

SLUG

JUNE '95 ISSUE #78

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SLUG

JUNE of 1995

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SLUG is published by the 1st of each month. The writing is contributed by free-lance writers. The writing is the opinion of the writers and is not necessarily that of the people who put it together. The topics included are also contributed. If you don't agree with what is said, or you feel something is missing, then you should do something about it...WRITE. All submissions must be received no later than the 20th of the month. We try not to edit any of the writing that is sent. We ask you keep your writing direct and to the point, thus leaving more room for other writers. We thank everyone for the continued support.

Thank you
SLUG STAFF

PLANET SLUG

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DEAR DICKHEADS

Dear Dickheads,

This is directed to Mr. "T." who has the stupidity to rip on me. He sounds like a stupid high school kid who thinks he knows everything but in reality he doesn't know shit. It was quite a funny thing you wrote as it is obvious you have never met me, or been to Crandall Audio. Do you know what slander is! If you had some money you would be in some deep shit.

Here are the facts little boy, I haven't listened to Depeche Mode in 11 years, what were you doing 11 years ago, probably sucking on your mothers tit! I'm thinking BULLS-EYE! I could make a lot more money doing something else but I love music. I get 2 pair of Levi's for Christmas and 2 for my birthday each year. Don't know what Girbaud's are, but I bet a trendy little kid like you does.

As far as what I listen to and what's played in the store is rarely over six months old. P.S. To scared to tell us your real name? I've got 3 best friends all ex-cons who want to kick your ass.

Scott Crandall

Ed note;

All right kids this discussion is over. I don't care who started it, you can both go to your rooms and don't come out until you have something nice to say. By the way Happyville Records does about as much for local music as the hypocritical radio station that they work for. Try getting on Locals Only if your not signed to Happyville... You may need some knee pads.

Dear Dickheads;

Hey Gianni I just wanted to take a cool- ten and thank you for hooking us up with Tonya for the interview. This was only my second interview and the first time the results actually saw print. I was very tickled with the outcome and a Monstrous Kudos to Tonya (again) for her insight abilities and writing talents. Just one problem tho' and that is I forgot to mention that my dear friend Mace did the photography on that picture of Bloodfish used for the article. I owe you big Gianni and soon you'll be the proud owner of the SHAME shirts, a new line I'm designing that'll be the "coolest thing since popsicles!" Thanks again Gianni and when do we see a write up on Harder Than Your Husband?

P.S. Who the hell is Crispin Clover? I do some proof reading too, call me!

Love and Monsters,
SHAME he who is fish

Dear Sirs;

As required by Utah law you are hereby notified that a negative credit report may be submitted to a credit reporting agency to be placed in your credit file. This debt will be assumed valid unless we are notified by you within 30 days after receipt of this notice...Oops wrong letter.

GNEWS AND GNOTES

STONE TEMPLE PILOTS
singer/frontman/mellow cool guy
SCOTT WEILAND was arrested on charges of drug possession and driving under the influence of alcohol. Police

officers in Pasadena, California pulled Weiland over after an apparent drug deal at a local motel. Uh... Dumbass!?! Aren't you smart enough to have someone get your drugs for you? Didn't they teach you that in 'How To Be A Pretentious Singer School'? ••• MICHAEL JACKSON's new single, "Scream" is out. It's a duet with sister/idol Janet. The real question is, was the song written about his last tris with a ten year old, or the last time he looked in the mirror? On June 14, MJ is doing an interview with Diane Sawyer for ABC's "Prime Time Live," where he will allegedly reveal the exact # of face transplants he has had, or as many as you can squeeze in to a half hour interview...••• The "Batman Forever" soundtrack album is out with tracks by U2, (hurt me, beat me, make me wear a dress) PJ HARVEY, and as a little bonus, you get the OFFSPRING, covering the Damned's "Smash It Up,"...wait a minute, didn't you already do that with "Come out and Play"??? ••• Former Education Secretary and "Book of Virtues" author William Bennett, along with C. Delores Tucker of the National Political Caucus of Black Women, are going after Warner-Elektra-Atlantic for their support of such artists as TUPAC, SNOOP DOGGY DOGG and NINE INCH NAILS, because of music that "celebrates the rape, torture and murder of women." Yea, don't do anything that helps abused women, go after these bums instead. Their only crime is making shitty music...••• In record stores soon, new stuff from ROD STEWART, UGLY KID JOE, CATHERINE WHEEL and ALL 4 ONE...Oh my God, it IS the apocalypse! And how about a PINK FLOYD double live CD, which is packaged with a battery operated blinking red light instead of Roger Waters and Syd Barrett...it's called "Pulse" get it? Oooooooohhhhh. What's the matter, don't think anyone will buy this shit without a little gimmick?

JEANNE, TRENT IS A POSER!

Good Band? Shitty Flyers?



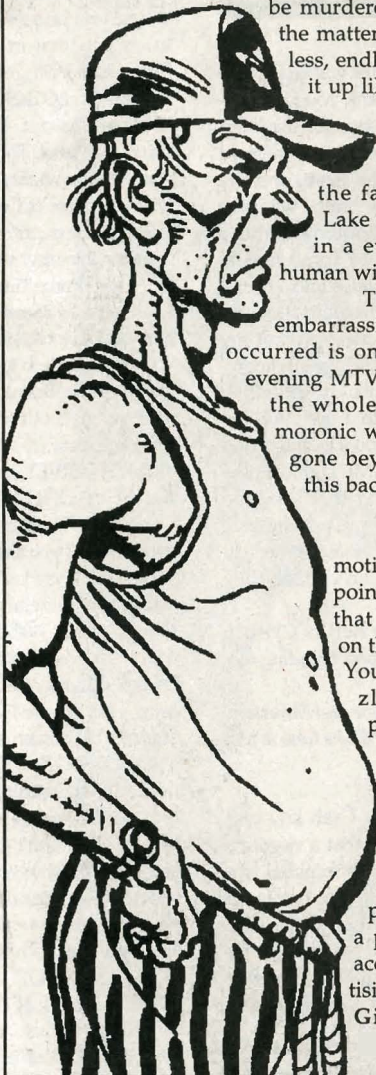
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Well, you people have done it this time!
 Local radio station X-96, the high priests of cool, (or so it would seem) has decreed that the word 'alternative' is to be murdered. Really? The fact of the matter is, you mindless, soulless, endless sea of sheep sucked it up like the trained seals that you are. I really could care less because I have been callused to the fact that living in Salt Lake City Utah is like living in a ever flushing urinal of human will!



The fact that this whole embarrassing chain of events has occurred is one thing, but this very evening MTV's own Kurt Loder told the whole country of just how moronic we really are, and it has gone beyond the mountains of this backward ass burg, whereby the auto bomb in my head was set in motion. And now I have to point out the countless ways that this town bites down on the huge green veneer.

You have all been bamboozled by a radio station promotion gimmick.

Now let me define the words 'promotion' and 'gimmick'

Promotion: 1. advancement in rank or position. 2. the act of promoting. 3. to present a product for consumer acceptance through advertising.

Gimmick: 1. any tricky device or means. 2.

A device which a magician or carnival pitch man works a trick. 3. A capacitor formed by intertwining two insulated wires. Now if we cross the two.. oooo, that one is my favorite. Anywho, I introduce the promotional gimmick: the means by which moron (A) sells moron(B) on some stupid scam whereby moron(B) always gives moron (A) money or worse.

And that is exactly what happened with all these funeral events. Did you pay money to get in? Yes you did and then you paid the biggest price of all, you had to listen to hour after hour of every snake oil and widget mfg. pitch you on their garbage and that means more to them than all the door money in the world. Do you see where we are going? Oh you hamsters on wheels?

X96 is not the grand poobahs of cool they would have you believe, nuuuuu, you are a target audience to some suit weasel back at corporate HQ. Now here is the thing, the FCC should hold X96 responsible for the defusing of this generations only identity. A good question now would be "What do you call yourself now?" Well X96? What's it gonna be whitey? You killed the name. It's your responsibility to re name! And you had better make it good!

Maybe I will help out and give you a few suggestions, hmmm, how about 'the punch and Judy show'? No, no, how about 'cheese pants'? "Hey hey we are Utah's best cheese pants station" No it doesn't quite work. Maybe a verb like 'heave' "wow that new band Shank is storming the heave scene." Not bad. How about an adjective you can build off of root nouns, so you can avoid this whole ugly mess again. With more sub categories, you don't have to put so many styles of music under one name. A little more segregation and a little less unification.

Like "tomic" Tool and Soundgarden can be 'atomic', and Bad Brains and Fishbone can 'prototomic', and 'subtomic' and 'microtomic' The possibilities are endless. But that is all the help you get from me!

And I don't want to see you turn this into some money making venture either. No, hey, hey you the listener call in with new names and if we like it we will have a naming party and everybody in town can show up and pay their 7 bucks at the door and you can see the Obvious, the kings of what ever name you name it. Just shut up and name it!!!!

—O'DELL WISH-HEN



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'Clyde Burnee is Trying to Screw My Girl...'

So, Clyde is an asshole already, as you well know. He's cheap and his ass squeaks when he walks down the street. He bugs the hell out of me when I see him at a club, and I hate talking to him on the phone. I just know he's got one hand in his pants, twirling his weeny while we talk. Not because he's sick or anything, he's just a pathetic fucker, that's all. He has done all kinds of shit to piss me off since I met him. There was the time that he made me drive his lonely butt over to his ex girlfriend's house at 1:00 am, and he sang (or tried to) outside her window. She called the police. I got a ticket for disturbing the peace. Clyde never paid for the ticket. Then, when he was single, he dragged me to all these weak bars, so he could try and get laid. Always being the dumb ass, saying stupid shit to women, that embarrassed the crap out of me. Now Mr. Spit-for-brains is REALLY pissing me off. For about two months now, he's been calling all the time, stopping by, and so on. He's always got this total phony sincere look on his face, and he's quoting foreign films. Why? He wants to screw my girlfriend! I know it.

Every time he sees her he says "God, you look good", or "Your hair looks cool like that" She thinks he is just a nice guy. "Wrong! baby, he wants to screw you!" Clyde stares at her too, while she's walking away, but he keeps talking to me. And then he conveniently stops by when I'm at work, and my girlfriend is home alone. Always asking her to go places with him. She calls me at work and says "Clyde is so sweet, he wants to take me to lunch". No, he wants to make you into lunch. He watches her boobs too, like if she bends over, or if

he's standing up and she's sitting, he stays standing up while he talks to her! Totally looking down her shirt! He tries to be suave and act cool about it, but I can tell. I've looked down enough shirts to know the difference. He is constantly saying shit to me, like "You're a lucky man" and "You better hold on to that one, she's a keeper" What a fucking jerk. I'm sure he acts all considerate towards her, like he's my best friend. He tells her things like "Oh, I'd do anything for him, I love him like a brother" or "We're really close" when what he means is "We don't really like each other, I just want to fuck you!" What a bastard. Lately though, it just got to the point that I became ill just looking at him. He is doing all this sweet, sickening shit in front of her, like buying 'passion love beads' and listening to James Taylor. So, I had to put an end to it. Something had to be done. So, last week, we (me and my girlfriend) went to the Ashbury Pub, to see some friends play, and old Burnee the dickcheese tagged along. Well I happen to know that Clyde is completely homophobic. Anyway, he's talking to my girlfriend about how he's sensitive and understanding of gay people and all this happy horseshit. Meanwhile, my friends on stage take a break, so I seize the moment. Clyde is about to pay. I get up on stage and start telling a story about my good pal Clyde Burnee. Everybody is listening. I go on, and on about how close we are, we're like brothers, blah, blah. He's looking around and smiling like he just pissed himself. I told the story about how we were alone one night having a deep talk, and drinking, and being such good friends... "Well, one thing led to another and..." Then I let it out, and I mean loudly... "Clyde Burnee Gave Me Head!, Clyde Burnee Gave Me Head!, Clyde Burnee Gave Me Head!, Clyde Burnee Gave Me Head!"

I haven't talked to my dear friend Clyde for awhile.

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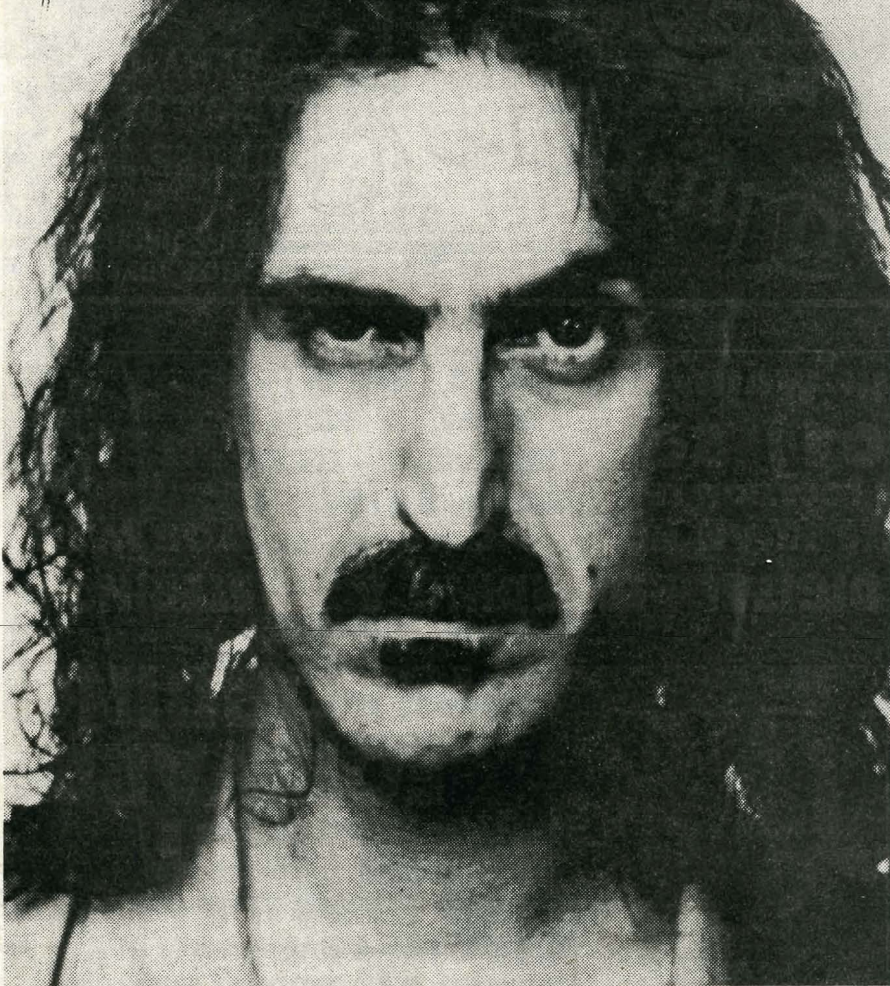
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ZAPPA BEHIND THE SNEER



Thirdly he was an outstanding guitarist. Beyond the scope of any guitar heroes of our time, Zappa created guitar Gods, like Moms bake cookies. There was no egomaniacal soloing for speeds sake. Frank played for the love of the guitar, as is evidenced on his live performances, and on the 'Guitar' and 'Shut Up & Play Your Guitar' albums.

But to look at Zappa as solely a musician, is a great injustice. He changed the rules by challenging them, and then rewriting them to suit himself, and ultimately our generation. He wrote 'Joe's Garage', a political satire on an American system that he thought was hell bent on censoring music. Oddly enough, a few years later, he confronted Tipper Gore and the PMRC, and appeared before the Senate Sub-committee investigating "Porn Rock". Frank emerged a hero to the musician, fighting for the right of free speech. He fought with record companies. He didn't like the way they did things, so he created his own. He continually did things his way, regardless of public acceptance, or album sales. He played with the most gifted musicians of our time and forced them to play on another level, creating a beast that even he, sometimes, had difficulty fathoming. Frank Zappa was so far ahead of his time, that he found himself limited by technology. He was so far beyond other composers, that he had trouble finding people to play his music.

In the years to come, the Zappa name will not go away, but will further astound. Thousands of hours of recorded material is sitting in the vaults of Zappa's home studio, The Utility Muffin Research Kitchen, waiting to be released. Frank's influence will live long past anyone alive today. The repercussions of which, will be felt for decades after that.

So, after all the things Frank Zappa has done for music, (alas the Bodhisattva reference) you'd think he'd get more recognition than he did. But as always, we as a people, persecute genius, instead of embracing it.

How odd that the one thing most visibly recognizable about Frank Zappa, has permeated, mutated and become almost an ID badge moniker for this generation...the goatee. Probably not on purpose, definitely not planned, but never the less, a fact. You can almost hear him laughing at the thought of it now.

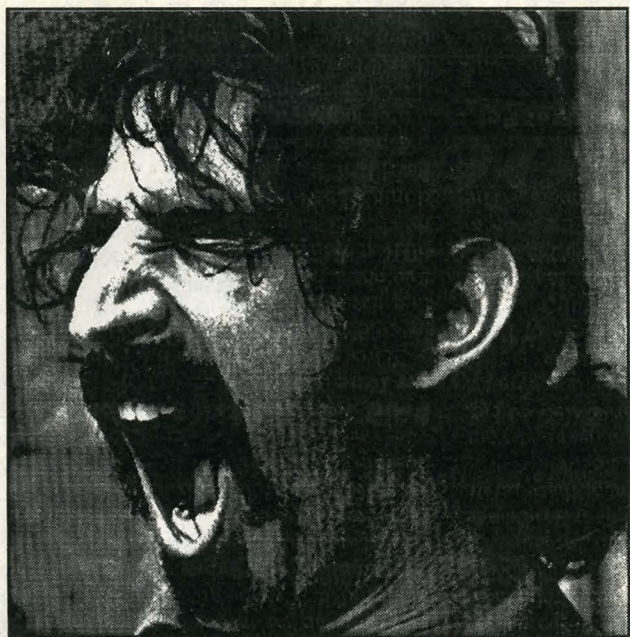
Bo•dhi•satt•va n. (Mahayana Buddhism) a being who has attained Buddhahood, but forgoes entering Nirvana to help others by teaching them.

Doing a story on Frank Zappa's contribution to music, would take up every page in this magazine, every month, for twenty years. So I'll just concentrate on what he did to my generation...those who got it, and those who didn't. The man who brought an era to an end at the Terrace Ballroom, and who later incited 13,000 at the Salt Palace to "Smoke 'em if you got 'em". Frank welcomed himself to the Land of Zion, more than once.

