


SLUG

OCTOBER 1995 #82
FREE



The 1st Amendment to the CONSTITUTION OF THE UNITED STATES is the best known provision of the BILL OF RIGHTS. It prohibits Congress from making any laws that abridge or restrict FREEDOM OF RELIGION, FREEDOM OF SPEECH, FREEDOM OF THE PRESS, or the right to assemble peaceably and to petition the government for redress of grievances.

Walter

RAUNCH



Snot (Snät)

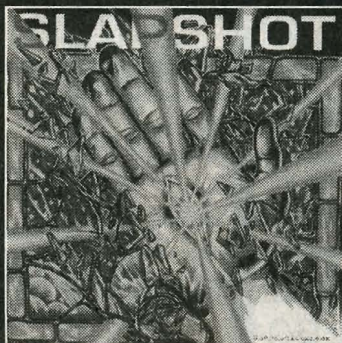
1. Nasal mucus.
2. A Whiny Little Kid

Mon-Fri 10-9
Sunday 12-6

1121 East Wilmington Ave (801) 484-3778

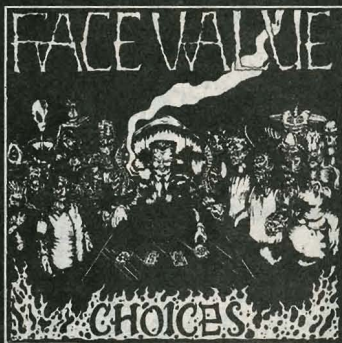
WE BITE AMERICA

THE WORLD'S BEST HARDCORE/METAL/PUNK



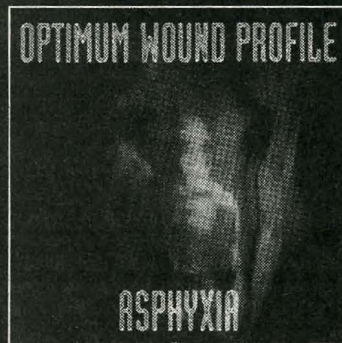
SLAPSHOT
'Unconsciousness' LP/CD

The latest release from this legendary Boston Hardcore outfit. Recorded by Steve Albini. WBA9



FACE VALUE
'Choices' CD/CS

In your face 'core from Cleveland. It will definitely make you fuck shit up. WBA12



OPTIMUM WOUND PROFILE
'Asphyxia' CD/CS

This band from the UK is an awe-inspiring mix of Hardcore/Metal/Industrial and Gothic. Amazing! WBA20



NEGLECT
'Hang In There' 7"/CDS

Brutal New York Hardcore. The soundtrack to your suicide. WBA10



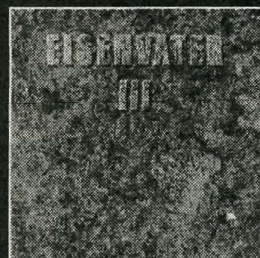
REFUSED
'This Just Might...' CD/CS

One of Europe's best straightedge hardcore bands. WBA16



CENTRAL NERVOUS SYSTEM
'Reality Check' CD

Hard hitting band that mixes new UK Industrial sound and early Killing Joke. WBA22



EISENVATER
'III' CD

A brutal mixture of Industrial/doom/grind/death metal. WBA32



SLAPSHOT
'Blast Furnace' MLP/MCD/MCS



CAPITOL PUNISHMENT
'Messiah Complex' LP/CD



MURPHY'S LAW
'Good For Now' 7"/CDS



SLAPSHOT
'Live at SO36' LP/CD/CS



SKULLFLOWER
'IIIrd Gatekeeper' CD



SWEET TOOTH
'Crash Live' CD

CLASSIC PUNK ROCK!



PETER and the TEST TUBE BABIES
SPECIALLY PRICED MID-PRICED CDs
'MATING SOUNDS OF SOUTH AMERICAN FROGS' CD
'SOBERPHOBIA' CD
'LOUD BLARING PUNK ROCK' CD
'JOURNEY TO THE CENTRE OF J. CLARKE'S HEAD' CD
'TEST TUBE TRASH' CD
'ROTTING IN THE FART SACK' MCD



WE BITE AMERICA

1837 W. Fulton St.
Chicago, IL 60612
Send \$1 for full catalog

VISA/MC Orders: (312)738-8945
Stores Fax: (312)738-4040

<http://www.we-bite.com/>

Coming Releases From:
25 Ta Life, Dismay, Capitol Punishment, Peter and the Test Tube Babies, Varukers, Erosion and Richies.

ABG's
WHERE THEORY AND REALITY MEET
FUNHOUSE - EMPORIUM

OCTOBER

WED THUR FRI SAT

Yom Kippur

ATLAS SHRUGGED
Gary's Birthday Party!!!
Great Beverage Specials 4

GAMMA RAYS 6 **GAMMA RAYS** 7

CHA CHA CHA

SCROTUM POLES
Just When You Thought It Was Safe
To See Bands Again! 11

AMPER-SAND 12

Flakey Jane 13 14

CALENDAR

PSEUDOEVENTS

MON TUE

SKETCH 18

BRAIN BELL JANGLERS 20 21

OPEN MIC POETRY
ABG'S THEATER OF THE ABSURD
BEGINS ABOUT 10:00 PM 30

BOOOOO!!! IT'S A HALLOWEEN PARTY 31

DUCKIE BOYS
W/SPECIAL GUESTS
THE MARTINIS 25

JAZZ NIGHT
W/ THE DIRGE
ENSEMBLE 26

STRETCH ARMSTRONG 27

October Best
POLKAPALOOZA 95
WITH THE Babarians
FOOD AND DRINK SPECIALS 28

A. BEUFORD GIFFORDS LIBATION EMPORIUM 190 W CENTER, HAPPY VALLEY UTAH **MUST BE 21**


The Way Up is The Way Down - Hennessey

Zooodoo Glow Skulls
Firme

16 Canciones de Hardcore Disponibles Oct. 10

Version en Espanol en la primavera.



2798 Sunset Blvd., Hollywood, CA., 90026 

SLUG

OCTOBER of 1995

Volume 7 • Issue 09 • #82

PUBLISHER

CRYSTAL POWELL
GIANNI ELLEFSEN

EDITOR

GIANNI ELLEFSEN

MUSIC EDITOR

WILLIAM ATHEY

COVER

Jeanne Zeigler

PHOTOS

Royce Jacobs

Chad Johnson

DISTRIBUTION

Mike Harrelson

Lance Jacobs

Nate Croxford

WRITERS

Helen Wolf • Royce

Jacobs • John Forgach

Trevor Williams

Scott Farley • Whoopi

Jeb Branin • J.J. Coombs

Gary Savelson • Gary

James • Brian McNamara

OUR THANKS

Mark Ross, Jason B. Spanky's, Nicki,

Kevin, and Bolla

SLUG is published by the 5th of each month. The writing is contributed by free-lance writers. The writing is the opinion of the writers and is not necessarily that of SLUG. 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 25th of the month. We try not to edit any of the writing that is sent. We thank everyone for the continued support.

SLUG STAFF

SLUG is printed by the fifth of the month, the deadline is the 25th of the month

PLANET SLUG

Phone (801) 487.9221

Fax (801) 487.1359

2120 South 700 East
Suite H-200

S.L.C., UT 84106-1894

Email us at...

Slugmag@sisna.com

Dear Dickheads

Dear Dickheads,

All I want to know is: Why is every one bringing all this 80's bullshit back up. OK the music is okay but very limited. The 60's and 70's are great too don't get me totally wrong but what about now, today, tomorrow. Must we live so much in the past. And what are these dumbasses writing in September Dear Dickheads — They can't even spell, so who cares what they say if they can't read it either.

*There is only now
Provo*

Dear Dickheads

In response to C. Ritchie's letter in SLUG #81. I'm glad you remember 1990 and late 1989. I'm even happier that you remember the exact date of every show you saw during those years. Did Daddy buy you a Franklin for your birthday, are you archiving flyers, did you consult Dear Diary or were you a manager at the short-lived Speedway? What exactly have you seen in the intervening years? You are absolutely correct, I am an idiot, I admit it and I'm proud of it. The only reason Gianni defended me is because I'm holding SLUG Magazine hostage.

If you believe that I was in elementary school in 1990 then I've done my job. From the first contribution I ever made to SLUG, date and year unrecalled, I thought your minds needed to be fucked with. Looks like you caught me in the act. Thank you so much for setting me straight and telling me about all the great bands you saw. I think I saw some of them years before. Charged G.B.H. who? The Misfits what? The Dead Kennedy's only show of 1991? 1991? You are sooo kool! Could I blow you? (Sorry, I must be PC and your gender wasn't specified.) Blue Cheer where? MC5 at the Fairgrounds? The Doors and Hendrix at Lagoón? Yeah, I was definitely in elementary school in '90.

The mistakes pile up and the number of those wanting a piece of me grows daily. It's time to melt back into the mainstream.

The music business will kill you. Yes, it's down to Mr. Mac's I go for a cheap suit and a biz-man's buzz. The corporate life is drawing me like a fly to shit. Windows 95 will allow me to operate that company IBM compatible just like this ol' Mac. I won't be able to write fuck, but \$40,000 a year will ease the pain. You can have my space in SLUG C. Ritchie because you are filled with knowledge. I'll send letters telling you about all the bands you missed from 1966 on. I think I'll come "out" again in 2002, if only to capitalize on the Winter Olympics,

— A. "T-Boon" Williams

Dear Dickheads

Here is a letter to that little flower throwing, "I broke my ribs at Primus moshing. WAAH! WAAH!" Jason Cameron. Obviously he did not read my last letter to the other cunts like himself. You can take your moshing and all your moshing rules and shove it in your ass!

Slamdancing is all about punching and beating and kicking the shit out of each other. I beat the hell out of other people, while I slamdance, and I expect other people to beat the hell out of me, while I slamdance. That is how you have a good time slamdancing. Slamdancing is all about violence you stupid fuck! If you are worried about your worthless physical well-being, then do not get into the slampit, you stupid fucking bastard! If you get hurt slamdancing that means you had a great fucking time slammung. I look at my bruises, lumps, and occasional stitches with pride. There are plenty of other places to watch your favorite band other from the very back. Stand somewhere else besides in the very back. Stand somewhere else besides in the pit, PUSSY! Slamdancing did not come from places with reserved seating. It came from venues where there was only general admission. If you are worried about general admission becoming a thing of the past then you are seeing the wrong fucking bands in the wrong fucking places, you stupid fuck!

Jason Cameron, GET FUCKED!! If I ever see you in a slam pit I am sure you will not think it is so bad while I stuff flowers in your worthless ass hole. Dipshits like you can fucking die!

I DON'T MOSH FUCKFACE!

Ed: GET OVER IT!

Dear Dickheads

This is a letter to all the ultra creative and innovative SLUG writers who felt the need to jab Jerry Garcia after his demise.

I am not a Dead Fan nor will I ever be. But, your blatant attempt at humor was pathetic and predictable, like your magazine. Get some new lines and learn your fucking musical roots.

—Not So Punk

Ed: What are you, a rockabilly weeny?

Ed: After reading this month's letters, I can say only one thing...Can I just tell you how pathetic/non observant all of you are? Did anyone see Gina's dog on last month's cover? Hello.

Coming Next Month...

O.J. Simpson Interview

Hellen Wolf

NOTHING'S ON Helen's Guide To The New Fall TV Season

I hear it all the time: "Helen, you watch too much television." Excuse me, Pleasure Nazis—maybe the problem is that you don't watch enough fucking television! Every Fall brings a new plethora of losers and a handful of cool shows and I'll be damned if I'm going to miss one of 'em! With 2 VCRs running and enough coffee to kill a small Argentinian city, I can give you the definitive Fall preview that you'll never get from some "Credible Journalist" who actually gets paid to watch TV and bitch about it. Close to 50 new shows are debuting this season and these are just a few of them:

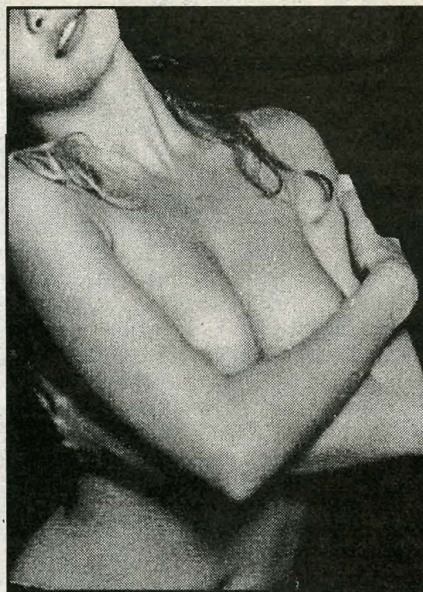
The Jeff Foxworthy Show (ABC) One-joke comic Jeff Foxworthy's sitcom could be the absolute worst non-WB Network (more on that later) new show this year—so it's got to be a huge hit! Taking *Home Improvement*'s monobrow formula just one knuckle-dragging step further is what it's all about, babe. How can you fit that "You might be a redneck" schtick into every scene? You should re-direct your concern to the possibility that someone is developing a Carrot Top pilot. *Suck Factor*: 10. *Cancellation Odds*:

Maybe This Time (ABC) Two words: Marie fucking Osmond. Also includes one of the *Golden Girls* that isn't Bea Arthur and a cute kid—I may have been a bit hasty with that Worst Show declaration. In the original script, Marie played a down-and-out hooker who kills men after biting off the business end with her inhumanly large teeth and...no, that was a dream I had once—nevermind. *Suck Factor*: 10.5. *Cancellation Odds*: 10.

The Drew Carey Show (ABC) Here's a rarity: a comedian who's actually funny getting his own sitcom: Drew Carey is the guy with the flat top and glasses who looks like your gym teacher (or mine, for that matter). Bonus points for name-dropping Molly Hatchet in the second episode and featuring the ho-next-door with a genuine West Valley hair rake—must be a national trend now. *Suck Factor*: 1. *Cancellation Odds*: 5.

Central Park West (CBS) Bitches and skanks and yuppies—oh my! It's that *Melrose Place* magic again, except that everyone wears more black, they work at a sleazy magazine, and the editor is perpetually pissed at the sexy columnist who always gets her way. I was not consulted on this series, but it sure as hell sounds familiar. *Suck Factor*: 3. *Cancellation Odds*: 5.

American Gothic (CBS) Sorry, Lipstick-kids: this one has nothing to do with hanging out smoking shitty clove cigs, moping to lousy music and impersonating Eddie Munster



(Galaxina calling?). **Twin Peaks** nuts will dig AG, there's a **Hardy Boys** connection (Shaun Cassidy writes and produces!), and it has almost as much violence as your average Growin' Graphics party. The inevitable cult/Internet following will generate endless discussion on Good vs. Evil, network censorship, and what ever happened to Parker Stevenson. *Suck Factor*: 0. *Cancellation Odds*: 7.

