast & obnoxious noise/shit), need to give this record a good & long listen to see how real punk is still played. Tight as hell, & faster than a lit speedball, Anthems...î is a killer example that old school punk never died, it just got recycled by the youth that are still pissed & need to vent their anger the best way you can-Loud & in your bloody face!

-Billy Fish

Strung Out Suburban Teenage Wasteland Blues Fat Wreck Chords

Whoa there, Nellie!
These cats are way beyond the legal speed limit! Try & catch these punks & you're in for a high pursuit chase you more than likely will not win. Fast as hell, & twice as crunchy, Strung Out pulls no punches

with their second full-length album from the wastelands of California's Ventura County. Opening up for bands like NOFX, VANDALS, & FACE TO FACE, they soon will be branching out on their own with the amazing hardcore expertise demonstrated on this disc. I can't get enough of this guitar, blazing through power chords with a hard bite that slams each track home like a hot needle. A lot of bands try to pull this much energy, but usually don't have the talent to back it up beyond just being obnoxious. Not the case with the kids in Strung Out. These youngsters pack more wallop & bang for

your buck than any other wane Maximum Rock & Rollers in the fifty bloody states of America. Do your punk ass a favor & get with the program, checking out this group before you miss the boat completely!

-Billy Fish

Fred Schnieder
Just...Fred
Reprise Records



You may remember Fred Schneider from the B-52's. Well kids, those 80's dance-happy, party-throwing, crazy-cat days are gone...and so are the B-52's. Just Fred is bleak and dark. Not too much toe-tapping and not too much fun, to tell ya the truth. Just...Fred is just plain old...shit. I would much rather have a singalong chorus' and a little bit brighter outlook. Fred yells alot and it comes off like a faux anger to get his Ya' Ya's out. Save your money, thank me later-

-RDJ

The Smears Like Hell Headhunter

I am all over these girls

like flies on a day-old rib roast! That's not only for the reason that Kathleen(guitar/vocals) makes me do back flips up & down Main Street(Hey, what's wrong with a little crush?), but because they rip the chords & pound the skins as hard as anyone...no fucking lie! BABES IN TOYLAND wish they still had this much energy & power, but can't hold a candle to these lovelies who have my vote for the best girl band out there right now in indieville, USA. This new CD is chunky & crunchy, flying down the mean streets of riot grrl punk with no holds barred. I like brutal honesty, & the Smears lyrics are all about that. Ripping on beauty queens to Greek party boys, these bad-ass bitches take a big bite out of many a loser's ass that really needs it & truly deserves the reality check! Raw & unmatched, I wish that the trio would give anger/integrity lessons to Alanis & Amos, who sound like driveling crybabies in comparison. But in the meantime, step up to the plate & let the Smears smack you in the head with a bat full of power punk, feisty & fiery female style! -Billy Fish

Electric Skychurch
Together
Moonshine Music

What the hell was I 'thinking/doing when I got into reviewing this fucking disc? Instantly I had bad déjà vu of the first & only time I suffered through a night at the Vor/whoretex with a few of my rave friends, giving me the painful experience of watching





them, sweaty & shirtless, as they danced in the cages with underage wannabe hookers. There really was no shame, or even sobriety, in that crowd at all, which kept me semi-amused for only as long as my beer & shot could carry me. The gyrating, pelvis-grind that seemed the center point of the mating ritual for the multitude of Nordstrom-clad posers was only surpassed in silliness by the loud & mind-neutering electronic garbage that led the crowd to heights of idiotic orgasm. What are groups(very few, thank you!) thinking when they create such music? If you like to dance/grind, then fine. But please, keep your ass-wiggling, crotch-grabbing, sweat-fest indoors & off my damn sound system, OK? Sure, both the club & CD were my very ignorant & painful fault, but PLEASE! Learn from my mistake & let this be a lesson learned, without experienced, in the end!

-Billy Fish

Shots In The Dark Various Artists Donna

From the Pink Panther to the Blues Brothers, Henry Mancini laid down some addictive melodies that stuck like warm glue to the ears of anyone that caught hold of their alluring sounds. This collection is a funky tribute to the lost decades of old instrumental music that still is infectious after years of bad lounge players & cheesy movie soundtracks. Covering classics like Peter Gunn, & Touch of Evil artists like MAN OR ASTROMAN?, POISON IVY(of the CRAMPS), & WHISKEY BISCUIT put the sass back in the ass with an amazing array of cover/versions that are too swinging sweet for words to describe. These are the tunes that would make the dry martinis go down easy at the Manhattan,

instead of their 80's retro
nights(What's up with that?). If
you like a brush with your snare &
a big hollowbody guitar sound,
check out this slick collection & see
why Audrey Hepburn called
Mancini, the hippest of cats. This
cheesy/smooth collection is truly
as large & in charge as they come!
—Billy Fish

The Path Of Resistance

Who Dares...Wins Victory Records

Looking at the cover I was expecting a cross-over rap style, but in fact it's pure 90's straight edge. Despite the gangster apparel this band plays straight up hard-core with the best of them. Political as hell & twice as brutal, lyrics are thrown down the pipe like cheap whores in Las Vegas on a Saturday night. The three vocalists that trade off on singing/screaming sound like they beer-bonged kerosene to create a matching, raspy quality that goes: over like a sandpaper hand job. But despite the possible need for a Lemmy/Motorhead interpreter, the buzzsaw sound of metal tearing is enough to have you shaving your head & tattooing your flesh in order to join the cause. Leaving not much time to get your bearings or catch your breath, The Path will throw you in the middle of the pit & let the dogs of war have their way with you. Over before you know it(like a good boot-stomping!), this album will beat you silly & wondering where that hell it all came from!

—Billy Fish Voodoo Love Mint Something In French Angry Seed

More noise pop from the Midwest, this loud debut from VLM is a punchy little number that quickly becomes addictive. The reason being can either be the wacked lyrics or thunder-crack guitar that never lets up, like a horny football player on prom night(always coming on like gangbusters!). In either case, VLM plays loose & loaded, barreling through their tunes like drugged out jack rabbits...very cool! Lucking out they talked TIM MAC(crunch producer/demolition expert) at AMREP STUDIOS in Minneapolis to put a big bang in the production that greatly surpasses other mini-indie sounds on

the smaller bands/labels. Pounding in your ears like a runaway street drill, the best comparison would be a nutty cross between UNSANE & old DEVO...really! These noisy fellows are going places, & need to be heard live to truly get the full frontal attack experienced 100%! Loud, energetic, & as melodic as they can come this hard, 'Something In French' is something you just can't afford to pass up yourself!

-Billy Fish

The Last
Gin & Innuendoes
SST

One time semi-legends of the pop-punk scenes of South Bay & LA in the late 70's, the resurrected ashes of the Last are back to try another bout of high school love songs & bittersweet pop music. Combining original brothers, Joe & Mike Nolt, with the rhythm section of the CHEMICAL PEOPLE, the latest line-up is the first to record an album in the last six years. Described as the primary source for inspiration for the DESCEN-DANTS by member BILL STEVENSON, the sound is a strange cross between southern California neo-psychedelic & BEACH BOYS-style tender ballads. Making music in some form or another for 20+ years, they have only toured the U.S. twice in their long history, preferring the comfort of the studio for their music making. A little off-center from the normal pop-surf/punk music of the 60's or late 70's, they still can lay down an infectious sound that is easy to listen & love with their latest endeavor.

