

SLUG

SALT LAKE UNDERGROUND
ENTERTAINMENT GUIDE AND REVIEW

MAY 1991
ISSUE #29
FREE



SWIM HERSCHEL SWIM

page 12
photo by Dave Merkley

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SLUG

ENTERTAINMENT GUIDE AND REVIEW

ISSUE NO. 29
MAY 1991

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SEE PAGE 14

DEAR DICKHEADS

Esteemed readers,

May I hereby second the motion, as presented in April's SLUG, that indeed "there's always room for Jello."

Writer Chris Robin deserves credit for having further exposed (here in Utah), Jello Biafra's years of consistent, innovative contributions to the consciousness of alternative music.

As explained by Robin, Biafra played a leading role in this era's fight against censorship; and was a true forefather to the cause who has yet to receive national recognition for his efforts.

I feel we are each indebted, as supporters of the underground scene and the first amendment, to the music, spoken words and general activism of Jello Biafra. His work should be an inspiration to us all.

My thanks once again to Chris Robin for his article.

Sincerely,
J.J. Godfrey

S.L.U.G.,

I am writing in response to a letter printed in the last issue which was written by Mary-Anne. I happen to know Mary-Anne and she can definitely be a cool and, yes, even a very nice person. But if by some chance this letter is printed, I know there will be a lot of talk. But it doesn't really matter. I'm not writing to complain, just to bring up a point.

I always thought that concerts were a place to go and listen to music, but I guess to some they are a place of domain, that when you are there, you are ruler of all you see. I didn't think they were a place to put down everyone who walked by. I want to know what is so offensive about a group of people gathering together to enjoy some music? It makes me sad to think of people like this. Provo isn't full of it (I hope). I am proud of Provo. I am proud of all the people who have the guts enough to get together and perform, and give of themselves in front of a crowd. Sure, some bands are a little more ex-

perienced than others, but at least they have enough guts to try even though people like this criticize their every move. I even think it's cool (heaven forbid) that there is a larger variety of people coming to concerts and supporting local bands. It's good to see new faces and meet new people.

The "Provo scene" isn't going downhill I'm pleased to say. I'm fairly certain it's here to stay. It will probably have it's ups and downs though. It's your attitude which determines how you see things. If you don't like the bands, or the people attending, and you are going to do nothing but put everything which moves down, why bother wasting your time by going? Why don't you find something to do which you would like better (if there is anything)? We would probably go on without you. I'm not saying don't come, I'm saying come with a better attitude. Concerts should be fun, and they are, no matter how many "sporto-jocks" are there. The music may change a little, and the people may change too, but it's your attitude which allows or disallows you to have a good time, and determine the change as a good one or a bad one. That's the only thing.

As far as The Keck goes, it's there for us. Who (besides Mary-Anne) cares who goes? Who cares if some of the people are from BYU? Who cares where it's located? At least we got it. At least there is a place for bands of all types to play. I'm pretty dang grateful for it and for any other place which allows bands to play.

Before I get off my rather tall soapbox, I'd like to remind you that once, you too, Mary-Anne, listened to and enjoyed KJQ (shocking isn't it?). Does everyone have to fit some sort of stupid stereotypical mold such as a "sporto-jock"? Can't we just be people? Sadly, I guess not in Mary-Anne's and a few other people's eyes.

Still Your Friend,
Debra Brua

Hey All you Dickheads,

There's a serious problem we have here with our scene so listen up. I moved to Oregon about one-and-half-years ago to experience a new city. There's not much of a local music scene up there. Portland is centered around out-of-town bands who generate the shows there. I was bummed that no local bands were given the real chance to show what they've got. I thought Salt Lake was rad for that point.

Boy was I fuckin' wrong on that. I come back to find everyone in these stupid fuckin' cliques that don't mean shit, but egoism. All that shows are a bunch of fuckheads trying to be popular. What the FUCK is going on people? I remember when Alice's was open and when the Speedway was just opening, and The Word was going strong. Everybody just hung out and listened to some great hardcore bands. I remember when straight edge kids, punks, and skins hung out together, and there wasn't this hate for each other.

Now all we've got is a bunch of cliques that are prejudice of each other and the shows they go to. What's the deal people? Can't you forget how much you need to impress your friends and just get along? I realize there are always going to be people that don't get along when they meet - but can't you just drop your pride to enjoy a show?

This scene will never be as great as it was. I hate to say this but it won't. I'd like to say thanks fir staying the same and keeping the small part of our scene that is excellent to the following: Victims Willing, Hatex9, the Fist Crew - Dave, Jason, Jake. Later!

Buried By Hate,
Christx100

Dear Dickheads & Doggie Ba's,
Aloha former Salt Lake friends, how's life with the Mo's? I guess I should get to the point. So anyhow, it makes me tinkle in my boxers when I read how a lot of you bitch and don't support

continued next page

DEAR DICKHEADS

your scene. I used to live in S.L.C., but I am now stuck in a skanky cesspool they call Cincinnati. There is absolutely no scene & no good clubs. All I have here is a place called Bogart's that kicks you out for getting on people's shoulders and slamming... it's pitiful! The shows cost a testicle and a breast and can only last 'til 11:30 pm. To put it in perspec-

tive, you guys should support SLUG, the Pompadour, and every other underground store. You all bitch about the skins and whine about meaningless things. You guys have one of the best zine's and scenes in the country. Don't kill it man, or it'll turn into an Ohio... believe me. As one spandex, Top 40 metal band put it, "You don't know what you

got until it's gone!!" Thank God my brother mails me S.L.U.G.s, they rule. Keep it goin' Dickheads!! Long live the memory of the Speedway, Trexies, idol, Goldenboy, Kevy, and a wiggly Leprechaun.

*Peace, Love & good drugs,
John "Churchmouse" Donahue*

P.S. I'm a lonely guy. If anyone has sympathy write me, send me flyers, etc., at 5781 Lengwood Dr., Cincinnati, OH 45244

Greetings Dickheads??!!

I'm the guitarist of "the (ska band) SPECS"; (spelled wrong in your paper!!); just returned from our UTAH tour and back home in L.A.!

Your rag SLUG is WICKED!!

We really enjoyed stayin' in Utah and were warmed by you super people there! WHY did we leave??! What an amazin' place! SEND US BACK PLEASE!!

Thanks to Ska Bob, KRCL & Dave; Swim Hershel Swim and all you skankin' Utah people!!

Send us your next issue PLEASE and 11 Utah women!!!

Give Thanks!

Dale Hauskins

Specs guitarist

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K - U T E T O P 3 5

THE K-UTE STUDENT RADIO TOP 35
FOR THE WEEK OF 5/1/91

BAND	ALBUM/SONG	LABEL
1 -Jesus Jones	Doubt	SBK
2 -Heart Throbs	Dream Time(12")	Elektra
3 -Pop Will Eat Itself	"X,Y & Zee" (12")	RCA
4 -Happy Mondays	Pills, Thrills & Belly-Aches	Elektra
5 -Lemon Heads	Favorite Spanish Dishes	Atlantic
6 -Spacemen 3	Recurring	RCA
7 -King Tee	"Diss You" (CD-5)	Capitol
8 -Material Issue	International Pop Overthrow	Polygram
9 -Kitchens of Distinction	"Quick as Rainbows" (12")	One little Indian
10 -Cadillac Tramps	"Train to Fame" (12")	Dr. Dream
11 -Xymox	Phoenix	Mercury
12 -Screaming Trees	Uncle Anaesthesia	CBS
13 -Suzanne Vega & DNA	"Tom's Diner" (CD-5)	A&M
14 -Sting	Soul Cages	A&M
15 -Trash Can Sinatras	"Obscurity Knocks" (12")	Polygram
16 -The Pretenders	"Born for a Purpose" (cassette)	IRS
17 -Robert Plant	Manic Nirvana	Es Paranza
18 -Nine Inch Nails	"Sin" (12")	TVT
19 -La Tour	"People are Still..." (CD-5)	Smash
20 -Loud Sugar	Loud Sugar	SBK
21 -The Fixx	INK	Impact
22 -The Origin	"Set Sails Free" (12")	Virgin
23 -Enigma	MCMXC a.d.	Charisma
24 -The Pixies	Bossanova	Elektra
25 -Mission UK	"Grip of Disease" (CD-5)	Mercury
26 -Fish Bone	"Sunless Saturday" (12")	Columbia
27 -Divinyls	"I Touch Myself" (12")	Virgin
28 -The Sundays	Reading, Writing, and...	Geffen/Rough
29 -Trip Shakespeare	"Pearle" (12")	A&M
30 -Tom Tom Club	"Call of the Wild" (12")	Sire
31 -La's	"There She Goes" (CD-5)	Gol London
32 -They Eat Their Own	"Like a Drug" (CD-5)	Relativity
33 -Buck Pets	Buck Pets	Virgin
34 -An Emotional Fish	Live Bait	Atlantic
35 -Cave Dogs	Joyrides for Shut Ins	Capitol

Compiled by K-UTE Music Director Soren Petersen.