The Frank Zappa catalogue has just been released by Rykodisc. All FZ approved masters, everything from 'Freak Out!' to 'You Can't Do That On Stage Anymore Vol. 1-6'. That's a span of over 60 albums. Apparently

'200 Motels' is the only LP not being re-released. A battle over rights, most likely. This gives the public a chance to hear one of the most important musical voices ever. You can take NIN, Pearl Jam, Kurt Cobain and the rest of the so called musical minds of our time and toss them out the window, as they are incapable of seeing on the same level as Frank did. So, if you don't know, you should ask somebody...or find out for yourself. Or to quote Frank himself "I don't want to spend my life explaining myself. You either get it, or you don't"

First and foremost, Frank Zappa was probably the only true genius of our time. What he did astounded, confused, and went over the heads of most of the people who witnessed any of his accomplishments. Secondly, Frank was a brilliant composer, from his own twisted tunes to conducting the London Symphony Orchestra in 1983.



SHIT FRANK SAID...

"Drop out of school, before your mind rots from exposure to our mediocre educational system. Go to the library and educate yourself if you've got any guts..."

"If your children ever find out how lame you really are, they'll murder you in your sleep"

"Every American boy and girl with matching Moms and Dads should walk around every day, vehemently screaming I DOUBT IT..."

"I don't shit on stage, I don't eat doo-doo. I don't step on baby chickens, I don't do any of that stuff. I'm a real good guitar player. I'm also a composer"

"Composers are obsolete. Who gives a fuck about composers? Musicians don't"

"I think it's time that most of the kids found out that they are part of a nation that was built on a giant lie"

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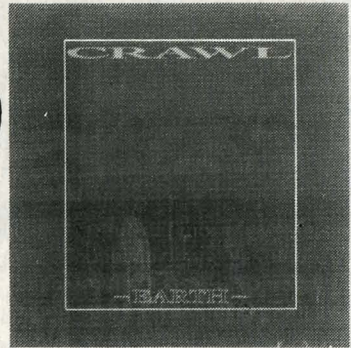
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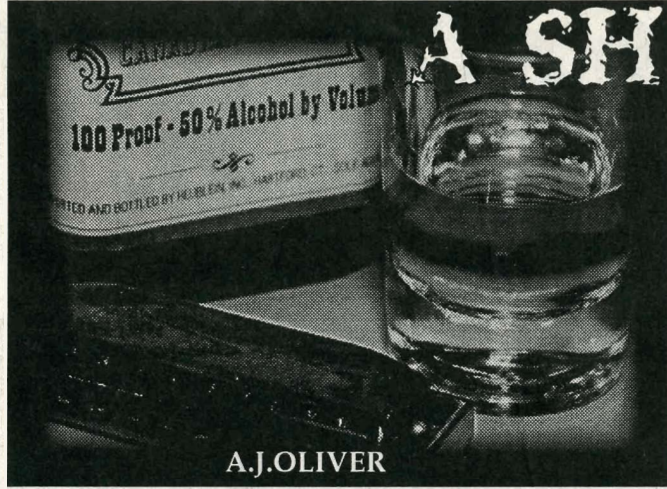
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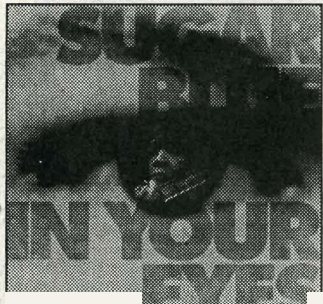
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A.J. OLIVER

A SHOT OF BLUES



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If you don't like the blues, skip this review. If you dig blues and like the harmonica riff on The Rolling Stones' tune *Miss You*, read on.

Sugar Blue started life as James Whiting in Harlem, New York, where his mother sang and danced at the Apollo Theater. The music in his blood really started boiling after his grandmother took him to the Baptist Church she attended. "Shit!" Blue declared, "Now this is church!" He decided that he wanted to learn an instrument and be on stage, and after hearing Little Walter blow harp, he knew that's what he wanted to do. The rest is history. This guy has played with everyone from Brownie McGhee to the Rolling Stones to James Cotton to Willie Dixon.

There are no oldies on this disk—it's all new Sugar Blue originals, with the exception of the last track *Little Red Rooster* (which is about as blue and soulful as it gets). From the jammin' *Gucci Gucci Man* (showcasing

Sugar Blue's wailing harp weaving in and out of his vocals) to the haunting title track *In Your Eyes* and through the rocking tune *She*, Sugar Blue displays versatility and virtuoso through various music styles. Just when you think it's all rock, an almost traditional moaning blues harp sucks you right into *Bluepine*. And it just goes on from there. A couple of the tracks seem definitely rooted in the 70's: *Lip Service An Lies* could have backed up Clint Eastwood as *Dirty Harry*, investigating the darker side of San Francisco's night life, while Vinnie Barbarino and the Sweat Hogs could have been jamming to *Bottom Line* in the school yard in *Welcome Back, Kotter*. The tracks aren't bad—they just have that particular soul blend of electric guitar, snare drum and bass patter that got us through the 70's. And it's worth jiving on these tracks to get through the rest of the disk.

All in all, I'd have to say check it out. If you like harmonica, you won't be disappointed—this guy jams through the fast stuff like he's got the devil on his tail, and he moans up and down the register, using almost every note on his harmonica, during the slow tracks.

LITTLE WHITT & BIG BO MOODY SWAMP BLUES

The Alabama Blues Project

If you haven't ever heard of Little Whitt or Big Bo, don't feel bad. This CD is not just their

debut album; it's also the first disk out from the Alabama Blues Project, headed up by Michael McCracken. McCracken evidently felt that Mississippi has been in the blues spotlight far too long, and decided to show the world what Alabama has to offer. By producing *Moody Swamp Blues*, he also helped fulfill the lifelong dream of two fantastic blues men: Little Whitt and Big Bo, who recently retired from their truck driving jobs. Even though they are retired, they're busier than ever, touring England after finally recording the blues they have been playing for some fifty-odd years together.

From the first track, Robert Johnson's "Walking Blues", to the traditional "Two Trains Running", Little Whitt Wells and Big Bo McGee sound as comfortable together as honey and butter, and every bit as smooth. Little Whitt's fingers glide up and down the neck of his guitar through the two familiar Robert Johnson tunes "Walking Blues" and "Sweet Home Chicago" as if Little Whitt wrote the tunes himself, while Big Bo's harmonica moans, sings, talks, and all but dances through these songs as well. Not all of the songs on the disk are covers, either. Their original tunes have as much heartfelt soul-searching as any traditional blues out there, from "Overseas Blues" to "Silver-Tailed Bird" and "The Burning". "Moody Swamp Blues" swings and rolls with the energy of generally attributed to much younger blues men, but grooves with the soul only more seasoned ones seem to understand. Their vocal styles fit the tunes they sing, and take old favorites to new places. When Little Whitt and Big Bo do their version of Ray Charles and Renald Richards' "I Got A Woman", they take that often heard tune into a deep blue soul track, leading straight to the heart of Tuscaloosa, Alabama, while the moaning, driving harmonica of Big Bo on his original "You Go Your Way" makes you



want to move in and stay. Little Whitt and Big Bo give a first class performance from start to finish.

If McCracken is right, there are others going unnoticed in Alabama. Hopefully, they will follow the lead of Little Whitt and Big Bo, promoting the success of the Alabama Blues Project. The entire blues community can only benefit from projects like this, especially if the players are as fine as Little Whitt and Big Bo. Do whatever it takes to find this CD, and buy it.



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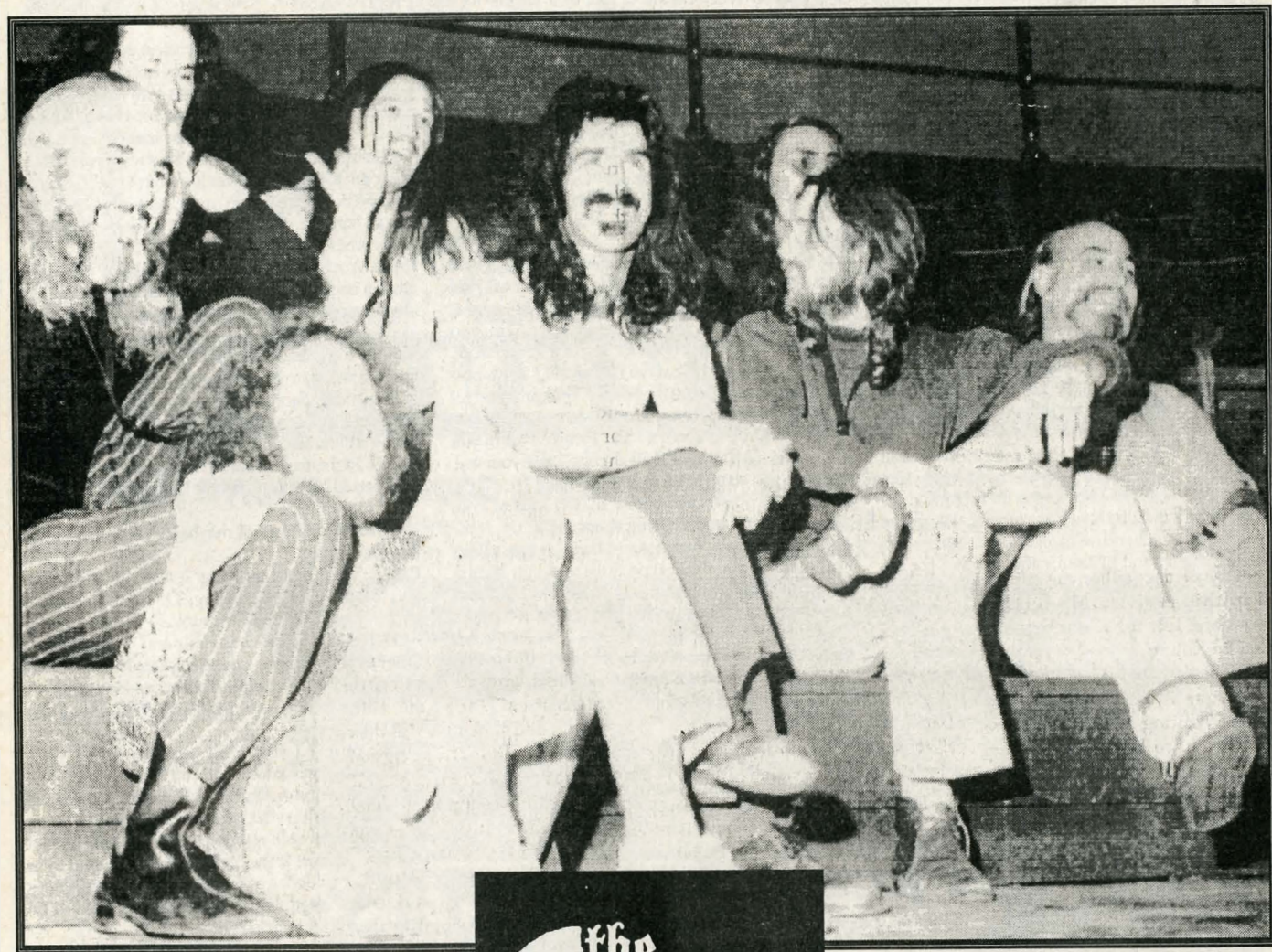
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INTERVIEW

PAUL STANLEY

SLUG: So, the Kiss Convention's in June.

PAUL: Yeah, that's basically what's happening right now. I mean we spent a year putting this thing together. They've just been awesome. Obviously people have been doing Kiss Conventions for like 10 years or so and there's not a whole lot of bands you could do a convention based around. But, you know even though some of them were really well intentioned we just figured to really do this thing right there's only one band that can do it and that's us. To do it ourselves. We're not the kind of guys who say, hey here's

our name, go put together a convention.

SLUG: You don't want to just let anyone use the name.

PAUL: Yeah, I mean this is a traveling museum. It's over a ton of stuff that's traveling and we've got 20 fully dressed mannequins in I mean basically they're like 6 1/2 feet tall. There are 20 fully dressed mannequins in the original costumes and boots. You can see like the destroyer costumes or the Kiss Alive costumes. All this stuff up close and the boots and you can see Peter Criss's mirror a drummer from Kiss Alive. There's a Kiss tribute band that does a '70's style show. And then Eric does a drum clinic and Bruce does a guitar clinic. Then we have like 20 years of like memorabilia, like blue prints for stages and we got the oil painting, the love gun painting. We've got all this cool merchandise like certified 'Alive' and 'Destroyer' gold and platinum albums. We got the Kisstory the book and we got these awesome motorcycle jackets that look like they're 100 years old. Kiss army motorcycle jackets. And you know all that kind of stuff. And then obviously we're there, we show up and we do a question and answer period that can run

anywhere from like an hour and a half to two hours depending upon what people want to know. I mean we're there to answer



basically about the past, the present, the future. You want to talk about the guys who've been in the band. Whatever you want to talk about.
SLUG: And you guys are also going to do an acoustic set, right?

PAUL: And then after that we played unplugged. Kiss Acoustic is what we call it. We do that usually for at least an hour an or two hours and I mean god knows what we're going to play. We've played everything from "Strutter" to "World Without Heroes" then "Domino" to "Forever." Shoes. So its really, really cool. On top of that their eligible for a grand prize. We have a drawing at the end of the convention tour where somebody is going to win a set of pearl drums and Ibanez PS10 guitar and ESP Bruce guitar and Gene's base.

SLUG: The original iceman, yeah. I used to have one of those. I don't know if Gene told you or not, but did he tell you the story about when you were at the Hilton?

PAUL: No.

SLUG: He didn't.

PAUL: No.

SLUG: Oh, he's a liar. When I first did the interview with him I told him and he goes 'oh, I gotta tell Paul he'll get a kick out of it. When I was about 14 I think it was. I think it was the tour before Love Gun, you guys had Cheap Trick open for you at the Salt Palace. You guys were staying at the Hilton and I was a bus-boy at the coffee shop at the Hilton. You came and sat down at the counter by yourself, without any make-up on. And I was about 14 and I walked up to you and I was like, "You're Paul Stanley", and you said, "No, I'm not." You don't remember that?

PAUL: Of course I remember that. I said to you, "keep this name in mind, Slug magazine".

SLUG: No actually that is true. I had you sign a little, one of those place mat type deals and you signed "Rock on... Paul Stanley" and I told all my friends and they were like, "You're so full of shit, that never happened" But anyway that was funny. So, let me ask you a couple of other questions that don't necessarily have to do with Kiss Conventions. Didn't you do New England, the band?

PAUL: Yeah.

SLUG: What happened to those guys?

PAUL: You know unfortunately, I think they were on the wrong label at the wrong time and when that album came out everybody was saying, Oh, this is the next big thing.

SLUG: I thought they were a great band.

PAUL: Yeah, I thought they were really cool. I really liked that album a lot.

SLUG: So do I.

PAUL: But, you know, usually when people say you're the next big

thing, you're in a lot of trouble.

SLUG: Yeah, no shit.

PAUL: It's the one thing you don't want to hear. You don't want to be the next Beatles.

SLUG: No kidding. Oh, well, cool band anyway.

PAUL: Before I forget we got to get the phone number for the tickets.

SLUG: 1-800-905-KISS.

PAUL: There you go.

SLUG: Got it. I still have some notes from Gene's interview. But I have a couple of other questions I want to ask you about

other stuff. Such as give me your views on some of the bands that I'm going to say to you. Okay.
PAUL: Okay, now let me just preface this by saying, "My opinion is no better than anybody else on the street."

SLUG: So your opinion and a quarter won't get you a cup of coffee?

PAUL: You bet, my opinion does exactly what anyone else's does.

SLUG: Kurt Cobain?

PAUL: Dead.

SLUG: Hole?

PAUL: Will be.

SLUG: Pearl Jam?

PAUL: Uh, uh, uh, let's come back to that.

SLUG: There you go, actually the only reason I asked you that. I'm just kind of curious as to what you think about bands today as opposed to...cause like you know when you guys were first starting, but maybe not first starting out, but when Kiss was on the rise to being the Kings. There was like Thin Lizzy, there was Cheap Trick, there was in my opinion a bunch of really cool bands. And now I don't think there are, you know what I mean.

PAUL: You know, that's a touchy subject. People are always bound to talk about the past because the past always seems better, maybe because it is the past. You know there are, there is something to be said for some of the music today and there is something lacking in some of it. You know time will tell how much of it is good. Because god knows how many bands have sold millions of albums and a few years later you're embarrassed to say you ever listened to them.

SLUG: Right, true. That's true but out of your guys time period how many people lasted.

Not a lot. You guys and maybe two other bands and that's it.

PAUL: Yeah, well, you know lets see what happens with the people around today. One of my questions all the time is if the basis of your view on life is that life sucks and that you're miserable and poor your first time? is going to take care of all that. Now what are you going to sing about? You know the jury is still out. I think there is some really cool stuff. I think Live is just very cool.

SLUG: Yeah, I like that. I like Live a lot.

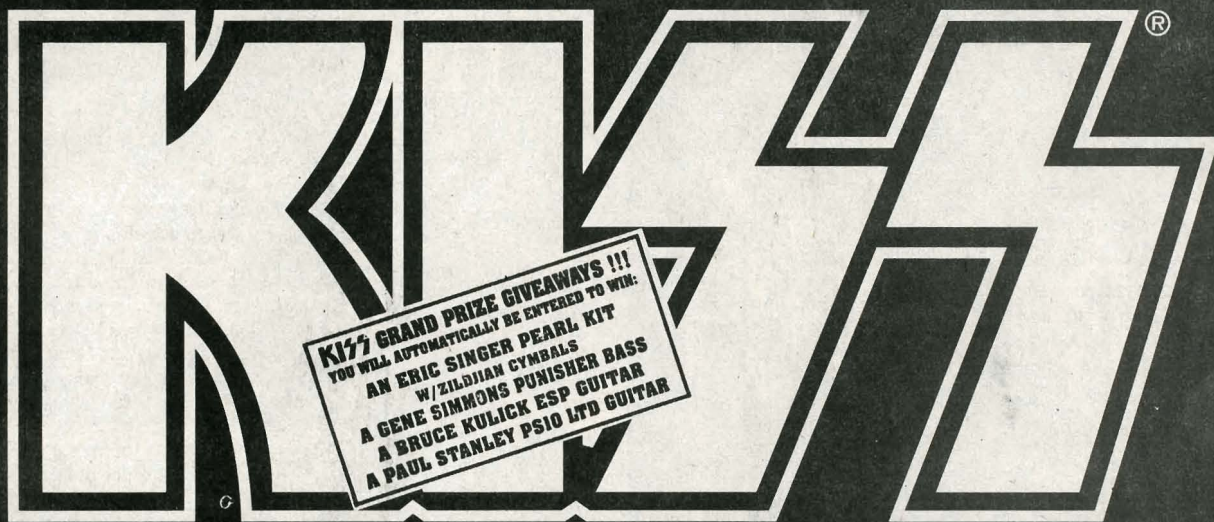
PAUL: That really knocks me out.