-Billy Fish

Joy Electric
We Are The Music Makers
Tooth and Nail Records

No samples, no computers, no drum machines and no real instruments. The entire album is done on the synthesizer, including the drum sounds. God bless the guy. Taking a page from the Tiny Tim guide to hit making, his album and concept seems to come wholly from biblical sources. He calls himself Count Ronald Martin. He's obviously pretty kooky. Reminiscent of Seth from Shalkopera (or whatever the hell it was called). Being as I am a big fan

created sound, the desire to look modern civilization in the eye and wipe it all away, embracing big brother with both arms and never looking back (musically, we're speaking musically here), I think it's great. It's joyously stupid music. The reason this music has an attraction for me is that it doesn't even pretend to have a realistic emotional base. The root word for synthesizer is all important here. It's totally synthetic. A teflon shrink wrap nylon rayon polyester leisure suit of a musical experience. Like living in a big plastic bubble and floating around candyland. Like living in a video game (not a video game like Mortal Kombat, more like Q-Bert, or Bubble Bobble, or Mappyland (if you remember Mappyland then my hat's off to you, call into the station and I'll arrange free passes to the big show). Certainly, certainly certainly not for everyone, but I love it. Even thinking Esquivel and Combustible Edison are the greatest is no guarantee you'll like this. It's out there. However, if like me you're tempted when you run across Gershon Kingsley vinyl priced at \$125.00 in Greenwich Village and you're seriously considering it, then this is a much less pricey if slightly less satisfying alternative.

of the synthesizer life, the wholly

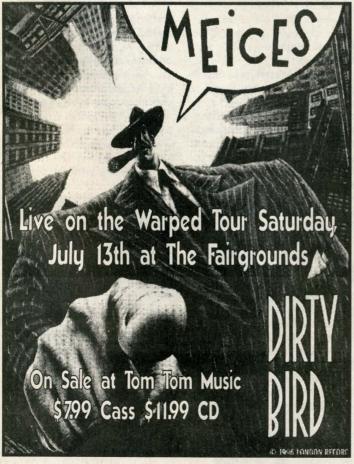
—Capt. America

Les Hommes Qui Wear Espandrillos Kairo Blue Noise Records

Coming on strong like a bitch in heat, this band out of nowhere(?) has my vote for the best new sound of the month. Although their name may throw most in understanding, their sound is easily embraced for those who thirst for heavy & hard-hitting jams that kick you right in the throat! The only way I can describe them is a ugly cross between JESUS LIZARD & THE FALL, but with a blistering edge of industrial rhythm that cuts you up like a Ginsu knife collection. These boys know how to take you to the edge, & then drop you off headfirst. Slowing down just long enough to let you breath at times with erratic, low-fuzz acoustic guitar, their upper cut delivered comes in the form of black-distorted thunder, as they blast out more noise then a Provo road crew on











Saturday morning. Going off is the name of the game with Les
Hommes....& believe me, you will want to follow where ever they take you! Put on your seatbelts & sit back for a wild & bumpy ride!

—Billy Fish

Today Is The Day Amrep Records

I just have one thing to say to Today is the Day; Unsane. That's how these guys are trying to come off as; maybe not intentionally, but they are closely walking the same line. Using distorted vocals, rock meets industrial elements, lyrics about killing, destruction, and nightmare situations are common in Today's compositions; but being able to pull it off as well as the gods of hate rock, Unsane, is not in Today's ability. I don't know, I mean they sounded cool; a three piece that uses guitar, drums, and a sample board sparked my interest at first. After listening to the record I was just plain annoyed and bored, some parts of the record are well put together, but on a whole music on the record couldn't keep me focused and amazed. The lyrics are doom and gloom for the sake of shock value. For example; "Everyone is against you" or "Bend over daddy's girl, play with my cock" and my favorite "Kill the children and burn their souls" I guess if you think this is cool then go buy the record, but I'm warning you; these guys try to come of as some type of repulsive "scary" mirror of the dark side of life; instead it seems to disjointed and fakely contrived. I don't know maybe this would go over well for all those gothic "baby-bats" who wear their mommy's dress and hang out at conFUCKme's. Yah know, the kind who say shit like, "I do drugs because I'm dead and it doesn't do anything to me", sure, right bud, your just to cool for me, now go paint your face. For the rest of us,

you want hard hate rock with distorted vocals and lyrics that will fuck with your friends; then go pick up the new Unsane. Its on AmRep, its called "Scattered, Smothered, and Covered" and it will really please that nightmare side of your life.

-Kevlar M

Three Fish Epic

Every so often a major label finds a band that actually has some originality & lets them keep it intact when they go into the studio to record. This is that band. Three Fish are three guys with a sweet, soulful sound that really doesn't reflect any specific style/sound other than their own. Very bluesy, with complex guitar work & amazing rhythms, this album quickly grabs you with its subtle sound & emotionally-heavy lyrics. Tripping your head between sly leads & tedious acoustic work, Three Fish will cross every color of the spectrum as they deliver an incredible pop album able to please even the most cynical listener/critic(me!). I'm already having nightmares about their eventual acceptance into the top-40 walk of fame & 15 minutes, but with this much pop prowess & musical agility, can they even help it? The disc is topped off with outstanding tracks, each worthy of your love & attention, you media/radio sluts...so dig in & pick it clean before the rest of the country gets their licks in too! -Billy Fish

Doug Wintch Wooden Nickels LuDella Records



A lot of people go on and on about how great the local music scene is, but I don't see a corresponding increase in print coverage. A few might have noticed that a review was missing beneath Kyle L. Wullie's name last month, Ask the publisher. Wullie's CD is a social commentary on life in Salt Lake City set to music. I guess I should probably review the music someplace else because the presence of an acoustic guitar bans it from SLUG's pages. Ask James Stewart. Doug Wintch is another local musician. He writes some pretty cool tunes and he enlisted the help of some of the most famous local musicians. Wullie did the same, but it didn't help him any at this paper. How about having a listen to Wintch's "Dizzy Darlene?" Steve Braithwaite blows chilling sax as Wintch sings the words and Steve Wesson plucks away on a stand-up bass. Then there is "Maybe Love" featuring Megan Peters on harmony vocals and Jay Toups on banjo. There's blues, there's rockabilly, there's country...and western and there is rock and roll. "Timmy's Rockin' In The Kitchen" is of course my favorite song on the disc. Who knew Megan could sing like Laura Iones? More local commentary set to music by the town's finest. Doug Wintch will play at the Bluegrass Festival in August. The CD is available at the best stores in town.

-Wa

Universal Vagrants Get Hip

It is interesting to view American culture as foreign residents defecate it back onto our shores. This band is French. The first song on the big blue slab is boring, "Entertainment" it is not. It sounds like the French Buzzcocks. Unlike the typical American "product" they put the filler at the beginning. Don't despair, these moptops have further inspiration. RonnieMontrose for example. "Rock The Nation" is the first cover. Nothing like a good trashing of a Montrose song for gaining the attention. Well, well, well. The band has now entered the garbage pile. Hey boss, how come you didn't keep this one or pass it off to Helen? You don't own a turntable? Helen doesn't work here anymore? I'm thinking Teengenerate is about to give their farewell concert as well.