OUT THIS MONTH ON SEMAPHORE RECORDS

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WITH SLAUGHTERCHRIST & LAWTON \$5 8:30

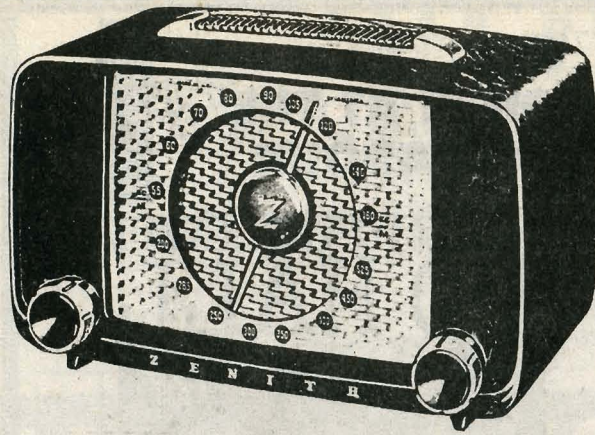
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RECORD REVIEWS



Pale Saints

PALE SAINTS

Mrs. Dolphin
(4AD)

Even though the band suggests that "anyone with 18 pounds to spare use it to go bargain bin hunting," if you love Pale Saints you must pick up this Japanese compilation. *Mrs. Dolphin* includes their two EP's *Barging Into The Presence Of God* and *Half Life*, plus "A Deeper Sleep For Steven" and the previously unreleased "Colours and Shapes" from *The Comforts of Madness* sessions. Call me a fanatic, but there's nothing better than this in the bargain bins.

Pale Saints have quickly become one of my favorite bands. Their use of innovative guitar sounds, both harsh and soft, is always refreshing and unique to themselves, and wholly unexpected by their listeners. Where many bands opt for more conventional guitar sounds or solos, Pale Saints are always pulling out surprises. Add to that the wistful melancholy of Ian Masters delicate vocals and you have the craft for the perfect 90's pop. Masters singing isn't morose or self-indulgent like so many Morrisseys, but more like heavy sighs at the end of long days. There is longing and wanting and desire, both fulfilled and unfulfilled, in each line he sings. At times his voice is strong and at others it drifts off into nothingness.

From the first throbbing bass lines of "Sight of You" to the more ambient, eerily screeching "Colour of the Sky." with its lullaby finish, Pale Saints prove that they can overcome any musical barriers or cliches and make songs laden with feeling and rich in emotion.

So get out your 18 pounds...

Matt



HATE X9
Christmas in Kuwait
(R.U. Dead)

It's celebrant masturbation time as the careening terror of Hatex9 returns in psychotropic proportion! The long-awaited "Christmas in Kuwait" EP is finally here in all it's blistering glory, a session of complete brutality that makes Hussein's warcrimes pale in comparison.

Consisting of three songs, the new Hate is a progression of leaps and bounds. The transition from angry youth to outraged men is astonishing, as the newfound maturity of this nerve-shattering band expresses outrage at society's apathetic attitude.

Perhaps the appeal of Hatex9 lies in their ability to communicate their frustrations so thoroughly. Beneath the anguish is their unyielding desire for peace between all peoples, and their conviction is as strong as that of the generation which inspired the social movements of the 60s and 70s. Uncle Shame walks among us as the embodiment of our desire to coexist with a strong disdain for foolish patriotism. His desire is not for us to exist for a geographic terri-

continued next page

RECORD REVIEWS

tory, but for one another. The nobility of this could be misconstrued as altruism, and yet nothing could be closer to the truth. A close listen to "Someday" indeed represent this, much as "Your Song" from their previous EP did.

Of course not all is in defense of humans. "Monsterman" makes damn good air guitar material, with an incredibly solid riff and demanding melody that sticks stronger than any charting single. Musically, Hatex9 has managed it emerge from their sonic blast days without damaging their introspective composition style.

Admittedly, Hatex9 is limited in appeal, but with the ever increasing musical canvass, it will be hard for them not to endear themselves to the masses. Politically correct, inspirational, and above all, a great band on vinyl and in performance. Hatex9 is representative of what individuality should be about.

Charlee Johnson

by the balls like their predecessors do.

So hey, my conclusion is to save your money for the next Iceburn show. At least those guys move around, and even though they probably hate all this sorta shit, they play it better than these guys do.

Charlee Johnson



LIMBOMANIACS
Stinky Grooves
(In-Effect)

I was at a gig where this was handed to me. It was pretty much one of those "Gee, if I run out of toilet paper" type impressions I get when looking at the In-Effect bullshit. When a record label puts out stuff that says 'Harder than you,' three things go through your mind: 1) The record company hosts daily circle jerks; 2) The record company's male staff suffers from penis envy; 3) The bands suck, but their dicks are mighty big.

As in the case of 24-7 Spyz, the Limbomaniacs are the fucking best. In a time where local yokels list The Red Hot Chili Peppers as their favorite funk/soul band, it completely kicks to see whitey get down like this. The earnest intentions of this group of fine musicians are prevalent in every song on the album. It's like every great record made by George Clinton, Parliament, and hey, even Sly and the Family Stone; honest, straightforward, and downright nasty on the dope jam tip. Homey be playin' this motherfucker all night!

Fools who enjoy the Wonder Bread approach of wanna-be funksters beware: the Limbomaniacs will lay the stinky grooves so thick your nosehairs will ignite on first whiff. Those hardened to such funk will revel in extreme delight.

Charlee Johnson

**DO WE HAVE
A COPY OF
YOUR LATEST
RELEASE**

INSIDE OUT

Inside Out
(Revelation)

BURN

Burn
(Revelation)

Face it, the best straight-edge records ever made were by Minor Threat. Anything after that is bullshit. I mean, could you really take a guy by the name of Ray Of Today seriously?

Well, almost a decade to the date, straight-edge is still strong and utterly directionless. Among the directionless maddened are the bands on Revelation Records, a label where the fifteen various bands on their roster are actually the same five of six people.

Inside Out is a group of Southern California dudes whose seven-inch is basically a personal "fuck you" to Ray "Don't Call Me Krishna" Cappo. "No Spiritual Surrender" is the big theme running throughout here, but the conviction wherein is kinda lame, considering their guitarist ran off to join Shelter. Joke's on you, guys.

Burn comprises what's left of the NYHC scene into one band. Guys from Absolution, Bold, and Side By Side have come together to make a pretty cool EP that makes absolutely zero sense. I'm not sure if the first song is about abortion or vegetarianism, (yeah, man, it's that fucked) nor do I care. They have some conviction and don't play that shitty Insted-Soundgarden hybrid that's interwoven into almost all the new hardcore bands. It doesn't grab you

TO OUR MEMBERS — A PRIVATE CLUB

THE ZEPHYR CLUB

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May 6
MERLE PERKINS

May 7
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May 8
RAY ORBIT

May 9
FIREFALL

May 10-11
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SKIN N BONES**

May 12
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May 13
SHERMAN ROBERTSON

May 14-15
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May 16
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May 17
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May 18
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ZION TRIBE**

May 19
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May 20
**JOHN WESLEY HARDING
THE JUDY BATS**

May 21
THE CHANGE

May 22
**STRANGERS
SKIN-N-BONES**

May 23
**RAY ORBIT and the
GREG TRIPP BAND**

May 24-25
GAMMA RAYS

May 26
GOOD GRAVY

May 27
BLUES JAM

May 28
B.D. HOWES DUO

May 29
GAMMA RAYS

May 30
**BIG HEAD TODD
and the MONSTERS**

May 31
THE RADIATORS



MAY 7
**HOUSE
OF CARDS**



MAY 14-15
**ANSON
FUNDERBURGH
& The ROCKETS**



May 19
**SWEE
RHINO**



MAY 20
**JOHN WESLEY
HARDING
and
THE JUDY BATS**



MAY 22
STRANGERS
with Skin & Bones

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MORMON UPDATE

Be Ye Superior!

Hello brothers and sisters, and thank you for being superior. I don't mean 'superior' in the arrogant sense, but in the spiritual. Without spiritual superiority, we would be wasted flesh without hope for eternal life. We all know that wasted flesh is for the Catholics and Jews.

Every so often, I feel it necessary to re-emphasize what it means to be superior. I'm not shy, I am superior, and I don't see why a good portion of you can't be superior too.

Being superior isn't just a matter of feeling good about yourself, it's about the plain and simple fact that you are performing the proper rituals while others are beating their heads repeatedly against the wall of sin. One must perform before one can be spiritually successful.

One question I, Uncle Ezra, often hear is, "How does someone achieve favor in the Lord's eyes as you have?" If the truth were known, as it quite often is, you can't. That doesn't mean you can't try. There are different degrees of favor one can achieve with Jehovah. Mine is just the most superior. There is a place for all desirable saints in the

Celestial Kingdom. My place is on the upper-East side.