Dweebs (CBS) Sporting the worst name for a series since *Baa Baa Black Sheep* or *Richard Bey*, *Dweebs* also has the dubious honor of being Corey Feldman's comeback vehicle(!). A show about computer geeks and not one of 'em is into Rockabilly? I think not! *Suck Factor*: 4. *Cancellation Odds*: 8.

Brotherly Love (NBC) Joey Lawrence and his younger brothers who are even more annoying than he is—what else do you need to know? Personally, I was hoping for a whole Menendez/John Woo blood n' guts angle, BUT NOOO! *Suck Factor*: 10. *Cancellation Odds*: 2.

Caroline In The City (NBC) Have you noticed that I've gotten this far without even mentioning the dreaded *Friends*? This is how it works in TV Land: a show turns out to be a hit, then everyone rips it off, the clones die critical and commercial deaths, and then the execs wait around for the Next Hot Thing (unlike the music biz, which rewards blatant stealing with platinum—Silverchair, anyone?). *Caroline* is actually much better than the other *Friends* (which was basically a swipe from *Seinfeld* anyway) clones like *The Single Guy*, *Partners*, *Xena: Warrior Princess* and the rest, and Lea Thompson turns in her best performance since, uh, *Howard The Duck*. *Suck Factor*: 3. *Cancellation Odds*: 6.

JAG (NBC) This could be the best series ever! From the brains that brought you *Magnum P.I.* and *Airwolf* comes *JAG* (Jewish Aryan Gay), about the most confused, fucked-up postal worker to ever wear sensible shoes and

black socks. Every week, *JAG* goes on a new killing spree and we all learn just a little bit more about ourselves—now that's "Must See TV" *Suck Factor*: 9. *Cancellation Odds*: 7.

Partners (Fox) What was I saying about *Friends* earlier? Everybody has to have a sitcom where the cast of twentysomethings just hang out and trade one-liners about pop culture and sex—wish I had a job like that...oh yeah, I already do. Anyway, *Partners* is about a wierd 3-way relationship involving sex between at least 2—wish I had a relationship like that...oh yeah, I already do. *Suck Factor*: 4. *Cancellation Odds*: 7.

The Crew (Fox) *Friends* meets *Wings*. You'd think that would be funny, right? I mean how could you fuck that up? It's like *Abby Cadabby*. Vigoda once said: "Sure, you can take the sheep to the party, but there's no guarantee they'll put out, trust me." Word to your mother. *Suck Factor*: 10. *Cancellation Odds*: 10.

Misery Loves Company (Fox) So I'm watching *Carnie* last night, and I'm asking myself "How the hell did this blimp get her own talk show?" She's a spoiled, fat, brainless pig who wouldn't know real life if it chomped on her extensive ass! What a shocker that her first show was about how "Larger women are beautiful too." No, they are not, you Divine understudy! You scare small children and some adults, *Carnie*-vore! Even Chris Farley was more attractive when he was doing *Wilson*. Phillips gags on *Saturday Night Live*! It's called *Stairmaster*, honey—GET ON IT! Put down the Chocodiles, step away from the fridge, nobody gets hurt, OK? Jesus, her sister Wendy is hot—mean, I'm sure she's not into alternative lifestyles or anything, but I'd be on that in a minute! Did you get in on the shallow end of the gene pool, *Carnie*? What was I supposed to be doing here...oh, *Misery Loves Company*—haven't seen it, don't care. *Suck Factor*: ? *Cancellation Odds*: 10.

Deadly Games, Live Shot, Nowhere Man (UPN) This is the network that cancelled their entire line-up last year, save *Star Trek: Voyager*. My only complaint was "Why the hell did you stop there?!" This year, the only show worth saving is *Nowhere Man*: a man's identity is erased by the government and he now spends his life on the lam—*The Jon Titus Story*? *Suck Factor* (all): 8. *Cancellation Odds*: 9.

Pinky & The Brain, Kirk, Simon, First Time Out, Cleghorne! (WB) Otherwise known as (add Elmer Fudd accent here) the *Weavuvy Baa* network. The only show on the WB that doesn't suck with the intensity of a thousand cosmic Dustbusters is *Pinky & The Brain*—and it's a cartoon! Kirk Cameron?! Ellen Cleghorne?! Are they going to drag JJ Walker out of the grave next? How about Webster? Let's just feed all their sorry asses to *Carnie Wilson*, who, by the way, is such a fat fucking pig...

—Hellen Wolf

(Due to overload, the Helen Wolf e-mail address is out of commission—e-mail c/o Sluimagnow)

Live At The Ashbury Pub

- 10.5 Figurehead
- 10.6 Sweet Lorretta
- 10.7 House of Cards
- 10.8 Animal Rights
- Benefit w/The Pinch,
Mr. Fabulous
- 10.10 James Stewart
- 10.11 Blue Healer
- 10.12 Megan Peters
- Group Therapy
- 10.13 Juniors Farm
- 10.14 Zion Tribe
- 10.17 Rex & Kevin
- 10.18 The Railbirds
- 10.19 Megan Peters
- Group Therapy
- 10.20 Backwash
- 10.21 Fat Paw
- 10.24 Sweet Lorretta
w/ My Dog Vodka
- 10.25 Sun Masons
- 10.26 Megan Peters
- Group Therapy
- 10.27 Insatiable
- 10.28 Juniors Farm
- 10.31 Backwash

22 East 100 South Across from ZCMI
596.8600



2000 more reasons
not to stick an icepick
in your ear....

The anti-catalog has carloads of CDs, bubbling vats of vinyl, and more seven-inchers than your high school locker room. Labels like EPITAPH, DISCHORD, LOOKOUT, KILL ROCK STARS, FAT WRECK CHORDS, eMPTy, NITRO, NORTON, HELL YEAH!, HILLSDALE, XXX, K, ESTRUS, DR. STRANGE, ESTRUS, THEOLOGIAN, DEL-FI, SST, and gazillions more. T-shirts, hats, and other fine apparel. Incredibly strange videos, posters, mags, 'zines, books and other artifacts that defy description!

Get yer free 32 page anti-catalog. Write: anti-, Dept. S, POB 1765, Burbank, CA 91507



Dr. Volts
Comic Connection
2023 East 3300 South
485-6114

Dr. Volts
Dwayne
1995



**\$3.00
SAMPLER**

(includes free catalogue)

**Tinker
Pacer
Stellar Dweller
Poem Rocket
The Cogs
Flower**

**BEAR RECORDS
511 SIXTH AVE #321-U
NEW YORK NY 10011**

Psycho Corner

ALL 4-PLAY... NO PENETRATION "The Great Rock & Roll Swindle"

"Enter your four favorite local bands and they *might* get to play the X96 Four Play Show"

That is what the ballot boxes that X96 had for their "FourPlay" local show said. They left out a few details. The premise was, (or so X96 would have you believe) was that you could go to your favorite record store and vote for your favorite local band, and if they got enough votes, they would play at the free X96 4-Play show. Gee, what a cool idea. Your fave local act gets exposure at a free show, and X96 foots the bill. All in the name of "Supporting Local Music".

Bullshit. The truth is that not everyone got the opportunity to vote. Some stores didn't even get asked, and the ones that did get asked, paid for that privilege. To the tune of \$500. You see to get a ballot box in your store, you had to purchase \$500 of advertising from the radio station, like Rick Zeigler, owner of Salt City CD's did. After he found out that some stores weren't even asked, he was less than thrilled. "I guess I'm supposed to be happy, cause I'm in on some exclusive thing, but what it makes me is pissed off. I supported what I thought was a good cause, where people would have the opportunity to support local bands. Now, I find that support is restricted to certain stores. It pisses me off."

And if you wound up in the elite group of stores who did get asked, but you turned down their \$500 offer, public perception is that you *do not* support local music. More bullshit.

Drake Decker has owned Modified for 5 years. He told us that none of his employees had heard of almost half of the bands picked to play. He sells alot of local music, and the bands most frequently asked for are Honest Engine, Agnes Poetry, Insatiablé and The Obvious, just to name a few. "I've pretty much made it clear that I don't want to do radio promotions where I pay the money". The \$500 fee didn't really surprise him, but he did say "That's ludicrous. It voids the results. Sounds fixed to me"

Some stores didn't even know about it. Even stores that have been supporters of local music for years. Kevin Kirk, owner of the Heavy Metal Shop was not surprised. "That's how radio works. It's all about money. They don't care about local bands. They don't give a shit about music period. All they care about is money" Brad Collins has owned Raunch Records for years, and has always been behind local bands. He knew X96 wouldn't call him. "They know better. They know I won't play their bullshit game. That shit should be free, but

instead they charge you money under the guise of supporting local music. You should be able to vote a n y w h e r e ". And it doesn't end there. What about the bands that got 'voted' in? Well apparently the actual number of votes was only one of the determining factors. It seems that in order to "prevent ballot stuffing" X96 decided which bands you should hear. Did they admit that? Jim Facer of X96 told us that

"It was a combination of listeners and X96 staff" that decided the fate of your favorite local bands. He also told us

"It's our show, we'll do whatever the fuck we want"

Obviously, that's exactly what they did. How is it that bands like "The Scrotum Poles" and "The Numbs" got more votes than RiverBed Jed, Honest Engine, Bloodfish and other popular local acts? Not that I think those other bands shouldn't play, they should. But they didn't get the most votes and everyone knows it. X96 is screwing local bands who got votes out of their right to play, and all the while acting like they are "Supporting Local Music" I'm sure that there will be a much different version of the story in the upcoming issue of Grid. Oh yea, X96 AND GRID ARE THE SAME THING! The fact that X96 did not tell the truth, and operated this little deal in a misleading fashion, proves that the corporate monopoly that is X96/Grid is concerned with only one thing. Cash. They sure as hell aren't too concerned about local music. Playing local bands on late Sunday night radio is fine and dandy, but it does not excuse them for cheating the bands and listeners the way they did. All I can say is that if I were in a local band (I am) who didn't get to play, or if I voted for a local band (I did) who didn't get to play, I would want to call X96 and ask them why. And I will. They will say SLUG said this, and SLUG said that, and this isn't really what happened, and give you the runaround on the phone. What they won't say is that SLUG told the truth.

—Mr. Pink

NIGHT FLIGHT

PRESENTS

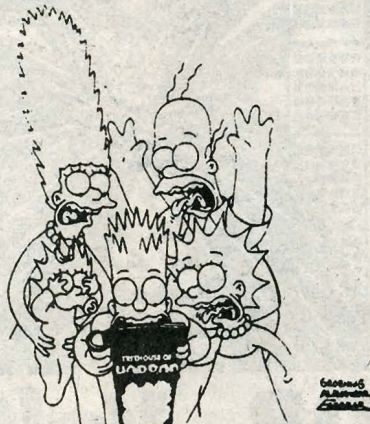
BILL MORRISON

Simpsons Comics Writer and Artist

Saturday, October 28, 1995 - 5:00pm-8:00pm

Bart Simpson's Tree House of Horror

© 1995 Bongo Entertainment, Inc.
The Simpsons © & TM Twentieth Century Fox Film Corporation. All rights reserved



Night Flight Comics located in the Cottonwood Mall
4835 South Highland Drive, Salt Lake City, UT, 84117
Open Everyday / Mon-Sat 10a-9p / Sundays 12-5pm
Located upstairs next to JC Penney (801) 272-8343
Get your FREE copy of SLUG at Night Flight



SALT CITY CD'S

THE MUSIC EXPERIENCE

878 E. 900S., SLC 596 - 9300

CD'S POSTERS VINYL & MORE

GET THEM WHILE YOU CAN!



SOUL COUGHING

Soul Coughing is an eclectic band. They have a different sound, a different outlook. Their most recognizable line from a song is "You take the ankles and I'll take the wrists"

We sat down with drummer Yuval Gabay, and asked him to explain it to us...

SLUG: How long has Soul Coughing been together?

YG: About 3 1/2 years now, 3 years.

SLUG: How did the band form exactly?

YG: We basically got together through Doughty was a singer who was working at the Knitting Factory at the time and he saw us play there. We used to individually like play a lot around town, especially at the Knitting Factory since there isn't that many clubs in New York. He just asked us to do a gig and I said well why don't you ask this bass player I know, Sebastian. We didn't really know one another before we started playing, and got together did one rehearsal, then the next day did a gig. And after about maybe 5 - 6 months we started to see that we actually get some people coming in. Then we decided to form a band. Before it was just sort of like a light thing that you make 50 bucks if your lucky, every once in awhile once a week or whatever.

SLUG: So was Doughty a beat poet first or was he always...

YG: Not really, no. He don't consider himself a beat poet period. Or used to or not influenced by it or whatever, he doesn't like that beat poet.

SLUG: So he's always been a guitarist.

YG: He's been a guitar player and a singer song writer kind of stuff. I mean he likes poetry just himself, protected owner here. He just don't like to be associated with beat poetry because he thinks that it's too much of a limited reason to take the whole of American poetry and put it into that little kettle right there.

SLUG: And obviously you feel



the same way.

YG: Well, I'm more into the beat so. To me the beat is the poetry.

SLUG: So how did you hook up with Slash then? Somebody just heard you guys in the club?

YG: Yeah, we were doing a gig in CBGB's Gallery which is a place we used to do a weekly gig there. We threw a party there every Wednesday and every Friday, where we just take over the evening basically and like bring somebody to screen, you know like where they screen stuff on the wall like 8mm films and another friends a DJ and we would rent a PA system and it was just like making a party.

SLUG: How did you get into drumming and modern music.

YG: I was playing drums you know basically as far as I can remember. I came to New York about 11 years ago. Play with a million different people and do what I can to survive. Which mostly got to do nothing with music. If you know what I mean.

SLUG: Exactly. Most musicians are starving to death.

YG: Well one of the years, this was a different year, long state of bad happenings, a long one. But eventually I managed to survive on music for like as the years passed by, you know like every year maybe I gained another couple of weeks or months that I could actually survive on music. It was like about 88' it was about 4 years later. That was the first year I actually I made it from music. It was about 8 months out of the year I would live on music and then 4 months would be a disaster.

SLUG: So whats the band going to be doing now.

YG: Well we're going to be rehearsing the next couple of weeks after in New York. We're still working on a lot of new material. We've got a shit load of material and we go and like try to work it too death. And then we're going on tour in about 3 weeks for months, West Coast tour. SLUG: What kind of music

influences do you guys have?