What is punk rock? Universal Vagrants are punk rock you idiotic fools. The deftones, Korn, The Cure? No wonder Justin Ardolino

lives in New Jersey. I think I fucked his mother once. Punk rock is dirty, nasty and in your dull pimply face. The very sound of it makes the white ones spew puss that you have to wipe off after every kiss. The black ones are for later when the orgasm has occurred and the real love making begins. "If I pop this one will it spew a big gob of puss on my tits?" There ya go. (Nothing like a cliché in SLUG) Universal Vagrants play garage punk. That means raw. If the difference between raw and polished, power-pop or "alternative" has passed you by purchase a night in a Super 8 with an older woman. You will know raw. Your little dick will be fucked raw. Who but the French could teach such tactics socialist motherfuckers that they are. Can I fuck your mother again **Justin?**

—Dick Saxon

Chance the Gardener The Day the Dogs Took Over Warner Brothers

Naming your band after one of the greatest and most affecting characters in film history is a pretty big ball stand off. They certainly don't break enough ground to deserve the name. I have to say that I wanted to be able to say they sucked because the name pissed

off, but I am unable to do so. They're a southern flavor rock band, never get out of hand with their instruments in either the southern or the rock directions, and keep it tight. Local college favorites make good on big label kind of success story. The vocals have the emotional twang of the heartfelt sentimentalist, the Chris Isaaks of the world unite. The only problem, as one elderly but astute grand dame once put it, 'where's the beef?' Nothing remarkable going on, what's the point, sure it's fun to play so you all got together and formed a band, fine, but what's your take on the world? What spin are you going to put on things? Why should we give YOU our money? Whey should we listen to you instead of the other bands on the radio? I'm not sure they would be able to answer these questions. They're fine, they're fine. Nothing against them. I hope they do well. If they come on the radio while

you're sitting there shooting the

shit with your pals, they will be a welcome mix to the aura, and they're nothing you'd take the time to turn off, but neither would they make you stop and listen. They're musical equivalent of Kraft Cheese

-Capt. America

Jawbox Tag Recordings

Slices.

It was nice to see this on the top of my pile for reviews, & it was even better to give a listen. Taking off from where they left off from their 'Sweetheart' album of 92', the DC-based quartet of pure sonic power are still playing the post-punk music that crawls under your skin & stays there for good. Taking songs to the extreme, both in noise & contrast, Jawbox is far too under-rated for their amazing talent at songwriting & tense sounds that surpass any band in the alternative scene today. Cuts like Iodine & 'Spoileri' come across like a raving, homeless professor, too honest & real to ignore. Strength & truth are the messages, backed up by more guitar power then legally can be recommended for anyone without a history of DISCORD vinyl & the history behind the straight-edge movement. Expanding their sound,

-Billy Fish

both intelligently & melodic, this

of the integrity that still can pass

over from the punk/indie scene

into the major labels even today

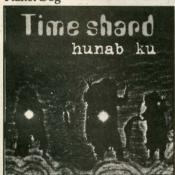
with all the other sell-outs & rip-

offs we are constantly forced to

strong & dark album is an example

Time Shard / Hunab Ku Planet Dog

wade through.



Symbiosis Clandestine Electronic Subculture **Domestic Recordings**

Does anyone know Charlee Johnson. He's the drummer for Deviance. Deviance picked up and left Salt Lake City for the supposedly friendlier confines of Boston. Charlee is working at Tower Records in Boston and all of his co-workers are into the latest techno and dance music. In Utah the shit's so underground that only arrogant smart people like Ben Fulton have discovered it. Not that Charlee isn't both arrogant and smart, but come on dude, the Misfits were a long, long time ago. I have other interests than techno, but when electronic finds it way to my doorstep I play it instantly. I don't know, it dates back to when the real Cosmic Aeroplane played avant-garde records in the store. You can't dance to Time Shard. Their take resides in ambient land. As I've written so many times before, the new age crowd buys whatever boredom the Breeze plays and consistently misses the good stuff. Does anyone know the PD at the Breeze? Does he/she still wear a Neru jacket and bell bottoms? A light bulb just went on! How about a phoner with the Breeze PD for SLUG magazine? Gianni's going, "It's too long, I'm not printing it," in his best Homer Simpson voice. The boys in Time Shard are space aliens. They sound like avant-garde electronic music from about 1976. Okay, so maybe it is a little more laid back. I tried to channel O'Leary to check his opinion, but he was in a line with Presley, Morrison, Jimi and Lennon waiting for an opportunity to fuck Janis. Garcia was doing her at the time. symbiosis are the second of what should be a split double disc. If these two were in a multi-disc changer set on shuffle there is no way in hell I could tell which was which. The only distinguishing factor is the use of a few sound-bites on Clandestine Electronic Subculture. If this is the cutting edge of electronic then I'll stick with Harold Budd reissues. It isn't that both aren't good - neither one goes anyplace for me.

-E.B. Kensneezer

The Joykiller Static **Epitaph Records**

Jack Grisham and the boyz from Joykiller are at it again. Static was released at the tail-end of May, so if you still don't have the new Joykiller album go directly to your favorite CD store AND

BUY IT NOW!!! The new songs sound like sing-along top 40 hits on a couple hits of speed with an espresso chaser. Ronnie King's piano is more up front with meatier and better parts. The piano really stands out on this one, which is a good thing. My favorites: Hate, She's So Static, Wanting The Kiss To Go On, and What A Girl. Let the CD keep playing after What A Girl ends and you'll hear Jack goofing around in the studio. Yea, he's a funny guy!

-RDI

The Reverend Horton Heat Martini Time Interscope



Do I dare review a new CD by the good Reverend in the pages of SLUG? A better question might be; if I review it will they print it? The music is called psychobilly in the press release. A better name is the one Sub Pop coined - thrashabilly. The Reverend hates both terms. He does what he does without worrying about what to call it. Rockabilly music is now censored from these pages. At this time let me insert a quote from Jim Heath. "AC/DC in their wildest dreams could never party as hard as Jerry Lee Lewis. Jerry Lee Lewis was punk rock when they didn't even know what it was. He's crazy! He shot his bass player and then bitched him out for bleedin' on his new white carpet...he's a character along the lines of someone like GG Allin." Things begin in the customary fashion. Some thrash and an instrumental before "Crooked Cigarette," a song about...you figure it out...that is damn near traditional. What is the good Reverend up to? Oh, he did it on the last album? Next up is a cover played in fine traditional style. "Rock The Joint" sums up the Reverend live better than anything. How about some country (oops another word banned from

SLUG)? Relax, "Cowboy Love" gives the boys in the pit (What did I just write? The song was inspired by a visit to a gay cowboy bar.) a breather before things start heating up again. Al's gone and so is Gibby. This time the producer was Thom Panunzio. U2, John Lennon, Rocket From the Crypt and now the Reverend Horton Heat. Taz is gone as well, he has been for some time. In his place is Scott Curilla. His industrial experience doesn't show much on the record. In fact the cat can do jazz as he proves during the country-swank lounge number "Or Is It Just Me." If Liquor In The Front drove off a few with it's heaviness, it at least gained the band some new fans. The new ones will find It's Martini Time surprising, old-timers already know that the Reverend is just the Reverend, no more and no less. It ends with a surf-inspired instrumental and another "lounge" ballad. Sorry, he didn't jump on the trend. He's been doing it for years.