Now comes the part that keeps we saints superior. We must share what we have with others. I don't mean share your physical possessions - heavens, no. I mean we must share a little piece of our righteousness with the gentiles. I'm sure you feel the same as I that often they don't deserve it. Maybe they don't, but that's not for us to decide. It's like my buddy, Elder Boyd says, "a tithing payer is a tithing payer is a tithing payer." What a cut-up. Who said the spiritually gigantic don't have a sense of humor?

I have written a book to help those less fortunate find spiritual superiority. It's called Superiority for Fun or Profit, a beginners guide to spiritual superiority. It basically lets people know that spiritual superiority doesn't come from within, but from the hierarchy of authority in the only true church. After all, we're not a bunch of rock-throwing liberal polytheists, are we? Until next month, stay superior.

Uncle Ezra

CONCERT REVIEW

Colour Theory
100 Crowns
March 30, Pompadour

Colour Theory may very well be the spookiest band in the Salt Lake Scene. This three piece Gothic/Industrial/ "child of punk" is dark and enchanting, based entirely on the color black. They are a nightmare of lace and fog and dazzling lights set to a soundtrack of ominous music.

Combining elements of *The Cure* and *Sisters of Mercy*, Colour Theory spins textures of bass and guitars with ear-splitting drums and deep, hellish vocals. The result is an eerie, bone-crushing, yet hypnotising mesh of noise and melody.

If you haven't seen Colour Theory yet, you should put them on your "to do" list.

As for 100 Crowns...(Alphaville who?) this band is so middle of the road that they should have a center divider for their logo. Need I say more?

God Of Creativity.

Sisters of Mercy
April 10, Kingsbury Hall

Andrew Eldritch has a magnificent gothic stage presence; a modern day aristocrat, a count...perhaps Dracula. In a white shirt, black

slacks, dark glasses and an immaculate haircut, he commanded respect and held the attention of the audience at Kingsbury Hall. He didn't have to work too hard though, seeing as how they had all come to worship him in the first place. His resonant voice rang true, rising and falling with perfect control as he manipulated the crowd.

With his new band of "Sisters," Eldritch has picked up the pace, hardened the edges and turned on the rock 'n' roll. Andreas Bruhn and Tim Bricheno, a founding member of *All About Eve*, added all the guitar flourishes and rock antics—jumping in the air and frantically squeezing out licks. Tony James, formerly of *Generation X* and *Sigue Sigue Sputnik* (didn't recognize him without that hair, eh?) steadily pumped out bass lines while the drum machine kept the music in check. Rounding out the band was a new female keyboardist/vocalist. While not as strong a presence as Patricia Morrison, the new "Sister" held her own.

The show wasn't a disappointment to long time fans. The Sisters played such early favorites as "First, Last and Always," "Temple of Love" and "This Corrosion" as well as the newer, harder "Ribbons" and "Vision Thing."

All in all a merciless show by the Sisters of Mercy.

M.

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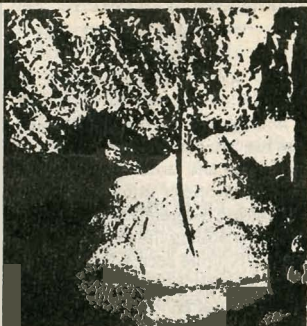


SPECIAL FEATURE

The Torture Garden.

by Octave Mirabeau
Re Search Books

"Where you are going there is still more pain, more torture, more blood flowing and dripping on the earth, more contorted and torn bodies breathing their last on iron tables."



My introduction to Re Search publications was the shocking, yet fascinating *Modern Primitives*, an expose' on body art and manipulation. Since then I've perused through *Pranks* and *Industrial Culture Handbook*. Re Search is now publishing novels long since out of print but with important and still timely social implications.

The *Torture Garden* falls into this category. What seems on the surface to be a novel of horror and depravity becomes a look at the decline of Eastern civilization and true passion as the mediocrity of Western "culture" is imposed on the world at large.

Framed in the Victorian style of a "story within a story," an intellectual conversation on murder, "the very bed-rock of our social institutions," and the "joy of killing" becomes one man's tale of a journey through the torture garden of a Chinese prison.

Where beauty and terror become synonymous, where pain and pleasure are united in a non-sexual union, these are the boundaries of the torture garden. The torture garden is the last domain of a world filled with vibrance and uninhibited living. The garden beats with life which is a complete circle enclosed by death. Full of streams and fountains, rare birds and exotic trees and flowers, flowers which "do not indulge in sentiment. They indulge in passion, nothing but passion. They make love all the time." As the straightforwardness and honesty of China is overtaken by European "refinements" passivity reigns throughout the world. The sights and smells of the torture garden are lost, never to be experienced again. "We no longer know what flowers are. Flowers are violent, cruel, terrible and splendid...like love!" Love becomes a symbol for death. When death is removed from the world, likewise is love.

The tortures inflicted within the walls of this "Eden" are well thought out, monstrously beautiful retributions for crimes committed against humankind. The beauty and meticulously planned garden only enhance these acts, adding a strange yet fitting paradox. The beauty of death is reflected in the garden as the cries of the dying mix with the perfumes of strongly scented flowers, while the blood of the dead returns to the earth to nourish new life and stronger beauty.

In a pivotal conversation between a disgruntled Chinese executioner and the two Europeans in the story, East meets West in a neutral exchange of understanding and open conversation where both reach a sad understanding. The world is dying, being sucked of life, turned into a place where men are automatons, merely functioning, without any real drive or motivation. The tortures of the garden are being toned down, fading into obscurity. The ancient art is dying, replaced by landscapes of grey, a world of unabashed cruelty and denial of new, far greater tortures. "Art does not consist in killing multitudes. Art...consists in knowing how to kill, according to the rights of beauty." There is no art in dropping bombs from thousands of feet in the air onto masses of people who will never know the cause of their demise. This is dishonesty at its greatest. To know the end of one's life, the cause of one's death, and to experience that death fully, this is the basis of art.

Mirbeau had a vision of the future which, in the Twentieth Century, we can now see as incredibly insightful and accurate. Men are now restrained, isolated and locked within themselves. The freedom to experience life to its greatest potential has been eradicated. In our era, people, for the most part live life devoid of passion, the passion which encloses the torture garden and all the pain and pleasure therein contained.

In a strange but telling poem, Mirbeau sums up the philosophy of *The Torture Garden*:

"...I love her because there is something more mysteriously attractive than beauty: it is corruption.

Corruption in which the eternal heat of life resides, In which the eternal renewal of metamorphoses unfolds!"

Matt

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CONCERT REVIEW



Napalm Death photo by Robert DeBerry

The Grindcrusher Tour April 27, 1991 The Pompadour

Always one for cultural evenings, I bounced my happy cheeks on down to the Pompadour with newfound sobriety intact. I could have used a good fifth after what was in store for me.

For starters, one of them Yodelers accosted me over a glaring error I made concerning the Bad Brains reissue I mentioned last month. Add one Barker barking on

my foolish mistake and you had misery. I also managed to muster up the courage to approach a woman I've wanted since I've made my Special Guest Appearance here in Utah, only to learn she's five years my senior, and in love with someone else. On top of this, I missed the opening set by Nocturnus. At that point, the score was: two old timers preparing to drop kick my ignorant little ass, one unrequited love, one missing band, and a completely sober perspective on the issues at hand.

In the middle of this confusion, Godflesh came on stage and man-

aged to alienate the audience within the first two minutes of their incredible "Love Is a Dog From Hell" tune. It's been awhile since I've seen an entire audience stand still and wonder what in the fuck was going on. From here on out, the band began to anesthetize the audience with its seductive drone of minimalism until rendering the gentle listener catatonic, then pulling the plug instantaneously. No one seemed quite sure what to make of it. My humble opinion was that of another fellow audience member: "Fucking brilliant!"

Headliners Napalm Death were up shortly thereafter, much to the rabid delight of our audience. Napalm probably could have just stood on stage breathing and everyone probably would have gone absolutely nuts. In this case, the audience managed not only the nuts, but the entire fucking trail mix. Napalm's psychopathic assault was absolutely incredible, and I found myself laughing so hard at these guys literally going apeshit on stage. These guys are great! Their vocalist was the missing link between Satan and a really pissed pit bull. The bass sounded like a dinosaur being gorged. Their drummer literally beat the living shit out of his kit, keeping a steady vibration of absolute mayhem. As my cranium cracked and



Godflesh photo by Robert DeBerry

central nervous system failure set in, I found myself wiping the brains off my shoulders as they gushed from my ears. When it was all said and done, I set about trying to find what little I had to begin with.

Grindcrusher was intense, though not the revelatory experience I was hoping for. I did, however, manage to get a pretty nice perspective on what the decimation of an atomic warhead would be like. The psychogenic trauma I suffered in getting politely rejected paled in comparison to what I subjected myself to, and you know what? I hope these guys come back soon.

Charlee Johnson

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CONCERT REVIEW

Reggae at the Pompadour CARDIFF REEFERS Swim Herschel Swim Thursday, April 4



BLITZSPEER

It's refreshing to hear a band like BLITZSPEER when every other band out there is playing speed for speed's sake, forgetting what they're all about. "We're a fun band - no boring guitar solos."