YG: Each one of has his own little bag of influences that we bring to the band in a way. I mean Mark the keyboard player, he's coming from the background, he went to school, he studied music and is more formally trained. He composed music, he writes music, he composed for orchestras. So I think he brings some of that with him. Besides he grew up also in San Francisco so you know there is quite a music...

Sebastian grew up in Boston mainly. He's got the San Francisco connection as well.

SLUG: And what about Doughty?

YG: Doughty was an army brat. He was tromping around with the family, many different places until they settled in West Point. He grew up all over the place kind of. And like Sebastian he's one of those guys, amazing memory. Like he hear a song he can probably play it to you. He's got a real good memory. He's played reggae and in the 70's he played funk. He's the original original. Its more like in that kind of direction of music, thats where he's coming from. He knows classical music as well. You know we're all actually in a way very, very rounded.

SLUG: What about you, what were your main influences?

YG: Kind of rock music with a twist. Moroccan music and middle eastern stuff. That's basically what I grew on. Middle eastern stuff and moroccan music. Then of course there were the Beatles. So I grew through that period where you did go through the 70's so I got that thing kind of in there. I listen to most ethnics or so called ethnic music from around the world.

SLUG: Right and now they it world music.

YG: No world music is bad, bad term. World music is where they take like original music from some like country and put a house beat underneath it. Thats world music. But I mean more

like home music. People play it in their houses and parties and weddings. We listen to African music and Korean music and moroccan and I'm really into a lot of different stuff like that. And I'm into jungle music, we're all into jungle actually. We love jungle music and basically anything that comes across is definitely good. Get a good chance to be listened.

SLUG: Interesting combination for you guys.

YG: Yeah, very weird. We're all very individuals. Very like in our taste and in our background and its very interesting. Its not like we grew up together kind of band. We didn't go to school together or anything.

SLUG: What about popular music like stuff on the radio. Anything you like?

YG: Oh, yeah every once in a while there is like a jewel coming across. Prince is a good old favorite. We just saw Prince in Minneapolis over the weekend.

SLUG: Did you call him Prince?

YG: No we called him the formerly artist known as Prince.

SLUG: Did he know who you were?

YG: I don't think so. I mean I have no idea. So I had sort of like a semi-private, not private maybe 300 people in his sound stage which is basically the club kind of live. The full work show, the costumes, the lights, they were kicking. Like private show kind of stuff. He's got three recording studios and sound-

boards for videos and film. I mean its a pretty big place. I hear he's bankrupt, but its kind of hard for me to believe.

SLUG: Impossible.

YG: It sounds like an impossible thing, but he makes stupid movies and wastes a lot of money.

SLUG: So, it's a good band. The best thing is the diversity?

YG: Yeah we're all really happy where we're at. We're happy doing this. Its not like a gig. Naturally we put our soul into it and time and everything.

SLUG: Its not like a job.

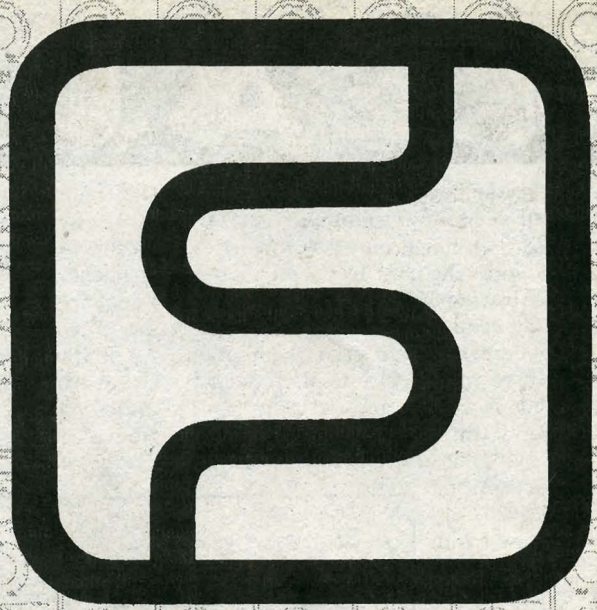
YG: Its like a job, not like a job. We have a good grasp on expression. Each one of us have a good expression. Its good if you only do one thing with the band you get bored. But we can do a lot of shit with it and its fine. So it works.

SLUG: Plus you guys can go in any area you pretty much want to.

YG: Well that first record Ruby Vroom did set it up a little bit like that.

SLUG: Right as opposed to being a grunge band you know if you did something different everybody would say, "God what a crappy thing". But since you did an album like that you could go pretty much anyway you want.

YG: No that we intended. We're just doing it cause thats what we do. But as far as commercial wise thats how we set it up, we can do all different things.



FAST FORWARD RECORDING



8-16-24 TRACK DIGITAL RECORDING & MASTERING
PRICES STARTING AT \$25 AN HOUR ON LOCATION LIVE RECORDING
(801) 292-7307
640 North Main
North Salt Lake
CD's While You Wait

TATTOO



High Energy Work
 That Speaks For
 Itself
 Custom
 Traditional
 Body
 Piercing

Sterile Methods • Brilliant Colors • Temporaries • Privacy • Cover-Ups • Cosmetics

SALT LAKE • 1103 S. Sate • 531-8863
OGDEN • 2443 Keisel • 825-0233
PROVO • 49 No. 1100 West • 374-8222

HEADSHAKE

Headshake has been playing for two and a half years now, and their first CD, entitled *Inside*, has been out for nearly a year. I bought the disc last winter after reading a review of it in none other than *SLUG*, and really liked the dark, lyrical songs it contains. I've seen them play two or three times since then, and all I can say is that they don't do the "Salt Lake Sound" thing shithead Dave at the Private Eye sites the Obvious as being the "blacksmiths" of. Uh, Dave — listen to a few bands out of Seattle. Doesn't it piss you off that they stole the "Salt Lake Sound" and then went back in time with it?

I caught up with Dale Garrard, guitarist and sometimes vocalist for Headshake, outside of Saltair just after the band had finished opening for the Ramones and asked him a

few questions. To be honest, he's the last one in the band I wanted to talk to, because he seems like such an arrogant asshole when he's up on stage. Never says much, just plays his part and shoots dirty looks right through you, you know? I hate that shit. Turns out though, that he's a real nice, decent guy. Now don't I feel just like a little breathing penis. w: So how's it feel opening for the Ramones?

DG: Kind of like opening for god or something. I mean, I was in high school in the 70's. In Idaho, no less. Everybody was listening to Jerry Rafferty, or if you were really with it you might have had a Zep or an April Wine album. I remember the big football stud having a battery powered 8-track in his locker. Between classes he would open it up and dance to the Saturday Night Fever sound track with any girls walking by. I'm sure he probably scored a lot, you know, being the big football guy and all that and— w: —So what kind of stuff were you listening to?

DG: Blue Oyster Cult man. I still think those guys rule. I wanted to cover "Cities on Flame" but I couldn't talk my fellow Headshakers into it. Next thing I know I'm hearing that Mike Watts dude covering "The Red and the Black". Shit! Now if we do it we're copy cats. Oh god — we'll be covering "Brick House" for an encore until 2001. w: I've heard your "Brick House". It doesn't suck or anything.



DG: Oh, golly, how nice. Anyway, I was saying — I was into music and had learned my AC/DC guitar riffs and stuff, and I read *Hit Parader* a lot. It talked about this new band that was in a movie that Cheap Trick had turned down called "Rock and Roll High School" and when the movie came to town I went and saw it and shit exactly 3 bricks — no more, no less. I mean, the Ramones were so incredibly cool. They wore ripped out knee jeans, like me (I didn't do it because I was trying to be cool, I did it because we were poor — punk rockers weren't invented in Idaho, yet. Hell, I don't think we even had any skinheads yet), they were ugly, like me, and, like, I already knew all the guitar chords they used! w: So what you're saying is that you like the Ramones.

DG: Uh, yeah— they're like the ultim— w: ok, ok I get the picture. So when will you guys have a new album out?

DG: We have 3 songs in the can for it, new ones. But I think we're just going to do an EP. We'll stick some live cuts on,

one or two, and sell it cheaper than a whole album. w: Why? DG: Why not? w: The last album was really diverse. Will this EP be as well?

DG: Oh, shit — not you, too. To answer your question, no, not so much. We had fights over that whole thing. I like the diversity, myself, but we had a few record companies say it wasn't so good so we're selling out — no, that's not altogether true, because the diversity bugs some of the guys in the band and they genuinely want to do a more homogeneous record. I guess I'm just the one who is pushing out. On the other hand, I'm not going to puss out on the darkness factor. Some of the guys want to lighten up the content — but that darkness thing is what I do, I can't change that. I'm not ready to do a Ministry "Work for

Love" thing. We're sticking to good old time tested themes like suicide, abuse, and drugs. Call us lyrically conservative. w: So, what record companies?

DG: Yeah, you know, nibbles, but no bites. Mercury, Atlantic, we even had a Sony rep hot and bothered when we opened for Oasis a while back and all those guys were in town — but like I say nibbles only. And yes, before you ask — we're in this to make a lot of records. This project isn't for pussing around. If it works, it works. If it don't, I'll see if Broken Hearts still needs a rhythm guitarist. w: Parting words?

DG: Yeah. Please buy our record, and every other local thing you can find. It's mostly very good, and we all (the bands) need support to keep doing this for whatever reasons. Also, if anybody finds an old "Audrey Smiley" album (Dale's old band) let me know — I don't have a copy and I may need it to audition for the Broken Hearts.

—whoopi

CATHEDRAL

The Carnival Bizarre

OUT NOW!

"F@#king Riffastic!"
5 out of 5 Metal Hammer



Also available:
AT THE GATES
Slaughter of the Soul
(MOSH 143)

PARACHE

WRITE FOR A FREE CATALOG: PARACHE, 295 LAFAYETTE ST., SUITE 915, NEW YORK, NY 10012
E-MAIL: EARACHE@AOL.COM

COMING SOON: NAPALM DEATH "Greed Killing" (MOSH 144)

Busting The Nut

If I were a newcomer on the Salt Lake music scene, like Joe Blow Buttfuck from Cody, Wyoming, down to the big city for a heap an a haul, out for a night of shitkicking and womanizing, I would probably end up at the Holy Cow or Bar & Grill or even worse, the Dread Goat Saloon. And if I were lucky enough to be in the valley of Zion where the driving is so shit out of touch with reality on a night where Fat Paw and Backwash were asleep, or more than likely at home in the dark jerking off all over their prized collection of SRV vs. EC. vs. Hendrix records, then I am sure that I would be staring right in the face of a local thrash pop power funk asswipe spunk band that's so cool they're hot, so retro they're new, so clean cut they're bohemian, so in touch with it they're out to fucking lunch. Yes, if I were here for a lonely night of rocking and rolling and ass grabbing and cock jockeying I would most certainly be at one of those places with a pool cue in one hand and a Hefe Weizen in the other, my freshly manicured goatee firmly in place. I would look toward the stage and hear the band tightly focusing in on what appears to be a thrash. I would muse at the freshly inked celtic band tat and freshly pressed Mossimo shorts of my opponent and I would wonder how the hell is it that Salt Lake City folk, with their nice mountains, and nice straight roads, and nice healthy looking guys and gals with nice straight teeth and a nice equal opportunity religion that controls the state, can even stand to look at themselves in the mirror without spontaneously reaching sexual climax and blowing their loads all over their roommate's nicely framed family portrait. Yes If I were here in town for only a night and wanted to see some rocking of the music-formerly-known-as-alternative vein I would most certainly want to know what the fuck is up !!!!! With an outpour of very tight music and an exponential increase in the number of bands calling Salt Lake City home, does SLC qualify as a legitimate offering of national talent? What is it that keeps the majors from "discovering" SLC music? They come to ski the mountains and they flock in droves to schmooze the Bobby Redford scene so what is it that keeps us from being contenders? Do you... you, feel like I do? Are you in a band with big thoughts and big ambitions wondering why it took the Obvious over three years to get where they are

now- a popular Salt Lake band. Three years spent in New York or L.A. would have seen these boys either signed and national or strung out and hung out (file this under Moon Pools and Caterpillars theory). If you think that some lone A&R guy is going to snatch you out of your Wednesday night headliner at the Cinema Bar and give you a two year spec deal because you recorded a C.D. that is about to get played late Sunday night on X-96 Locals Only, then you are either high or you are in Headshake or both. What is the point of this article? To get high and join Headshake? Don't do that just yet kids. There still may be hope. The point of this article is to generate some interest in local talent. By bitching about it? Yes. By comparing it to other more happening music scenes? Most definitely! By harassing A&R people on their way to Snowbird? Fuck Yeah! By any means necessary. I don't want to move to L.A., you don't want to move to L.A. I want to be famous and rich and kinky without leaving the comfort of my condo complex or putting too much of a crimp in my lifestyle. And I suspect you don't want to leave the comfort of your parent's basement or you wouldn't be reading this article. What was that famous John Singleton saying: "dislearn the knowledge"?? "Un-qualify the power"?? "Re-un-inspect the psychosis..."?? Original bands in Salt Lake City: where the fuck are you and your music headed and what famous dead rock stars are we all trying to be ?!!!

THE SYMPTOMS:

- 1) Why is a band as tight as Honest Engine still here? Surely if Everclear can achieve national play list status (and they do, as I learned on my summer road trip back home to New York proved) so can these guys.
- 2) Clover has what appears to be the next easy listening folk/rock top 40 single already out on CD- so why isn't a greedy A&R guy wining and dining them to death. Even if it's the only song they ever write that makes the list (which I doubt in this case) so what? People have based careers on the success of lesser songs.
- 3) The Obvious? Is it a real deal? A legitimate record signing? If so, where's the party, the drugs and the press releases?! If not, where's the party, the drugs and the press releases?! Oh, yeah, this is Utah, please pass the milk and cookies... I'll meet you at the Spa...
- 4) The whole SKA thing. Is it for real? Is it for fun? Is it the modern version of Polka?
- 5) Anger Overload. R.I.P. One of the coolest original bands in the valley

broke up a couple of months ago and not a word was spoken about it. Old school punk with a great live show and a kick ass drummer (from Brooklyn). When I last saw them he used to have a fro the size of the guy on the back of the Boston album cover. You boys will be missed by at least one fellow outsider in the know.

6) All Souls Ave. Another Salt Lake band that sounds great live and has ultra-hip flyer/logo/package thing going for them but gets very little press and very little recognition. (See my "X-96 controls the Local music scene theory" in the next issue of SLUG) True musician's musicians, ASA make Dream Theater look like a bunch of "Europe" worshipping pussies and Rush look like Grandma Moses (or My Friend Moses, whoever is still alive after the insulin injection). They are in direct line to capture Queensryche's disenchanting audience with their modern twist on original progressive metal that doesn't sound too pretentious or contrived (like this even matters). Fear the priest...