-Cowboy Willie

The Cure Wild Mood Swings Elektra

Several things about Elektra and the Cure's publicity firm. These people are much more important than the artists they represent. I know it is their job to guard the gates, but Jesus Christ. Every time I call Elektra they treat me like a big fat liar. The Cure has a new CD out. Due to the fact that the publicist also thought I was a big fat liar he sent an advance cassette. It says "limited edition, promotional copy, not for sale" right on it. Does anyone want to buy it? I hate advance cassettes and I've almost stopped listening to them all together. Send a record or a CD, but forget the tapes. The band is a cult group. They have a solid fan base who will buy anything they release, it doesn't matter whether it is good or bad. The fans will also buy the singles, both import and domestic. I never liked anything after Boys Don't Cry, the Americanized version of Three Imaginary Boys. The singer, I can't remember his name (go ahead send letters), sounds all dreary and mopey. The music was recorded in an English manor. Is that a surprise? Strings and horns add to the pleasure of the pleasant vocals from Robert Smith. If I didn't



know any better I'd say the poor man was actually happy when he wrote "The 13th." He is so happy that he nearly launched into the bah, ba, bah, ba, dah thing his countrymen are so in love with. Good thing he didn't. A Spanish influence followed by something approaching old-fashioned calypso. What...has Smith found love and riches? Hey I'm into it, the new Cure is actually good. "Strange Attraction" is my very most favorite song of...the last hour. "Do it all the time/I know we should." "Round & Round & Round" sounds like a rewrite of some other Cure song, or maybe it is the sex and drugs, or maybe it is simply trademark Cure. The second side of the tape turned me off completely. Too many strings and too little rocking material. I nodded off more than once only to have my sleep interrupted by some irritation from Smith. Well, there are about five or six good songs. If the radio would pick up on them the Cure could sell some records. Otherwise it is just another Cure CD to add to a stack of Cure CDs. It is a little sad in a way. There are a whole load of less-talented, more boring English bands at the top of the Billboard charts at present. According to my sources the Cure will visit Denver and skip Salt Lake on the tour. Nearly everyone except dinosaurs skips Salt Lake. What does that say about the promoter monopoly?

-Ian Maclot



The Adults Action Street Mekkatone Records

Throwing it on I found the opener quite engaging so I listened to the rest. I'm hearing a serious rockabilly/garage influence. It appears that the band wears Burger King crowns and feathered bowas when they play live. There is a lyric sheet included, but the songs don't make any sense. The Adults will probably appear on next year's High Times tour because drugs are a factor. No one could write those lyrics or play this music if they were straight-edge. After that sentence I read the newspaper. Wait a minute. Mormons (okay ex-Mormons) are straight-edge and look how weird they are. Some guy taught his daughter to blow him with instructions to swallow because male seed spilled outside the female body is immoral? The Adults are weird. but they can't touch that one. Teenagers are prosecuted for fornication in Idaho while adults are allowed complete freedom to do it with whoever...say the bishop's 18-year-old daughter? As long as you swallow the seed baby. Sorry running long again. The Adults sing about adult topics. Listen to "Quadriplegia" or "Garbonzo Beans". They are locat-

ed in Texas and as a result they have a little of that Tex-Mex influence spread through their garage/punk/psych. Rockabilly is only an afterthought. A small label project sounding good. Write them at P.O. Box 3191, Austin, TX 78764.

-Ned Dire

Acoustic Junction Planet Records

Man does not live by punk/sonic/typical indie music alone. Take the sound of the fresh band out of Colorado, Acoustic Junction. Listening close & you can hear some Johnny Cash, Jimmy Reed, & even the styling of old rockabilly legend, Buck Owens. Do you have a problem with that,

Try something new & get with the soulful, country-fried sounds of this young band out of Boulder that is crossing lines, both in music styles & generation gaps. Usually I can only listen to either Coltane or Muddy Waters with my old man, but this CD was greatly accepted

by all members of the various age brackets last time the Fish Family went out to toss a few flies in the water.I wouldn't recommend this disc to the under-20 crowd that still competes to see who has the fattest pants, but the music listener looking to expand the horizons should give it a try & find out why country/rockabilly is still as hip as anything the industry can muster up on MTV.

-Billy Fish

Super 8 Hollywood Records



Super 8 played somewhere last month, I think, No one I knew could find out the exact date or venue. Too bad the record label fucked up because the CD is excellent. The band is fronted by Bronx Style Bob. He worked with Afrika Bambaata's Zulu Nation, among others, before relocating the L.A. where he fronted Trulio Disgracias. Trulio Disgracias is one of the nutmeg groups (see Fishbone). He won Rolling Stone's "Best New Artist" pick when he released a solo album. Now he's in Super 8. John O'Brien is the songwriting guitarist. The second guitarist is Joel Shearer. John Steward drums and Heming Borthne brings his Norwegian heritage to the bass. Friends of the band include Rage Against the Machine and Red Hot Chili Peppers players. That should about explain the music. Heavy, funk-based rock and roll for the entire disc. Better than the last one from the Chili Peppers and less devoted to politics than Rage, Super 8 is a band to watch. Children of casualty might want to check out a few songs at a listening station before springing for better known products. You will be the trend setter of the block when the rest of the country wakes up next year and Super 8 are stars.

-Corporate Whore

Soundgarden Down On The Upside

Have you heard the whining about K-Beer. The station is playing more "grunge" than hair. Where is my AC/DC, Led Zeppelin and Scorpions? Time marches on, plaited black T-shirts displaying a beer gut and Levis tucked into unlaced high-tops remain fashionable only to those who married much too young due to unplanned births. Here are some millionaires, formerly of both Sub Pop and SST, who have never denied their roots lie more with Zeppelin metal than Black Flag. Why do you think they're touring with Metallica? Here's the news for Poison and Skid Row fans, Down On The Upside is heavy metal. It has every trademark lick every heavy metal band has strived for since Page left the Yardbirds. I could use a little more of the Blue Cheer influence in my metal, but fuck it. Soundgarden reinvented the "hit" metal ballad with "Black Hole Sun." There isn't one of those here. Five years from now, unless they become more punk, they'll coheadline a twelve step benefit concert at the Sage with Stone Temple Pilots. By the way I like the new one. Of course I can remember when MC5 and Blue Cheer played the Fairgrounds and Led Zeppelin opened for the footnote in rock history - Vanilla Fudge. As Ty Cobb would say, "fuck you all."

-Mr. Grump

Sludgeworth Losers Of The Year

Believe it or not powerpop-punk has a long history. Tell that to the local skater crew. The Sludgeworth material presented dates from the late '80s and early '90s. The band was gone by '92. Their base was Chicago. In '96 LOSERS OF THE YEAR (since no one currently editing this paper can figure out how to italicize a CD title I will put them in all caps.) sounds like everything else. Does anyone realize how fucking sick I am of listening to the same three chords played over and over again. How about the tedious sing-a-long anthems. Oh and the speed. Listen to how fast the tempo is. For fucking Christ's sakes can we move on. Imagine a fourth generation (your inbred children) standing on a stage parroting the lyrics and pre-



A Private Club for Members

Free Pool 3:00pm - 8:00pm

Lor lite
Start - We y

No 00

Cool Pour or Shots

45 W Broadway • SLC • 359-1200 Open 7 days a week 3:00pm - 2:00am

Wed. 3 Stickmen 9 Spine Stickleback Thurs. 4 PCP Berzerker Fri. 5 Alien Opera Sat. 6 Sun Masons Thurs. 11 Coronation Fri. 12 Sci-Fi Theater Sat. 13 Reverend Willie Sea of Jones Thurs. 18 Dr. Bob Fri. 19 Loose Sat. 20 The Flys PCP Berzerker Jolly mon Wed. 24 Shangrila Thurs. 25 Thirsty Alley Fri. 26 9 Spine Stickleback Killer Clowns

Sat. 27
Blanche
Sun. 28
Atomic 61



tending they are on the cutting edge. Punk rock is idiotic. Everyone who listens to punk rock is a moron. How many thousands and thousands of recordings of the same, same, same does "one" actually require? Why not buy about two and memorize them? That's what Sludgeworth did. They changed the words - just like every punk rock band around today has - but it all sounds the same. For those educated by individuals who feel they are underpaid for working six hours a day - you don't get it, do you? That proves the point. Punk rock sucks! Richard Speck was a punk and he had bigger tits than your girlfriend. Does she like it up the ass? Do you understand vet? Fucking jerk-offs. This is a lesson in how to be obnoxious and offensive. If you still don't understand have Youth Brigade explain it to you and please write a Dear Dickheads letter. As if any of you can write.