"We are fans first," fans of the Ramones, Dead Boys, and, of course, The New York Dolls, the late, great Johnny Thunders (R.I.P.), The Heartbreakers. (Phil Calvano is wearing a very well-worn L.A.M.F. t-shirt). In fact, these guys are New York, low-down, dirty, tattoos, the real thing. Look at the bands from New York: from the Dolls, Ramones, to Leeway, Cro-Mags, Murphy's Law, White Zombie, Circus of Power. I mean, Blitzspeer is definitely a product of their environment.

Scott Lano, the lead guitar player, is the metal head in the band, whose main influences include Deep Purple and Black Sabbath. Combine that with the Stooges, Ramones, Heartbreakers and MC5 and you've got Blitzspeer.

"We're happy to be out on the road with KREATOR and appreciate the chance. We're doing the van tour - we're bums," says Phil. "Why do the tour bus? We have to pay for it."

"We've been playing together for about four years. The three of us, Scott Lano, guitar, Curt Fleck, bass, and I have just recruited new drummer Brian Essing into the band. It just didn't work out with Louie Gasparro, the drummer on the live EP. It's going real good with Brian."

And, judging from their performance tonight, these guys will be kicking out the jams for a long time to come. They played everything from their live EP on Epic Records plus a few new ones: "Good or Evil," "Almost Tomorrow," and "City of Angels." "These songs will be on the new album, out in the fall," says Phil. "We finish this tour in New York on May 17th at CBGB's, then go into the studio."

Curt says, "We'll be back with the new Blitz. Look, race and live to win."

Kevin Kirk

April 4th saw the advent of reggae music at the Pompadour. Located at 740 South 300 West in Salt Lake City, the Pompadour is a converted church that makes for an interesting reggae music venue. Chosen to inaugurate reggae at the Pompadour were the Cardiff Reefers out of San Diego, California, fronted by the popular and wildly energetic Provo ska band, Swim Herschel Swim.


The Cardiff Reefers, six highly-trained and widely-talented musicians, have been entertaining throughout the Western United States for about five years. Four of the six are graduates of the University of California at San Diego and all of them have an impressive list of musical credentials. Yet for all their experience and education the oldest member is still well under thirty something.

The Cardiff Reefers have a wide crossover appeal with a reggae sound that emphasizes their American rock background yet permits them to venture into Latin, African and Jamaican musical arenas. Playing almost all original tunes, the group gave each member a chance to display their own special interests while captivating the Salt Lake skankers with tight vocal harmonies done in a jump-up danceable beat. With their debut CD *Alternate Roots* enjoying successful regional sales, the Reefers are planning their next album and Salt Lake fans were treated to the sound of "Dub Round," which is set to appear on their second release. This is the fifth or sixth time I have seen this group and I continue being surprised by their upful attitude both on and off stage. This upfullness shines through when the music starts and, as expected, The Reefers played in a happy and entertaining fashion. The group like Salt Lake City and we can hopefully look forward to their return in a few months.

The small number of youth that turned out to enjoy the Cardiff Reefers was a bit disappointing yet this was the first attempt by the Pompadour to present reggae. The Pompadour is an all ages, alcohol-free environment that has a reputation of being willing to risk other than mainstream performances. It is a haven for local and regional bands and has a fairly large number of regular fans. Presently it is the only venue in town that is both open to the under 21 crowd and willing to host traveling reggae groups. The turnout for the Cardiff Reefers consisted mostly of KRCL reggae regulars with a representation of folks from all along the Wasatch Front. Also present were the Raunch Posse and a sampling of Pompadour regulars, an interesting admixture of some of Salt Lake's most creative performing artists and their hard core fans. If what you are looking for is out-of-the-ordinary entertainment then check the Pompadour. If you like to see reggae music accessible to the youth then support this club that is willing and ready to book more reggae acts. Thank you and nuff respect to both the Cardiff Reefers and to the Pompadour.

Papa Pilgrim

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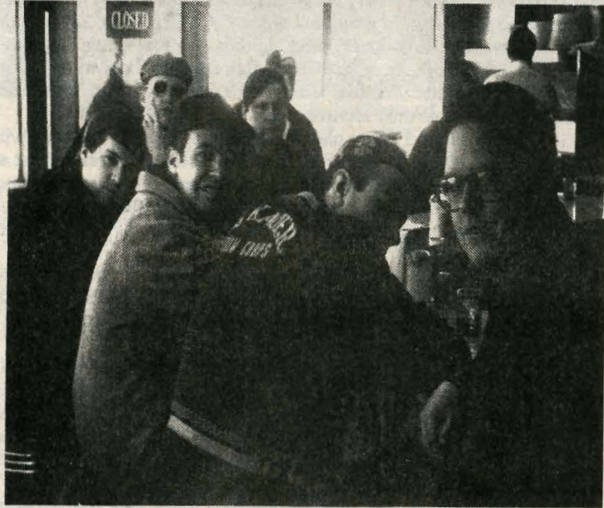
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SWIM HERSCHEL SWIM



SWIM HERSCHEL SWIM

"STUPID MUSIC FOR SMART PEOPLE"
photos by Dave Nerkeley

About two years ago I was playing in a band that was asked to play at a party in Provo. Now I had never played at or been to a party in Provo but I took them up on their offer. Our drummer wasn't able to make it and we used another fellow to fill in for him. Regardless of the facts, we weren't prepared to play. So instead of stressing about our set we went across the street to a parking lot and put down a case or two of beer while the opening bands were playing. When we got back to the party Swim Herschel something-or-other was playing. The crowd was crazy. There were at least 150 people jammed into this one room that couldn't have held more than 50 people. It wound up being a lot of fun till we got on stage, cleared the place, and played a real lousy

set.

I didn't hear about Swim Herschel Swim until hate mail started flowing in from Provo about this "over rated, over-liked" band. About a month ago I went and picked up a copy of their tape at Grunts and Postures and really liked it. I am not a big ska fan, in fact I don't know that much about it, however, I liked the tape and I could tell that these guys had a lot to offer with their music. When they opened up for Cardiff Reefers and I was able to see them play live again, I was amazed at the incredible sound and the amount of energy they displayed when they performed live.

After talking with the band I discovered that they really don't consider themselves a ska band. They really don't consider them-

selves any type of band other than just rock n roll. The musicians in the band have come from all over the United States and all met while attending BYU. This sort of worked to their advantage in that they have an amazing background between the lot of them. They have developed the sound they have by just implementing the things they like in their own personal musical tastes.

First of all Swim Herschel Swim is not a cover band. They have played a few covers in their sets over the past two years they have been together but the music they play now is quite original. After hearing the hype on these guys I figured they would be a bunch of egotistical ska fanatics who thought they invented ska music, however, after talking to them, I learned otherwise. They formed the band to have a good time and they chose this form of music through an evolution of mixing what they liked until they

found their musical niche. When I first heard them play they had more of a hillbilly-funk-type sound. Now they have spent two years refining their sound. They never expected to be as popular as they are. I think a lot of this popularity stems a support, energetic crowd in Provo. Secondly, the music is a lot of fun to listen to, and it is good. Most of the hype around the "ska" conspiracy in Provo comes from over zealous fans who take things a little too serious.

The band still has the same line-up as it had two years ago when they played their first gig at The Pleasure Palace-A-Go-Go; Rick Anderson, guitar; Richard Hillquist, drums; Jon Armstrong, keyboards; Jeff Hubbard, bass guitar and guitar; Sam Reiser, saxophone; Rod Middleton, vocals and trombone. Another part of the bands success is manager/artist Dave Merkley who has worked as hard as the rest of the band promoting. He



MAY FEATURE BAND CONTINUED

has also spent a considerable amount of time getting the band recognition outside of the state. After talking to the band I discovered that their is more to their music than just a good time.

Rod Middleton has been interested in ska music for quite some time and has been influential in keeping the ska scene together for the past few years. He helped to bring Fishbone to the Orem Rec. Center a few years back. He is the lyricist for the band. While the band creates music you can dance to, Rod has concentrated on writing lyrics with a message you can listen to. This combination is Swim Herschel Swim's greatest strength. Rod has a style all his own, he has certainly fell into the groove as a front man for a band that requires this much energy to keep large crowds both moving and getting along. Their message is one of tolerance and brotherhood in all walks of life—racially, socially, musically and

religiously. Politics take a back seat to having a good time, that is the way it should be, if everyone were having a good time racial, social or any other kinds of differences shouldn't matter.