7) My own personal favorite category: **Bands that suck but play a lot regardless and deserve to be written about anyway.** Since this category will appeal to most of us along the Wasatch front I hope that bands in desperate need of seeing their name in print will drop me a line and let me know the status of their projects (ie: studio work, live show, tapes, interview, opinions on our local scene). Everybody deserves some recognition, even if it turns out to be a motherly slap in the face showing you what an ass you are making of yourself. (LUGNUT, LUGNUT, LUGNUT)

8) Local liquor laws and this religious Inquisition that we are in the middle of. Everybody bitches about it but no one really addresses the issues and that is sad. Because as a local musician you are directly subject to dealing with the fact that it is a pain in the ass to go out and have a really good time in this town. I suppose there is some charm in being forced to do six shots of Cuervo and down five beers from 12:30 to 1 so you can go out and drive home and still feel like you've partied till dawn, but I would much rather be beginning my night at 1 as opposed to ending it.

9) Bands being screwed out of money by certain clubs and certain local record distributors. If this doesn't qualify Salt Lake City as a legitimate music town, I don't know what does! Again unaddressed in print. If only to let other's know what's what, something should be said.

10) Unity. I'm not even sure if anyone even is striving for this in Salt Lake, but it is the one thing that really helps to build a scene and give every dog his

day and it just so happens that this town has a slight case of it. Bands help each other out. Everyone is friendly and nice and approachable. This type of collective respect is a good thing because it really doesn't exist in the big towns. In fact I think it was the foundation that the Atlanta and Seattle scenes were based upon. A&R people love to rape a good music scene and Salt Lake seems to be out of the running mostly due to demographics, but this can change. Who is it that said the greatest journey starts with the first step?

THE PROGNOSIS:

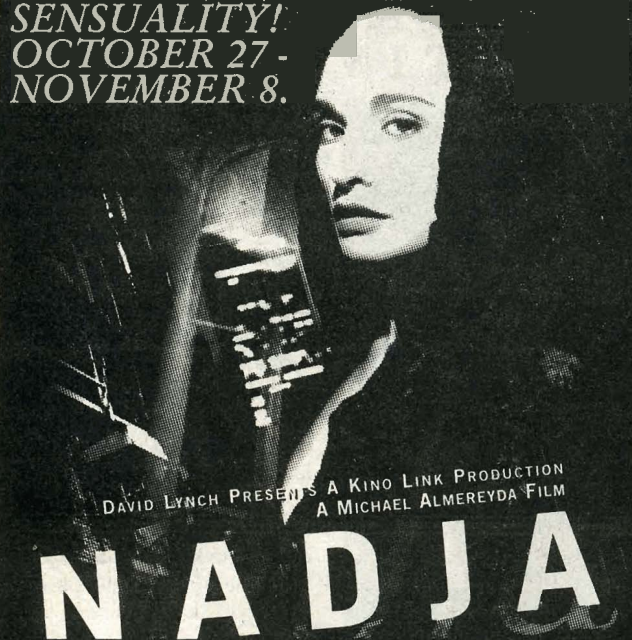
I don't intend to make this article an open forum for bitch sessions between bands and I'll try to do as little criticism and blatant opportunism as I can. Each member of Lugnut has nine inches or more. The point of it all is that there is a great little happening going on in this town and everyone involved deserves a place to vent, lend a helping hand, or just get some free press in a local rag. By letting everyone know what the hell you are doing and where you are headed we can take the first step in making Salt Lake City a contender; a hotbed for the music industry, just like Sundance is the so called alternative Mecca for Hollywood. The music part as well as the talent is already here.

THE CURE:

Ultimately you will be lauded on the mediocre achievements of your past. You can quote me on that. If you stick around long enough and learn to play the game eventually something will happen. (See my "Why bands shoot themselves in the foot/revolving bass player syndrome" in up and coming issues of SLUG) R.E.M proves this point to a "t". Atlanta was associated more with racial hatred and humidity than with a goofy college rock scene until a few bands made a stink and changed the course of music for the past decade. If Elbo Finn decided to go grunge and recorded a song as lame as "Crush With Eyeliner" I doubt it would even get any airplay on X-96 nor would it get them signed to even the smallest of labels. Anyway, whatever happens happens and my pontification grows weak. I'll tell you my "LIVE" story next month, in the meantime drop me a line and let me know what's what with your band and I promise to get you some press so you can all justify that new \$1200 Mesa Boogie head to your girlfriends, wives and mothers. Trust in this: if you are the only one left standing when the smoke clears, you must be a God! That's showbiz...

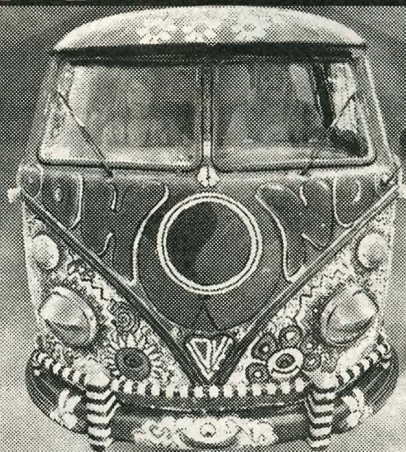
TO BE CONTINUED:

A GORGEOUS NIGHTMARE...
A HOT POST MODERN ROMP
FULL OF DARK COMEDY AND
SENSUALITY!
OCTOBER 27 -
NOVEMBER 8.



DAVID LYNCH PRESENTS A KINO LINK PRODUCTION
A MICHAEL ALMEREYDA FILM

NADJA



Tie-Died

Rock 'n Roll's Most Dedicated Fans

DOLBY STEREO
IN SELECTED THEATRES

BEN & JERRY'S

ISA

ON THE ROAD WITH THE DEADHEADS...A FASCINATING LOOK AT A SUB-COUNTERCULTURE.

OCTOBER 5 - 26

SPONSORED BY:

BEACH GRAFFITI...SALT CITY CD'S...SALTY PEAKS...COSMIC AEROPLANE...WIZARDS AND DREAMS...MUSIC & MORE...GAIA...RASPBERRY RECORDS & TAPES...TRELIS VOICE MAIL.

TOWER THEATRE

876 E. 900 So./297-4040

NIGHT FLIGHT

PRESENTS

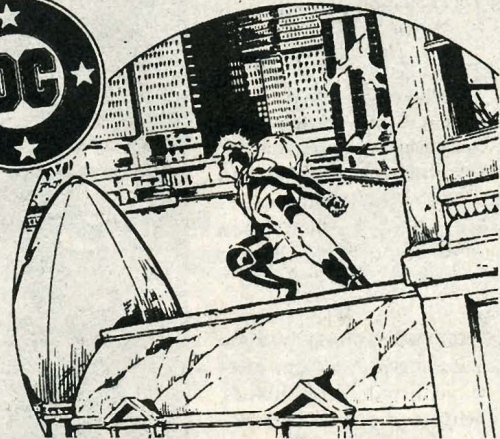
CHRIS CLAREMONT

Creator/Writer of Sovereign Seven

Saturday, October 21, 1995 5:00pm-8:00pm

STRANGERS IN A STRANGE LAND

Sovereign 7 & related indicia™&©1995 Chris Claremont/®™&©DC Comics 1995
Sovereign Seven Published by DC Comics, Inc.



Night Flight Comics located in the Cottonwood Mall
Open Everyday / Mon-Sat 10a-9p / Sundays 12-5pm
Located upstairs next to JC Penney (801) 272-8343
Night Flight, Cottonwood Mall, 4835 So. Highland Dr., SLC, UT, 84117
Pick up your FREE copy of SLUG at Night Flight

CRANDALL AUDIO

Only Cool Store In Utah County

1202 No. State St., Orem

(801) 226-8737

BEST SELECTION OF

UNDEGROUND & LOCAL MUSIC

MERCURY REV

A GASP OF AIR FOR THE FAINT PULSE OF TODAY'S ALTERNATIVE MUSIC

The debate has begun; who defines alternative music today in the most authentic sense? One answer to this question is Mercury Rev, tentatively a five piece all of which reside in New York (Buffalo, Poughkeepsie). The band has become an institution, members coming and going-one of the latest recruits being a young bassist, Jason Russo (picked up after the studio session for their latest LP *See You On the other Side*).

Mercury Rev has emerged with an eccentric album after a two year recording hiatus. It's comprised of psychedelia-lounge with an experimental twist of jazz, blues, and nostalgia-truly an eclectic mix of puzzling rhythm, noisy guitars, flamboyant horns, keyboards, and timid vocals. Original vocalist, David Baker went his separate way some time ago (now of Shady) and recently Dave Fridmann (recording bassist on the latest LP) jumped ship-spending more time with his family and perhaps logging more production credits-he did Radial



Spangle's '94 release *Syrup Macrame*. Grasshopper (Mr. Mackowiak) is still around, fiddling with the Tettix Wave Accumulator (according to Jason, this technology fills an entire room) along with present vocalist, Jonathan Donahue (sounds like

Thurston Moore sometimes), Suzanne Thorpe (horns, flutes), and drummer, Jimmy Chambers.

Mercury Rev is now touring the states after a European outing, opening for the likes of Pavement and playing festivals for 10,000 Belgians staring in awe! No European tour, or for that matter, no tour at all is completed without some anecdotal incident, usually many. Every band on tour can relate to the broken down van story. Jason explained, "we broke down in a desert in Spain.... somewhere between the south of France and Barcelona, and it was 110 degrees and there was millions of flies stuck to our bodies.....the only thing we had to drink was wine that had been sitting on the dashboard that was like warmer than coffee." Eventually a tow-truck salvaged Mercury Rev from their hardship-these kinds of stories make one question

whether they have what it takes to survive a career as a musician.

Past and present, tension and conflict have been a theme in the Mercury Rev camp both fueling and inhibiting the creative process. Plus or minus five minds (only one woman!) trying to develop sounds in the studio and perform them live, and compromising at that, is bound to lead to temporary fall-outs if not permanent ones (as has taken place with this band)-coming to fisticuffs appears to be something of the past for Mercury Rev members, or is it?

Currently, Mercury's chemistry on stage would best be described as a cathartic experience of improvisation. In regard to performing live, Jason comments that "it's scary...a threat of violence kind of hangs in the air." A reader of the Old Testament, Donahue occasionally utters passages in-between songs during a concert, revealing some kind of fascination with biblical literature (listen closely to *Everlasting Arm* on the LP!) Here's a band that sounds like they have a show worthwhile attending!

Mercury Rev is no typical occurrence, they are a rejuvenating factor in the music industry-without them there would be no balance, only pop-mania. Sometimes hearing a formulaic song eight times a day on the radio results in a driving force to crave, well, Mercury Rev. Behold ye all, for there is one last insight to be unveiled, the band is to release a video for "Young Man's Stride," directed by none other than techno savant, Moby!

—Gary Savelson

NEW CD'S \$8.99
with purchase of two used
CD's @ \$8.99

CD WAREHOUSE
—Buy—Sell—Trade—

4968 So. Redwood Road
967-7044

CINEMA BAR

45 WEST BROADWAY



Tuesday 3
FIGURE HEAD
 Sugarhouse

Wednesday 4
HEAVY VEGETABLE NO KNIFE
 RIXKY & THE REDNECKS

Thursday 5
THE WEED

Friday 6
Huge E

Saturday 7
 ANNIVERSARY PARTY
 Riverbed Jed
BLANCHE
 American Mojo

Tuesday 10
S.F. Seals
SIDEWALK RELIGION
 Papa Fritas

Wednesday 11
ONE EYE
 devience

Thursday 12
 Apacolyse Theatre
DECOMPOSERS

Friday 13
MILK VEIN
 Scabs
 On Srike

Saturday 14
ABSTRAK
 Hayride

Tuesday 17
IRIS FLOWER PATCH

Wednesday 18
NO MEANS NO
 Pijamas DeGato
 Another White Maler

Thursday 19
BRICK CHAIR
 Ol Sol

Friday 20
STREET CLEANERS
 Qualitones

Saturday 21
Huge E

Tuesday 24
 Gretchen Phillips
Experience

Wednesday 25
CAMP NIGHT
 The Voluptuous
 Horror Of
 Karen Black

Thursday 26
Thirsty Alley

Friday 27
THE REFRESHMENTS
 Sea Of Jones

Saturday 28
SWEET LORETTA

Sunday 29
22 BRIDES
 9 Spine
 Stickleback

Monday 30
 Sidewalk Religion
SSURG CARP
 9 Spine
 Stickleback

Tuesday 31
 Halloween Party
BIG SANDY & HIS FLY-RITE BOYS

Camp Night Party
 Wednesday, Oct. 25
THE VOLUMPTUOUS HORROR OF KAREN BLACK

Halloween Party
 Tuesday, Oct. 31
Big Sandy & His Fly Rite Boys

Wednesday The 18th
NO MEANS NO



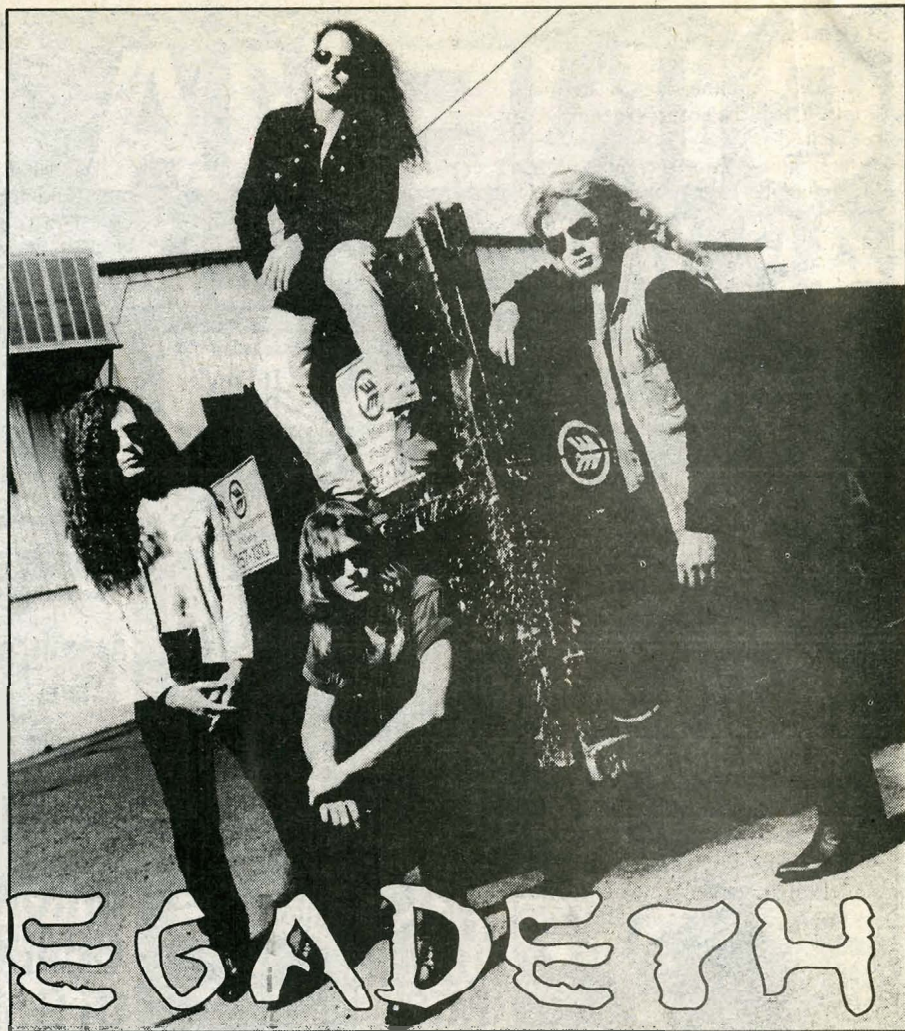
Megadeth is one of the survivors of the 1980's Heavy Metal Revolution. And, they've got a new CD, "Hidden Treasures" on Capitol Records and tour to prove it. Megadeth has been around since the mid 80's and proof of their popularity can be found in the sales of "Youthanasia," their previous C.D. which went platinum plus. Megadeth member Marty Friedman spoke with us.