-Riley Puckett

The Wesley Willis Fiasco Spookydisharmoniousconflicthellr ide

In less enlightened times

Urban Legends Records

Wesley Willis would undoubtedly been hung for possession. As in demonic. A diagnosed schizophrenic who hears voices calling his name and taunting him, he has decided to deal with it musically. I'll say this for him: He's Funny as Fuck. Songs like 'Pop that Pussy' and 'Casper the Homosexual Friendly Ghost' are sure to offend the staunchest of liberals, which is just great. Hell they

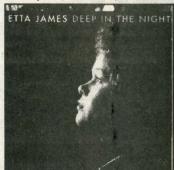
offended me, but I was laughing anyway. The music is appropriately pretty thrash punky, and Wesley raps for the most part. I would swear to god I've heard him before, it wouldn't surprise me if he has showed up with the Beasties some-

where. It should be said that his main point of interest is that he's clearly crazy. Apart from random swearing and Turret's syndrome like symptoms, he throws in occasional total non-sequiturs like: Continental - one airline can make a difference. He ends every song with 'Rock over London, Rock on Chicago!' He's simply a little nutso. He's got a little bit of an anal fixation, as many of implorings involve asses (fuck up his ass, drive up his ass, fuck his ass up, Casper was fucked up the ass by fifteen Muslims, et. al.). More power to him I say. I don't know if I'd enjoy his company in person, but I can certainly enjoy his album as it allows me a safe distance from which to laugh at him. Worth

penny. To convince you properly, I would simply have to print the lyric sheet here. Instead I will end with just one, from I Can't Drive: Say Ronald Reagan, what the fuck are you doing in my house? If you come back again this way, I will shit out a weapon and shoot the living shit out of you.

-Capt.America

Etta James
Deep In The Night
Bullseye Blues



The CD was recorded in 1978. The liner notes were written by Jerry Wexler. The publisher of this paper knows all the names, the readers don't and that is probably why I am once again wasting my time writing about the blues for a punk rock magazine. Jeff Porcaro, Chuck Rainey, Larry Carlton, Cornell Dupree...the names continue, should I? Etta James never stooped to covering Gershwin. She's a blues girl. On the CD she covers a lot of material. Janis Joplin made "Piece Of My Heart" famous, but man...James slays Glen, Don, Richie and Randy when she does "Take It To The

Limit." They might have written it, but they never sang it this way. California country rock, now named "young country" done by an African American as blues? I fell to my knees to worship Elvis. A couple of songs later, after some extremely nasty shit she covers Hank Williams. Hank didn't write it but he sure as hell made it famous. "Love Sick Blues" is more country done as R&B. And then there's the gospel. "The Gospel" doesn't always mean old Joe and his book. What state is this anyway? Etta James is at the top of her form right now. Go ahead and buy her newer BMG distributed product. It will knock anyone with an open mind out. Meanwhile, for the rest of us, there is this older recording from the indie side of the game.

—Blues Boy Willie

Poetry Thugs Neesh Records

A white sleeve featuring the band's logo and containing a lyric sheet but little else. These are the kind of CDs I love. I absolutely and totally love this shit. Poetry Thugs are a local band in San Francisco. Local Salt Lake City bands receive little exposure in SLUG anymore, unless they're named Lugnut. I still love them. A local San Francisco band sends a CD and receives a write-up: as the other guy would say, "go figure." Their CD sounds like a local band with all the charm that brings. There are only three of them and the minimalist aspects are at the forefront along with some seriously intense rhythm. The dominant singer, is fairly reminiscent of Peter Murphy. Every now and again the secondary singer, Shawna, who wrote all the lyrics slips her voice in. The opening song is the best, after all that is the current custom. "Sandy Stone" is deeply sexual in nature. Call Poetry Thugs a semigoth, or...to be "oh so hip" and clever, a post-goth band. They have the little funky "post-punk" guitar but they can never escape that voice. I'm thinking that due to the reprise of the opening song at the end, the lyrics, and the fact that the band is a trio there is something a little twisted going on. "(blonde on blonde on blonde) sometimes I want juliete, other times julian, most times I want to be fucked by a lover in between. (blonde on blonde on blond)

Oh my dark angel, (repeated numerous times as the chorus) I want to make you cum."

-Dismal Glitter

Lowercase
All Destructive Urges...Seem So
Perfect
AmRep Records

Amphetamine Records is one of my favorite indie labels, they've put out some pretty strong records by Unsane, Cows, and Hammerhead, in the few months going into 1996. Not to mention they have in the past put out records in the past by Helmet, Surgery, and Tar. They have always had a talent for putting out fresh new music before any major labels could jump on it. One of the newest additions to their family is the band Lowercase, whose most striking feature is that their made up of just two members. No they're not one of those mindless Industrial groups that are centered around one or two people (aka. Filter, NIN, Prick), instead they are a guitar player/singer and a drummer; no bass player. Finding no need to construct their music with a lower end the guitar actually creates the intensity by keeping in time with the drummer. After reading their press kit, I was looking forward to hearing the record, since I've always been one to listen new and experimental; and a band that doesn't use a bass player sparked my interest. I don't know if I was expecting Pussy Galore (they didn't use a bass player either) or maybe I'm used to AmRep's hard rocking bands; but in actual truth, I had a hard time listening to this record. The music is interesting and well played by the two musicians, but their are to many quirks with the construction of the tracks. Some of the tracks carry on to long and end up becoming monotonous, while never ever reaching a full climax that I feel most songs need to have. The biggest problem I have is that the singers voice, while at times is at a flat baritone, is at others at a high annoying shriek that sounds really bad. There are good screamers, and there are bad ones; and this guy needs to be told to either give it up or take voice lessons. I'm sorry but nothing is worse then someone who screams because it's popular in the underground to do it. Anyway, after a few more listens

I discovered there was actually some decent tracks like "As Your Mouth", "Deceit", and "Sometimes I Feel like a Vampire", still you can't but a C.D. on the value of a couple of songs. Maybe if I listen to it a few more times it'll grow on me (there've been a shitload of albums that at first I hated and then later played all the time), also the band is playing with Unwound in May; so I might really like them live and sometimes that really helps. In the meantime if you really like deconstructed music that's artistic and experimental then you might want to pick this up, if not then grab Unsanes, Cows, and Hammerheads new ones; they're also available by this label and they sure will kick your ass into submission!

-Kevlar M

The Infinite Zero Almanac 1996 Volume IV Compilation Infinite Zero/ American



Rick Ruben's side project/record label/business deal with Henry Rollins is Infinite Zero. This is the 4th sampler disc to be released. Infinite Zero focuses their sights and energy on re-issuing past artist who were only heard of by a lucky few. Now you can buy and hear Ruben's and Rollins' record collection. A lot of his stuff has been out of print for years, until now. On this particular disc, you've got artist such as Gang of Four, Devo, Alan Vega, Flipper Tom Verlaine, Matthew Shipp, along with a few others. My favorites are, The Gang of Four songs, Love Canal by Flipper, (What a classic!!!) and 61 Highway by Mississippi Fred McDowell. There are some other great surprises on here as well. Highly Recommended.