They claim they play stupid music for smart people, and that is pretty much hits it on the head. If you want politics, don't look at Swim Herschel Swim, read a book then go to one of their shows and have a good time. They have sold almost five hundred tapes and their momentum is growing. Dave Merkley has "talked to people" from A&M records about SHS and it is not impossible that the band could eventually get signed to any record company. The music is good enough. The only set back I see in the bands future is the fact that a lot of them are married or are in school and are not in positions to pick up camp and hit the road with their show. Some bands have been able to make it big while staying in one place. However, the band would be willing to leave Utah if the offer was right and it could pro-



Left to Right: Jon Armstrong, Jeff Hubbard, Rod Middleton, Sam Relsner, Richard Hillquist, Rick Anderson

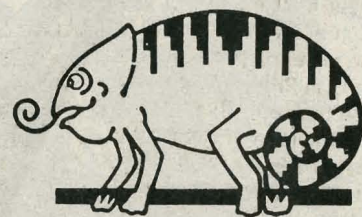
vide some type of security. Although, this would have to be worth giving up promising jobs and careers for. I would hope so, it would be nice to see an alternative band from Salt Lake make it to the big time.

If you haven't seen them play, this month is the time to see them play. They will be playing

may 10th with Midas and the Bridge, Friday night May 17th at Mayfest at 6:00pm. They play regularly at Center Stage in Provo and at The Pompadour in Salt Lake. Check them out they can be a great time, and bring your dancin' shoes.

J.R. Ruppel

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MISCELLANEOUS

EARWAX

Since I moved here to wonderful Salt Lake, I've seen a lot of pretty twisted logic in legislative and social circles alike. Never have I seen a democracy run like a theocracy in my life, therefore suggesting that if you are not Mormon, you're fucked.

The Phillip Morris Bill of Rights tour is coming our way which, according to our dominant religious faction, will lead "our children" down the sinful path of tobacco abuse. Never mind the fact that the company has spent \$60 million dollars for the tour in addition to a \$600,000 donation to the National Archives for use of the actual piece of legislation. Also ignore the fact that the exhibit is a means to educate children, thus informing these young fragile minds of their unalienable rights. What Phillip Morris actually intends is to convert our beautiful, milk-drinking scouters into drug addicted hellions who will inflict themselves on innocents who will be slaughtered by second-hand smoke.

Utah, fuck you.

I could always take the old commie-pinko paranoia approach and scream how the pack of LDS blowhards are afraid that their flock will realize they are living a regimen where the minority dictates the majority. Hell, people might actually think for themselves (one fucking

horrid thought, eh?) and wise up to the Fantasyland bullshit they've been shoveled since Brigham set up shop here. Instead, I'll present myself and how I fit into the scheme of things.

For starters, I'm a non-smoker. Never have, never will. This doesn't mean that I'm going to start preaching at you how wrong it is, because it isn't. It's a decision you've made which you should follow through on. Of course, if you die as a result, I give a fuck less because you knew what you were in for when you started. If you didn't, it's your fault for not looking into the facts, or reading the package of your ciggies. That doesn't mean you should be punished. I don't see you inflicting yourself on me. Exhaling smoke is NOT temptuous nor damaging my immediate health concerns. The hypochondriac who wheezes and whines how their allergies act up on the very sight of a pack of Marlboro Reds is the same fuck who gags on cue at the sight of a beer bottle, believing the fumes from which will impair his driving.

Anyway, this all stems from a letter by one R. William Mackie, the Chairman for the Environmental Health Committee of Utah's Medical Association that showed up in the *Salt Lake Tribune's* Public Forum on 4-21-91. His letter states that the Bill of Rights tour is "the first step in

a long-term advertising campaign to ensure the rights of people to become addicted to cigarettes." Hey bud, last time I checked, smoking was legal and they DO have the right to do so. In terms of advertising, I give two shits less if it's for cigarettes or for Fruit Loops; if you're that susceptible to advertising, then you deserve to have lungs the color of coal. Billy also feels that the motives of Phillip Morris are of "profit, corporate greed and the hope to addict more of our children in the future." Yeah, a major corporation is using the Bill of Rights to influence your kiddos to eagerly run to the local Seven-Eleven and suck those Goddamn cancer sticks 'till their fucking lips turn blue. Supposedly, 3,000 children light up for the first time on a daily basis and almost half choose Phil's products. Is it because of advertising and subliminal suggestion that it's cool? I say it's because our hero, Phil, makes a pretty good smoke. Funny thing is, you have to be 19 to get a pack out here and the procedure for obtaining them is nothing short of a blood sample and fifteen forms of identification. In other states, it varies from 16 to 18 years of age.

Mackie goes on to how say he feels that this entire plot was conceived to bring out the anti-smoking protesters, thus enforcing the hysterical belief that children will actually believe they have a right to

smoke. My question is when the fuck did it become a wrong, at least on more than some foolish morality level, to smoke? If it's socially unacceptable, people will get a grip and stop if they're so concerned about acceptance among their peers. Those who simply care less will enjoy the nicotine rush to its extent.

The Bill of Rights is the only saving grace for many in this state. I honestly believe Utah would secede from the Union and live happily in its ice cream and caffeine-free environment, chowing the lime-green jello with little carrot slices on top while shooting the rhetorical temple bullshit if they could swing it financially. The point is, they can't. This here presents a unique opportunity for many of you to get off your hind-quarters and see the piece of legislation that is protecting your asses from the dudes on the Schwinn ten-speeds. The hysteria over this makes me wonder if it is truly a means to look out for the evils of smoking, or suppress the ability to think freely and exist within guidelines that are your own.

P.S. This event takes place in the Salt Palace, an arena where a no-smoking policy is in force. Over the course of a 15,000 square foot exhibit, how can you manage to suddenly decide to light up and in doing so, freely suck up the fumes where it's not allowed? Figure it out.

Charlee Johnson



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NEWS, VIEWS, REVIEWS

April definitely brought some rad shows, including one of my personal favorites. Nomeansno who brought with them Victims Family. I had heard about Victims Family but they wound up being even better than I had heard. I guess the drummer for Nomeansno produced VF's latest



NOMEANSNO

album. Nomeansno (as always) performed brilliantly, including several songs off their new album. Bummer Jello couldn't make a cameo to sing along with the band.



INSTED

Insted was the next hard-core type band to play SLC. I personally thought Reality (locals) played circles around them. I guess the straight edge



REALITY

scene is still going strong here, I personally don't understand the



STENCH

appeal, but they do perform on a high level of energy.

The Stench and Iceburn did a big local show this month before The Stench headed east on tour. I guess this was Jeremy and Jamie's last gig with Iceburn. Iceburn will continue on as a three-piece with Gentry on vocals. Also on



ICEBURN

the local front, Bad Yodelers have sent their new album Window off to press and should be available

some time this summer. They are also in the process of getting ready for a European tour. Who knows maybe someday they will play Salt Lake.

If you haven't been following The Bar & grill's schedule, you ought to. They have some great acts coming up this month including Exene, Firehose, and The Blasters. Many of the clubs in town have been doing some great shows including the Zephyr who will have Strangers and Swee Rhino as well as many other great National Acts.

I would have to say that one of the better local shows this month was Abstrak, Yexotay, and Wicked Innocence. These are by far three of Salt Lakes best



ALL

metal bands. Also another great local show was Idaho Syndrome and Commonplace, two of Salt

Lake's spookiest bands.

Of course we can't forget the All show with special guests Left Insane. All always seems to be able to pull off a great show. This time their roadies opened up the show with a racey set led by vocalist Bug. Bug is the sort of in the shadows guy who keeps All running smoothly on stage. He hopped up in front of The Plummers and came alive. Now that is a band I would like to see again.

Don't miss Ed Hall this month. The hardest rockin' mother fuckers around. They will be playing The Pompadour Wednesday, May 8th.

Ness Lessman

photos by Robert DeBerry

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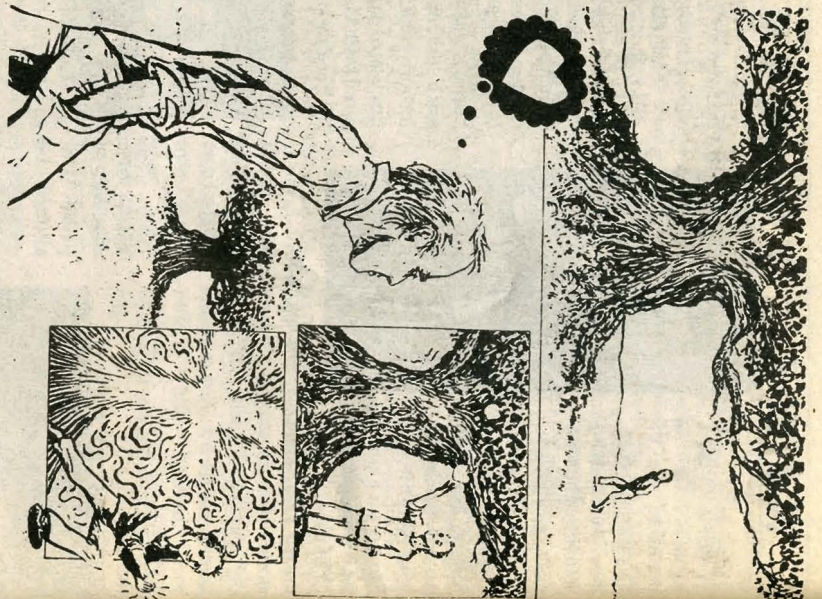
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SLUG MAGAZINE
 BECAUSE EVERYTHING ELSE SUCKS

CONCERT REVIEW



The Paladins

April 22
The Zephyr Club

There's an old saying that says "Everything old is new again." Whoever first said this must have had the Paladins in mind. This San Diego-based trio takes all the honesty of the blues, the soulfulness of R&B, and the exciting rawness of Rockabilly and turns all these ingredients into a style of hard driving Rock-n-Roll all their own.