SLUG: In Wolfman Jack's recent autobiography 'Have Mercy' he writes, "I really think that there isn't anybody out there that's as exciting for these kids as there was back in the 60's, 60's and 70's. The 80's was kind of like a drop off point. It got weaker each ten year period. And now we're in the ~0's and there's next to nothing" What do you think of Wolfman Jack's assessment of the music business today?

MF: I totally agree with it and I'll even go one step further. I think it stopped in the 60's. It stopped when The Beatles came to America. It was pretty much the end of, in my opinion, the real rock music, something that was real exciting. I always said that 1964 was pretty much the cut-off point. In the old days there was Elvis and Little Richard, Buddy Holly and all that stuff. That was really like frightening to the parents and the people in the community. That was really revolutionary. Everybody became really jaded from the 60's on. It really changed, and I think for the worse. Of course there's a lot of good music happening since the 60's but in my opinion rock music is about the middle to late 50's, and that was when it was at it's coolest stage. Ever since then there have been cool things that have come up and gone down and up and down, but nothing as great as there was back in the 50's.

SLUG: Are you surprised then that with all the changes in music, that there's still a market for Megadeth's music?

MF: Oh, there's always gonna be a market for our music because if there was a market at all, it's always gonna be there. We pretty much stick to our guns. We don't try to jump on any trend, or try to start any new trends. We're just interested in making the best music we can. We've got a very, very loyal fan base. We rarely disappoint them. It just seems like more and more people keep coming to the party. I think that's contributed to the longevity of this band. We're never a band you could consider an overnight sensation. It took a long time for U2 to get where we are and we keep growing little by little and becoming more popular and more popular. Bigger venues and selling more records and all that stuff. It didn't just happen overnight. So I think the longer it took to get up is also going the other way, a long way to go down. We're pretty much something you can count on to be what we are. It's not like we're gonna change our next album to try to



follow the trend. We're not gonna put out a rap, metal album next year or a grunge album. It's just gonna be what we do, only hopefully improved. We try to get better at what we do all the time. We don't really change with the times. Sometimes we might not be so fashionable. Sometimes we'll be in fashion. All the trends seem to go in circles, and they come back eventually. Last year, or two years ago, heavy metal was really, really huge and we were there, and capitalized on it. Now it's kind of like this grunge thing has been around for awhile and techno and heavy metal died out for awhile and we stuck to our guns. Now grunge is hopefully dying out. I don't know what's gonna happen to this techno thing. Eventually everything always comes back to straight ahead heavy rock 'n roll.

SLUG: That's the foundation?

MF: It really is. There's a lot of off shoots from that. They get popular for awhile, but I think longevity has something to do with keeping your stuff basic. If you look at the Rolling Stones, you know what to expect. It's also based around good songs and good songwriting. I think that's another important

part of Megadeth.

SLUG: Megadeth at one time was referred to as a "metal" group. Now, you're described as "primal rock 'n roll" Is there a difference?

MF: Well, I mean we get called all kinds of different things. I think our music is the same no matter what people call us. If you're a Donny Osmond fan, we're the most extreme death metal you've ever heard. But if you're a Fear Factory fan we might sound like a pop band. So we really don't like to label ourselves anything. We just kind of accept all the labels that people give us, and forget about 'em, and just let 'em go and do our music. The good thing is we're all lucky that we all four believe in what we know to be cool. We all have a vision of what we think is cool. We're all lucky that we share a very similar vision, to what that coolness is, and that vision doesn't change every month. It's pretty much the same so we all get excited about the same things in our music. When we're doing it right, we all know it. I think we're all lucky for that.

SLUG: Didn't you put out an album or two on Shrapnel Records I mean you personally?

MF: Yeah, I actually had three solo albums

out.
SLUG: You're mixing it up pretty good venue wise this time out. You're performing in arenas, amphitheatres, theaters and ball-rooms. Is that the group's idea or your management?

MF: It's pretty much a combination of both. We definitely have no reservations about playing different size venues, especially since we've already been through America once on this tour. Some cities we haven't been to yet. That's where maybe we can play a big venue and some cities we've been through once or twice already and we're catching people the third time around. We may not want to play a huge venue at that time, 'cause everyone has seen us on this tour. But, we still have enough fans to fill up some other venues. So it depends on which city and what market we go to. One night you're playing on a really small stage and the next night you're playing in a massive amphitheater. It actually kind of makes it fun for us, instead of the same thing every night.

SLUG: How is it decided when the group will tour? Obviously, you have to have new product to tour behind.

MF: Right.

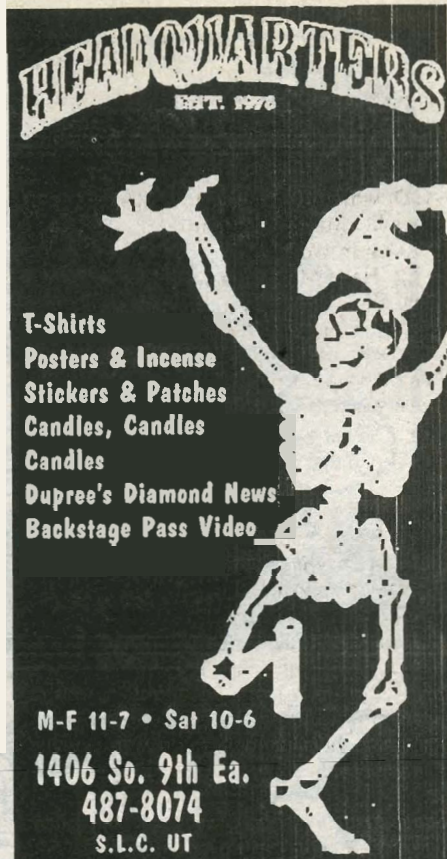
SLUG: Is the determination to tour made after you get _____

HO much radio play on a song or a after so many sales?

MF: No. It doesn't work that way. I mean if you're making an album, you're very well aware that you're gonna tour after the album, to promote the album. So usually we need a little time after the recording is done to recuperate, from the recording. In our case it's really not that much time. We usually take about a month or so, or two months. Sometimes it takes that long to get the record out after recording, so we have a-little time off. You have to tour because people want to see you do it and then they'll decide whether they want to buy the album. So it's pretty much like a cycle. We're already planning the next tour for our next album, and we're still in the "Youthanasia;" cycle. (Laughs.)

SLUG: When you started out, did you just want to be in a band, or did you have ideas of fame and fortune

MF: I just wanted to be able to play guitar. I didn't really set out to be in this huge band. It was a wonderful dream but I never set out to have the big goals. I always set little goals and when I'd achieve them, I'd set another little goal after that. One after the other. Next thing you know, you're where you are instead of having this big ridiculous dreams, trying to spit at the sky. It doesn't really work that way. I'm glad I did it that way. First thing I wanted to do was just play music and after that I just took it one small goal at a time.



HEADQUARTERS
EST. 1976

T-Shirts
Posters & Incense
Stickers & Patches
Candles, Candles
Candles
Dupree's Diamond News
Backstage Pass Video

M-F 11-7 • Sat 10-6
1406 So. 9th Ea.
487-8074
S.L.C. UT

Freewheeler
Pizza is now
serving
Lasagne
and Fresh
Sourdough
Subs
Mmm...

Did you see the
new Freewheeler
Menu, Darcy?

Believe it Sister!

Sugarhouse
486.3748
1624 South
1100 East
Free Delivery
Limited Area

Free Wheeler
Pizza

around Vegas, vainly trying to up their na y bits

deges.

Miscellaneous

Miss Amerika

My friend Andy and I watched the Miss Amerika Pageant the other day + were thoroughly disgusted, if not a bit amused. Me + Andy got in a big debate over the whole swimsuits. We were both in favor of keeping them, but for completely different reasons. Andy wanted the swimsuits to stay because he jumps at every chance to see women in swimsuits. I thought they should stay because I enjoy making fun of all the contestants. Yes, the swimsuits are sexist. Yes, the pageant is a meat market for young girls who think that looking good for men is the most important thing in life. But do you really think that by getting rid of swimsuits you are getting rid of the sexism behind the contest? It's all about how you look, whether or not the suits are involved. And the question, Christ that's all a farce. Every answer is cleverly constructed so that it appeases the right wing conservative element at work at the contest. At one contest (not Miss Amerika, but something along those lines.) a contestant was asked, "Should homosexuals be allowed to teach skool?" She answered w/ something along the lines of, "Of course not. Gays are immoral + cannot be good role models. The kids will think that it is okay to be that way. Besides what about the risk you are putting the kids at?" She recieved more applause for that answer than anyone else at the pageant. Every answer at Miss Amerika fit that mold. Every contestant at the pageant fit that mold. It was all white girls who fit that standard that white, corporate males set for everyone. Out of 50 contestants there were what, 3, black contestants? Were there any lesbians? Were there any liberals willing to share their views w/ everyone? No. It's a homogenous, talentless pool of people too willing to conform. Miss Amerika is not only sexist, but it's racist, homophobic + stifling to creativity. It's an institution that should be eliminated if we really want a equal society. What's it good for? You get a scholarship if you look good in a evening dress + a swimsuit? What about all the people who work their asses off in skool, get great grades, work a job or two, aren't afraid to share their opinjons, even if they aren't mainstream, + do plenty of other activities? Half of those people never get a scholarship to go anywhere. They have to struggle thru skool holding down a couple of jobs to afford to go there. Besides, I don't understand why they gave these people scholarships anyway. They were seniors for god's sake, why the hell do they need \$40,000 for skool? The only thing that Miss Amerika is good for is a good laugh. Maybe.

MOTHER'S MOVIE REVIEWS

Warning! Not a date movie. Unless dehumanizing sexism turns her on

Showgirls

For the first 40 minutes or so, Showgirls is a softcore flick. Then it pulls up its pants and gets a ho-hum plot. Ambitious dancer usurps star. It's a bad rip-off of "All About Eve". "Fasten your seatbelts, it's going to be a bumpy (and grind) night." It takes the titillation out of tit. It's the breast movie Paul Verhoeven's ever made. If you're old enough to get in, you're old enough to see a real porno movie. You'll get more bang for your buck if you do.

Mom's Rating: Robotic



Rent: All About Eve, Robocop, The Fourth Man

POMPADOUR PRESS, B-LAME AND MONO MEDIA PRESENT

Galaghi Party

SLUG Diesel

FRIDAY, NOVEMBER 10TH

Door Prizes • Costume Contest
Wear your best polyester! - SAVE \$2 @ THE DOOR
Come Before 9:00 and get FREE Music or gift!

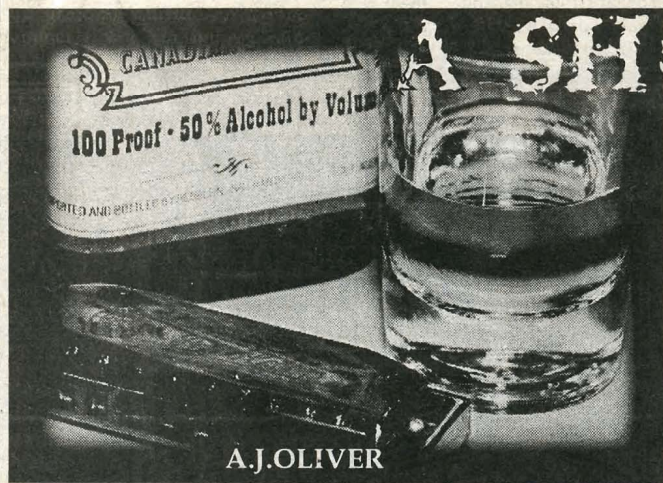
DECOMPOSERS
PIJAMAS DE GATO
QUALITONES
VALDARAMA
DUCKIE BOYS
THEE MARTINIS

Talent Gong show
Prizes for your stupid human trick. Send a description of your 5 minute act (Pictures Help)
P.O. Box 1061 • Salt Lake City, UT 84110

6 bands for \$5

BAR & GRILL

Info 5330340
60 East 800 South
Music Starts AT 9pm
A Private Club For Membe



A.J. OLIVER

Just when you thought that there were no good new blues disks out there, along comes Capricorn with four releases, three of them part of Capricorn's Fat Possum Records list. These disks run the gamut of blues, from straight forward juke joint guitar-picking Delta blues to raw, rough roadhouse grinding rockin-blues to deep and funky blue boppin' to contemporary mixed traditional blues. There's something here for everybody, so read up and check them out.

JUNIOR KIMBROUGH

All Night Long
Fat Possum/Capricorn

For those of you who enjoy the tradition of the juke joint, check out Junior Kimbrough. This guy has been playing for over 30 years and it shows. If Robert Johnson were alive, he'd drive all night just to hear Junior play at his joint off Highway 4 in northern Mississippi's hill country, or he would buy the CD *All Night Long*. The man's voice moans with the blues in his soul, and his fingers coax the same out of his guitar. Listening to him play, one can just imagine the intimacy he has with his six string, plucking and bending notes other blues players only dream of. From "Work Me Baby" right through to "Slow Lightnin'" Junior colors the air so very blue. When he doesn't play solo on the disk, he's backed up by Garry Burnside on bass (a neighbor's son) and Kenny Malone on drums (Junior's son). This threesome cuts a smooth, slick groove oozing soul and blues. When they play "Nobody But You," this three-some grooves and moves like hot sex, pushing and grinding outside on a mid-summer's day in muggy rain-

storm. If you can find it, buy this disk.