SLUG: See, I think there are bands like live that are good and that are what I think some of the best music out today. But still, my point is if you look back at that time like just at the bands that I mentioned those turned out to be fairly huge bands. I mean Cheap trick even though they're not what they used to be. They were huge for a long time.

PAUL: I don't know that in 20 years from today anybody is going to be treating any of the new bands as Led Zeppelin. But that remains to be seen. I don't know. It takes time. Time is really the doctor. Time tells all. Everything gets measured by its endurance. You know, when we think about boxing we always think of Mohammed Ali as being the champ. Mohammed Ali got beaten by Leon Spinks, but nobody remembers Leon Spinks because in the long run it was Mohammed Ali who won the most fights. That's what I like to think of us as. I mean I'm in the battle for the long pull and whose ahead in this lap doesn't matter. There ain't that many bands who are going to have conventions. Ain't that many bands who are going to have 9lb, 440 page coffee table books. There ain't that many bands that are going to have 27 albums out.

SLUG: So you don't think Honeymoon Suite is going to do a little convention tour thing?

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July 4	New Orleans, LA
July 6	Miami, FL
July 8	Atlanta, GA
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PAUL: Only after the reunion.

SLUG: Who has done a convention besides you

PAUL: Well nobody, I mean, you know.

SLUG: And the only people who could do it would easily be you guys, Led Zeppelin and the Stones that would be about it. And the Beatles obviously.

PAUL: I may love the Stones, but what are you going to look at a convention. Scarves? Scarves and belts?

SLUG: I mean is, you guys not have the history of the band you've got all the cool shit because nobody else had that stuff. Nobody else did the makeup and the boots and the shows.

PAUL: And the cool thing about what we're doing is, you you don't have to be out of the band. You don't have to be in the audience to be a fan. I'm in the Kiss army and I'm on stage. I'm trying...I get off on everything we do. So you know, I mean, I think the key to this band other than total fan appreciation is the fact that we're such huge fans. I get so off on what we do and basically the show, the conventions, the book, all that stuff is geared to turn us on. Because if it turns us on it will turn everyone else on.

SLUG: Cool. I know it was one of my major influences when I was a kid. You know, I was like, you know my mom hated Kiss and she thought you guys were Satan and the devil. I'm sure that's what everybody else thought. You know, and I was like that's all I need. All I need is the endorsement the world hates you guys and I'm all over it.

PAUL: I'll tell you the funniest thing is. Like in the late '70s we went through a period where we became a little bit more family oriented which I despised. We wound up with young kids in the audience whose moms would bring them. The funny thing was that those moms would wind up with us. I mean it was really weird we became the forbidden fruit so to speak. Mom would wind up putting Johnny to bed in the room next to mine. If parents would only tell the truth.

SLUG: How's everything else going as far as you...you've got how many albums? 20?

PAUL: Yeah, I'm trying to remember, in the next couple of years, we should become the band with the most gold albums. But we'll see. Other than that, we just came back from a huge successful tour of Australia and Japan. Before that we were doing stadiums in South America with Slayer and Sabbath opening for us and Suicidal,



and that was fun. August we'll be back in the studio and get the next album done and get it out.

SLUG: Any difference or departure from the last album or what do you think? Have you guys even written it yet?

PAUL: Oh, its done. This stuff has been written and rewritten. We could have done an album probably a year ago. It would have been a good album. I don't think we want a good album. It's got to be great and great albums aren't easy. The stuff got written and rewritten and rewritten and at this point the stuff is really, I think it's awesome.

SLUG: Well you have the luxury of taking that time too. Its not like the record company can say, you better have an album by the 20th of the month or you're in trouble.

PAUL: Yeah, I mean it is really great to be in that position where everything is hands on and everything is done our way and when it comes to other people it's hands off. The Kiss Convention is done by us. When you get something with a stamp on it chances are we licked it. We do this all ourselves. We elect to do it at our own pace and usually that's the way to do it right. Don't let anybody call the shots for you. I don't want to hear anybody else's opinion.

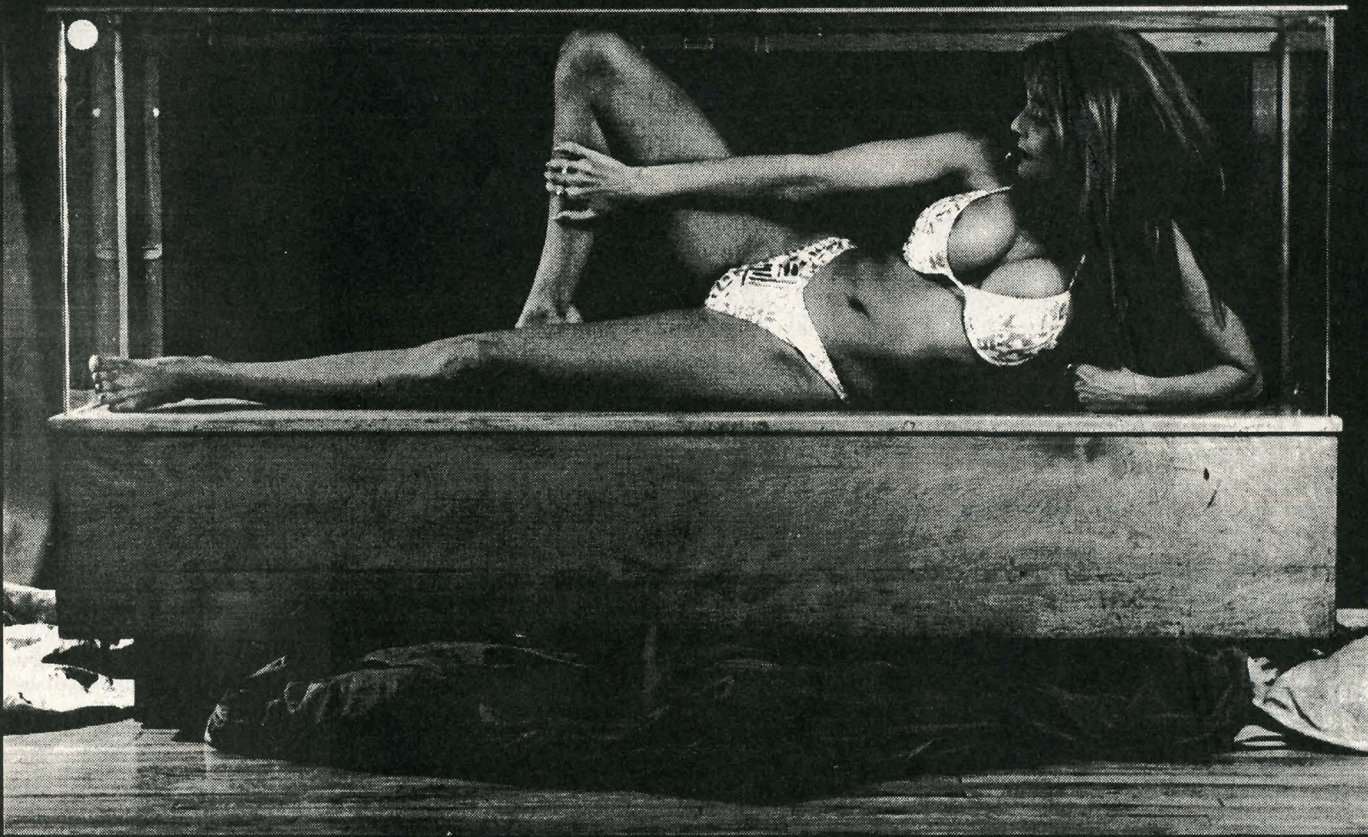
SLUG: There you go. Cool. So it's June 22. I think I'm going to talk to the publicist and see if she's going to get us in or what. So, hopefully I'll meet you there and I'll come up to you and I'll say, "You're Paul Stanley" and you can say, "No, I'm not".
PAUL: That's right. Which one are you going to?

SLUG: Salt Lake City.

PAUL: Well Salt Lake is June 22. I've got some great photos from Salt Lake City. Yeah, they would rebuke anybody's thought of Salt Lake being conservative.

SLUG: There you go, I'll bet. All indoors I would imagine.

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CONCERT PREVIEWS

June 7; Yanni

It's frightening to walk the streets as a Yanni look alike. What if it's dark, what if an older woman mistakes my sandy hair for black and jumps my bones? Yanni is like the coolest guy on Earth. He is bringing a 45 piece orchestra with him to Wolf Mountain.

To me the music of Yanni is so vacuously beautiful that I can't bare to listen to it. The emotions it inspires in my mind are much too empty for me to cope with. Thousands will flock to Helen's Wolf Mountain to experience the earth moving experience of Yanni live. The man is an incredibly talented musician, the music he composes and plays has become a bedtime aphrodisiac for millions of "world" citizens. The very sight of his album covers eliminates the need for non-petroleum based lubricants in middle-aged households nightly. Blue hair, gray beards and lost children of the "new age" driving late model luxury sedans will clog Parley's making the pristine mountain air unbreathable. I'm hoping Yanni does his famous cover of Peter Frampton's (who believe it or not will also appear locally during the summer) "I'm In You," which translated into Utahn becomes "Ahm Enya." SLUG readers are encouraged to stay away from the entire mess.



Shot In The Dark Returns

I read in the news about this gang called "Straight Edge." The article was impressive and the writer obviously had no idea what all of you little bastards are up to. Before the "Straight Edge" gang were all-ages shows with skin heads in attendance. Most members of the current "gang" were still in elementary school listening to Motley Crue, Quiet Riot and the triumverate of vile music for stupid people, Journey, Boston and Styx. Opening many of those all-ages shows were a band that epitomized the Salt Lake version of "bad" music. Shot In The Dark or as I always liked to call them at the beginning of the homeless era, Shit In The Park, were and will remain a garage punk band. They opened shows for many of the most famous bands now heard in constant rotation on

"alternative is dead so lets play new wave" radio.

Who could ever forget the ever beautiful Lisa Verstig on bass. How about Gene, "Yeah I found the Nazz on red vinyl and the Yardbirds *Little Games* in the cut-out bins at Woolworths" Parsons on lead vocals. Throw in Kenny "I sold my soul to a corporation run by polygamists so I could pay alimony," Frye and "I still wear them" on guitar and Max "I'm drunk as a skunk and so are you" Kaminski was the drummer for a time. He was replaced by the member that brings the whole reunion deal together, Scott, "I left town to get away from you sorry fucks" Zeiber on drums. Well guess what? Zeiber has returned to visit this city and Shot In The Dark are planning to play once again in a bar. I've always thought of Shot In The Dark as Salt Lake City's premier garage punk band. The Qualitones are now competing with Pijamas de Gato for the current crown. In this instance it appears that Pijamas de Gato win the big trophy. They are scheduled to open for Shot In The Dark. This EVENT is "big" enough that the girl of my dreams, Ms Lara Jones, might join the Pijamas on stage to give "Area 51" the treatment that to date is only available on advance cassette.

If all of this has somehow escaped your comprehension go drop three hits of acid, snort a gram of crank, smoke crack, get a blow job from a State Street hooker, sniff a tube of Testors followed by a can of Pam, drink a case of Mickey's Big Mouth, take five bong hits and inhale a pack of Wyoming clove cigarettés - then go have a big Mac. The date is June 9. The venue is the soon to be renamed by idiot K-BER listeners - The Green Guinea.

Former Helper, Utah Resident Pat Boyack All Over Town

Pat Boyack is a young Utah native who moved to Dallas, Texas, made a name for himself and got signed to Rounder Records. He has influences, (Doesn't everyone?) but more than anything else he wants to sound like himself - Pat Boyack. They style of music Boyack plays is the bts, the best that I have the time and money for. As far as I'm concerned Pat Boyack is a local artist who made it out of this shithole. He will play on June 17 someplace in Helper. Friends, family, neighbors and old high school teachers are sure to be in attendance. On June 18 he will give a free performance at 7170 South 1000 East. It's inside Media Play, the store anyone should be embarrassed to work in and the store that does so little to support

Pat Boyack & The Prowlers



local artists. The show is free and it begins at 1:00 pm. The Prowlers will break down the equipment and travel up to Park City for a show at the Black Pearl that night. After they get some rest, I hope, they will head back down I-80 to set up at the Dead Goat for a Monday night performance on June 19. The hue and cry is "sulues. The reason he is featured in the pages of SLUG and not some entertainment or blues society newspaper is because he is a native! The guy is a great guitar player, he has a crack band and this is the first time the state he grew up in has had the opportunity to see him since he signed his record deal and released *Breakin' In*, the Prowlers first CD. I do my best to support local artispport the locals." Let's see if you poseurs actually do!

Pearl Jam and Bad Religion on June 22

This show sold out over the phone in...eleven minutes was it? No one knew that Bad Religion was opening at the time. I've got a free ticket and I'll scalp it to the highest bidder to call the SLUG offices. How much will ya give me for it? I sure as hell don't want to see Bad Religion. I'm into Pearl Jam. If I have to sit through some stupid punk rock band whose guitarist/songwriter left so he could count all the money the Offspring made him, I'm not going. So there! Sure they replaced Gurewitz with Brian Baker, he of Minor Threat and Dag Nasty fame, as if that gives them any credibility. Sure Greg Hetson plays with the Circle Jerks, who will have the best punk rock record ever in the bins late in June, they sold out to a major label too.

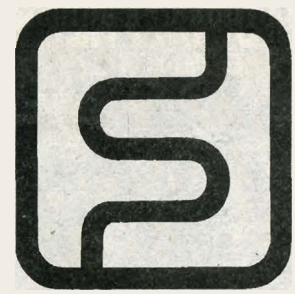
Isn't there any indie credibility left these days. Bad Religion on tour with Pearl Jam? Jesus Christ. I don't care if that advance cassette Bobbie Gale sent me of *Stranger Than Fiction* is damn near worn out and going the way of all stupid cassettes - into the trash. I want a record or at least a CD. You better give it to me or I'll stomp my foot! I'm not kidding. OK you asked for it.

Continued page 18

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Let's see an old fashioned pit this time instead of a bunch of kids with speed dialers and mommy's credit card beating each other to a pulp because they hate themselves and each other. It's all because daddy's rich and mommy's divorced. Who gives a shit. The show is up at Helen's Wolf Mountain. Security will be tight, good behavior is required and pot smokers will be arrested.

White Zombie, Babes In Toyland and The Melvins on June 22



White Zombie

Finally we get a show we can sink our fangs into. The hard stuff ya know, not some arty glam rock or arena boys on the way down. The Melvins are an original punk rock band who sold out to a major label. They released a couple of slices of noise to offend the masses over the last year or two. There's three of them and they are ugly. That's good as far as I'm concerned. For more on the Melvins read last month's SLUG, if you can find a copy of the paper no one reads.

In the center of this Salt Aire gig are Babes In Toyland. They are girls and they already have a biography written about them. Their last album called *Nemesister* was recorded at the Amphetamine Reptile studio in Minneapolis. Go read the bio, buy the CD and pay your money to see the girls do it live on stage. Maybe they'll have a boy drop his pants and show his weenie like Courtney did, except I believe Bjellaand has more class.

Remember back in the day when White Zombie played at the old church with the rent-a-cops observing the festivities in incredulous wonder? You won't see that type of thing again, at least not for a few years. Not until the band is on the way back down the mountain. White Zombie is headlining this deal at the lake. They are uglier than the Melvins, except for the blond girl and the handsome dude with the goatee. Helen Wolf wanted me to ask Rob Zombie who does the vocals on the albums because he sure can't sing live. The record company couldn't arrange the bands busy schedule to allow an interview, it's probably in the The Event or something. Anyway White Zombie's latest album is too hard for anyone to buy it. They offered me a buck for the promo at Disc-Go-Round so I took it back home and listened until my ears started bleeding. If I see any of you with those yellow things sticking out of the sides of your head with blood dripping from them at the show I'll know you did the same.

It's a good show at the lake for a change. Bring plenty of money because the beer and the souvenirs are much too expensive for cheap skates.


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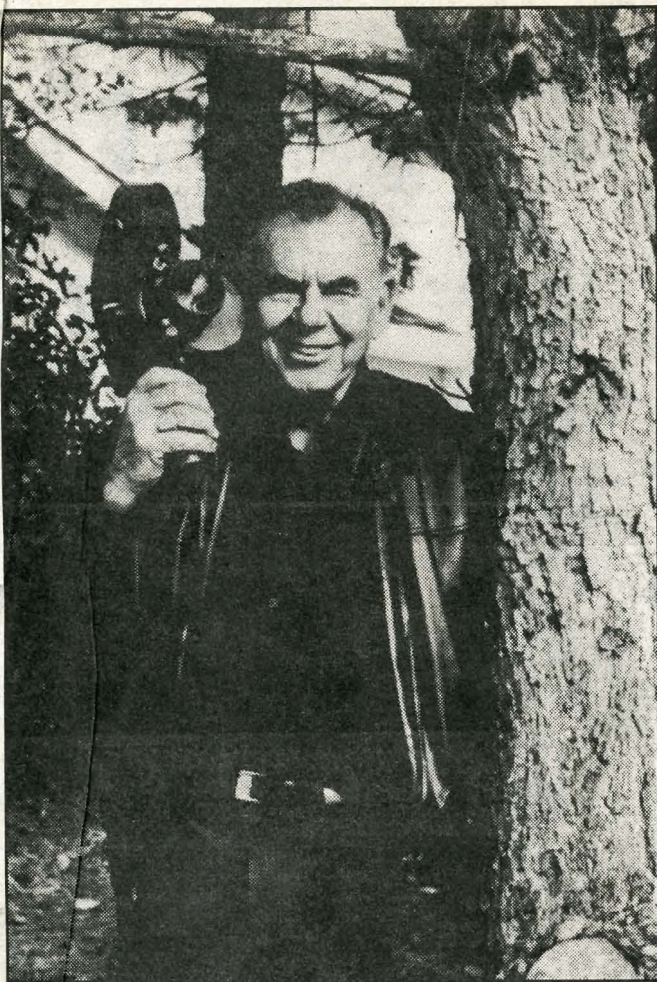
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'GRITTY BITS' FROM 'THE RUSS MEYER INTERVIEW'

BY CLINT WARDLOW

—EXCERPTS FROM TOWER PREVUE MAGAZINE

Russ Meyer is the guy who started it all. He is the undisputed king of the big breast movie. In 1959, he forked out \$24,000 to make a 16mm movie about a man with the ability to see through women's clothing. The Immoral Mr. Teas raked in millions and the nudie movie was born.