The band's show at the Zephyr Private Club in Salt Lake (the band's first show in Utah in almost five years) was a clinic on how great Rock-n-Roll should be played. The Zephyr show also marked the beginning of the Paladins' new tour to celebrate their 10th anniversary as a band, and twelve years since guitar player/singer Dave Gonzalez and bass player Thomas Yearsley first began playing together as 17-year-old high school seniors in San Diego, California. Drummer Brian Fahey rounds out the trio in his second year on the drums with the Paladins.

While most bands are out trying to secure record deals through their groovy haircuts or hip wardrobe, the Paladins are out there with only one mission: preach the gospel of great Rock-n-Roll. With no hip MTV video or Top 40 single behind them, the Paladins make their living by touring constantly, playing an average of 200 dates a year. This constant touring has turned the Paladins into one of the tightest, most exciting acts around. The Zephyr show proved to be no exception.

From the first song to the last, the Paladins showed Utah what we've been missing for the last five

years. The set was mostly songs off the band's latest album, "Let's Buzz" on Alligator Records, but also included healthy doses of music from the band's self-titled debut album on Wrestler/Rounder Records, as well as music from their debut Alligator release, "Years Since Yesterday."

There's no finer guitarist alive than Dave Gonzalez and he was on fire at the Zephyr. Moving from hot, Texas Blues ala Stevie Ray Vaughn to barn-burning Rockabilly, Gonzalez had the crowd cheering after every solo. Oh, and by the way, his vocals kick ass as well. The rhythm section of Yearsley and Fahey kept the whole house rockin' as Gonzalez put on a guitar clinic.

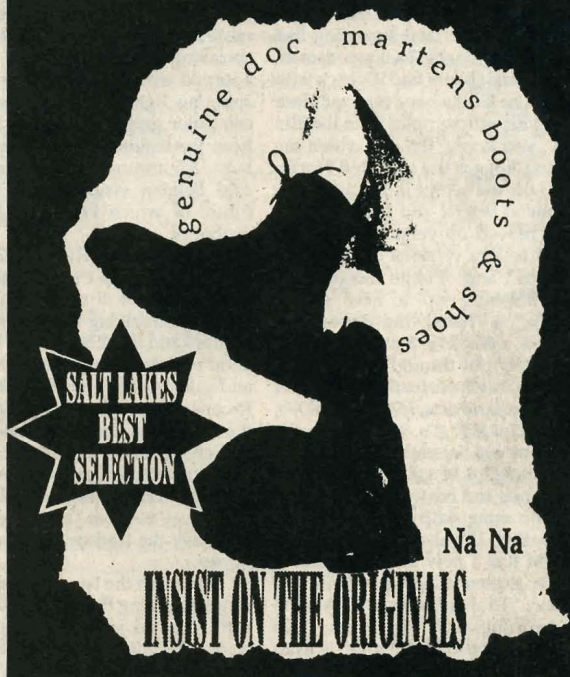
Like most shows, it took awhile for people to start dancing as nobody wanted to risk being the first person to take the floor and possibly look stupid. The Paladins had an easy remedy for this; music that you can't help but dance to, and by the end of the show, the joint was jumpin'! The Paladins may not be that well known in some parts of this large world we live in, but they've quietly built a loyal following through their extensive touring and three of the best Rock-n-Roll albums this side of Memphis, 1954.

Dave Gonzalez says that he hopes the band will be back in town some time this summer, so if you like a good time, dancing 'till you drop, and blistering Rock-n-Roll, keep your eyes and ears peeled for the Paladins. To all you cats and kittens who made it out to the show at the Zephyr, well, you already know what I'm talking about. Like the Paladins would say - "Let's go, baby!"

Paul & Gary

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NOTES FROM THE INDUSTRIAL UNDERGROUND

When last we met, the Revolting Cocks were in the bayou country of Louisiana, dropping their briches and squealing like pigs for some questionable backwoodsmen. It's *Beers, Steers and Queers* and it's back with a vengeance. The Cocks have remixed their underground hit with samples from the film *Deliverance*, you know, the one where the cajuns try and bugger the stranded Northerners. Also on the remix is the anthemic shout of "Beers! Steers! and Queers!" The single has a revved up version of the title track as well as live versions of "Stainless Steel Providers" and "Public Image." The Cocks are finishing up a new single, "Crackin' Up," a "harrowing dance-floor essay on crack addiction that sounds like PIL's *Metal Box* put through a Megadeth meat-grinder." Watch out for that!...Another of Al Jourgensen's projects, 1,000 Homo DJ's, has finally released it's second single, "Supernaut," an old Sabbath tune that puts Ozzy to shame. Out of control distortion, screaming vocals and heavy beats litter this single. It's the same with "Hey Asshole," and the "Apathy" 12", also included on the CD...KMFDM has a new single, "Split," a funky, guitar-ridden dance tune with the catchy refrain, "To share is to split." Also on the single are remixes of "Piggybank," "Go To Hell" and "Naive 1991." "Split" is from a new KMFDM album to be released soon...If you aren't familiar with KK Records then you should tune in to this up-and-coming Belgian label. Two new releases are Vomito Negro's "The New Drug" and Insekt's "Stress." Insekt is a hard, Skinny Puppy-ish outfit while Vomito Negro is more reminiscent of A Split Second. Also on KK are Philadelphia Five, Cat Rapes Dog, Smersh, Kode IV and my favorite, San Francisco's Stereotaxic Device. A good introduction to the label is their sampler entitled *Crack of a Belgian Whip*...Mark Verhaegen has a new band, XIO. Their first single, "Repulsion," is full of moody and dark techno rhythms a la Klinik, but more upbeat. Vocals are performed by Marc Ickx of A Split Second...Cyberaktif's full length album, *Tenebra Vision*, is out this week on WAX TRAX! Check out this Leeb/Goettel side project.



FRONT 242

April 16th @ the Coliseum

"I'm hearing new sounds I've never heard before."

So said the woman at the concession booth who sold us cokes as 242 began their show. Purple and green lights projected through thick fog as a wall of sound eme-

nated from the speakers lining the stage. As the smoke cleared, the massive stage set came into view: a huge metal tower with a spiralling industrial fan in the middle, adorned with any number of flashing and spinning lights. T.V. monitors displayed computer graphics and images generated from the band's recent *Tyranny For You* album. All around the audience spilled the cold Belgian vision of the technological future of which Front 242 had come to prophecy.

Admittedly, FRONT 242 has become more accessible in the past couple of years. After a number of albums and minor club hits they struck big with the single "Headhunter" and the album *Front By Front*. The band was finally ripe for national success and subsequently left WAX TRAX! for Epic Records. Since releasing *Tyranny For You*, the band has reached larger and larger audiences, as was witnessed by the number of people at their Salt Lake show, as well as a lot of national radio airplay. The new songs may be more "mainstream" but they still have the trademark 242 rhythms and noises.

Although the band played a number of songs spanning their career, the three most well received were "Headhunter," "Welcome 2 Paradise" and "Tragedy For You." "Masterhit" went relatively unnoticed as did many of their earlier "hits."

Lively and more animated on stage than in tours past, the band members moved jerkily on stage, inciting the crowd to action and dancing maniacally.

If you missed Front 242 this time around, be sure not to miss them again.

Matt

(Deity of Underground Obscurity)

POMPADOUR INDUSTRIAL NIGHT TOP TWENTY

1. KMFDM "Godlike."
2. SKINNY PUPPY "Tormentor."
3. REVOLTING COCKS "Beers, Steers and Queers."
4. NINE INCH NAILS "Get Down, Make Love."
5. FRONT 242 "Tragedy For You."
6. MEAT BEAT MANIFESTO "Psyche-Out."
7. FRONT LINE ASSEMBLY "Resist."
8. THRILL KILL KULT "Daisy Chain For Satan."
9. SKINNY PUPPY "Morpheus Laughing."
10. MINISTRY "So What."
11. THRILL KILL KULT "Days of Swine and Roses."
12. FRONT 242 "Rhythm of Time."
13. CHRISTIAN DEATH "Malus Amor."
14. COIL "Windowpane."
15. KMFDM "Split"
16. BORIS MIKULIK "Diana."
17. SKINNY PUPPY "Spasmolytic Remix."
18. WOLFGANG PRESS "Time."
19. 1,000 HOMO DJ'S "Supernaut."
20. CYBERAKTIF "Temper."

DJ Evil.