PAUL "WINE" JONES

Mule

Fat Possum/Capricorn

Deep out the Mississippi Delta comes Paul "Wine" Jones, with a voice rough and mellow as Wild Turkey 101, and a bag of guitar licks every bit as hot as that same whiskey on fire. With his gang Sam Carr on drums, Kenny Brown on guitar, and Big Jack Johnson "The Oil Man" also on guitar, Jones plays hard and raw, pumping out tunes that force you to move with the beat. The tunes on this disk sound much like they must live, in a dingy joint forgotten by time. This is not over-produced schmaltz; it is raw, rough blues. "Bad Times In Mississippi" combines a punchy beat with multiple guitars woven into one strong line that Jones's voice and wa-wa wrap right around. My favorite is "My Baby Got Drunk," a fine tune about a woman on the sauce who calls up her boyfriend and babbles away at him, declaring her love and how she wants him back. It's a story of unrequited love, told the way only a master blues man can. This hot tune is followed by my second favorite on the disk "Mad Dog On My Trail." The first line sets the scene: "My wife caught me with another woman, and put a mad dog on my trail." There's a lesson to be learned here, and Jones teaches it well. This is definitely a fine party disk.

DAVE THOMPSON

Little Dave and Big Love
Fat Possum/Capricorn

There are a lot of guitars players out there with "Vaughn-itis." They want to play hot licks faster than anyone else, become famous

A SHOT OF BLUES

beyond their dreams, and live the life of a legend. Many of them fall short because they can't play well enough, or they do not have the determination to keep trying to make it, or they just plain play shit music. None of these can be said of Dave Thompson. If anyone's betting at who has a chance at the gold ring of success, put your money on Thompson. The first track says it best: "Standing Up On My Own" is exactly what Thompson is doing. He quit his day job to play. For a guy in his mid-20's with a wife and four kids, that's about as ballsy as it gets. It sure makes for good lyrics, like those in "I'm Having It So Hard." If you can't pay the bills, you either get a day job or play your heart out. Thompson plays his heart out. Backed up by Big Love (Lawrence Blackwell on rhythm guitar, Anthony B. Evans on drums, and Allen Hite on bass), Thompson deals out some of the hottest funky blues you will hear this summer. This disk is a **MUST BUY**.

THE FREDDY JONES BAND

North Avenue Wake
Up Call
Capricorn

Spend a year on the road and you will be tired, I guarantee it. If you live in Salt Lake like I do, you can appreciate the potholes on I-80 as you head into town after such a long trip. Just as your eyes begin to close solid and your head rolls backward into deep sleep, the pits on I-80 jar you awake as nothing else can. The same thing happens on your way into Chicago, as the Freddy Jones Band discovered after a year of touring. When they hit North Avenue on their way into the city, they got their wake up call as the van hit the holes. You would think that they would just want to rest after their tour, but no. These guys had a lot to get out: the pictures of the faces and the places on the road screamed to get out of their heads. So they hit the studio and put *North Avenue Wake Up Call* together. If you have been living under a rock for the past year, you may not have heard of The Freddy Jones Band. These guys rolled through town a while back, and man did they rock. This new disk is not a let down, either. "Waitress" sets the scene for the

rest of the disk. From it's hot guitar intro to the story of the waitress, this tune is a great example of what's happening to the blues in the 90's. The players are incredible musicians, better than their youth should allow. I got to meet these guys: Jim Bonaccorsi on bass, Rob Bonaccorsi on rhythm/slide and lap steel guitars, Marty Lloyd on vocals and acoustic guitar, Wayne Healy on vocals and lead guitar, and rocking Simon Horrocks on drums. They came out of the blues clubs in Chicago with a mix of blues and rock that has to be heard. Perhaps even better than they play is *what* they play. Their songs tell stories and tales with genuine, original lyrics; they really know how to write. Check out "Hold On To Midnight," "Ferris Wheel," and "Rain" if you doubt me. All of the songs are worth listening to. Thank you, Freddy Jones Band, for realizing there are people who still listen to the words of songs, hoping to find something there, and for playing the music so well, so hard, and so truthfully.



Dedicated to the education, promotion, and cultivation of the blues scene in Utah.

Join Now!

Membership

Individual \$10.00

Senior \$10.00

Family \$25.00

Sustaining \$50.00

Patron \$100.00

Call Julie Turner @

328-2418

or write to:

Utah Blues Society

P.O. Box 521592

SLC, UT 84152-1592

Markie Ramone

Airport Hilton
August 23, 1995

SLUG: When did you join?

MR: In March of 1978. Tommy Ramone the original drummer wanted to leave and produce wheel to wheel. So he suggested I join the band and DD wanted me in the band and I was still playing with Richard Hell. We just came off of a clash tour in Europe for six weeks. We opened up for the Clash all over Europe and I really didn't get along with Richard. I respected him as a songwriter and I think he's a very talented guy still. But you know, at the time we had differences of opinions on things and you know certain things rubbed him wrong, certain things rubbed me wrong. So you know at that particular point we came back off the tour with the clash, I wasn't too happy, you know. I mean the album came out it was doing okay. Blank Generation was all over New York, all over Los Angeles, London it was a big seller. Then I found out around February the Ramones drummer was leaving and in March right after I rehearsed with Richard Hell at 21st St and Manhattan, I went to an audition for the Ramones, two blocks away, two hours later. So there were about 20 guys there, just people I don't even know who they were. They were from all over the county. They flew in from other places. In fact I felt bad for them because I knew already I had it. I knew I had it and Danny Fields the manager was pushing for me. But they had to do it for some reason, you know they had to make it look like that. So I just went in and I played and that was it you know. John approached me in Max's Kansas City when I was with Johnny Thunders, Jerry Nolan, and Clem Books from Blondie. So he thought I was too obvious so he took me to the side and goes you know do you want to be in the band. I go, Yeah, of course that's why I came up here. And they gave me a copy of the live show that I had to learn on a drum pad plus the demos of Road to Ruin that I had to learn. So I had to learn all this in one month. The live show and then that first album I would do with them. So I would just sit in my room and practice, two head phones and a cassette deck and just do the whole thing. That was May of 78.

SLUG: So during this time it was like the Heartbreakers, Johnny Thunders and all that?

MR: Yeah, at that time it was the Heartbreakers, Patti Smith, Television, Talking Heads, Blondie, uh lets see, Robert Gordon was there...who else. You know Richard Hell and the Voidoids are still together without me. And it was like a whole new thing. This new punk rock movement.

SLUG: But you guys weren't really like the Clash or anything like that I mean its kind of an American...

MR: It was English...

SLUG: Punk rock New York thing.

MR: Yeah that was English. They sensationalized, the press sensationalized

Safety 10 for ?? You know all the negativity of it and right away it was dying. Because at the time you had Fleetwood Mac, you had Johnny Fawner, you had Disco Duck, you had all this shit. That was really what was happening and this was the main stream. And a lot of people didn't want to play it. So a lot of people hated the fact that you know, we ...the term Punk was a threatener. Leather jackets, dumb sneakers, dungarees you know rock stars were wearing bell bottoms, boots with heels on them, flowery shirts and you know all this crap you know. So that why I totally stayed with ?? you know a lot of people remember that. You know we were aliens. Nobody would let us play anywhere, the radio didn't play us but we managed to get our fans. Yeah we were different from the Clash and the Pistols but the Clash and the Pistols came to see the band in 76 in London. They didn't have any albums out yet and they were in the audience watching the Ramones. Yeah they copy the Ramones. Sedibus idolized Edie Ramone. The American starter. And if it wasn't for the Ramones going over there all these punk bands wouldn't have started in England. And the term Punk was already phrased before the band went to London.

SLUG: Well all the songs are like Homicide, ? of a Maniac, 999, pretty much Ramone revista.

MR: Yeah, you know fast, one, two, three, four, with no short songs on the jackets. You know whatever, but so...uh this was 1977 when I toured



there with the Clash and Return of the Void Oids. And the Clash just got together in 77. Early 77. And Ramones already had their third album out. So American Punk Rock is definitely the Ramones. You sings about girls, beach, beach parties, you know cars, you know just humorous things, funny things, the Ramones weren't political. The Clash and the Pistols were political because they were told to be like that so they would sell a lot of records by Malcolm, by burn our roads, stating that there was a niche that they could hit with that. They weren't political, they didn't give a shit. They like money. They're into money.

SLUG: So Sid idolized the Ramones.

MR: He idolized DD Ramone and loved the Ramones. I knew Sid. He played the role, he liked to drink a lot. So did I but, it was a role thing.

SLUG: So during this time when you guys were playing you were doing CBGB's and Max's and stuff like that or?

MR: Yeah, we were playing like in California, we were playing England, we were playing France, you know Chicago, New Jersey, a lot of different places, because you know, the band started getting bigger. You know we started getting people calling for us to play there. So we started accumulating our fans throughout the world now. You know then eventually we started going to Australia, Japan. New Zealand even. Germany, Holland, Spain, Italy, all those places...Denmark.

SLUG: So this is prior to which album then?

MR: 78, 79 we spent a lot of time doing Rock n Roll High School after O Doul came out.

SLUG: Before you go on, at that point and time what were you thinking of as the Ramones? Were you thinking we're the biggest punk band around. We're going to out last everybody?

MR: No, no I had no idea.

SLUG: And you guys were pretty young at that time though right?

MR: Yeah, well you know when I joined Richard Hell I was only 21 years old. I mean I was basically out of highschool for a year or two only. So you know at the time Phil Spector we thought it was going to be a big deal.

SLUG: Everybody in the band didn't like this album?

MR: Well everyone thought it could have been better. John hated it. DD hated it, I didn't like it that much and Joey thought it could have been better. The song selection was good but the production was ah...you know. And I don't like the single they chose, Baby I Love You. They should have used either Rocko Highschool or they should have used the Rockradio as a single. But they didn't. So this was 80 and everyone's a little upset because the album wasn't as good as it should have been and took a lot of time making it and took a lot of stuff from Phil. He

was my drinking buddy in California so I loved the guy. But it didn't effect the work.

His attitude, Phil's attitude was always like, I'm the boss. I do what you say. But it wasn't like that with the Ramones. It was like that with his other artists. So he could cut that shit with us. So there was a lot of friction

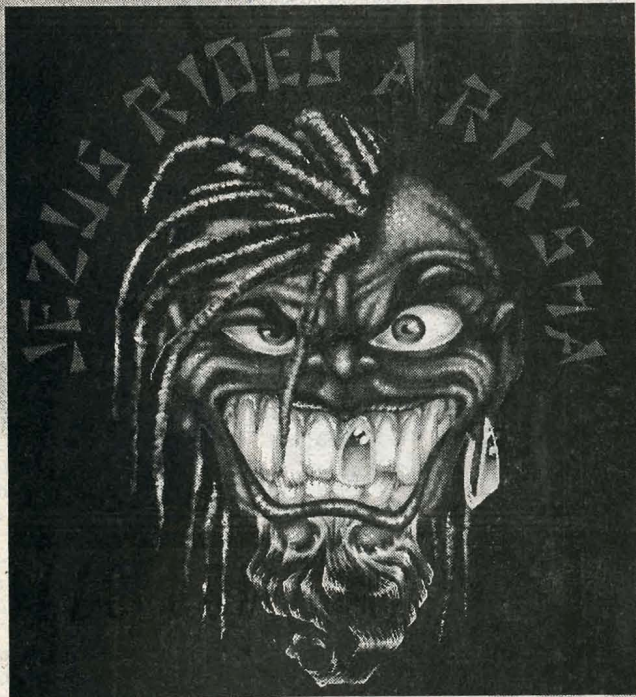
between us and I think that if the engineer spoke up a little more the album would have been better. The engineer had some different

Continued On Page 24

"IN THE 'COOL POOL' OF LOCALS ONLY, I'LL TAKE TUNA SAFE DOLPHIN HANDS DOWN"

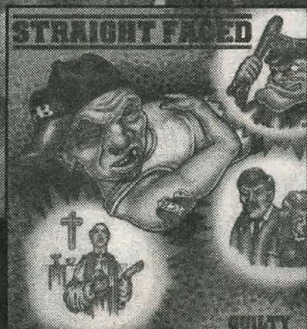
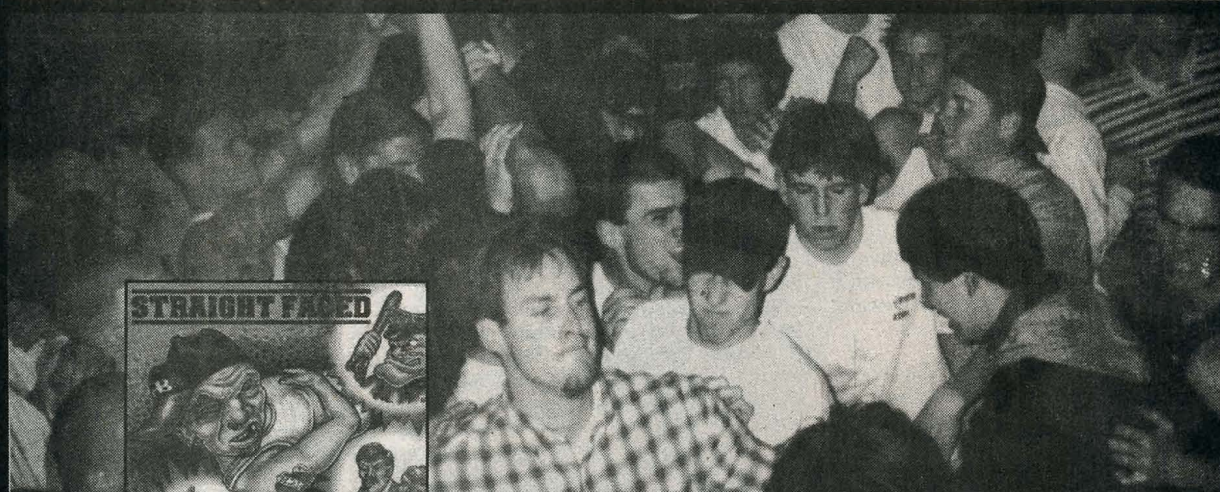
—SLUG MAGAZINE JULY 95

JEZUS RIDES A RIK'SHA



Now Available at
Heavy Metal Shop • Salt City CD's
Modified Music • Graywhale CD
CD Warehouse • Starbound
Musicland • Media Play
Blockbuster • X Mart

STRAIGHT FACED



DEBUT FULL LENGTH
OUT NOW
CD 10.00 CASSETTE 7.00

LETHAL RECORDS
P.O. BOX 14868
LONG BEACH, CA
90803-1414



Interview

ideas than Phil but he was afraid of going against him. So this is 80. So time goes on. You know we had a song writing for the next album, Pleasant Dreams. And I think at this point we might have changed managers. Gary Kurfirst from Denny Fields. So we did Pleasant Dreams...