Over the next 10 years, he cranked out several films with titles such as Mudhoney, Motorpsycho, Mondo Topless and the ever popular Faster Pussycat! Kill! Kill!

In the mid to late 80s the youth market, fueled by John Waters claim that Faster Pussycat was his favorite of all time, began to embrace the films of Russ Meyers. Rock musicians cribbed his movie titles for their band names and his films began doing great revival house business.

Now the Meyer resurgence in full swing, his soundtracks are

available on CD and a new 35mm print of Faster Pussycat is doing big box office.

Even feminists who once loathed his movies are reevaluating his stuff. They seem to like the fact that his heroines are strong and sexually aggressive women played by the likes of Kitten Hatividad. Erica Gavin & Edy Williams, while his men are dumb as dirt.

This interview was conducted over the phone while Meyer was resting at his desert home in California after a month on the road. Despite his claim that he hates "goddamn interviews" and he was sick of yacking after his road trip, Meyer proved to be a very easy person to chat with and seemed eager to talk about his movies.

Russ Meyer Interview

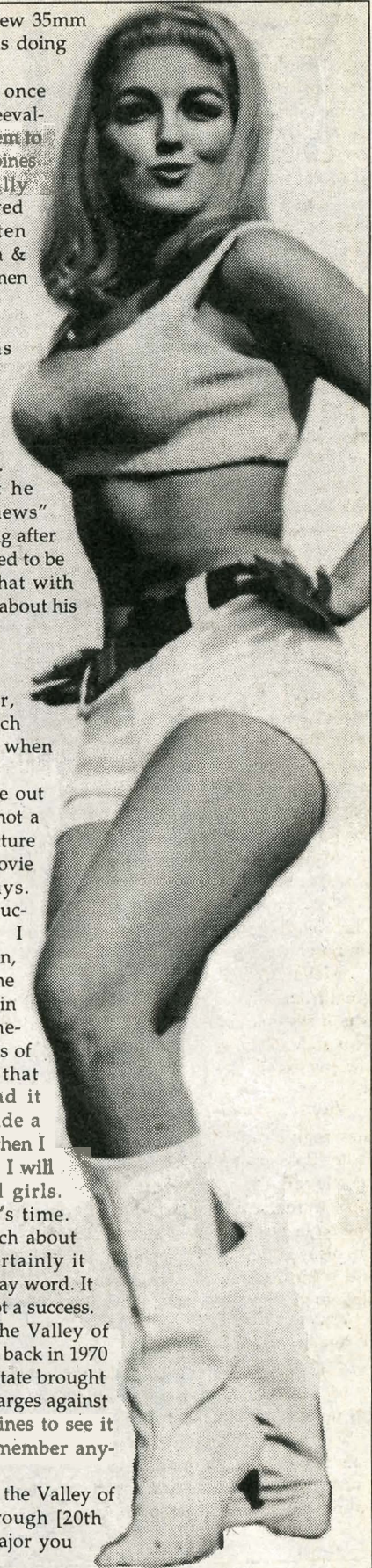
May 10, 1995

CW: Isn't Faster, Pussycat! Kill! Kill! Much more popular now than when it first came out?

Meyer: Pussycat came out in '67 or '68 and it was not a success. It followed a picture called Motorpsycho, a movie about three tough guys. Motorpsycho was very successful. The reason I brought the change of plan, as it were, was because the Baptists were getting up in arms about nudity in theaters and drive-ins, things of that nature. So I made that one [Motorpsycho] and it worked very well. I made a lot of money on it. And then I got a wise idea and said I will do one with three bad girls. Pussycat was before it's time. People didn't know much about lesbianism, I guess. Certainly it wasn't a common everyday word. It bombed! Pussycat was not a success.

CW: When Beyond the Valley of the Dolls showed in Utah back in 1970 I seem to remember the state brought some sort of obscenity charges against it. Yet there were long lines to see it every night. Do you remember anything about that?

Meyer: Well, Beyond the Valley of the Dolls was made through [20th Century] Fox. With a major you



have a lot more potency. They are not frightened like some other exhibitors might be. I know there was an occasional sort of thing like that. It was distributed through a major studio despite the fact that it had an x-rating. Now it is rated NC-17 which is one and the same [as an X], and it plays on HBO frequently. I can't recall right off the bat that there were problems in Utah.

CW: Didn't feminist groups once complain about your movies?

Meyer: They might have, which is good. It generates interest. But no more. They accept Meyer always having strong women who are pretty much in charge of things. The men are all cuckolds, you see. So right now there is not nearly enough opposition to it. In fact, if anything, it's very positive.

CW: In *Faster Pussycat*, along with your other movies, you seem to imply a lot more violence than is on the screen through editing.

Meyer: Editing is the most important contribution anyone could make to a movie short of a big pair of tits. At least in a Russ Meyer movie I should say.

CW: You cut a new print of *Faster Pussycat*. Do you plan to do that with any other films or are you too busy with your compilation film?

Meyer: I am going to bring some films out in their entirety, yes. It is a matter of getting around to it. I've got a very strong video business, a couple of videos, with two spectacular women that I did a very personal kind of thing. It's very strong. It's kind of a video that gets you through the night. You know what I'm saying, right?

CW: Yes.

Meyer: Anybody that doesn't get there in that room and take his schlong out and whack it around then something is wrong with him. That's what I say about gettin' through the night. One of the actresses is Pandora Peaks. She is spectacular. You will find her in *Playboy*. The other one is Melissa Mounds. So you got a pretty good idea of what they are all about.

CW: Those names evoke certain images.

Meyer: They are very large. They extend beyond what you have seen here before.

CW: I read in *Psychotronic Video* that you used famous *Playboy* playmate June Wilkinson in an unaccredited role for *The Immoral Mr. Teas*.

Meyer: She was under contract to Seven Arts. She and I were good friends and I had done a lot of still photography with her. It was just a shot of her boobs that jutted out of something in the *Teas* movie. She said: "I can't show my face or you'll be in trouble and my ass will be in a sling." So she put that much of her tits into it.

CW: You seem to be popular with a younger crowd. Two popular rock bands named themselves after titles of your movies, *Faster Pussycat* and *Mudhoney*.

Meyer: Yeah, *Pussycat* was with my blessing because they came to me, and they asked me to do a music video, which I did. The other guys, the *Mudhoney* bunch, never bothered to ask, but I'm pleased that they're using it. It's fine. They are a grungy bunch and it kind of fits in with a grungy movie. Seattle kind of gives birth to grungy musicians. How about the guy who shot himself.

CW: Kurt Cobain.

Meyer: Yes.

CW: Wasn't *Faster Pussycat* your last black and white film?

Meyer: Yes, that was it. I didn't use black and white for any artistic reasons. We didn't have enough money to do it in color.

CW: A lot of people who made movies under the same conditions as you are now broke.

Meyer: I was successful. I had good management and things of that nature. I had a style and it worked. That's all. Strictly.

"Beyond a doubt, the best movie ever made." - John Waters

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No, *SLUG Online* does not exist, but just about every other magazine/network/record label/porn connoisseur in America is clogging up the Internet, so why not us? Think cyberspace is the new frontier of science and knowledge? That's what they said about cable TV when it was introduced, now you get *Beastmaster 2* every night and *Charles Perez* three times a day. Here's your Brave New World, suckers: Just a few of the sites, newsgroups and services I've run across on the Internet. Can't follow? RTFM!

The Jihad To Destroy Barney,
World Wide Web
(<http://depth.armory.com/~deadslug/>)



Is it really
Helen Wolf?
Who Cares?
Download it
anyway!

Jihad/jihad.html): No, not Don Knotts. The big purple hemorrhoid of PBS (no, not Charlie Rose) as got enemies everywhere and they're organizing. If the thought of a bunch of alleged adults spending online bucks to plot the death of a TV dinosaur throws you into screaming fits of *GET A FUCKING LIFE!!*, best skip to Psycho Corner now (like that'll help)—we're just gettin' started here.

Dragon's Gate, GEnie (keyword: DGATE): People still play *Dungeons And Dragons*? This is a lame imitation of a game that really blew in the first place, so why pay by the minute to play? A more pertinent question would be "Where the hell is *Monopoly*?" E-mail aj@indirect.com, they'll be glad to help you out.

Warner/Reprise Online, America Online (keyword: WARNER): Release dates, photos and interactive press kits from

artists on the Warner Music labels—get useless Landfill Helper just like the big-time hacks! Dig these numbers: 2035 requests for a 30-second preview of a Madonna video (download time 265 minutes!); 38 requests for cover art from the new Air Supply live album (Air Supply? Can Pablo Cruise be far behind?); 1 request for cover art from the Wilco album (there's a shocker); 278 requests for a Babes In Toyland promo pic (audio byte available if you want to annihilate your SoundBlaster); and an inexcusably low number of requests for *anything* pertaining to the mighty Mudhoney—oh, the shame. Also worth a laugh is the inclusion of three different release dates for the latest "Masterpiece" (thier words—mine would be more along the lines of "Unusual discharge with hints of Ebola virus") from Morbid Angel—the likely plan being "Maybe if we keep pushing the date back, they'll just go away..."

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ng0002-2

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The Phoids
mushyheadedgoogoomouth
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- 2 JULIANA HATFIELD - Only Everything (Mammoth-Atlantic)
- 3 ALL - Pummel (Interscope)
- 4 MATTHEW SWEET - 100% Fun (Zoo)
- 5 MUFFS - Blonder and Blonder (Reprise)
- 6 MORPHINE - Yes (Rykodisc)
- 7 RADIOHEAD - The Bends (Capitol)
- 8 PJ HARVEY - To Bring You My Love (Island)
- 9 EVERCLEAR - Sparkle and Fade (Tim Kerr - Capitol)
- 10 YO LA TENGO - Electr-O-Pura (Matador)
- 11 SOUNDTRACK - Tank Girl (I.R.S.)
- 12 WILCO - A.M. (Sire-Reprise)
- 13 KMFDM - Nihil (Wax Trax!-TVT)
- 14 ELASTICA - Elastica (DGC)
- 15 GUIDED BY VOICES - Alien Lanes (Matador)
- 16 NED'S ATOMIC DUSTBIN - Brainbloodvolume (Furtive - WORK)
- 17 GOO.GOO DOLLS - A Boy Named Goo (Metal Blade-WB)
- 18 GWEN MARS - Magnosheen (Hollywood)
- 19 SUDDENLY, TAMMY! - We Get There When We Do (Warner Bros.)
- 20 ARCHERS OF LOAF - Vee Vee (Alias)
- 21 PETER MURPHY - Cascade (Beggars Banquet-Atlantic)
- 22 HELIUM - The Dirt of Luck (Matador)
- 23 FILTER - Short Bus (Reprise)
- 24 6THS - Wasps' Nests (London)
- 25 MIKE WATT - Ball Hog or Tugboat? (Columbia)
- 26 PRIMUS - Tales From The Punchbowl (Interscope)
- 27 THURSTON MOORE - Psychic Hearts (DGC)
- 28 HUM - You'd Prefer An Astronaut (RCA)
- 29 BAD BRAINS - God Of Love (Maverick-WB)
- 30 TRICKY - Maxinquaye (Island)
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- 32 FAITH NO MORE - King For A Day, Fool For A Lifetime (Slash-Reprise)
- 33 APHEX TWIN - I Care Because You Do (Sire - EEG)
- 34 STEEL POLE BATHTUB - Scars From Falling Down (Slash-London)
- 35 SLEEPER - Smart (Arista)
- 36 VARIOUS ARTISTS - Oi/Skampilation Vol. #1 (Radical)
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- 43 MUDHONEY - My Brother The Cow (Reprise)
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- 45 BETTER THAN EZRA - Deluxe (Swell-Elecktra)
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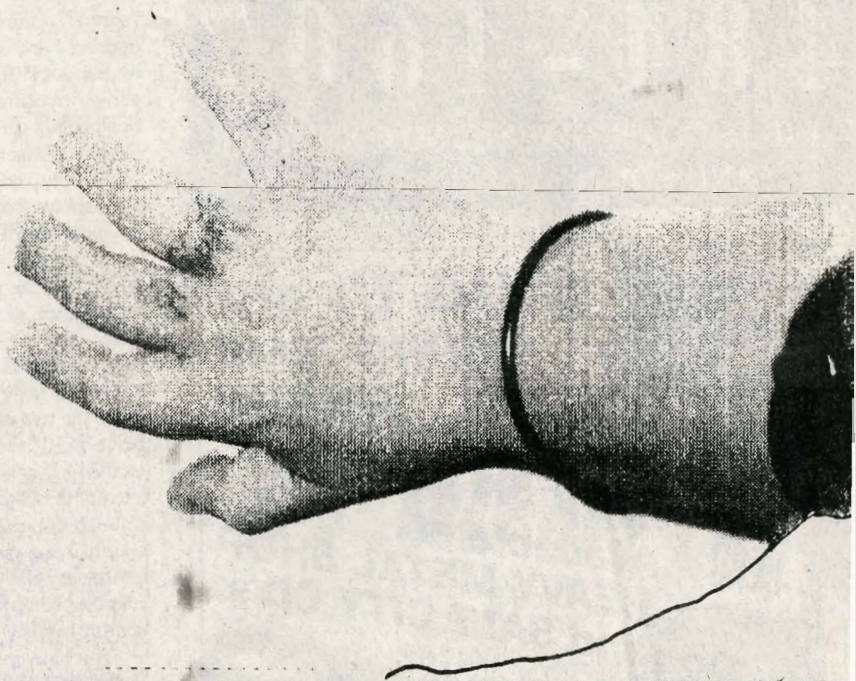
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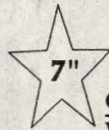


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True Facts On Summer Concerts

Every paper in town is blabbing on and on about the upcoming summer concert season. Here is a SLUG analysis of what's up beginning with the schedule at Helen's Wolf Mountain. Yanni? The next day a hippie band plays for the drum circle, tie-dyed, "what ever happened to the seventies" crowd. Then Pearl Jam is sold out, who cares except for the fact that Bad Religion is opening. Right before Pearl Jam is another hippie band - Hooters and Sunfish smell. The Wildlife Concert is next with the drunk driver responsible for untold roadkill deaths. The most tired act in America follows to cover the doo wop hits they stole from more talented musicians in typical white "surfin'" fashion. Is Pat Boone the opener? Next is Boston? Followed by Bon Jovi? The most God awful show imaginable (Worse than Boston?) is on August 22. REO, Fleetwood Mac and Bat Penetrator?

In between is one of the two good shows so far announced. Lyle Lovett is scheduled for August 10. I'd rather see him in a club and I won't pay the price for the mass experience at Wolf Mountain. Mary-Chapin Carpenter arrives in September with the Mavericks. If you must listen to country, how about the two of them? Skip it, the price is inflated and the show would be better in a club. In a feeble attempt to match the dreadful REO line-up Chicago, the band that should have quit after their first album instead of continuing the counting education for far to long, appears to bore.

The bluegrass festival at Deer Valley looks like a good bet, except Allison Krauss is selling platinum to

the big buckle boys. Watching line dancing attempts on slanted grass might be worth the over-inflated ticket price. I hope it rains. Peter, Paul & Who? There are some good acts scheduled at Red Butte and the price of admission is reasonable. The Riders In The Sky's version of humor is lost on me and there are better cowboy bands than them everywhere in the '90s. The same holds true for Asleep At The Wheel. Big Sandy kicks their ass as far as western swing and he doesn't need the Texas Playboys. Bring Milton Brown's Musical Brownies or something. Vassar Clements and Zachary Richard are acceptable I guess. Francine Reed is the excellent choice. At the Utah Arts Festival, which I've boycotted ever since they started charging admission, some good acts are playing. The target audience is obviously "boomer."

The Allman Brothers? Well Rusted Root is the opening act. I like their music even if it will draw all the hippies to the Fairgrounds. Brown Bag downtown? The Rattlekings and Salt Licks are my picks to win and they are both local. The Jazz & Blues Festival is another event seeking "boomer" dollars. \$30 to see Robert Cray? A Reggae Sunsplash headlined by Big Mountain? Who are you kidding? There's a gig at Derks er sorry Franklin Quest that looks very good, as long as it doesn't cost more than \$10 to get in. The summer concert season looks expensive and boring to me. We can still look forward to the possibility of the Horde Tour stopping in or even less likely Lollygagloosa. Instead of sitting out the summer watch for some excitement from promoters with shallow pockets, or promoters with deep pockets and a lakeside venue; definitely pay attention to the club calendars. The best stuff hasn't been announced - I hope.

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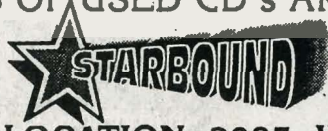
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THE STIFF SHEET...

to the songs. Calliope's debut release on Thick Records lends to the belief that good song structure is all you need. That, and some nice touches in the production room, is what makes this record happen.

BILL NELSON PRACTICALLY WIRED

Gyroscope

I could rant and rave about this CD for a long time, but I'll give you the short version. *Rant* : Is it possible to have an instrumental album that is full of catchy songs and smart melody lines? Bill Nelson proves that it is, over and over on 'Practically Wired'. *Rave* : What a well done album, done in the great tradition of well done albums with SONG ORDER. People seem to have forgotten how important that is nowadays with their 'random play' buttons. *Rant* : Amazing stuff from ex BeBopDeluxe guitarist. *Rave* : Listen to this album from beginning to end! In order! Bill Nelson takes his place among Fripp, Bowie and Eno as one of the most influential guitarists to come out of the 70's rock era. During the 80's, he released over twenty albums in the U.K. while producing and working with artists like Cabaret Voltaire, Gary Numan, and David Sylvian (of Japan fame). Practically wired is a guitar virtuoso's dream, from soulful piano laced melodies, to awesome rock filled gems backed by world beat percussion. What an album! What an album! What an album!

SOUL COUGHING RUBY VROOM

Slash/Warner Bros.