-RDJ

Lach's Antihoot Live From The Fort At Sidewalk

Cafe Shanachie Entertainment

Who the hell thought that acoustic meant good? You end up stripping down shit, & all you get is more shit, that's all. This puke box is chuck-full of every damn song you never wanted to hear from the leftover & homeless musicians of the 90's folk/country-city sound that fills most coffee shops in your usual cities across the USA. Why do these people make us suffer so much when we go in to grab some java or beans to grind at home? Can't they just stay on the porch or in the back alley with their six-strings & whine away to a wall or something? I don't go for their warped political & social views that come off like some acidtripping, sexually-deprived freak/hippie spouting off like the crowd gives a fuck. The plain truth is that most don't. I wish they could keep that in mind & leave the painful lyrics & guitar at home, while the rest of us try to enjoy our drinks in peace & quiet for a refreshing change.

-Billy Fish

Perfume Tree a lifetime away World Domination

Actual drug music. Trippy, hippie, ambient soundscapes painted with female vocals and all kinds of live and electronic devices. Don't even think techno. Perfume Tree has moved past that faster than the fastest BPM's. They come from the great Pacific Northwest. No, dummy that doesn't mean Seattle. Vancouver B.C. is their home and they have received some radio play in Canada. The airplay is well deserved. Deep rumbling bass from Mel used as a background for ethereal vocals from Jane, a variety of beats programmed by Pete, when he isn't playing guitar and Bruce, who does some kind of thing when they play live. The live show is your everyday performance art as theater. What else could it be when something as atmospheric as a lifetime away is played live? Words escape me for once. They always do when dub is the subject. The goth hounds had better give it up. Perfume Tree combine dark with light, chants and laments putting Enya and any others completely in

their place. Without a doubt the

best of the experimental batch for this month.

-Budd Brain

I'm not qualified at all to

Pere Ubu Beach Boys See Dee Plus Tim Kerr

review the band or the CD.

Numerous agents of the United

States government and big busi-

untold years. The result of their

ness have conspired against me for

endeavors is a life fueled by maca-

roni, cheese, potatoes, onions and ground beef. I'm lucky to have a computer. I don't have CD ROM player so I can't view most of the disc. My first mistake was to go against the male dominated patriarchy and engage in a court battle for my rights as a father. The next thing I knew the IRS had snagged me in their net. Several years ago Mike Leavitt sent a fund raising letter to my home. He requested that I donate the sum of \$100 or more to the campaign fund of Enid Green. I fired off a venomous reply and the next thing I knew Dee Dee's enforcers had hit me with a blizzard of parking tickets. There are government agents camped on my doorstep waiting for me to leave the house right now. It's another conspiracy, where are my Thorazine capsules? David Thomas continues to impress with music that has influenced thousands, yet somehow failed to reap much financially for the originator. Montana is a state of mind to be sure. Ask Frank Ruffelo. Is that him playing accordion on the disc? Anyone worried about the mark of the beast should refrain from purchasing anything containing a bar code. As my dear departed friend, the cross-named poseur with a virgin hole in his/her backside informed me; all bar codes contain the numbers 666. The mark of the beast has descended upon us and I can't fight it. The chip implanted into my left nut won't let me. Pere Ubu never has and never will sell much music. Go buy some. -Ezra B. Vinson

Meat Beat Manifesto Subliminal Sandwich Nothing

Oh my God, it's a double disc from MeatBeatManifesto. I nearly came. Where have they been hiding themselves? I guess with Reznor since the latest is on

Nothing. It's been so long since a Meat Beat Manifesto disc appeared that most have probably forgotten that this band influenced the current generation of sampling dancemusic creators.

lack Dangers is the man. The Perfume Tree disc I listened to earlier bears his influence. Dub bass is one of his trademarks. This one isn't all samples. He's learned to play clarinet, Theremin, and a waterphone besides his tape machines and computers. Coming on board are Joe Gore from PI Harvey's band and former Supreme Love God bassist John Wilson. While the female voice of Perfume Tree and its shorter length is more appropriate for short attention spans and less experimental mind sets the two hour length of these two discs is no less enjoyable. Even as I write a blue moon is shining in the heavens. The blue moon brought heaven in the mail. As usual the band is touring behind a new release. Does anyone have the good sense to book them locally?

KMFDM XTORT TVT



KMFDM makes me laugh. They know exactly what they are doing and no one gets it. These Germans are laughing all the way to the bank with the American dollars they haul in. There isn't a talented individual in the band. There never has been. They release the same re-titled re-mix over and over again and people snap them up. The latest re-mix is called XTORT. Blatant motherfuckers aren't they? Since the band doesn't have any talent they enlisted the aid of even lesser talents to help divert funds from the pockets of suburban American teenagers. Even more amazing than KMFDM

themselves are the copy cat bands. They copy an entire KMFDM disc to their hard drive and re-mix it. The next thing you know there is vet another re-mixed KMFDM disc released by a band not even named KMFDM. "KMFDM make my day!" Or...how about my next record? You gotta love it Mr. Industrial freak. Is XTORT the best re-mix vet? I've been slammed every time I listened to it. XTORT is copied to my six giga-byte hard drive and I'm waiting to capture some video if and when they appear at any of the ridiculous local venues. Naked male and female dancers are invited onto the stage for the upcoming first video from the new local band Pigfart. A local CD+ re-mix of XTORT will make Pigfart bigger than the Obvious.

—Hank Horton

Heavy Motion Picture Soundtrack

TVT Yes! The movie won "Grand Jury Prize For Best Direction" at Sundance. The original score was written by Thurston Moore. The record label is known for their hard-edged industrial music. I offer this soundtrack as proof of I don't know what. A new trend perhaps? Guess who's on here? Rosie Flores, the Vidalias and Ben Vaughn each get a song. Who in the hell are they? "They" are part of a pleasant little form of music that seldom appears in these pages anymore. Freedy Johnson, the Connells, the Plimsouls and Evan Dando round the soundtrack out. Five of Moore's compositions are also included. The soundtrack is actually reminiscent of the one recorded for Dead Man Walking. The music is melodious and it is probably targeted for mature ears. Teenagers have too much going on in their bodies and brains. Moore's instrumentals almost touch on ambient and they blend quite well with the new trad of the first three artists mentioned. Dando is probably better off experimenting on independent labels than the most recent cut-out from his band. The important thing to remember is the music is an important element of the movie. That is the objective of a soundtrack album. In this case it succeeds admirably

-Ernie K. Dough

Fishbone Chim Chim's Bad Ass Revenge Rowdy Records

Buried in the press infor-

mation are the details on Fishbone's split with Sony. The "Intro" and two "Interludes" give further information. Now I understand why the recent Weapon Of Choice disc didn't receive much backing. Fishbone makes nutmeg music; the same as Weapon Of Choice. The album's title follows up on Give A Monkey A Brain and He'll Swear He's The Center Of The Universe. Chim Chim was Speed Racer's monkey partner. Nutmeg stylistically is a mishmash. Isn't that part of Fishbone's attraction anyway? They are hoping for a hit with this record. The single is "Alcoholic" and they've made a video for it. The weirdest song is "Nut Meg." Fishbone give a 10 minute musical definition of nutmeg. The band had some internal problems as well their corporate ones. Kendall Jones and Chris Dowd are both gone. They aren't missed. The band is stripped down. "In The Cube" is ska/funk. If it was shorter and didn't contain a few expletives they could make it the single. "In the cube in the toilet." I hear at least three singles. Right after "Alcoholic" is "Love...Hate." Now that song is some jamming reggae. A song for relaxing to the smooth. Most people forget the Frank Zappa influence when mentioning Fishbone. "Beergut" is Frank Zappa with a horn section. And how about "Sourpuss." If that doesn't have Frank at the base....In fact a lot of the songs sound like GeorgeClinton/Zappa collaborations. The last record sold 128,000 units according to Soundscan. For some reason I don't think this one will do much better. It isn't that it isn't any good because it is great. I can't imagine all the kids snapping up No Doubt and Dancehall Crashers music embracing anything this eclectic. Fishbone are the closers on this year's Warped Tour. If the tour is a success Fishbone will be too.