SLUG: Spell that last name for me.

MR: Kurfirst. He's our manager now. He owns RadioActive Records which we just got on four or five years ago. Four years ago. So getting back to 81 we were writing songs for Pleasant Dreams. We did the album in New York and we backed a guy Glen Gouldroom from Tennessee. He's the producer. He was like a British invasion writer. He did a lot of the ? hits.

MR: Yeah, the Cars and you know this acceptable white-wash punk. ? crap I would call it.

SLUG: Such as?

MR: Cars, I mean they were good for what they did. But you know, it was just acceptable pop punk. Blondie was going disco with her disco songs. The Sex Pistols were already broke up. The Clash was trying to get bigger. They started playing with the Who at Shea Stadium and then they broke up. You know I became good friends with Mick Jones because we toured together in the 70's. We hung out together. So they broke up. What was left? The Ramones, Heartbreaker continued going on but they really weren't making any impact. Only maybe in the major cities, like New York, California. You know so punk was sort of like not being accepted because it was too extreme at the time. Like anything else that comes out it was too extreme. You know so 81 and 82 came along and you know things weren't too good within the band. There was a lot of fighting, a lot of drinking and a lot of finger pointing.

MR: Well at the time, I guess so. And its funny because when MTV was started they wanted our videos. And we gave them our videos. As MTV grew they didn't want our videos anymore. They banned Psychotherapy and Green Day ripped it off, the hospital scene. They ripped it off, I mean its obvious. Its okay because I like Green Bay. You know I think they're okay for a new punk band. But you know we really didn't get the justice we deserve. You know you pioneer, you blaze a trail and you get shitted on. So 82 was dead. I was really upset I was drinking alot. Joey and John didn't get along. John took Joey's girlfriend away from him and ended up marrying her a year ago...whatever. And you know obviously that created a lot of bad vibes. I mean I'm good friend with Joey but that's what happened. I think that started a lot of bad vibes internally within the band. That major incident. And you know its sad because, I think if John didn't do that I think they still would have been talking today. But you know sometimes when girls are involved this shit happens.

SLUG: So in 83 you left the band...

MR: 82 1/2, 83 we just finished the Subterranean Jungle album. That was after pleasant dreams. I was drinking Vodka at the sessions hiding it, you know like a real fucking alkie. You know DD was on ? So Dave approached me. He was amicable. You better leave. I go, I know you're right. I can't handle this shit anymore. You know I got to get out, I got to enjoy myself and the booze was taking over. So from 83 to 87 I was out of the band. I didn't want to have anything to do with music business. I just wanted to have fun.

SLUG: So what did you do for four years?

MR: I just traveled around the world, well around the country.

SLUG: You didn't play with anybody?

MR: Well I'll get to that. For two years from 83 to 85 I was like enjoying myself drinking, going to clubs, bullshitting everyone. You know going to Bermuda or going to Holland, going to Los Angeles. I got in car accidents, I ended up in jail, I was driving drunk, chased by the police. I was in institutions, infirmaries, a real nut case. You know, nobody wanted to hang out with me, my wife wanted to leave me. I was fucked up you know. The judge goes to me, You again. I was in front of the same judge three times.

SLUG: Yeah, not good.

MR: Not good. So you know, in jail, fingerprinted, mug shots everything. I've said to myself what's more important, this shit or playing the music. So I had to give it a good look. I stopped, I had to dry out. I started seeing things crawling on the walls. You know bats coming after me. Dinosaurs in my back yard. And it was for real. This was shit I saw, so I said whoa. So I went on the wagon. So I've been on the wagon for ten years already.

SLUG: Really? You haven't drank for ten years?

MR: Ten years.

SLUG: Wow.

MR: So now, Richie Ramone, the drummer who took my place.

So I joined the band again in 87. I did the Pet Cemetery album in 89. But before that we did tours, you know. We had the on with Pet...uh I forgot what album Pet Cemetery was on. In and that was...

SLUG: Did you get to meet Stephen King or anything?

MR: Yeah.

SLUG: Is he a cool guy?

MR: Yeah, he's cool. Weird but very cool. You can see it in his eyes right away. Very weird. So that was that and we got the song to Pet Cemetery and that was quite alot. That was a good song.

SLUG: What was it? The top ten?

MR: Top ten list he has. And I went on and I did the drum roll to it.

SLUG: Oh, okay.

MR: And you know what's his name? I can't remember his fucking name.

SLUG: Anton Fig?

MR: Yeah, he wanted me to do it. You know and the Letterman's people and I went down and did it. This was 89-90. Then they went on Letterman and did Pet Cemetery. Just him and Joey. John and Joey did it. Cause at the time they didn't allow groups on. It was a union thing.

MR: But the Stones get played. The Stones are on MTV, VH1. You know what I'm saying. So that's the difference. They sell millions of records, we sell hundreds of thousands of records. We have a gold album which is Ramones Manley. Which I think at this point gold 550,000.

MR: I know, I know. A bunch of fucking wimps that were afraid to play with us. Because you know the 'Old Mighty Ramones' you know, strong energetic bands, you know a lot of these bands grew up on us and they were afraid to open up for us. So that's what happened with the Lalapalooza.

MR: Perry Farrell was managed by my manager. With Janes Addiction. He left the management but the management sued him for leaving and he still got part of the money from Perry, which Perry didn't like. Perry started Lalapalooza. And our manager probably had a hard time getting us on anyway because of that. Why should Perry Farrell help Gary who's the Ramones manager make any money? So that's all politics too. So now all these bands, and

we're breaking up March 15th for sure, this coming March.

SLUG: Navarra, it was Navarra, everybody wanted to talk about Navarra.

MR: We have kids coming to our shows who are anywhere from 14 to 18 now. We have a new audience, we see it growing. Where were they before? You know where were these kids who were into you know...the reason why is we weren't played over the radio we weren't played over MTV and punk wasn't important anymore until 92 or 93. 93 around there. Then Greenbay came out, Offspring came out. Big Ramones fan, named his kid Ramona. One of the Greenbay guys. I think the drummer named his kid Ramona. Took speed and all that stuff. A lot of them tried to imitate the Clash too. So you know, I did a solo answer. I'm Against It, we did an old Ramones song. Its coming out on a compilation in October.

I play the drums and I sing and play guitar.

SLUG: Why didn't they put it on the new album.

MR: Because it was just a punk compilation of bands that are going to be out on that one compilation. Good friends of ours, good friends with Tim. We call each other and speak to each other when we're on the road. Now this is new punk. So a lot of the people are looking back and going, well who started it? So its all this... that always happens in music. So they look back...

SLUG: How come you haven't...I mean I know you might like those guys and you think that music's okay but how can you have any respect for a band like the Offspring?

MR: I don't have respect for Offspring. I just feel that I'd rather listen or watch a band like Offspring than some shitty smart ass, lame heavy metal band. That was out in the 80's that tried to imitate Led Zeppelin or Van Hellin. You had so many of these fucking shit ass, chain wearing, bullshit, ahhhhhhh sounding bands. That tried to act

SLUG: Grim Reaper.

MR: Yeah, that tried to out do Eddie Cinderella. That tried to out do Eddie Van Hellin. Out do you now Robin Flann, White Lion. Give me a fucking break man. You know, now when Navarra came along and Greenday it was great. Because their ? were bands like the Ramones. Bands like the Pistols, bands like the Clash who hated this shit when they came out. So like I'm getting back now to Ranside, Greenday and Offspring. I'm glad those bands are here. Because at least they're not relying on samples and their not trying to do 20 minute drum solos and 10 minute guitar solos. And the singers don't sound like they have their fucking fist on their balls being clenched. Plus...

SLUG: So your not a big Queens Reich fan I take it.

MR: Ah, gosh. No I wouldn't go to that even if somebody paid me. I wouldn't.

SLUG: So these guys are playing all this new punk rock and your okay with that. Even though aren't you know...don't you think they should be saying, the Ramones and bands like that are the only reason that people, at least my age, have any recognition of what they're doing. And probably a lot of the reason they're getting talked down about it is cause people my age know about the Ramones.

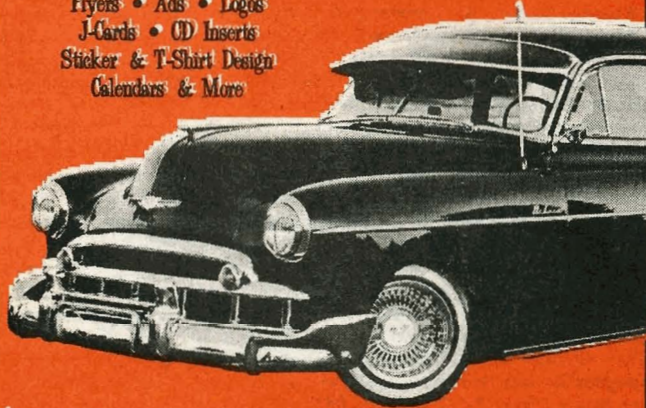
MR: Right, right. A lot of people don't have respect for them. Because they now they're ripping off that era. But you know, music goes around, comes around. What are you going to do?

SLUG: Who ripped off the Beatles?

Continued On Page 26

Graffiks Done Rite

Flyers • Ads • Logos
J-Cards • CD Inserts
Sticker & T-Shirt Design
Calendars & More



(801) 486-5834

TATTOO FEVER

NEW ADDRESS
2947 South State
Salt Lake City, Utah
466-8949
Body Piercing by Tom
Call for Appointment
Monday-Saturday 12-7
(more or less)
Artists: Chopper, Fang, Dotty & Rox

HeeBeeGreeBee's

Clothes Jewelry
Music

Grand Opening

Friday the 13th

of October

2436 Grant Ave

OGDEN

Open 12 to 8

Monday thru

Saturday

801.392.5094

Interview

MR: You know, what I'm saying. You know what I mean. Like you had Little Richard, Chuck Berry, Elvis. Beatles ripped them off. Beatles ripped off black music. But at least the Beatles had their own style. Green Day and these other bands are good for what they do but its more imitation and style. I don't think they will be as important as the Ramones are or were, or whatever. Or the Pistols were or the Clash were. Because they did start something. Totally new. Nothing like Alien nothing else was like that.

SLUG: Do you think that Kurt Cobane would be another if he hadn't blown his head off.

MR: Yeah.

SLUG: As much?

MR: For that segment of time in the grunge era. Grunge died when he died. I thought they were the best of what they did in that grunge era. And I think when the Ramones end I think punk rock is going to go too. Because that's the staple that's holding the old to the new. And without that staple, I think you know, everything else is going to seem artificial.

SLUG: Why March 15th?

MR: That's when John wants to leave the band. Life could go on for years. Joey...

SLUG: Why not March 14th or?

MR: Because that's probably the last day. John wants to retire. He wants to do nothing.

SLUG: Is that like your last tour date or something?

MR: Yeah, I think so.

SLUG: Oh okay, so its not some date he pulled out of a hat.

MR: No he wants to retire, move to California. Joey wants to take a year off and decide what he wants to do. I already did and recorded my own album.

SLUG: Really?

MR: With my own band.

SLUG: When was this?

MR: Ah, this has been in the last year. Because I saw this coming. I saw them always, you know a lot of bickering and still no talking and then them getting upset that they have to go on the road. Meanwhile, a lot of bands would love to be in this position.

SLUG: But you guys tour your asses off.

MR: But I enjoy it and I'm grateful for this. A lot of people should be more grateful for thier, you know their situation.

SLUG: Better life than working 9 to 5.

MR: That's right. So because of this I said to myself one day. Well you know, you can write, write some songs. So I wrote some songs. I got together with my singer and friend and writer, Skinny Bones, who writes some of the songs with me. Amondo Bizzaro he wrote those songs with me and this one he wrote.

SLUG: Armondo Bizzaro?

MR: That was an album before, a studio album.

SLUG: But, I mean Skinny Bones, the guy, where's he from?

MR: He's from New York.

SLUG: No other band?

MR: Yeah, he has other bands but he's known as a very unusual individual in New York. He's a jack of all trades. He can produce, engineer, play guitar, play the drums, sing, everything. But we get along real well and I have him in my bed as singer, guitar player and writer with me. I'm very lucky to have him.

SLUG: What's the name of the band?

MR: The Intruders.

SLUG: The Intruders.

SLUG: Yeah, that seem ridiculous. To be in the same

band.

MR: Believe me thats what happened.

SLUG: Is that something I should...

MR: Don't even bring it up to Joey.

SLUG: When I interview Joey I shouldn't even mention it.

MR: No, don't mention the girlfriend. Because...

SLUG: It will end the interview.

MR: Because, I swear to God, I should drop dead now, that's the reason. Thats one of the reasons, 90% one of the reasons. Plus I'm a democrat, Joey's a democrat, John and CJ are republicans. Independent, CJ republican. Johnny liked Reagan and I hated Reagan. John like Bush, I hated Bush.

SLUG: Johnny Ramone liked George Bush.

MR: He's also likes Rush Limbaugh. I hate the bastard.

SLUG: Your kidding me.

MR: No this is what makes the Ramones, the Ramones. I lean toward democratic liberal ways.

For all the bad shit I like Clinton. I think hes...

SLUG: Best president we've had in a long time.

MR: He was better than Bush and Reagan. I hate Newt Gringich. He's a greedy, self-centered mama's boy.

SLUG: The only thing you have to say about republicans is Senator Bob Dole.

MR: This is Bob Dole. Bob Dole is a leftover politician from the Nixon era. He finally got his little niche to become president. The guy to me seems very evil. He doesn't do anything for the poor. He wants to take welfare away from people who really need it. And the blacks aren't the main people who get welfare. Its the white world. Really a lot of them who need it. A lot of people kind of lean on the black and say its their fault. Everybody has to shit on everyone else. Republicans are using this as a theme. You know screw the poor, fuck the homeless, who needs them, think of yourself, me, myself and I. You know like the 80's yuppie movement shit. Meanwhile...

SLUG: Saturated by Ronald Reagan.

MR: Yeah, yuppie's got their asses kicked when the stock market went down in 87. They were greedy, showing their wealth to everybody. Now they're lucky if they get fucking jobs, a lot of them are waiters. And to me they fucking deserve it. Because they were creepy bastards. You know they look at me, okay you fucking long-hair and your sneakers. What are you some fucking asshole?

SLUG: Climb into the 80's.