INTERVIEW



Drivin'-N-Cryin'

Bar & Grill April 4

SLUG: Kevn, who are your major influences?

KEVN: Elvis and Johnny Ramone. That red Moserite is the first guitar I ever owned. If it wasn't for the RAMONES, I wouldn't be here today. The RAMONES are the best fuckin' rock and roll band in the world.

SLUG: Who writes most of the material?

TIM: Kevn writes the words and most of the songs have his sound but the band works out the arrangements.

SLUG: Is this the first time you've had a tour bus?

TIM: We've been driving around the country in a van for about five years and this time we finally got a tour budget. You don't make any money when you tour, these buses cost more than you make. The object is to sell records which are supposed to pay the bills in the long run.

KEVN: It's just like a trailer except without the Richard Petty posters.

SLUG: How was playing in Salt Lake again?

KEVN: That was a fun show, I like this bar. Good people tonight, some awfully nice people. The people in the crowd didn't hurt each other.

TIM: It was good. Last time was so long ago, I just remember we had a great time.

SLUG: Where are you headed next?

TIM: Reno, we start with Sonic Youth and Neil Young tomorrow. It's going to be cool, I like those bands alot. We're taking Social Distortion's slot on the second half of the tour. It's a wierd bill but I guess Neil likes it that way.

SLUG: Was it a conscious decision to make Fly Me Courageous more rocking? More consistent?

TIM: Yes, well Kevn did a solo record so that kind of made more room for more rock and roll songs to fit on this record. It's always been a problem when we make records and

there's so many different kinds of music.

SLUG: Do you worry about that? Being pigeon-holed on one hand or too eclectic on the other?

TIM: We never used to worry about it, but it never got us anywhere, being so diverse. We're huge in the southeast but in the rest of the country we're sort of unknown. There's a lot of people out there who'd probably dig our music but the only way they're ever going to hear it is if we have an album that's going to get played on the radio. We never compromise anything musically; I think we're better musically, we're a better band now than we've ever been. Our fans can usually deal with anything we play. We'll probably make more acoustic records and make more hard rock records.

SLUG: How's Atlanta these days?

TIM: There's a lot of shit going on, a band called the TOMBSTONES, who are kind of like the GUN CLUB. There's a lot of clubs, a lot of bands; INDIGO GIRLS and REM of course. There's a lot of new bands; HANGING FRANCIS, NEEDLE, MARY MY HOPE. There's a lot of people, so many fucking people in Atlanta, so much shit going on. At our last show in Atlanta we had 10,000 people.

SLUG: So you guys must have lots of chicks, Cool Corvettes and shit like David Lee Roth. . .

KEVN: Yeah except they're about this big and say "Matchbox" on the bottom.

TIM: No, we're fuckin' derelicts, man. We'd all be in prison if it wasn't for Kevn Kinney.

KEVN: I'd be in the priesthood if I hadn't of met these guys.

SLUG: Are you all from Atlanta, originally?

KEVN: I grew up in Milwaukee, Wisconsin. My best friend in high school was Brian Ritchie. He plays bass in the Violent Femmes. In fact, he was my only friend in high school.

He struck stardom at an early age and I moved to Atlanta in 1982, became a construction worker, and met Tim. We're vagabonds, we're the worlds greatest trailer-park band. This tour is sponsored by KOA.

SLUG: How did you get your styling tour bus?

KEVN: Well, we were in Salt Lake City and Super Dave saw us.

SLUG: Super Dave Osborne?

KEVN: Yes, Super Dave Osborne saw us, signed us to a deal. . . First he had us do a couple stunts, and we survived those, so he figured we were good enough for a record deal.

SLUG: Is Island a good label to work for?

TIM: They let us be ourselves, that's the best part about them. I wouldn't say the people that work there are the most. . .

KEVN: In tune. . .

TIM: In tune with what sells and what doesn't, they're kind of clueless as far as what's going on in the world which is fine with us because it lets us do our own thing.

SLUG: So is the title track from Mc Dougall Blues autobiographical?

KEVN: No!

SLUG: I met your Grandma

JEFF: Wasn't she cool?

SLUG: Totally.

On April fourth, DRIVIN' N' CRYIN' made their second appearance in Salt Lake, playing a blistering set at the Bar n' Grill with BOX-CAR KIDS n' POINTS WEST. DRIVIN' N' CRYIN' consists of Tim Nielson on bass, Buren Fowler on lead guitar, Jeff Sullivan on drums and Kevn Kinney, who is emerging as one of America's best singer-songwriters. Their latest album, Fly Me Courageous, has broadened their audience nationally, gaining AOR radio play and MTV exposure. Still, they are one of the friendliest and most accessible bands around. Phil Harmonic interviewed them following their performance. Present were Kevn, Tim, Jeff and Jeff's Grandparents who drove from Colorado to see the show.

DRIVIN' N' CRYIN' Discography: Scared But Smarter, 1987
Whisper Tames The Lion, 1988
Mystery Road, 1989
Fly Me Courageous, 1990
MacDougall Blues, 1990
(Kevn Kinney's solo album. Produced by Peter Buck)
All titles available on Island Records.

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INTERVIEW / REVIEW



The Zephyr Club April 28

School of Fish is a new band out of Los Angeles. Well, sort of new. All of its members have been kicking around within various L.A. bands prior to the genesis of SOF, which in its short life span has had great fortune. The SOF tune "Three Strange Days" ended up on the soundtrack to "Reversal of Fortune" starring Jeremy Irons, A&M paid for their demo but Capitol signed them on the dotted line AND for a two album deal, and they've released a great first-time video directed by Kurslich (who did the "It's too Late" video for Bob Mould and an Urban Dance Squad vid and whose name I doubtlessly spelled wrong).

On their recent stop in Salt Lake at the Zephyr Private Club, SOF put on a great show, albeit to a tiny crowd, and took the time to talk to SLUG about record deals, tours and life in general for musicians...

"We're all from somewhere else," said New Yorker Dominic Nardini, bass player for School of Fish, as the Gamma Rays were burning it up on stage. Minneapolis, Boston and Cleveland are also home towns to SOF which seems to have settled on "melodo-grunge," a term used by a Houston paper, as best describing its musical sound.

Josh Clayton-Felt, lead vocals and guitar, and Michael Ward, guitars and vocals, met up during a stint with fellow L.A. band Francis X & The Bushmen. Following that experience, the pair began writing songs and performing with a drum machine.

"What happened," explained Clayton-Felt, "is that Michael and I at the time were doing lots of gigs with the drum machine, for about

eight months, and writing songs. One guy from A&M records, named Aaron Jacoves, came down to a show and he liked the song called 'Born on the Wrong Day', which we don't even play anymore. So he put us into the studio at A&M for two days, but they didn't make us sign anything saying that they had first right of refusal or anything like that. So they didn't have any hold over us."

Just like everybody else shopping a demo, SOF, who decided early on that a deal wasn't worth throwing away your life or passion, hoped for the best.

"Do what you do because you love to do it, not because someone thinks it's cool or even you think it's cool," stated M.P., drummer for SOF, who along with Nardini joined the band after its extensive stint with a drum machine. Speaking of which, SOF still uses a drum machine and some sequencing on tape and in its live shows. Said M.P., "I think people are afraid of technology but it's what we do."

"It adds to it," said Clayton-Felt, "some industrial sounds mixed here and there with songs having heavy guitars and grooves."

"It's not like it's over the top or industrial," said Nardini.

Anyway, that A&M-paid-for demo tape made its way upstream to A&R department at Capitol Records on a Friday night. "Literally that night," said Josh, "they came to a gig at the Central in Hollywood, the infamous Central, and the following Monday they offered us a really terrible deal."

So what does a band do? Take the first record deal that comes along or wait for something better suited

CONTINUED

it's overall goals.

According to Clayton-Felt, "The first deal they offered us was kind of slimy 'cause it was only one album and it wasn't for very much to make the record and all this, so we [held out and] got two records.

All the hard work has finally paid off, though, and resulted in the band's self-titled debut featuring clever melodies and tight harmonies spinning through graceful, picturesque lyrics, great guitar grooves and straight ahead drums and bass work. All this combines into one great overall whole which is twice as good live.

As far as production goes, SOF had its pick of some of the choicest producers in alternative rock today including Gil Norton (Pixies) and Dennis Herring (Camper Van Beethoven). The band finally settled on John Porter - "a lovely guy," said Nardini - who has produced Roxy Music and The Smiths.

"John saw a really bad gig but he liked it," said Clayton-Felt with just the slightest bit of amazement. "He loved it," declared M.P.

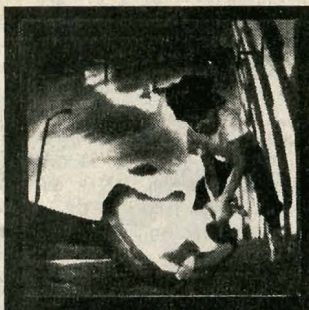
Now it's time to tour. Does a new band go for supporting a big name act or just settle on the all important east/west coast only tour and do lots and lots of press?