Donna Smith & The Vintage Jazz Quartet Get It Straight

This should perk up Gianni's ears. The cats on the CD play Parker and Monk tunes on acoustic instruments. They aren't



guite local. Donna told me the band resides in Seattle. Acoustic jazz that swings like hell. Scott Spadafora did sneak the sound of a hollow body into a few songs. "Don't Be That Way" opens the session. Check out Jimmy Brown on the clarinet! Who plays the clarinet nowadays? How about the chick doing the singing? Next up "Yardbird Suite." Who is that on the guitar? Django Spadafora? It came from Salt Lake City? Jazz means more than a high-priced plastic chair? Swing as in Hot Club Of France with a female vocalist on each and every track. Get It Straight will make my year end top 50 for sure. Go immediately to the store and purchase Between The Cracks, Wooden Nickels, Get It Straight and The Hitchhiking Party Girl And Her Appetite For Dysfunction. Donna Smith and her band will play at the Ladies Literary Club on July 13. If the Warped Tour is too punk and you don't have the money for the rockabilly festival in Denver this is the show to see. The jazz is up close and personal and the tickets are only eight bucks.

Brainiac Hissing Prigs In Static Coutre Touch and Go

I thought the Electric Eels were a band made up of future Pere Ubu and Cramps associates



Brainiac was coming to town. Their critic claimed that Brainiac sounds like someone trying to stuff a really loud electric eel down your ear. I wonder which one? I'm not real good with the French, but if I were in Brainiac I'd probably tell the critic to chupa mi verga. As for the Electric Eels? I could take someone trying to stuff them all down my ear, especially if they were really loud: I guess if it isn't Cast, Pulp, Blur, Oasis etc., it isn't any good. I'm a noise addict. I'm fairly new to the music business so I haven't heard everything out there yet. To my still developing musical taste Brainiac sounds different and new. The screeching of the female and the shouts of the male reminded me of many a cat fight outside the rural home of my youth. I guess that is why Hissing Prigs In Static Couture struck a nerve. Other songs brought memories of grade school choruses, beginning orchestra lessons and "world beat." Some grow up to create product. Others retain the creative vision all children have. They create art. Brainiac are creators. As with most art, some hate it, others love it. There isn't much in-between. Extreme music for extreme tastes.

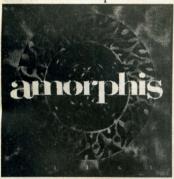
-Baba O'Reilly



WRITTEN IN BLOOD HARD MUSIC FOR A HARD WORLD -JOHN FORGACH

WARDOG Scorched Earth Metal Blade

So are you in the mood for a good metal album? That's right, a metal album. Not industrial metal. Not rap/metal. Not alternative metal. Not grind, hardcore, death, black, or Gothic metal. Just good, old fashioned, power, thrashing, metal. Remember that stuff? Songs that took full advantage of the E chord. Songs with double bass and guitar solos. Songs that had the song titles chanted somewhere in the chorus. Wardog is metal, and their album SCORCHED EARTH proves it.



NEUROSIS Through Silver In Blood AMORPHIS Elegy / Relapse

The band Neurosis, once signed to Alternative Tentacles, will be releasing THROUGH SILVER IN BLOOD on Relapse Records. This will be the band's fifth full-length release in their ten year career. The album is like an experiment with chaos and madness committed to CD format. Forget traditional song structure on this one. The band Neurosis is in a world of it's own. I've heard the live show is amazing. My source says it's more of a visual/aural "spectacle". Luck has it, Neurosis will be making their way to Salt Lake. I'll let you know specifics later. Keep the mid to end of August open. Relapse has also released ELEGY, by Finland's Amorphis. This is another band doing their own thing. Amorphis uses keyboards to get an orchestrated sound. The lyrics were inspired by the band's Finnish heritage and folklore. Apparently, Amorphis has done better on the charts than any other metal band in their homeland. Will they see this success elsewhere? Only time will tell.



MISERY LOVES CO.

Happy? / Earache

Patrick Wiren and Orjan Orukloo of Misery Loves Co. embrace electronic technology as though it was their child. Their latest efforts have spawn the CD ROM enhanced EP, HAPPY?. The EP has a CD ROM track, a new song, four live songs, a remix, and the song "Happy?", which appeared on their last album. Success of the band has kept the boys on the road and in the studio. Misery is expecting to release another full-length by the end of summer.

MADBALLDemonstrating My Style Roadrunner

Ball Of Destruction/ CenturyMedia TURMOIL From Bleeding Hands Century Media

Madball is one band that knows how to get the industry to work for them. The band is releasing their new album, DEMONSTRATING MY STYLE, on Roadrunner. At the same time, Madball is re-releasing their first album, BALL OF DESTRUCTION, on Century Media. B.O.D., first released in '89, includes the brother of Agnostic Front's Roger Miret, as well as four members of that band. The album has the traditional '80's hardcore sound. The band streamlined down to four members for D.M.S., still including two members from Agnostic Front. This release shows the band has what it takes to both change with a transitioning style of music, and also buck the latest trends. Another new hardcore release is Turmoil's first fulllength, FROM BLEEDING HANDS. This album is a mixture of anger, aggression, and sheer velocity all wrapped up in a thirty one minute

package. Turmoil will be touring in Europe with Snapcase, and in the States with Earth Crisis.

GOREFEST Soul Survivor / Relapse

Gorefest are releasing SOUL SUR-VIVOR, their follow up to ERASE. My life, until fairly recently, was Gorfest-free. I'd heard of them, but that was it. Then a friend introduced me to their '92 release FALSE. I still don't have ERASE (Ahem Relapse. Remember I had to go out and buy my own Messugah.), but I plan to get it soon (right?). You can tell by listening to SOUL SURVIVOR that these boys have come into their own. All I have to say is if Gorefest keeps putting out records like this, they are destined to be a band to set the standards. The music isn't only good, it sounds damn good too. The overall production is simply crushing.

EYEHATEGOD Dopesick Century Media

Purveyors of all that is dank, dismal, and depressing. The kings of hate. Haters of all humanity. That band would be Eyehategod. Their new album would be called DOPESICK. The music is noisy. The vocals are just sort of spit out like bad

milk. The back of the CD says,
"Dopesick should effectively destroy
every bit of progress made by the
corporate rock jackals in the band's
three-year absence." I agree.