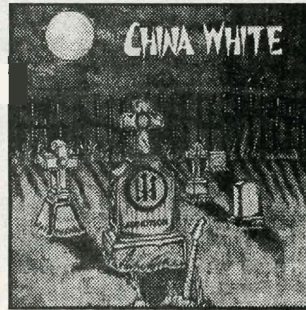
I can only imagine that Barbara had to talk someone into signing this band. She's the only person at Slash and/or Warner cool enough to do it. "The 5% nation of Corduroy, Marlboro, Pay-per-view, Nipple Clamps, Milton Bradley and Casiotone" What a refreshing change to all the guitar chopped crap that bands are trying to duplicate. These fuckers can play! And write! And sing! And be original at the same time. Gee what a novel idea. An awesome mixture of hip bop jazz spoken word, with big, hard, fat, gritty grooves. Enough adjectives? NO! How about steamy, funky, slammin, and ultra-cool. I loved this fucking album.

LATIMER LP TITLE

World Domination

I told you. Look back in SLUG #75 march 95. I told you that Latimer was supposed to have a full length out in May that was even better than the EP. See it is. I was right. Philly's new rock kings only let me down in one area... the name (LP Title). The CD is a

Frank go off and play guitar. OK, there's a drum solo, but this was recorded in 1970. The guitar is vintage bluesy Zappa throughout, and for the most part, the songs are all perfect examples of his ability to write music that was not only freaky, but maintained their musical integrity. Worth it just to hear the 6:15 title track, as Frank uses the Crybaby wah-wah like a painter heaving a brush onto canvas.



CHINA WHITE ADDICTION

Lothal Records

Theeeyyre Back! From the early days of L.A.'s punk scene, came one of it's driving forces, and one of my favorites, China White. First let me say that Frank Ruffino should teach a guitar class called Punk Guitar 101. That way, all the guitar wanna be punk bands could at least have good guitar players. China White brings with them the difference between old punk and now punk, (besides the obvious differences).

Good guitar players and better songs. Anyway, they went away for awhile then they came back, like a sexually transmitted disease, or an addiction. Oh Yeah that's the name of the CD. I said outstanding guitar lines run through this CD's best tunes like Norma Jean, Speedmetal Apes, and Danger Zone (A 1981 classic). So if you even think you like punk, you must check into the vein of China White.

CALLIOPE Thick Records

This record reminds me of the Dream Academy, except that all of these songs are good, and the vocals are better and the melodies are much easier to swallow. O.K. I guess it doesn't remind me of Dream Academy at all. It's total Euro pop with slow guitars, that start off not so exciting but slowly got that way. This album fits perfectly the description... The more you listen to it the more you like it. The first time: thought it was wimpy but by the 3rd listen I really got



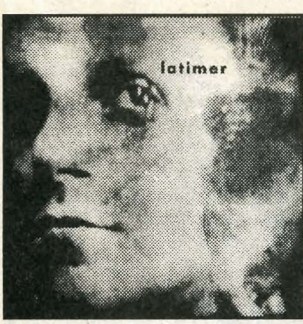
PROFESSOR TRANCE & THE ENERGISERS SHAMAN'S BREATH

If you buy this album for no other reason than the fact that it may inspire the best sex of your life, then you've come out on top...so to speak. 60 minutes of the most sensual, driving, animal lust, tribal dance music you will ever hear. This record breaks you down to your most simple, primordial form, and then swallows you whole. Just ask Rhett.



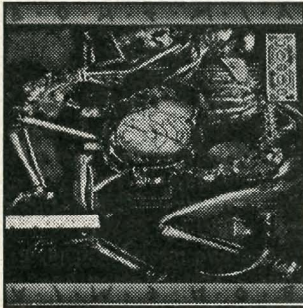
FRANK ZAPPA BABY SNAKES / CHUNGA'S REVENGE

Rykodisc
Baby Snakes was originally released in 1983 (mail order only) it was released commercially in 1988, and re-released last month. Recorded in NYC it has some of the most amazing playing you'll ever here. Plus an 11 1/2 minute version of 'Punky's Whips' the song Warner Bros. cut from 'Zappa in NY' because they didn't have permission from Punky Meadows (80's glam guitarist for Angel) Outstanding version of 'Titties and Beer' and 'Dinah Moe Humm'. Just one more spot in history that should go down as one of the best performances ever recorded by Mr. Zappa. **Chunga's Revenge** is one of the albums you listen to, if you just want to hear



major hard extension of Latimer's already dominating presence, even though they're back down to a three piece. They bring to this album

some hidden talents not seen on the EP like the almost scary Geoff Doring bridge in "Kiss 120"- "120 pounds, a hundred... and twenty pounds of pure hell." Other fab tunes are 'Chicken the Goon', and 'Stab the Reason'. There's even a guest appearance from former LPS turned record company mogul Dave Allen who sang, wrote, and played bass on 'Auto Redeemer'. Latimer has done it. Just like I knew they would. Told ya so.



BOHEMIA

NRC Records

It is not necessary to know anything about Bohemia to see how good they are. You don't even have to know what it means. This EP oozes with thick, sensual, rage... if there is such a thing. And if there wasn't before, there is now, and it is called Bohemia. Alas, S.L.C. has yet another faction of depth to brag about when being compared to 'Hip (or is that hype?) cities'. Only two problems with this CD, 1) it is way too short 2) the lyrics are not included on the jacket. Russ is not singing about picking up chicks in bars. He is singing about real shit. People should know that. I have heard all of the hot, new, bands from all the hot, new, places, and very few of them hold a candle to Bohemia. This is a truly remarkable band, with it's own original voice. A voice that is as quiet as it is deafening. So, Seattle can kiss my ass, we have Bohemia, you have the Sonics.

GENE Olympian Polydor

Uh, Oh there's a four piece pop group from England... This is Gene's debut record but the press kit is 30 pages long! No shit 30 pages of reviews & interviews of the U.K.'s



new pop sensation, needless to say I didn't read it. I guess some people got their CD's first. A n y w a y they're all ranting over how dramat-

ic and intense this band is while maintaining a Europop sound. First off, if it's good pop with good melodies, it can't help but be dramatic and intense in my book, and 'Olympian' is all of the above and then some. "The anger, frustration and melancholy of being a dreamer in a land of no dreams manifests itself in Gene, a band that writes glorious, emotive songs for and about everyday people. Influenced by a wide range of music including The Rolling Stones, Faces, Van Morrison and Motown, Gene's expansive pop vision is fueled by stirring vocals, memorable rhythms, humming Hammond organs and distinctively aggressive guitar." Well as much as I hate to agree with the masses, in this case, I must. Gene hits hard with great pop tunes done in the grand tradition of British style.

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- 6/23/95 Ypsilanti MI Frog Island Festival
- 7/1/95 Taos NM One World Music Fest.
- 7/13/95 San Francisco CA Davies Symphony Hall
- 8/4/95 Schaffhausen SWI Hot Summer Night Music
- 8/5/95 Estavayer SWI Estivale Estavayer
- 8/6/95 Loker BEL Folk Festival Dranouter
- 8/16/95 Highland Park IL Ravinia Festival
- 8/17/95 Green Bay WI Weidner Center
- 8/19/95 Minneapolis MN Minneapolis Zoo
- 8/20/95 Sioux Falls SD Pomp Room
- 8/22/95 Boulder CO Chataqua Summer Fest.
- 8/23/95 Crested Butte CO Idle Spur
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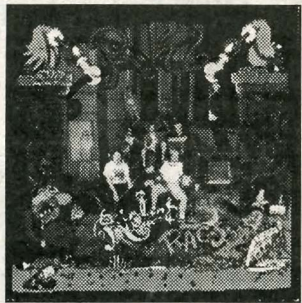


**AM REP MOTORS
1995 SAMPLER**

Amphetamine/Reptile

No cheesy bios, cute hyped bullshit about bands, just a CD. A CD with some killer tunes from some of your favorite groups, like The Cows, Love 666, Guzzard, and Helios Creed. Not to mention cool stuff from Janitor Joe, and Cosmic Psychos doing Pat's theme song... 'The Man Who Drank Too Much' Look for no alternative ethereal crap here, just smell the tire tracks, baby.

—Maxx



**RICH KIDS ON LSD
RICHES TO RAGS**

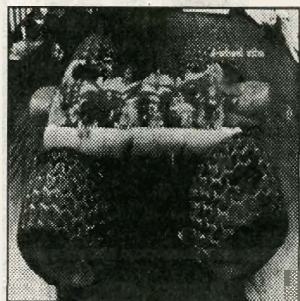
Epitaph

"When I was a kid..." So goes the story. Mebbe I'm getting a little old, but punk to me has always meant the Sex Pistols, Fear, D.O.A., and other bands who couldn't play and didn't give a shit. Or bands like X and Husker Du, who could play, but still didn't give a shit. In fact, the best punk concert I ever saw consisted of a guy who had previously been sitting next to me at the bar drinking up a storm jumping on stage and thrashing about screaming at the top of his lungs until his voice gave out a couple songs later, falling off the stage drunk and knocking himself unconscious. (Needless to say, punk is always better live.) Rich Kids on LSD can certainly play, and as punk goes they're musically amazingly tight. But doesn't that miss the point? Who knows... They play fast, and they have quite a few stunts of staccato guitar bravado (which, to my mind belong in the heavy metal genre),

and the lead singer (Jason Sears) screams throughout the whole album in a fine punk throat hash. BUT then you look at the lyrics, and he's too often singing complicated torch songs to lost friendship and the like... 'r instance "Will to Survive" - a perfect example of how not to write a punk song. Screaming "You touched my heart, you touched my mind, I loved you" at the top of your lungs simply doesn't exude the punk aesthetic. On the other hand, if you've been up since noon sniffing glue and you're out for a nice long skateboard ride across the benches and byways of this city of ours, around the sidewalks of Salt Lake, maybe you're not paying close attention to the lyrics anyway.

Also check out the back cover photo, a shot of Sears' ugly ass, on which he has tattooed "Eat Shit" in big black letters. He's squatting atop a large pile of bloody intestines like he just number two'ed his whole insides; and the rest of the band is gathered around pointing at it and looking hungry. I have to wonder if that's a part of their stage act, and I must admit that if it were it would go a long way in garnering respect for their ethos in my mind. So if you like your punk rock well produced and digitally mixed, with trained musicians and meaningful lyrics, this is the one for you. Otherwise, go to the Heavy Metal Shop and buy FEAR - THE RECORD and let Lee Ving teach you a thing or two (or, if you're old enough, remind you of a thing or two).

—Capt. America



**BRACKET
4-WHEEL VIBE**

Caroline

If this is all it takes to get signed anymore, then I am going back to the pawn shop to get my guitar. Don't get me wrong, 4-Wheel Vibe is a cool record, but it sounds so easy to do. They have the same writing formula as Green Day...same song-different key. Oh yea, sing in a phony over emphasized English accent. Are

these guys from Berkely too? Oh well, the kids will love it, and send me letters telling me how stupid I am.

—Maxx



**BILLY BACON AND
THE FORBIDDEN PIGS
THE OTHER WHITE MEAT**
Triple XXX Records

There's a number of reasons that I like this album. The biggest one is that if you are all alone, and feeling electric, you can turn it up and do the twist all around the apartment for the length of the album, air guitaring and strutting and just getting all funky with yourself. It's like a long session of Jack Rabbit Slim's Twist Contest, and you get to be John Travolta. Almost every damn song has so much pep, so much vim and verve, it's just invigorating. How can you lose with so much slide and steel guitar, and even an accordion thrown in for good measure. Great rockabilly sound. I also happen to like the tone of Mr. Bacon's voice. It's got this world weary quality that's hard to explain, and sounds like if he were to clear his throat he'd lose it. Peter Gabriel's got the same thing, if you know what I mean, and if you don't, the hell with you. Another reason I like the album is that it reminds me in a way of one of my favorite radio stations, AM 730. It's a station that plays upbeat music in Spanish 24 hours a day. I don't understand a lick of Spanish and that's part of why I love it. It all sounds so happy. This album even has a song in Spanish, called Ay Mi Yaquicita, I don't know what it means but I sing it all the time. The album also features cameos by Joe Walsh on one of the songs, as well as Dave Alvin. Alvin's goes by without much ado, but Walsh serves well on "Tombstone Shadow". There's one duet called "Hogtied Over You" with one Candye Kane, which sounds like a commercial lead in on 'Hee Haw'. There are a couple low points, right in the middle of the album, and the last song on the album when it gets a

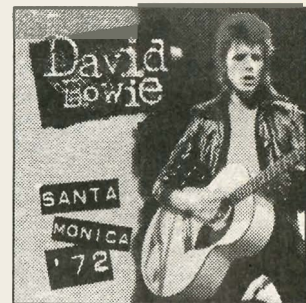
tad sentimental, "You-Don't Know", "Clock on the Wall" and "Never Again" can be skipped over for those moments of dancing around the room. I certainly wouldn't say that it's for everyone, but if a mix between the Stray Cats and a Border Patrol sing-a-long sounds like your cup of tea, this is for you.

—Capt. America

**FURY IN THE
SLAUGHTERHOUSE
THE HEARING AND THE
SENSE OF BALANCE**
RCA

Don't know what the deal is with this German band, because I liked their first album, 'Mono', then never heard a word about them until now. I guess they weren't well received in the ALTERNATIVE market. Maybe because they are only an alternative to boring processed blah music that is pumped out over the non-alternative airwaves. They sound like a German pop/rock band. A good one. Only thing I didn't like was the song about the suicide of that guy from Nirvana, and it's effect on his daughter. Other than that, an above average sophomore album from the German guys who never fit their name on the marquee.

—Maxx



**DAVID BOWIE
SANTA MONICA '72**
Griffin Music

In '72, David Bowie and the Spiders from Mars held a concert that was broadcast over FM radio, and thus became a big bootleg item. These guys have decided to capitalize on that and charge you fifteen bucks for it. Despite the darkness in their corporate little capitalist hearts, they have done those Bowie fans who have everything they can get their hands on already a big favor. it's quite a good concert. They seem to be having a good time on stage, which is half the battle, especially for those who became superstars and lost the ability to give a shit, and the band plays well. It was

Continued on page 33



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lethal (lē'thəl) *adj.* [*L letalis, lethalis* < *lethum*, death: see **LET'**] causing or capable of causing death; fatal or deadly—**SYN. PUNK**—(See also: **HARDCORE**)



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LIVE MUSIC

Sunday, June 4th

Lights Out - Open Jam

Wednesday, June 7th

Bohemia & Decomposers

Thursday, June 8th

Bloodfish

Friday, June 9th

**Shot In The Dark &
Pijamas De Gato**

Saturday, June 10th

Elbo Finn & Wish

Sunday, June 11th

Lights Out - Open Jam

Wednesday, June 14th

Bawg

Thursday, June 15th

Jesus Rides A Rik'sha

Friday, June 16th

Blistered Toad & Aizi

Saturday, June 17th

Blistered Toad & Aizi

Sunday, June 18th

Lights Out - Open Jam

Wednesday, June 21st

Uncle Big Band

Thursday, June 22nd

Lunch

Friday, June 23rd

Wolfgang & Doctor X

Saturday, June 24th

Wolfgang & Doctor X

Sunday, June 25th

Lights Out - Open Jam

Wednesday, June 28th

Tyrade

Thursday, June 29

Honest Engine

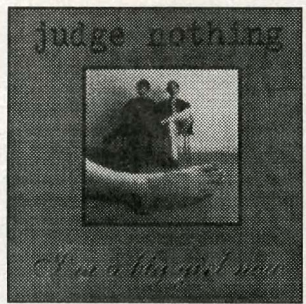
Friday, June 30th

All Souls Avenue

RECORDS

one of Bowie's introductions to America, especially considering that it was broadcast, and he had something to prove. The CD has the same problems that many bootlegs do: low recording level, sometimes the guy who's recording it is too close to the speakers, that sort of thing, but if you turn the album way up it solves most of the problems and besides, if you're buying this album it's because you're a collector. The CD has another thing going for it: it takes place when Bowie, who had many cool stages in his career, was in the coolest one. Ziggy Stardust is one of the great albums of all time, and the set list for the concert consists mainly of songs from that album and *Hunky Dory*, as well as a cover of Velvet Underground's 'Waiting for the Man' and Jacques Brel's 'My Death'. I don't know Bowie enough to say 'This is when Ronson's guitar was in it's Blue Lung Period' or anything like that, but I can say it's a damn fine concert, and if you're a fan of Bowie you absolutely need it. If you're only a medium fan of Bowie, but happen to like this period in his career, you'd still do well to have it. I also promised my friend Leroy, a great Bowie fan who owns everything, that I'd include a quote from him for his birthday, but he'd been hitting the Hot Damn! cinnamon schnapps, so it came out something like: 'Shame on him. All I can say is shame on Bowie, he fucks little boys'

—Capt. America



JUDGE NOTHING I'M A BIG GIRL NOW Thick Records

Ever since the brain trust boys over at X-96 decided to put to rest the term "alternative", I'm simply at a loss to describe this album. I personally think they were simply all thrown into panic attacks when Q-99 brought the Country guy over from KKAT (was it Cano, or was it Simmons, accused of taking his peepee for a walk through the playground?) and started playing the same music. And then Z93, the great middle

ground, bites the dust...kind of makes you wonder, doesn't it kids? In this day and age, everybody's got tattoos, everybody's got something pierced. I saw a picture the other day of a guy who had his uvula pierced, for Chrissake. (It's the little thing that dangles in the back of your throat). How much further can things go before it reaches critical mass and the whole thing melts down? I mean, if two dorks like the morning team at Q-99 are playing Nirvana and Hole in rotation, what's the world coming to? The next thing you know, the Pope will wear a cock ring (I should say the Pope will admit to wearing a cock ring). Once upon a time, Freddie Mercury could be outlandish, the Sex Pistols could be brash, Led Zeppelin could be naughty. If I remember correctly, it was left to the arts (of which Rock and Roll was one) to define the boundaries of our culture. I wonder, however, if the arts have it in them anymore. How can the ugliness of punk rock ever compete with the ugliness of what's on Jerry Springer tonight? How can the excesses of Rock and Roll exceed the Gordon Elliot show? Sure, we still have the G.G.Allins of the world (albeit not that one), but even he was on Geraldo. And let me tell you, he didn't look that crazy next to the panel Gefaldo had amassed to discuss him. We've made utter debasement of ourselves a part of our cultural heritage. There's a line around the block to be the next guests on Montel. So I guess that five pound weight you strap to your balls whilst being pissed upon by your harem of Alsatian midgets isn't that special anymore: everybody's doing it, or something equivalent. Oh well, fuck it. I'm not going to make any judgments. Which reminds me, the band's name is Judge Nothing, the album is pretty damn good. Go buy it.