"We really want to not have things happen too fast and kind of start and build a nice base. That's why we're doing a tour like this so that hopefully people will see us in small clubs and have a connection and will feel like it's kind of intimate," said Clayton-Felt.

"We've been really fighting it all the way to make sure that they don't hype us too much so people can feel like they found us 'cause I think that's really important," he said. As far as touring is concerned, SOF purposefully is avoiding the bigger venues so it can spend the time in smaller, more intimate clubs getting to know its fans.

"We're on a two month tour of headlining in medium size clubs, small clubs," said Nardini. "We're probably gonna go out with another band in about eight weeks as a support but we purposefully wanted to go out on a tour like this and play the smaller clubs and we're roading ourselves and we're doing all the work ourselves..." - "the humility tour," chimes in Nardini - "...we're selling our t-shirts, driving our van putting up posters, but we wanted to do that because we think it's good for you," said Clayton-Felt.

Putting their money where there mouth is, SOF played an impromptu three-song acoustic set out back of the Zephyr when it became known a group of youngsters were just dying for a glimpse of them.



Favorite SOF bands these days, new and old, include Prince, Waterboys, the Blue Nile, Beatles, Ministry, the Cure, the Kinks, Led Zeppelin and ZZ Top - a pretty broad spectrum. So what exactly does SOF have to say with its music?

"I think life adventures and things that go on motivate you, right?" said M.P., who noted that Clayton-Felt and Ward are currently writing the band's material. "I think it's just everyday life. Whatever affects them they write about and I don't think it's contrived at all," said M.P.

"Usually, in terms of writing, some thought will pop into my head and I'll just try to express it. Whether it's an emotion or whether it's a picture of a place or whether it's painting a scene or a relationship," said Clayton-Felt, who attended Brown University, Rhode Island, for one year before heading West.

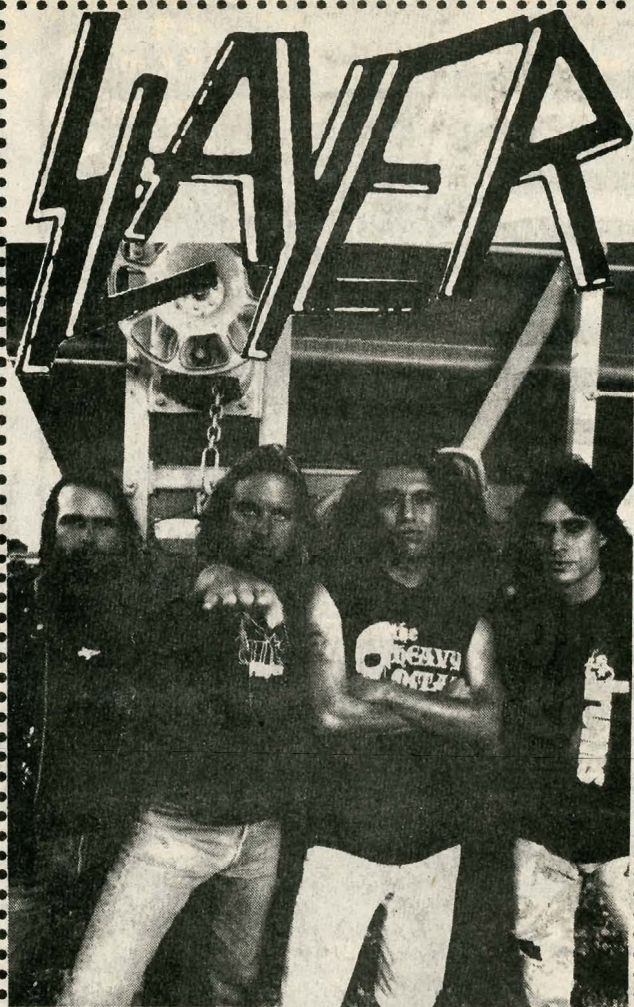
"I knew I wanted to play music and I went back for about a week of a second year and just dropped out. Like, one night I said, 'this is it, I want to play music,' explained Clayton-Felt, who added, "It seems to me that a lot of people start music as an escape to things and then it ends up becoming something they really like. And then eventually it's all they can do so they're stuck with it," Clayton-Felt said with a laugh.

So taking the stage amidst a smaller than small but typical Sunday crowd at the Zephyr, SOF put on a rockin' 15-song set displaying some of their great tunes off of their debut album and throwing in some brand new ones and special covers. Would you believe George Michael can actually rock? "Father Figure" as you've never heard it before took on a second life as done by SOF as did Prince's "Let's Pretend We're Married."

SOF is a band that truly knows how to have fun even when the crowd is as small as it was that Sunday night at the Zephyr.

Check out the album, the video, and the live show if School of Fish should ever swim back this way.

Lara Bringard



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12-1
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1:30-2:30
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3-4
Mick Maloney

4:30-6
Luther "Guitar Jr." Johnson
6:30-8
Brave Combo
8:30-10:30
Wayne Toups & Zydecajun

Friday, May 17
12-1
Tenpenny
1:30-2:30
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3-4
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4:30-5:30
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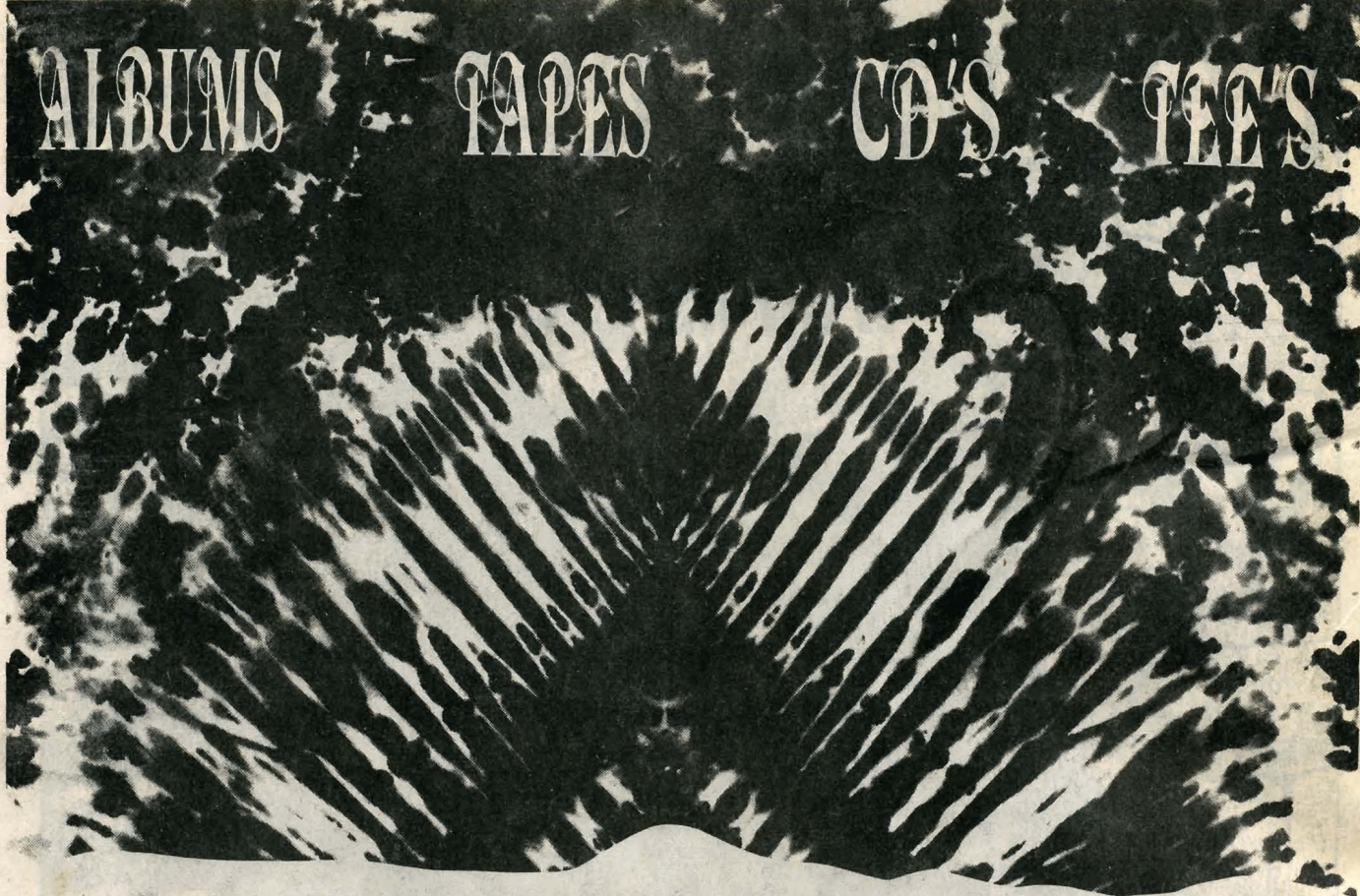


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