BLOOD DUSTER Yeest / Relapse

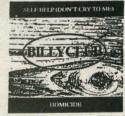
As I reeled from just one glance at the cover of Blood Duster's release, YEEST, I pulled out the lyrics to give them a read. Disgusted, but I still took another bite of my stroganoff, hamburger helper (it's not bad stuff). I decide to read "Vulgar Taste", "Face to the crotch, the corpse dead and stiff. Chunky rotten meat flaps. Try and take a whiff.". Aww dammit! Lunch is over. Still hungry, but unable to eat, I read on. Most of the songs deal with a genital being defiled in some unspeakable manner. The lyrics are a cross between old Carcass and Cannibal Corpse. I'd say the music falls in there somewhere as well, though, leaning more towards Cannibal.

These Australian rockers are sick, sick, sick.

Stick another...person on the barbie mate!

-Forgach





MEMBERS OF UK SUBS & EXPLOITED
GOLD 7" VINYL &
5 SONG CASSETTE EP



GRITTY ROCK & ROLL FROM THE STREETS OF DETROIT GREEN 7" VINYL

7" \$4.00PPD U.S.
CS EP \$5.00 PPD U.S.
WORLD ADD \$2.00
DISTRIBUTED BY ROTZ, TCI, CHOKE
AND DUTCH EAST INDIA

Jezus Rides A Rik-Sha is looking for a new drummer Call Kevin 467 8655



Friday, July 5
Accidental Tribe - Ashbury Pub
12 Speed, Got Funk, Cason Bar & Grill

Bar & Grill
Alien Opera - Spankys
Backwash - Dead Goat
The Tommy Castro Band -

Zephyr Saturday, July 6

Gigi Love Band - Ashbury Pub Gamma Rays - Bar & Grill Sun Masons - Spankys I-Roots - Dead Goat The Tommy Castro Band -Zephyr

Sunday, July 7

Snapcase (2 shows) - Bar & Grill Acoustic Goat - Dead Goat

Monday, July 8

Gary Prinich Band -Dead Goat Kongo Shock - Zephyr

Tuesday, July 9

Sweet Loretta - Ashbury Pub My Head, Welsley Willis, Fiasco, Decomposers - Bar & Grill

Dread Zeppelin, Geggy Tah -Zephyr

Wednesday, July 10

Joe - Ashbury Pub Kongo Shock, Stretch Magnifico, One Good Eye - Bar & Grill

Sun Masons - Dead Goat

<u>Thursday, July 11</u>

Juniors Farm - Ashbury Pub

Pea, King Trance - Bar & Grill Coronation - Spankys Smilin Jack - Dead Goat

B-Goes - Zephyr

Friday, July 12

Blanche - Ashbury Pub Riverbed Jed, Alien Opera - Bar & Grill SciFi Theater - Spankys

The Commander Cody Band - Dead Goat Disco Drippers - Zephyr

Saturday, July 13

Lost Elf - Ashbury Pub Honest Engine, ASA - Bar & Grill Reverend Willie, Sea of Jones - Spankys Sam & the Hunchback - Dead Goat Disco Drippers - Zephyr

Sunday, July 14

Sensefield, Texas is the Reason - Bar & Grill Acoustic Goat - Dead Goat Izabelle Haze - Zephyr

Monday, July 15

Blue Devils Blues Revue - Dead Goat Jackopierce - Zephyr

Tuesday, July 16

Craig Cleveland & Gary Tournier - Ashbury Pub

Dishwater, Pusher - Zephyr

Wednesday, July 17

Go Cart - Bar & Grill Reverend Willie - Dead Goat Buzzcocks, Super Nova - Zephyr

Thursday, July 18

The Sun Masons - Ashbury Pub Blink, Ssurg, Things to Smash - Bar & Grill Dr. Bob - Spankys

The Weed - Dead Goat Boom Shaka, Acoustic Junction - Zephyr

Friday, July 19

Backwash - Ashbury Pub
One Eye, King Trance - Bar & Grill
Loose - Spankys
Sweet Loretta - Dead Goat
The Flys, Honest Engine - Holy Cow
Salsa Brava - Zephyr

Saturday, July 20

Backwash - Ashbury Pub
Abstrak, Riverbed Jed - Bar & Grill
The Flys, PCP Berzerker, Jolly Mon - Spankys
Spittin Lint - Dead Goat
Fat Paw, The Jackmormons, Sovory - Zephyr
Sunday, July 21

Acoustic Goat - Dead Goat Subdudes - Zephyr

Monday, July 22

W.C. Clark Blues Revue - Dead Goat

Tuesday, July 23 Up Yer Sleeve - Ashbury Pub

Josh Clayton & Felt, Hi-Flues- Chalk Farm-Elanvital - Bar & Grill Tragically Hip - Zephyr

Wednesday, July 24 Shangrila - Spankys

The GiGi Love Band -Dead Goat

The Crapes - Zephyr

Thursday, July 25 Blue Healer -

Ashbury Pub
Riverbed Jed, Elbo Finn,
Hanic - Bar & Grill
Thirsty Alley - Spankys
Loose - Dead Goat
Hazies - Zephyr

Friday, July 26

Loose - Ashbury Pub Skavoouiert, The Epitones, Insatiable - Bar & Grill 9 Spine Stickleback, Killer Clowns - Spankys Jrs. Farm - Dead Goat C.J. Chenier & the Red Hot Louisiana Band Zephyr

Saturday, July 27

Sweet Loretta - Ashbury Pub
Jawbox, Shiner, Tanner, Delta F - Bar & Grill
Blanche - Spankys
Insatiable - Dead Goat
C.J. Chenier and the Red Hot Louisiana Band
- Zephyr

Sunday, July 28

Bio Hazard - Bar & Grill
Atomic 61 - Spankys
Acoustic Goat - Dead Goat
Merle Saunders & The Rainforest Band Zephyr

Monday, July 29

Weapon of Choice, Honest Engine - Bar & Grill

Blue Devils Blues Revue with Ron Hacker-Dead Goat

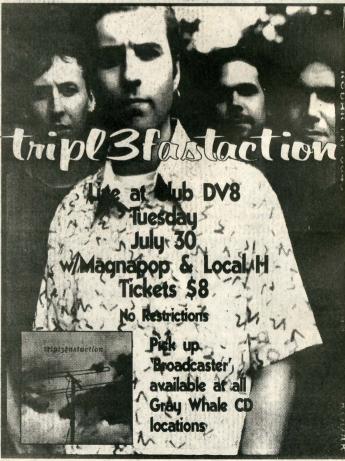
Tuesday, July 30

Folk Jam with Gigi Love & Mike - Ashbury Pub

Swamp Donkey's, Ducky Boys - Bar & Grill Loose - Zephyr

Wednesday, July 31

Goodness - Bar & Grill Dolphin - Dead Goat Sherri Jackson, The Zoo People - Zephyr



ARE YOU EXPERIENCED?



Niel Young -BrokenArrow

KMFDM - XTORT

SoundGarden Down the Upside

Metallica Load

George Clinton tapoafom.*

> Patti Smith -Gone Again

SALT CITY CD's

The Music Experience 878 East 900 South (9th & 9th) S.L.C. 596.9300

No Kneepads...Only Tongue, Bill

the figgs



BANDA MACHO

Produced by: Eric Rachel and The Figgs http://hollywoodandvine.com @1996 Capitol Records, Inc

I Mother Earth
Featuring
One More Astronaut
as heard on KBER

Available at
Heavy Metal Shop
Tom Tom Music &
Crandall Audio

the figgs

Banda Macho

featuring
"Girl. Kill Your
Boyfriend"



FEATURING ONE MORE ASTRONAUT

I Mother Earth SCENERY AND FISH

> PRODUCED BY PAUL NORTHFIELD AND JAGORI TANNA @1996 CAPITOL RECORDS, INC.