—Capt. America

CAPTAIN SENSIBLE LIVE AT THE MILKY WAY THE FALL BBC RADIO 1 LIVE PENETRATION TV SMITH'S CHEAP RIP...EVERYTHING MUST GO

Griffin Records
These four albums are all releases of a sort. Anyone remember The Damned? I do. So does The Offspring, believe me. Captain Sensible was the man



from The Damned. He has been tooling around since the band broke up. This is a really well recorded live show from 1994 that reads like a greatest hits album, except you get all the smart ass comments that the live set brings. Plus good old versions of 'Jet Boy, Jet Girl' and 'Smash It Up'...From the great wasteland of the 80's came Mark E Smith and The Fall.. Another live set, not the best recording, but the songs are vintage stuff from a band most have forgotten about except me & Helen Wolf. Yes, I had the album too, and I liked it. This CD also contains my-favorite Fall song (only one?) 'Ghost In My House'...Penetration? That's right baby, one of the forgotten punk factions from when when The Sex Pistols (remember them?) were king. Featuring guitarist Gary Chaplin and front girl Pauline Murray, Penetration were still in their teens in 1979 when the band formed. This CD has original demos, Peel sessions and some live tracks. Like a stroll down early punk lane, complete with leopard skin shirts and spiky hair. No one except me remembers "The Adverts" OK, maybe a few, and if you do, you remember their hit celebrating one of Utah's most famous executions... 'Gary Gilmore's Eyes'. Well, TV Smith was the singer/songwriter for The Adverts, and then went on playing with many other bands, most notably Cheap. This is a tribute to a short, but meaningful period of Smith's career, with what I considered to be a VERY COOL BAND. This was the last release Cheap did, and in my opinion, their best. All these records are cool in a nostalgic way. But mostly, they remind me that what people today think is punk, is far from original. I guess being old is kind of cool.

—Maxx

ACUMEN Transmissions From Eville Fifth Column Records

I was watching the news while playing Monopoly, pondering the death of "alternative" and wondering about the "country

rock" of Wilco on "post modern" radio. The "talking heads" are busy indoctrinating us to the facts of life. This month all subversives are religious right wing members of the NRA. How soon we forget Marilyn Manson and the LA riots.

Acumen are yet another band from the dark side. "In every way you suffer the night to see a loss of life...this is my dick, this is my gun. one is for fucking the other for fun. GUN LOVER I DON'T FUCKING CARE about the state of the nation, about the state of your mind about the states and capitalism...(rhythm schism) cares about the fate of your race, who cares about the waste of your time? (in fact its just another pin prick...)" I DON'T FUCKING CARE about the sick in the streets, about the sick in your mind about excuses for the sickness...(in this furnace) burn about the city streets and burn about their sleepy beds teach them the



ways of crazy poets. TURN AROUND AND BUY YOURSELF A GUN, YES I SAID BY YOURSELF ALONE. LET NO NO ONE BREATHE AND NO ONE SEE THE HATE YOU LOVE TO SHOW ME I DON'T FUCKING CARE about the violence at home, ive got every reason to live alone yes, but sometimes I love me mother...(what's she got? not a lot!) hero walks the beaten path, his beaten ass an avalanche of guilty witness every day. I DON'T FUCKING CARE about the white mans problems, progressive his mind is fodder its time to teach the boys a lesson...(rip em! sick em!) death to all who oppose! death to all in 70's clothes! death to those whove fallen, and they cant get off!"

Now that the hidden agenda is out of the way how about the music? Well it's of the hard industrial variety - programming mixed with live guitars, bass and drums. The lyrics are as expected; a critique of society in general with references to religion, Satan, blood, worms, sex and death. They are recited in the typical rasping fashion. Happy joy filled

Continued on page 34

music with many positive messages! It's harmless unless it gets into the hands of preteens with impressionable minds. A good listen over all. Turn it up! I hope you caught them at the Bar & Grill with Cradle Of Thorns and The Claypeople because they have a girl performance artist in the band.

—Beelezebub

BARBARA MANNING
Sings With The Original Artists

Feel Good All Over

CDs are "product," the same as a toaster to the executives at many record labels. The musicians must therefore be faceless factory workers cranking out items in an attempt to capture consumer dollars. If that is so, where does this release from Barbara Manning fit in? The commercial potential for the album is non-existent. I'd venture to guess that the programmers at Triple A, "alternative is buried" and community radio don't know about Barbara Manning. They would be the only conceivable formats where Ms Manning could possibly hope for any airplay.

What she's done with this CD is cover songs written by Jon Langford (Mekons) and Stuart Moxham (Young Marble Giants) including one of her originals in a "new folk," singer-songwriter fashion. Manning has a beautiful voice as anyone familiar with her past work should know. She gathered some names from the first punk wave, artists now attempting to make their livings as "post modern" artists, to help her out. Langford, Stuart and Andrew Moxham, and John Upchurch are the most familiar. The result is an album of somewhat dissonant, minimalist, "alternative" folk music. It comes from Chicago, a city with more bizarre goings on than the average human can fathom.

The more I listen to what's happening in the underground; the true underground of garage, surf, country, folk, rockabilly and avante-garde; the more I realize that all the hype given to the "new" punk is just that - hype.

—Wa

DEVIL HEAD

Your Ice Cream's Dirty

Loose Groove

Devil Head opens like Living Color before coping the sound of the Sex Pistol's "Pretty Vacant," for "Don't Make Me." Three songs fly by before they decide that this isn't '95 after all, it's 1967



and the troubled minds and music of Syd Barrett and Roky Erickson enter the picture. "There" and "Polly" are taken straight from the forthcoming, mythical *Acid Visions '95*.

They remain locked in that groove through "Troubled Moon," "Devilhead," and "Down On The Cow," before they try their hands at a little "lounge" music. "Birthday" is lounge pyschedelia with guitars taken from a spy movie, drug induced lyrics and vocals which trail off into nothingness. "We Like You," is Motorhead's Lemmy teaming up with the World Wrestling Federation band fronted by a Hendrix clone. "Cup Of Tea" is a grungy ballad and then the boys in the band return to their psychedelic roots for the dirge, "Funeral March." I refuse to hypothesize on the source material for the song. There's a hidden track about love and anal sex to close the album.

Devil Head is Kevin Wood, guitar & music, Brian Wood, guitar & music, Dan McDonald and John Waterman switch off on bass and Luke Kimble, drums. Guest appearances are turned in by Shawn Smith and John McBain. Brian Wood writes all the lyrics. Scott Crane mixed the original Devil Head demo and he is credited with co-engineering the final project. Let's clear a few things up now. Kevin & Brian Wood are Andrew (Mother Love Bone) Wood's brothers. John McBain was a member of Monster Magnet. Brian Wood, Waterman and McBain were all on 1993's *Hater CD* with Ben Shepard (Soundgarden), and Matt Cameron (Soundgarden). Scott Crane is the son of Robert Crane (Hogan's Heroes). Most of the band members live on Bainbridge Island, a ferry boat ride away from Seattle.

Your Ice Cream's Dirty was released late in 1994 and sank without a trace into the dark void of ignored new CDs. That is no wonder, it is an exceptionally weird recording. Why bother with last year's news? According to the record label Devil Head are

scheduled to play on June 9 at Spanky's Cinema Bar. According to Spanky's they are not booked. Who knows? I'm hoping they show.



Die Cheerleader

Son Of Filth

Human Pitbull

I believe Die Cheerleader is the first band Henry Rollins signed to his new label Human Pitbull. Sam Ireland is the female vocalist fronting the band. The music is of the powerful, loud rocking sort you would expect from a Rollins' discovery. They crash headlong into "Massive Tangled Muscle," which opens the disc and barely look back.

The obvious draw is Ireland's voice. No little girl or voice of an angel on this female. She's a belter and a shouter; she can let loose an ear piercing scream if she so desires. The obvious comparison is Grace Slick. That comparison may seem tired by now, except Ireland acknowledges who she sounds like to close this advance cassette. "Washington D.C." is an obvious rewrite of "Somebody To Love." "Don't you want somebody to love" is changed to "fuck you, get a life" for Die Cheerleader's version. (I think I heard that already from locals Deviance.) With so much force in front it's easy to loose the backing music.

The musicians backing Ireland thrash and flail away in a fashion recalling everything from '60s garage bands through the present day buzzing-bee, speed-metal guitar. It takes a gimmick to get noticed in the crowd these days. Die Cheerleader has the gimmick in the person of their lead singer. The cover will attract some attention too. When shopping for music you could do a lot worse than Die Cheerleader, you could pick up a new release from a hair-farmer band attempting a comeback.

DOKKEN

Dysfunctional

Columbia

FIREHOUSE

3

Epic

THE HIGHWAYMEN

The Road Goes On Forever

Liberty

If you don't have something good to say... don't say anything at all.

Ritchie Simper

HANK WILLIAMS

Alone and Forsaken

Mercury Records

In my continuing efforts to completely confuse the underage JDs reading this rag I'll pen a few words on a brand new Hank Williams CD. You fucking poseurs are sitting around listening to Peter Murphy and New Order's Greatest Hits wondering who Hank Williams was/is. We went over that two months ago. The The released a tribute album to Hank and Matt Johnson gives a spoken word intro before the music starts.

The songs on the CD aren't new to me. I've lived with a bottle and Hank Williams records for longer than you've existed. There was a time when I owned over 30 of the man's records. With Jack in hand I'd load the entire stack onto the console stereo, listen and drink until I passed out. Eric Clapton thinks he's God, the late John Lennon thought he was Jesus, Hank Williams was God, Jesus and the Holy Ghost.

The selection of songs on this compilation is impeccable. I'd like to hear "Rockin' Chair Money," or "My Son Calls Another Man Daddy," but what is presented is good enough for the \$13 this CD will set you back. The left "I'm So Lonesome I Could Cry" off the tribute. It is on *Alone and Forsaken*. "Did you ever see a robin weep when leaves began to die/Like me he's lost the will to live/I'm so lonesome I could cry. The silence of a falling star lights up a purple sky/and as I wonder where you are/I'm so lonesome I could cry." That's songwriting!

—Malcolm Yelvington

LAUNDRY

The Well

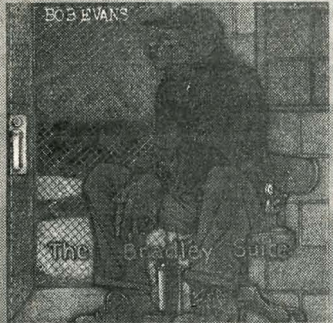
Self Released

If trends are important then you already know about one of the latest - "lounge" music. Major and minor labels are jumping on this strange return to the past. Laundry comes with a "post-punk lounge music" tag attached. They are a three-piece featuring

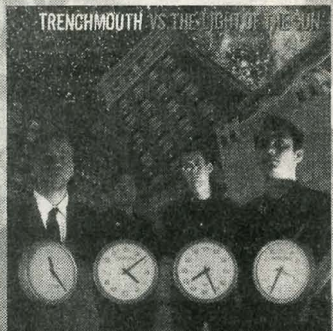
Continued on page 37

If it ain't broke, don't fix it...

well, "punk broke"...time to get to work...



BOB EVANS
The Bradley Suite CD/CS



TRENCHMOUTH
Trenchmouth vs. the Light of the Sun CD/CS/LP



CANDY MACHINE
A Modest Proposal CD/CS



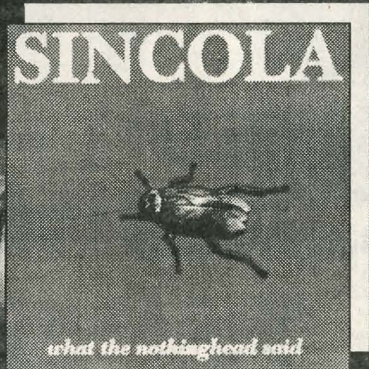
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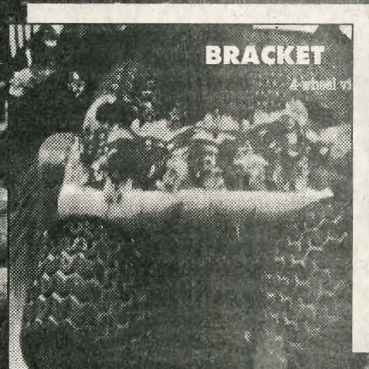


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Charlie Smyth (guitar), Jake McCarter (drums) and Jerret Cortese (vocals/upright bass). The "lounge" they play in is creepy, seedy, rundown and scary. It is the sight of unspeakably horrible crimes and perversions. Not that the songs are about such acts, its the patrons they attract.

Laundry is a dark "lounge" act. They play a timeless form of music which is more jazz than rock. None of the trite, smarmy Buster Poindexter stuff is present; it's more like Ken Nordine or MC 900 Ft. Jesus than Love Jones or Useless Playboys - Cortese recites his poetry to cool jazz accompaniment. He's not so much interested in the sound of his words like Nordine, nor is the band a full-on jazz deal like MC 900 Ft., but like them both Cortese's words tell tales. The scent of female, a girl in a bar, a dead pet, thoughts of suicide or removing ivory tights from reluctant thighs he recites the poetry of life as the band plays on. Laundry sent their CD too late for me to publicize their appearance at the Cinema Bar in late April. The show was reported to be excellent. The CD is excellent as well. If you can't find it around town write to Laundry, P.O. Box 85121, Seattle, WA 98145-1121 or call 206-270-9644 or 206-632-9269.



PROJECT INFINITY Conducted by Man...Or Astroman? Estrus Records

Christmas in the rainiest May on record (sorry CD)? The last time we spotted Man...Or Astroman they had released a record the size of a CD that (unless you own a vintage turntable - pre-1970) is impossible to listen to while continuing their mission of confusing earthlings. Confusing earthlings? What exactly do you mean sir? Ever tried to find a Man...Or Astroman? CD or record around Salt Lake? Ask a record store clerk and they will be confused. "Man or Who? I'm sorry I don't understand." Way back when the

boys landed their space ship for a one night stand at the Cinema Bar. Their legend continues to this day supported solely on word of mouth from those present at the viewing.

Who knows where they come from. They could reside in the fabled Sector G at the mega-giant Media Play. "Security, report to Sector G, there's a guy with a big wheel making some strange sounds over there." It's only Coco the Electronic Monkey Wizard looking to steal a sample or two from a Karaoke session, the Forest Gump video or a customer's farts. On the latest Coco, Birdstuff, the new guy Rex, and Captain Zero continue pumping out the "finest" retro-instrumental music known to Earth residents. Plenty of reverb, dance beats that can't be matched, samples they will be sued over if anyone ever catches on and the inimitable sci-fi humor Man...Or Astroman? have made a name for themselves with. Never heard Man...Or Astroman? You must be a dumb ass slacker with too many tattoos and piercings. Please take your hard earned paper money, no plastic allowed, to a store with a clue and purchase the latest, greatest, Man...Or Astroman? "product."

—Chuck Rio



PEARL HARBOUR Here Comes Trouble Shattered Music

THE AMAZING DELORES Stop Messin' With My Mind Upstart Records

Trash culture has reached new heights in '95. The latest in an explosion of artifacts from the past 40 years is the return of Pearl Harbour to the record store bins. That's right, the Pearl Harbour has a new CD out. It comes packaged with a comic book explaining where she's been for the last decade. She searched first for "new age" enlightenment before Madonna plotted her kidnapping by a "hair band." The King Of

The Galaxie, who looks surprisingly like Elvis saved her in his Flying Saucer, but as the text reads, "once a pig, always a pig." - she escaped from him as well. She lived in space for awhile before catching a ride back to earth with some "gray aliens on a grab and molest mission." At this point two questions enter my brain. The first is, "has Pearl Harbour been listening to that advance Pijamas de Gato cassette?" The second is, "does she read anything besides tabloid newspapers?"

The CD is billed as a rockabilly deal with high octane '60s influences. She enlisted the talents of East Bay Ray (Dead Kennedys - lead guitar), Stinky Le Pew (Buck Naked and the Bare Bottom Boys - rhythm guitar), Lee Vilensky (Boilermakers - bass), and Mike Hunter (Bourbon Deluxe - drums and percussion). The result is garage. Here I sit once again listening to garage music, with songs about boys with big dicks, girls in trouble, booze and cars. What exactly is going on around here? The stack of garage CDs continues to grow, the radio plays crap, and Pearl Harbour is welcomed back into my jaded little white trash world.

While we are on the subject of white trash how about an investigation of The Amazing Delores? Risking the scathing hatred of the beautiful, raven-haired Pearl Harbour I'll lump Delores in with her. She's an original version of the exact same culture that spawned the return of Pearl Harbour. In case there are questions she opens the CD with "Rats In My Trailer." Delores is older, but she is just as horny as Harbour. Check out "Do The In and Out" for the slippery, sweaty details. Thanks to the generosity of Rounder Records I had an extra copy of *Stop Messin' With My Mind*. I gave it to a fan of "British pop." He listened once and took the CD all over town trying to sell off the promo. No one would buy it!

Some people just don't get it. Music is fun. It's not all about politics and making statements. The current resurgence of trash culture and trash music is exciting. Get down in the sewer and listen to songs about how the rest of us live. Who wants to come home from a shitty job and hear how fucked up the world is. I want some songs about sex, booze, cars, garbage and dirt. Seek these two out and watch for more reports on what is happening in the trash culture underground. To paraphrase the words of Frantic

Frank, (Frantic Flattops, live at the Bar & Grill on July 1) "rock and roll is all about the old in and out."

—Asael Atkins

SALLY TIMMS To The Land Of Milk And Honey Feel Good All Over

Feeling a little depressed? Do those newspaper and television ads have you considering turning yourself into a guinea pig to test new panic attack and anti-depression drugs? Forget it, Sally Timms has the solution for all your problems. The answer lies in the John Cale composition, "Half Past France." Attitude is everything in the '90s. "We're so far away from home/where we belong/I'm not afraid now of the dark anymore/many mountains now are all molehills/back in berlin they're all well-fed/but I don't care/those people always bored me anyway." That's what Prozac, cognitive therapy or a listen to Sally Timms will do for you.

The disc moves at a pedestrian pace. Slow down for just a minute and gain an attention span. You really want some music that isn't as disposable as used toilet paper flushed to the treatment plant. You want something they won't buy or sell. at the "chains" or most "mom & pops." There's a guy playing accordion on the disc and another one brings out a tuba. What the hell, where are the guitars? How can I make anyone's face bleed? How can I mosh to this and injure myself or others? Where are the videos and the splashy graphics? Where is the goth, where are the synths, where are the samples? Get the message, this is what all your media heroes retreat to in the comfort of their homes after they are finished whoring for the man.

The disc is beautiful, dark, awe inspiring and depressing. The music is the latest trend. Now where the fuck is that Nico reissue, how could I have lost Maureen Tucker's solo CD? "happy birthday you love to love me/you just couldn't keep away/and all the snoops in the navy suits/crying on our whippers and our sins/a poor girl makes love/a rich man is shot/I will pump meaning into your dreams/I exhausted my futures, I am free of time/out of the shopping malls/steps the new jesus christ."

—WJ

Continued on page 38



TEENGENERATE

Get Action
Crypt Records

OBLIVIANS

Soul Food
Crypt Records

Today is a great day in the life of one garage rock fanatic. The SLUG boss brought over two, count 'em, two CDs released on the CRYPT label. I've written who knows how many letters to CRYPT over the years requesting review copies without any success or acknowledgment whatsoever. The SLUG boss sits in the office doing nothing and they send the music to him? Go figure! He hates both these albums. Another loser on the SLUG staff, the inimitable, infamous, award-winning columnist Helen Wolf was also extremely interested in some CRYPT "product." A slap fight showdown appears inevitable.

Trendies around town no doubt wonder why I champion "unpopular" local bands such as Pijamas de Gato, Deviance, The Qualitones, Killer Clowns, the reformed? Shot In The Dark and Voodoo Swing. It has something to do with this garage thing I've got going on. At a time when children wear tie-dye, beads, roman sandals and bell-bottoms while participating in "drum circles" and following around the likes of the Grateful Dead, Phish, Blues Traveler, etc. all the while believing they are reliving the '60s; I remember the true '60s. The Standells, The Sonics, The Wajlers, The Chocolate Watchband, The 13th Floor Elevators, The Lively Ones, The Astronauts, Dick Dale and on and on with countless far more obscure bands were the '60s, not the Doors, Cream, Led Zeppelin, The Grateful Dead, or Crosby, Stills, Nash and Young.

All the '60s bands I love took their inspiration from the original punks—the rockabilies. The '60s were not about hippies, they came late in the decade. Before the hippies were the punks, the juvenile delinquents, the garage

bands and the surf bands. Along with Norton, another label I've written to countless times without a response, Estrus, Get Hip and Dionysis, CRYPT is one of top garage/rockabilly labels in the world. The boss is saying, "Get to the point will ya. If I'm going to get any advertising dollars I need to cram as much record company ass kissing as I can into this issue."

Teengenerate are from Tokyo, Japan. *Get Action* is their debut full-length with 19 songs on the record and 17 on the CD. It is billed as "super-lo-fi (more like no-fi)." To say the least. My copy is the CD version with only 17 songs. The music reminds me of a friend (currently one of the insane homeless) who used to take five pounds of hamburger, three cases of beer, a sleeping bag and nothing else on weekend camping trips. The hamburger was eaten raw between swills of beer from inside the densest clump of bushes he could find to place the sleeping bag into. Teengenerate's music is blood dripping from a drunken mouth filled with raw meat. A run down on song titles might prove informative. "Mess Me Up," "Dressed In Black," "Let's Get Hurt" and "Kicked Out Of The Webelos" give some hints as to where these guys come from. They careen through the 17 songs completely out of control. I'd imagine the songs change each time they play them because the impression is more of an improv session than a well rehearsed recording date. The chords barely change from song to song and the rhythms never do. The entire recording is perfect from start to finish. Check out the rockabilly break in the middle of "Hey Baby," or the most crazed version of "Shake, Rattle & Roll" to come near my ears in many a day for two examples that these kids know where the roots lie. As for the punk, well have a seat and be prepared for a listening experience as far from the pop punk of the '90s as Abba is to Bikini Kill.

As for the Oblivians, I'm sure everyone reading remembers Lightning Hopkins doing "Viet Nam War Blues." The original, if I'm not mistaken, was released on International Artists. Yes, that International Artists, the label of Bubble Puppy and the 13th Floor Elevators. The Oblivians open their CD with the song before doing their original composition, "And Then I Fucked Her." What can I say about a band that covers Lightning Hopkins, Trio (Yes, that Trio), and Dave Clark, he of Dave Clark Five fame. Now if the

Gibson Bros, John Spencer Blues Explosion, Jack O'Fire and Billy Childish are included in your book of knowledge the fucked up garage punk blues of the Oblivians is as familiar as a morning cup of coffee.

Regular Modified customers simply must hear "Sunday You Need Love" and "Ja Ja Ja." You'll quit hoping for that long-awaited Trio reissue and sell your vinyl back for the "big bucks." While we're on the subject of minimalist early '80s new wave, how about the original Oblivians composition, "Never Change," which to my ears sounds like a rewrite of Barret Strong's "Money" as done by the Flying Lizards. As should be evident by now there is more going on here than another Memphis band messing with the blues. Minimalist "new wave," '60s "pop" covers, punk blues and surprisingly good musicianship from three boys with guitars (the bass is absent and they share drumming duties). Infinitely more accessible than Teengenerate does not mean better. Rate them equal and begin the search. Where you will ever find CRYPT "product" in Salt Lake is beyond me. Check the independent stores, not the chains, and if all else fails check the ad in SLUG for mail order information.

—KRLA, King of the Wheels

THE CIRCLE JERKS

Oddities, Abnormalities and Curiosities
Mercury Records

Let's say you were a Southern California punk rock band who had labored for years with little financial reward. All of a sudden the kid down the street you taught to play guitar is moving out of the neighborhood because of his new millionaire status. Then an A&R guy from a megacorp record company knocks on your door and offers you the chance to make another record. It's been six or seven years since your last one came out. What do you do? If you are a member of the Circle Jerks you sign on the dotted line.

The review is of an advance cassette. The actual CD comes out in late June. No information on who is currently in the Circle Jerks was included and my attempts to gain an interview with any member of the band were stymied by record company red tape. What you see is what you get.

Oddities, Abnormalities and Curiosities is currently my pick for the best punk rock record of 1995.

(That status could easily be changed if I get a free copy of the Bad Brains CD in the near future.) The Circle Jerks were one of the founding members of the California punk scene. Remember the seminal movie *Decline of Western Civilization?* They were in it. From the sounds of this tape they have retreated to old Sex Pistols records and forsaken their California past.

If you managed to catch Texass when they were in town a couple of months ago the sound is similar. The year is 1977 and England has taken the Ramones as their own — of course with a few changes. It's three chord punk rock with lovable, grating vocals. If they come to town don't expect to mosh or even slam. Worming and pogging are acceptable both at home and at whatever venue these guys play. An incredible album from some old timers who were always one of my favorites anyway. *Oddities, Abnormalities And Curiosities* receives five SLUG's to the face — the highest rating possible.

—Wa

THE NEW DYLAN'S

The American Way
Red House Records

So you think Tom Petty and John "Cougar" Mellencamp are the shit. Is it possible to visit the heartland of America to investigate what's up without becoming lost in cover stories and interviews. With one release Wilco suddenly became darlings. I wonder how many championing that band actually own or have listened to an Uncle Tupelo disc. No matter because the New Dylans time is coming.

The disc comes from Red House, a label located in Minneapolis, Minnesota with a whole catalogue of midlands music. The band appears to be from Pennsylvania. The music they play has obvious references to the man they take their name from. "I hate Dylan's voice." You just don't get it do you. Searching through the cobwebs of my mind and my basement I came across some old Dylan records and something by some cat named "Johnny Cougar." I read and viewed about militia members and anti-abortion activists, I listened to 2Pac and all of his problems and I read the lyrics to the New Dylans disc.

In the America of the '90s an unpaid parking ticket is a worse crime than murder, "Who the hell needs Truth & Justice when you've got the American Way."

Continued on page 41

NIGHT FLIGHT EIGHTBALL

By - Daniel Clowes

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© ONLY ONE TIME DO I REMEMBER HIM PURSUING A "MATE". SHE WAS A HOMEY GIRL WHO WORKED AT THE STORE ACROSS THE STREET WHO HE INSISTED WAS SMILING AT HIM. I KNEW SHE WAS JUST THAT SMILEY TYPE, BUT STILL I EGGED HIM ON... IT APPARENTLY WENT LIKE THIS:



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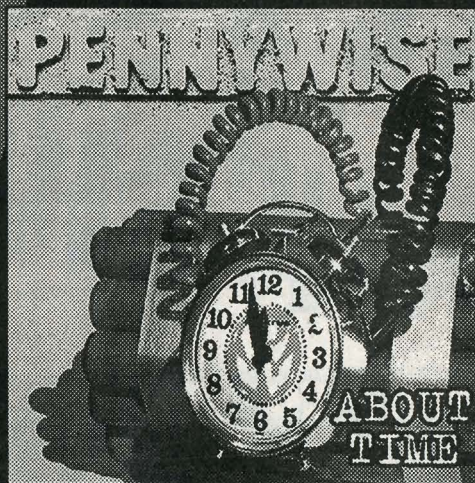
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"Man, where's your hardware store/Look at you now boy/ Stocking screws on a selling floor/One day you took a look around/When you heard a sucking sound...We ran into Sally/Hey girl, sorry 'bout the five and dime/No we can't dally/You've got quite a checkout line." "Well the weekend's finally here/At a table full of beer/I'm sitting down to solve the world's problems/But halfway through the night/Some joker picks a fight/I'm swingin' till they pull me off him/...Back to work on Monday's hell/I can hear the lunchtime bell/With a mouth like balls of cotton/So I stagger to a bar/To drink away an hour/What happened next is long forgotten/So bossman if you please/...Come home to get a drink/But there's dishes in the sink/And the wife's out with the Visa/And that trailer full of kids/Put the ice cream in the fridge/And my beer up in the freezer/So darlin' if you please/I'm beggin' on my knees/I only had the best intentions/When you're drinkin' till your blind/You forget to live your life/In four dimensions."

Sorry to quote so many lyrics but these guys nail life for the commoners on the head. The music is of the country/folk/rock sort with mandolin, accordion, harp, trumpet and violin joining familiar guitar, drums and bass. The New Dylans are out in the void waiting for Triple A acceptance or the desperate grasp of post modern. So far it hasn't happened. Help them out and buy their album - forget the Old Dylan's Unplugged.

—Ralph Mooney

TRICKY Maxinquaye Island Records

Tricky was or is a member of Massive Attack. Massive Attack is from Bristol, as is Portishead. On his solo debut Tricky continues where the other two left off. Maxinquaye is an album for trippin. The beats and rhymes are for the most part dreamy and slow-paced. Part ambiance, part dub and part blatantly sexual the album begins locked in a groove that doesn't stop for the entire 57 minutes it lasts.

Joining Tricky for vocal renditions is Martine. The girl's voice is so sensual that it drips morning dew from the speakers. When she sings/recites the nastiest words on the disc, "Fuck you in, tuck you in, suck you in, I am she fists are clutching, breast stroke, hotel, motel, I fuck you in the ass, just

for a laugh with the quick speed I'll make your nose bleed," images of fuzzy soft-core cable porn appear in the mind. When she and Tricky team up for "Strugglin'" they make the point of the song very clear. She takes the lyrics first then retires into the background letting Tricky take over a tale of urban struggle as she moans.

Of course rap sucks, ambiance is boring, and so is dub. Place this disc next to Little Axe, Spearhead and G-Mo and...Oh I guess Portishead and Massive Attack. Some artists are taking hip hop/rap/blues/reggae beyond the boring machine beats, electric guitars, braggadocio, gats, guns and motherfuckers to make some music that is both entertaining, experimental and good. Look for *Maxinquaye*.

—Eli Wallace

SCARCE Deadsexy A&M

OK, so I don't review alot of CD's—neither would you if you heard some of the completely useless aluminum that comes across the SLUG desk. It's hard to believe there's so much bad music out there, not counting *Comp # 4*. So G, gives me a stack of promos to review and they all blow, except for the one on the big porpo label—once again proving that 9 out of 10 doctors recommend indies for their patients who sniff glue.

Deadsexy is the big-time debut from Scarce, an east coast trio (with the evercool feature of the Female Bassist/Occasional Vocalist) who actually write songs before they pile on the guitar clatter and attitude, which is sort of an afterthought out there in AltNation these days. Guitarist/main shouter Chick Graning's string and voice attack bring back fond memories of B/W (Before Winona) Soul Asylum. Tunes like "HoneySimple" and "Freakshadow" might even prompt a lesser hack to coin a phrase such as Plimsoul Asylum, but it ain't gonna be me.

"(Call Me) Karona Khrome" and "All Sideways" veer off into Yo La Tengo atmospheric and discord, "Glamourizing Cigarettes" could get by on title alone even if it wasn't a cool song, and bassist Joyce Raskin, who adds lovely counterpoint vocals to every cut on *Deadsexy*, gets her turn at the mic on "So, Thrill Me"—and she does in a mere 2:10. The deceptively long acoustic intro to closer "Obviously

Midnight" gives a false sense of respite after the sweet hammering doled out by the previous 11 tracks—don't be caught day-dreaming about *My So-Called Life* or something.

Street date (as we say in The Biz) is July 25th on A&M Records but it's already one of my favorites of 1995. Scarce has just enough angst wattage to reel in Today's Kids, but also retains that

nicotine-stained melodic sensibility for VH1 candidates like Boss G., who spends most of the day shaking his head and muttering "What the fuck is wrong with Today's Kids...what the fuck..."—you get the idea. By the way, Chick and Joyce stole their drummer from a wedding band, so they've got that going for 'em.

—Helen Wolf

WRITTEN IN BLOOD...

HARD MUSIC FOR A HARD WORLD by FORGACH



CORONER

Noise Records
This is a sad day in the metal world. I just found out Coroner's latest release will be their last. This, as with any good eulogy, will reflect on the greatness of a life. The life in this case being one of the greatest bands that ever existed. The self titled release is a greatest hits of sorts. It really is so much more though. The album contains Coroner classics, seven new songs, never released songs, a live radio cut, a couple of covers, and a wild techno remix of their song "Grin". Techno, wow, this band can do anything. You won't be able to accuse these guys of skimping on vinyl. The total playing time is 73:47! The band released their first album in 1986. Since then they've experienced a limited U.S. acceptance, which I guess has been a factor in their demise. DO NOT discount this band as just some mindless metal band. I also wouldn't suggest getting this release if you're a close-minded speed/grind freak. Get this album to experience the trio's awesome (and I'm not using that word lightly) musicianship.

CORONER (R.I.P., 1995)
—FORGACH



DARKTHRONE TRANSILVANIAN HUNGER

Fierce Records
The band Darkthrone is freakish, evil, and quite unbelievable. I really can't figure these guys out. Partly, due to the fact that there are only two songs on "TRANSILVANIAN HUNGER" that are written in English. Oh, by the way, the band is from Norway. The remaining songs are written in their native tongue. The band's history is different from the norm. Because of Darkthrone's ties with a cult called the Satanic Terrorist Inner Circle, the group has been linked to church burnings, murder, etc. A song on this release was written by cult leader Count Grishnack, who is now serving a 21 year prison sentence for the murder of a rival band's vocalist. (How does a person go about becoming a count anyway. Count Forgach, I like it.) With accusations flying, the band has totally removed itself from the public eye. No interviews, no photos, nothing. The band won't even play live for fear that the potential chaos of the show would take away from the message of evil that the band wants to deliver. The recording, well, sounds like

Continued on page 42

WRITTEN IN BLOOD...

crap. The band has given up the big production of earlier releases for a much more raw sound. I've recorded better sounding music on my four-track. I guess when your delving out a message of evil, sound isn't everything. This recording is, plain and simply, pure evil.

—COUNT FORGACHULA



DEATH SYMBOLIC

Roadrunner Records
Death's new release "SYMBOLIC" should be added to any metal aficionado's collection. Death has been changing the metal scene since their debut album "SCREAM BLOODY GORE" in 1987. The group originally formed in 1983 as the band Mantas. The band has taken many different forms over the years. Death has been at the forefront of death metal, thrash, and on the last couple of albums progressed into a realm that one label would never do justice. The band centers around "brain-child" Chuck Schuldiner, who happens to be the only original member. He writes all of the music and lyrics. Chuck usually employs different people to be a part of the band with every new album. Each person involved with the projects have been stellar musicians, each adding something special and unique along the way. Past M.V.P.'s have included Sean Reinert and Paul Masvidal of Cynic, Steve DiGiorgio of Sadus, Andy Laroque of King Diamond fame, Gene Hogland of Dark Angel, etc.. "SYMBOLIC" is definitely a keeper.

—FORGACH

DEICIDE ONCE UPON THE CROSS

Roadrunner Records
Şatan, Satan, Satan, Kill God, Satan, Satan.....Kill God... Well, that pretty much covers the lyrics on Deicide's latest release, "ONCE UPON THE CROSS". Actually, it pretty much covers the lyrics on all of Deicide's releases. These guys have used CD format as their own personal weapon



against God. "ONCE UPON THE CROSS" is Deicide's third release on Roadrunner Records. Labeling these guys as satanic or black metal would probably be appropriate. I'm sure they wouldn't have it any other way either. I always hated bands like Stryper because of their sickening, goody-goody messages. If I wasn't such a hypocrite I should probably feel the same way about the totally opposite message. No chance. Evil, gore, and sickness are just too damn cool. The music is as heavy as a ton of bricks, and good too. I guess there's something to be said for selling your soul. The vocals are sick. You would swear the singer, Glen Benton, was the devil himself. The overall production is great. This is a good album if you don't mind the message. Just one listen to this one, and your good to evil ratio will be whacked for months. There is one good thing to remember. If these guys ever get knocked off by some crazy religious group, at least they'll have a job in hell, as the house band.

—FORGACH



OVERDOSE PROGRESS OF DECADENCE

Fierce Records
Overdose has finally made it to the United States, and if the success of their Brazilian counterparts Sepultura is any indicator, you'll be hearing a lot from them. The band has been around for the better part of ten years. Due to contractual obligations, they have been forced to only kicking Brazilian - butt for the last

decade. I saw the band live at Star Studios when they were on tour with Skrew and the Spudmonsters. Overdose's live performance was right on target. "PROGRESS OF DECADENCE" is full of lyrics dealing with political corruptness, poverty, and other topics that are so common in Brazil. Musically, they are somewhat Sepultura-esque. It must be the Brazilian influence I'm hearing. The drummer and singer of the band often throw in various percussion instruments that are used in Brazilian music. Live, the singer has a set of electronic drums set up at the front of the stage. Overdose will be taking part in the Noizefest '95 summer tour. The line - up will also include Testament, Crowbar, and Pro - pain. I was told by the Fierce recordings to expect the show in Salt Lake.

—FORGACH



SCORN ELLIPSIS

Earache Records
The band Scorn is a bit of a departure from the usual style of music delivered from Earache Records. The band is an electronic experimentation testing the boundaries of music. Scorn was formed in 1991 by Michael Harris and Nick Bullen. If the first name sounds familiar it's because he was drummer for the band Napalm Death. Don't get this release expecting to hear Napalm Death though, the music of Scorn is actually pretty mellow. I found I got a lot more out of the CD when I listened to it with headphones. There are many layers of this music that can be lost otherwise. "ELLIPSIS" is a collection of remixes which originally appeared on their '94 release "EVANESCENCE". Performers Bill Laswell, Meat Beat Manifesto, Coil, Germ, P.C.M., Scanner, and Autechre helped out on the remixes.

—FORGACH

SUFFOCATION PIERCED FROM WITHIN

Roadrunner Records
Suffocation has been a heavy-



hitter on the death metal scene since 1990. The band has gone through various line-up changes including the recent departure of founding member Mike Smith. The band returned to music stores on May 23 with the release of their third album on Roadrunner Records, "PIERCED FROM WITHIN". The band chose the "far from out of work" producer Scott Burns to help them capture the power of the band. What band in metal hasn't this guy worked with? The final result was clearly a success. The band is brutal, extreme, and heavy as hell. "PIERCED FROM WITHIN" alternates from a slow, grinding, methodical bashing to full-out grind-core ravings.

—FORGACH

AT THE GATES TERMINAL SPIRIT DISEASE

Peaceville/Futurist
At The Gates burns through their latest release "TERMINAL SPIRIT DISEASE" with fierce intensity. The recording is their third full-length release and appears on Peaceville/Futurist Records. At The Gates came into form in 1990 and calls Sweden home. The band displays definite musical prowess. The rhythms are intricate, ultra-melodic, and wind into a chaotic quagmire of notes. At the same time, the band maintains it's heavy edge. The vocals almost remind me of early Kreator. Maybe it's just me. The band takes time on track three to show their experimental nature. "And The World Returned" is an acoustic composition complete with a cello and violin.

—FORGACH

DR. DENDRITES

Explosive

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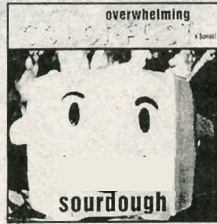
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There aren't many bands doing what they are doing, be it popular or not. There aren't many bands to compare them to. They're however a strange, original group of sound samplers, that somehow manage to sound like a three piece band, guitars and all. Impossible? Listen to their new Slash release 'Scars From Falling Down'. Meanwhile bassist Dale Flattum explained moving, recording, selling out and his pension for cats.

SLUG : Dale, this is SLUG magazine, what's going on?

DALE : Not too much, just playing with the cats.

SLUG : Just playing with the cats. How many cats?

DALE : Well there was three of them on me just a few seconds ago. I shooed them away.

SLUG : The new album, 'Scars From Falling Down' came out on May 2nd, right? And you guys are going on tour with Faith No More.

DALE : Yeah, we just got back from tour. We did like four weeks.

SLUG : With who?

DALE : Just us, and then we did a couple of weeks with Love 666. It was just like we went on a tour and then we have like four or five days off, and then we go with Faith No More which should be interesting.

SLUG : Are you a Faith No More fan?

DALE : Ah no.

SLUG : Really.

DALE : No. I mean I don't...I've never...I've only heard the hits and stuff and it's not the type of music I listen to, so. They're nice people, but, couple of them played on the new Milk Cult record, You know, I like the stuff they did on that but, I generally don't listen to music like Faith No More. You know.

SLUG : What do you generally listen to?

DALE : Oh, I listen to mainly old music. I just buy tapes or records. I'm not really too into much alternative music I guess. Godflesh is my thing. Godflesh they're one of the utmost truly original bands that's actually out there.

SLUG : You guys are pretty original though.

DALE : Oh, we try, but we're getting old. We need to be put out to pasture pretty soon I think.

SLUG : Well you can get rich and famous

now that you're on Slash.

DALE : Yeah, we gotta milk them for some money.

SLUG : Where did the name Steelpole Bathtub come from?

DALE : Some sort of just boring Montana gibberish.

There's no real story. You know, that's where I was born and it's cool, I don't regret growing up there, I'm just glad that I got to leave. I mean it's just boring as hell. After a while you can only look at the mountains for so long. It'd be like "oh it's so pretty. "But it forces you to do something. It forces you to make up your own fun and so people I know who grew up in you know, big cities, are constantly need to be, need some sort of...

stimulation where they can't just amuse themselves.

SLUG : So you guys have been together for seven years, you were on Boner for quite a while and did a lot of Indy stuff. And then out of nowhere Slash came or how did that go?

DALE : Yeah. We just kind of at the end of a couple of months ago or something. We got done with this tour...Ian was up in...Alaska, I was in Los Angeles and they came down and saw the show and really liked it and started talking to me. We didn't really go...we only really talked to them. There was no big bidding war or attorney thing.

SLUG : You weren't shopping for a label or anything?

DALE : Umm...no. We were curious as to what...it was kind of like well we want to sell out and get oodles of cash. And we really liked them and they seemed to understand what we were doing, you know. And they put out all the records that... the first records that I ever bought. You know so that's kind of.... if that means anything.

SLUG : Who's idea was it originally. I mean I know you guys have been doing this movie thing for a long time and the dialogue sampling thing for a long time, but. Who's idea was it originally? Was it yours?

DALE : Well I bought the first Dictaphone that we had in the band. I got it at this yard sale. I was showing it to Mike and he was like oh, you know you can hook up a foot switch to that, this one remote jack.

And so you know we did that, and so that was the first thing we had was a little reel to reel Dictaphone thing.

SLUG : So is there a true movie freak in the band or is it just all of you?

DALE : Pretty much all of us. Darren probably knows the most about movies. He probably sees the most. Has the most...he can remember the most names I think. Whenever we're all stuck for names we can always ask him and he'll know.

SLUG : So was there any early movie stuff that you guys did that was notable and you know...you thought Jesus, I hope nobody ever finds out about this or...

DALE : It's a Mad, Mad, Mad, Mad World got pretty much exploited pretty hard on 'The Miracle of Sound and Motion' I don't know...two have had just an unreal amount of sampling on them. A lot of that was to cover up kind of shoddy song writing.

SLUG : When you did the writing for Scars from Falling Down was it more of a conservative effort because you were, you know, it was your new label and your new release and a different type of thing or was it more like your standard approach?

DALE : Yeah, its kind of like you go well, here's a chance for people to actually hear this record to make sure that...not that we've...you know not to imply that like other records that you didn't care. You know I think there's sort of like that... Try not to make the same mistakes again. Like this time it was cool because we got to record a lot more songs. You know weed out the bad ones. Get done at the end of it and go that doesn't really work. You know and have enough songs written to see how... Good stuff that... But,, I don't know, you know what I mean its... I think a lot of it is just that we have been touring a lot and we're better than we had been on stuff. Maybe like more ready to do it.

SLUG : Well I'm hoping that you guys stop through. It doesn't look like your going to, but I guess they haven't made a final decision on that.

DALE : Yeah, its weird that we didn't play there on this last one. Drove right through, but,, I don't know. Hopefully we'll still be a band when the CD starts to come out.

SLUG : You'll still be a band unless you guys get in a fist fight.

DALE : No we don't...we get along too well.

SLUG : No, I meant with Faith No More.

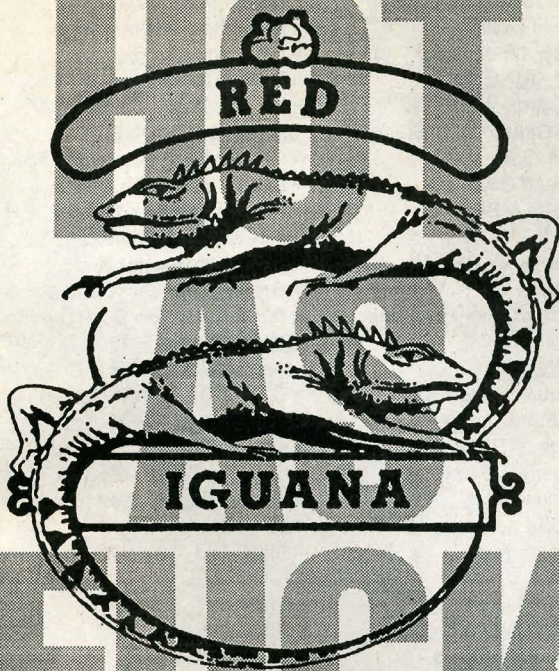
DALE : ...I don't know...its just weird. I'm all involved in the music industry. But if we can do our part to undermine or bankrupt some sort of record label...take a label down with us when we go.

SLUG : Everyone's got a job to do.

DALE : Everyone's you know kind of proud of that there's one less record label out there.

SLUG : Draw some satisfaction from sinking another record company weasel?

DALE : I mean you could think of worse things to do.

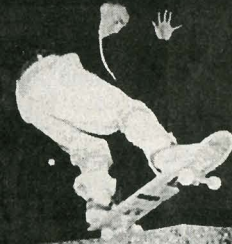


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DAILY DEAD GOAT

MONDAY, JUNE 5

- Blue Devils Blues Review- *Dead Goat*
- Blue Healer- *Ashbury Pub*

TUESDAY, JUNE 6

- Harry Lee & The Back Alley Blues Band- *Dead Goat*
- Mickey Bro- *Ashbury Pub*
- Norm Frazier- *Cinema Bar*
- Harry Lee & Backalley Blues Band- *Dead Goat*

WEDNESDAY, JUNE 7

- Pagan Love Gods- *Burts Tiki*
- Opposable Trump- *Bar & Grill*
- Pozzo Jive- *Dead Goat*
- Gypsy Moth- *Ashbury Pub*
- Pozzo Jive- *Dead Goat*
- Opposable Trump- *Bar & Grill*
- Bohemia, Décomposers- *Green Guinea*
- Boneshelf w/Jaris Field- *Cinema Bar*

THURSDAY, JUNE 8

- House Of Cards- *Burts Tiki*
- Easy Street- *Starr Studio*
- Jezus Rides a Rik-Sha- *Bar & Grill*
- Megan Peters & Big Leg- *Ashbury Pub*
- Blood Fish- *Green Guinea*
- Black Lotus- *Dead Goat*
- The Weed w/ PGD- *Bar & Grill*

FRIDAY, JUNE 9

- Mary Monique- *Burts Tiki*
- Jarris- *Starr Studio*
- Zion Tribe- *Ashbury Pub*
- Shot in the Dark, Pajamas De Gato- *Green Guinea*
- 6 Head Under Hand- *Cinema Bar*

SATURDAY, JUNE 10

- Pepper Lake City- *Burts Tiki*
- Rattle Kings- *Ashbury Pub*
- Elbo Finn, Wish- *Green Guinea*
- The Three Hermits- *Cinema Bar*
- Gamma Rays- *Bar & Grill*
- Jarris- *Starr Studio*
- Fat Paw- *Dead Goat*

SUNDAY, JUNE 11

- Open Jam- *Green Guinea*
- Acoustic Jam- *Dead Goat*
- Poetry- *Cinema Bar*

MONDAY, JUNE 12

- Blue Devil's Blues Review- *Dead Goat*
- All Nighters- *Ashbury Pub*
- Schleprock w/ Cokleo- *Cinema Bar*

TUESDAY, JUNE 13

- Wish- *Bar & Grill*
- Fender Benders- *Dead Goat*
- Aaron Jones, Craig Cleveland & Patt Kenney- *Ashbury Pub*
- Jon Shuman- *Cinema Bar*

WEDNESDAY, JUNE 14

- Pagan Love Gods- *Burts Tiki*
- Souls At Zero, Organization Bad
- Seed- *Starr Studio*
- Lute Fish Cokleo- *Bar & Grill*

- Love Hate Love- *Dead Goat*

- Fender Benders- *Ashbury Pub*

- Bawg- *Green Guinea*

- Thirsty Alley- *Cinema Bar*

THURSDAY, JUNE 15

- House Of Cards- *Burts Tiki*

- Tuff, Easy Street- *Starr Studio*

- Az iz- *Bar & Grill*

- 3 Frogs- *Dead Goat*

- Megan Peters & Big Leg- *Ashbury Pub*

- Jezus Rides A Rik Sha- *Green Guinea*

- Scissor Girls w/ The Wet Ones- *Cinema Bar*

FRIDAY, JUNE 16

- Mary Monique- *Burts Tiki*

- Visionary- *Starr Studio*

- Honest Engine- *Bar & Grill*

- Tempo Timers- *Dead Goat*

- A Band And His Dog- *Ashbury Pub*

- Blistered Toad, Aizi- *Green Guinea*

- Saucer- *Cinema Bar*

SATURDAY, JUNE 17

- Pepper Lake City- *Burts Tiki*

- Reaction Danger Lane- *Starr Studio*

- Honest Engine- *Bar & Grill*

- Zion Tribe- *Dead Goat*

- Pepper Lake City- *Ashbury Pub*

- Blistered Toad, Aizi- *Green Guinea*

- Phantom Rockers- *Cinema Bar*

SUNDAY, JUNE 18

- Acoustic Jam- *Dead Goat*

- Open Jam- *Green Guinea*

MONDAY, JUNE 19

- Pat Boyack & The Prowlers- *Dead Goat*

- High Water- *Ashbury Pub*

- Your Mother Miro Slam-

- *Cinema Bar*

TUESDAY, JUNE 20

- Volunteer King- *Dead Goat*

- Mary & Monique- *Ashbury Pub*

- Horace Pinker w/ Dogs Day-

- *Cinema Bar*

WEDNESDAY, JUNE 21

- Pagan Love Gods- *Burts Tiki*

- A Band And His Dog- *Dead Goat*

- Mud Puddle- *Ashbury Pub*

- Uncle Big Bad- *Green Guinea*

- 6 Head, Dog's Day- *Cinema Bar*

THURSDAY, JUNE 22

- Idiocracy The Bawg- *Starr Studio*

- 6 Head- *Bar & Grill*

- Duffy Bishop Band- *Dead Goat*

- Dr. Bob- *Ashbury Pub*

- Lunch- *Green Guinea*

- Jezus Rides A Rik Sha-

- *Cinema Bar*

FRIDAY, JUNE 23

- Hellbound Hayride- *Burts Tiki*

- Tree House Rail Jack Union-

- *Starr Studio*

- Bohemia- *Bar & Grill*

- Rhythm Fish- *Dead Goat*

- Rythmites- *Ashbury Pub*

- Wolfgang, Doctor X- *Green Guinea*

- Mr. Fabulous- *Cinema Bar*

SATURDAY, JUNE 24

- Pepper Lake City- *Burts Tiki*

- Simply Wish- *Bar & Grill*

- Insatiables- *Dead Goat*

- Juniors Farm- *Ashbury Pub*

- Wolfgang, Doctor X- *Green Guinea*

- A Band And His Dog- *Cinema Bar*

SUNDAY, JUNE 25

- Acoustic Jam- *Bar & Grill*

- Open Jam- *Green Guinea*

MONDAY, JUNE 26

- Mark Hammer & The Blues

- Survivors- *Dead Goat*

- Honest Engine, Bed Head- *Bar & Grill*

- Black Top, One Eye, Qualitones- *Cinema Bar*

TUESDAY, JUNE 27

- Arcade- *Starr Studio*

- Thirsty Alley- *Dead Goat*

- Mary & Monique- *Ashbury Pub*

WEDNESDAY, JUNE 28

- Pagan Love Gods- *Burts Tiki*

- Marmalade Hill- *Bar & Grill*

- The Pinch- *Dead Goat*

- Kathy McCarty, Deviance-

- *Cinema Bar*

- Pepper Lake City- *Ashbury Pub*

- Tyrade- *Green Guinea*

THURSDAY, JUNE 29

- House Of Cards- *Burts Tiki*

- Easy Street- *Starr Studio*

- Deep Blue Something- *Bar & Grill*

- Highwater Pants- *Dead Goat*

- Chuck, Deviance- *Cinema Bar*

- Spittin Lint- *Ashbury Pub*

- Honest Engine- *Green Guinea*

FRIDAY, JUNE 30

- Splatterfrog, Dogs Day-

- *Starr Studio*

- No Talent- *Cinema Bar*

- Mary & Monique- *Bar & Grill*

- House Of Cards- *Dead Goat*

- Insatiables- *Ashbury Pub*

- All Souls Ave, Dog's Day-

- *Green Guinea*

- Rockin' Honkey Yonk Fools -

- *Burts Tiki*

SATURDAY, JULY 1

- Frantic Flattops, Rockin' Honky

- Tonk Fools- *Bar & Grill*

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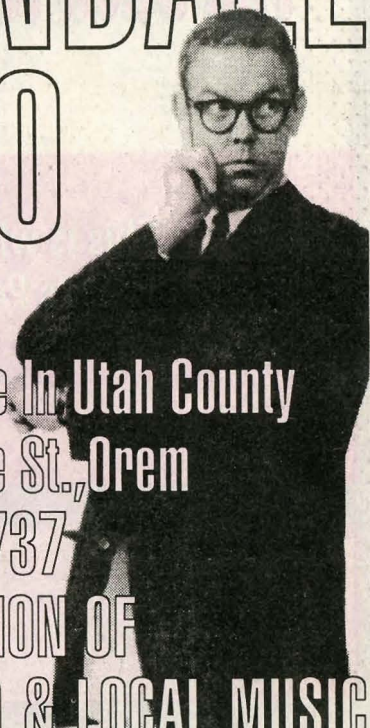
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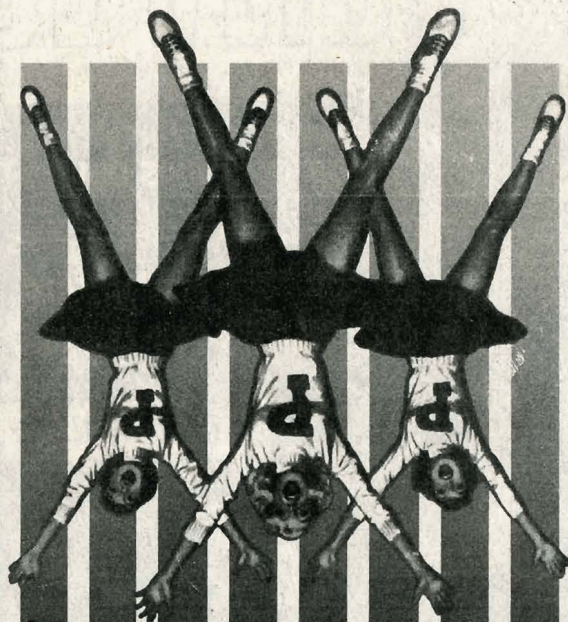
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