MR: Meanwhile this guy has to fucking punch time clock, kiss his bosses ass and I'm probably better off than the guy is in reality. But I don't flaunt it in front of him. I don't wear my fucking gold rolex and drive a foreign Mercedes Benz and wonder why people don't have jobs in America. So that's why I don't like the republicans.

SLUG: I couldn't agree with more on that one.

MR: Its a two system party. Thats what we're used to. So now you have a republican congress and senate who are ruling today and look what you see. Taking away peoples rights. Abortion rights. They're taking away your rights to...your first amendment rights. They're chipping away at that. The thing is less than half the people voted in America. So how much percentage did they really get when they want. Now if the people woke up that didn't vote, get off their asses and vote, they'd be out of office. Because I think a lot of people are going to realize where they're coming from.

SLUG: Oh yeah and it only takes a brick to fall on your head a couple of times before you figure it out.

I mean stupid people, you know.

MR: Yeah, its bad.

They're playing on peoples fears and they're winning. So that's what John is into and CJ basically.

SLUG: Amazing that you guys stick together.

MR: I know. Joey and me did a benefit for Jerry Brown in New York city. We did a live show, me, him, Skinny Bones, Daniel Ray and some other people. Daniel Ray is our producer. We did a live show in front of 5,000 supporters of Jerry Brown. We wanted Jerry Brown. We thought Clinton was too much to the right. But he's better than the two evils. And we did an abortion rights concert in the Ritz in New York city and we gave the money over to charity for that. I think it was the planned parenthood. So thats what makes the Ramones.

SLUG: Is there any truth to the story why it was named the Ramones?

MR: Paul McCartney used that and then he split out of it. Up until now everyones getting along but knowing its the end. So you know we're just going along doing what we got to do. You now theres laughs, funny things happens.

SLUG: Is it a little sad?

MR: No, not sad.

SLUG: Well maybe sads bad. Maybe sentimental.

MR: I could go on, Joey could go on. But I think CJ wants to end it so does John. Thats why I think me and Joey will be doing something together, not as the Ramones, but maybe his brother will be in the band. Maybe another guy from another band will join us. It will be an offshoot of the Ramones. We'll do Ramone songs but we'll do material too. That he'll write or I'll write.

SLUG: It won't be the Ramones.

MR: No, maybe it will be Joey Ramone and friends or a band name featuring. But Johnny's not going to play anymore. CJ I think wants to become a Harley-Davidson motorcycle mechanic. I think he wants to put out records with his own band Los Guzaros.

SLUG: How good of a guitar player is Johnny Ramone?

MR: He's the best of what he does.

SLUG: Well yeah, thats given. But I'm talking about in the public eye, I mean you've got the guitar player guys that goes...

MR: But they can't do it either.

SLUG: Exactly. But how good is he?

MR: Technically, not good at all. But you get another guitar player to do all that for an hour and 15 - 20 minutes up there, it can't happen.

SLUG: I mean theres no disputing, at least in my mind, who's the best rhythm guitar player anyway.

MR: Right, what he does is the best. A lot of drummers also are technically great(both talking at once)...When the guy comes to shows he ...how do you do that. I go I don't know. I just do it.

SLUG: Just straight forward drumming.

MR: Thats it. You know eight notes and this is hard. Instead of doing this...what every drummer does, I'm doing this... Thats what we do. We create that wall of sound through eight notes. That is more than quarter notes. You fill in the spaces more.

SLUG: And you see a band for instance like Queens Reich, got two guitar players and a bass player and drummer and a keyboard player and they're doing samples that doesn't sound as big as the Ramones.

MR: Thats why I couldn't stand those bands. They used all those samples and they relied on computers. We did a show with U2 in Spain. We opened up for them unfortunately. I hate them. In front of

20,000 people in Spain and we're...

SLUG: I hate when I'm interviewing somebody and they say they like somebody that I really hate. But I'm glad...

MR: So I'm walking around back stage. They've got all these computers. What the fuck is all this? Then I realized their getting all this sound. The drum is hitting a symbol and you hear a drum sound instead. They're all programmed. What you hear U2 doing half of its on computer. That's cheating the people. I hate that. I want to make sure the band is what you hear. I never like them anyway. Then I realized and it really confirmed what I believe.

SLUG: What do you think about Henry Rounds.

MR: He's making the most of it. He's one I don't think would have got commercial. I don't think he would have been a cop in a movie. People say, ah, I'm never going to do that. I'm tired of this establishmentarism. But then somebody comes up to you with a hundred grand and goes you want to be in a movie, you want to do a commercial. Sure, yeah, I'll do it. So Henry Rounds, he's sort of real. But given the temptations in a capitalistic society you're going to go for it.

SLUG: The reason I brought him up is we have this new article called Famous Fuckers and we're asking them all the same six questions and I'll ask them to you too. But one of the questions is, Who is making money selling records that shouldn't be allowed to. And his answer was U2.

MR: His answer. Oh me too. Henry Rounds, I think he's good for what he does. You know with the big neck and rough looking guy, good body, punk head. That's fine, you know. But he wasn't there in the beginning. What'd he do come out in 82 - 83. He's not an original but he's good.

SLUG: Hull? What about em.

MR: Hull, I think she's okay. I think, well if it wasn't for his death she'd be nowhere. But I think I like her much more than Madonna. I hate Madonna. She's better than that other fucking band, what other girl group is that.

SLUG: Do you want to the Famous Fuckers questionnaire?

MR: Yeah.

SLUG: The first question is, If you could sleep with any girl in the world who would it be?

MR: Cindy Crawford, I met her.

SLUG: Who's the biggest asshole in the music business?

MR: Biggest asshole in the music business that I can think of. Oh boy, let me think for a minute. I think one of the guys in Dokken. The guy with the blond hair.

SLUG: Don Dokken the singer?

MR: Yeah, those guys.

SLUG: Who would you never, ever sleep with?

MR: The guy from Motley Crew, the original lead singer.

SLUG: Oh, Vince Neal. He's the biggest asshole. Did you meet him or something?

MR: I just can't stand the fucking guy. I can't fucking stand him.

SLUG: That's funny. He may see you and get in a fight with you.

MR: Oh, thats okay. Anytime. At first I'll try to talk my way out of it.

SLUG: Who would you never sleep with no matter what?

MR: Patti Smith.

SLUG: Patti Smith, why? Don't want to talk about that. Okay, I'll cut that one. Who's making money selling records that shouldn't be allowed to.

MR: Besides U2.

SLUG: Besides U2.

MR: Eric Clapton. A big rip off of black blues and he said in an article a while back, it has nothing to do with me. We all get the blues. The guys a big fucking, ungrateful ass, english kiss ass asshole. Who else should stop. Jimmy Page and Robert Plant.

SLUG: Should just quit because they've had it.

MR: Yeah, quit, forget about it and Robert Plant should sing low notes now. No more high notes. And Jimmy Page should be the only guitarist up there not have a second guy to back him up with shit playing now.

SLUG: They're milking it.

MR: Yeah, I'm not knocking him for it. If they have the? let them do what they got to do. If it makes most people happy then I'm not one to say, don't do it or do it. I'm just telling you what I feel. What else?

SLUG: Best record in 1995.

MR: Best record in 1995 so far.

SLUG: Maybe not best, your favorite.

MR: Give me Salvation. I like that. And I don't want to grow up. I think honestly if I heard that song done the way we're doing it from another band I'd buy the single.

SLUG: In my opinion, regardless, I mean I don't care what you think about me, but regardless if whether you're in the Ramones or not I think that's the best album of the year. Not because...I mean I may think that theres been a bunch of shitty albums cause I don't think theres been that many good ones.

MR: Oh, I'll tell you what the shitty albums are? Jungle I hated. I hated the Brain Drain album with Pet Cemetery on it. I hated those two the most. I didn't like the Phil Spector album that much. I like Road to Ruin, I like Mondo Bizarro, I like this one I like Rocket to Russia and I liked all the others. But this new album of the Ramones now I have to say saved their asses. Because out of a one through ten I gave it a nine.

STANFORD PRISON EXPERIMENT

the gato hunch

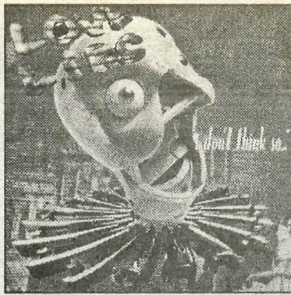
For more info on World Domination artists and a free catalog, send a 32c stamp to:
PO Box 8097, Universal City Station, North Hollywood, CA 91618-8097.
E-mail us: worlddom@netcom.com Check out our Web page: <http://underground.net/Worlddom/>
© 1995 World Domination Music Group. Distributed by

SUNDAY, OCTOBER 8TH

BLACK UHURU

Robben Ford - Oct. 11th
Gene w/ Menthol - Oct 13th
Five Fingers Funk - Oct. 1st
Terrence Trent D'Arby - Oct. 19th
Disco Drippers - Oct. 20-21st
Cake - Oct. 23rd

301 South West Temple
355-CLUB
A Private Club For Members



LOVE LIES
I Don't Think So...
Rabid Records

This is a one track single that doesn't do anything good for the band. It's dated and blasé and has a surprise acoustic track. It's Hootie and the Blowfish style college rock. The acoustic track might grow on you like jock itch. If you like Blow then you'll like this, personally I think I'll just go hang myself.

-j.j.

MACHINES OF LOVING GRACE

Gilt
Mammoth/Atlantic
Machines of Loving Grace deliver a cacophony of sounds within a solid structure of metal guitar and industrial rhythm on *Gilt*. Come to think of it, when vocalist Scott Benzel isn't indulging himself in haunting whispers, he sounds like James Hetfield (Metallica) *Gilt* was produced by Sylvia Massy (Babes in Toyland, Tool)-she made sure that MOLG penetrate your mind and soul with an obvious harshness. Ministry, Metallica, and maybe NIN fans can appreciate this music. Simply stated, the music and lyrical content of this album run hard and cold, without melodies or harmonies-it's about noise, power, and volume. Don't be mistaken, there is a market out there for MOLG-their 1993 release, *Concentration*, sold almost 100,000 copies.

Newcomers might find it difficult to distinguish between songs on *Gilt*, as most all of them have the similar quality of heavy guitar and wicked vocals. "Kiss Destroyer" feeds an appetite for blaring guitar riffs, stinging base, and ripping drums, with short pauses of mildness. "The Soft Collision" invites the likes of industrial fanatics-look to the opening cut "Richest Junkie Still Alive" as one of the more accessible tracks on the record with a Ministry-esque bridge of sorts! If you're not ready to bang your head against the wall or prepare yourself for weekend moshing, lie down in a dimly lit room with

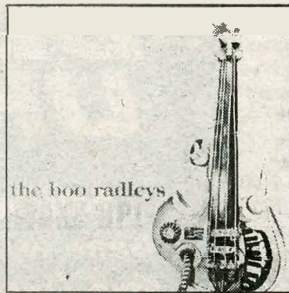
flickering candles and whimper to the morbid ballad, "Serpico."
- Gary Savelson



THE VERONICA CARTWRIGHTS
One Careless Match
Chunk Records

If Dinosaur Jr. totally lost that pounding overdrive and the Afgan Whigs played only those ballads they got so good at on Gentleman, you'd have the Veronica Cartwrights. Kind of pop, kind of folk, kind of cool. This is a great album to mellow out to, like Buffalo Tom's first few records. A couple of the songs sound like they used the same music and put different lyrics over it, but hey the Ramones made a career out of that. The layout has got all those cool pictures that look like you just got up in you're Fonzie P.J.'s and found a spring rock horse under the christmas tree. The bio says they are the No. 1 pop group in America, they're not. It's just three guys trying to make a nice little record and they do.

-j.j.



THE BOO RADLEYS
Wake Up!
Creation

Wake Up! is an absolutely lovely record of British pop. Teeth rottingly beautiful. They admit the Beatles influence, but don't be misled - the Beatles were never this sugar coated. They are more like Herman's Hermits or the Monkees. The band injects a little of the old psychedelic guitars into the mix just to add some kind of edge. A nice, pretty record for teenagers and young adults. If the world were real they'd have a sin-

gle in the Top 40. As things stand probably not.

-Peter Turd

DRAGMULES
2A

Atlantic
New York City's, Dragmules, provide a folk-rooted rock on their major label debut, 2A. They are about clean melodic guitar licks (nice picking), going a little dirty in the choruses, supplying an adequate rhythm section, and vocalist, Trippy Thompson's, raspy moans.

The Dragmules have a light side but they can have their explosive, self-indulgent moments altering the melancholy mood they lead you on to. When the pace picks up, they resemble Sugar and on the tunes that make you feel sad they have somewhat of a Buffalo Tom appeal. Trippy can sound a little like Richard Butler (Psychadelic Furs) with his whine and if you listen closely maybe even Dave Matthews. His vocals and lyrics blend in with the music as opposed to being center stage.

The tunes that reveal the Dragmules true identity are "All That I Got" and "Slap Yer Knee"-both a good mix of folk and rock and "Send Away"-showing us they can write hard pop songs. We find out that they have a sense of humor on "Why So Glum" when they pull sudden switches from lounge to hard-core!

-Gary Savelson



COUNT BASIC
Life Think It Over
Instinct Records

Isn't Instinct owned by Moby? You will find Count Basic in the jazz section of many record stores right by Count Basie. I can imagine an older individual without their glasses picking it up by mistake. It isn't a disc of swinging big band, although there are enough people in the credits to qualify it as a big band recording. The opener has a chanteuse (Kelli Sae) wailing away, the next piece is "pop" jazz from the '80s. Is that Earl Klugh on guitar with Bob James on keyboards? Fuck this,

I'm not listening to it. I'm smashing it into little bits in the street. Instead I carry on, it's my job as a SLUG hack.

Apparently the recording is "house." The clue came from the third piece titled "Jazz In The House." More "pop" guitar and more singing from Sae. Three songs in and I'm thinking Count Basic sucks hard...no, it's soft trying to get hard. Has the CTI label been revived in the '90s? Will this label sign Kenny G? Gianni has the brass knuckles out. "Don't chuck it," he says, "I've got an ad from Instinct." "But Gianni, this isn't jazz or 'house,' it's horrible. The Breeze is playing it." "Shut the fuck up and write." We are now on song #7. A new chanteuse has appeared in the person of Valerie Etienne. Both girls can sing, no doubt about it, but why bother?

Fuck you Gianni, Count Basic is the same as a God damned hippie band. There is absolutely nothing on this disc that is in any way new, innovative or creative. They sat down with the entire CTI back catalog, some David Sanborn, some George Benson, some Ronnie Laws, a little Bob James and Spyro Gyra/Rippingtons taped samples and then added the vocalists to the computer mix. Count Basic is awful. It's so slick that if you were able to eat it the shit would slide from your asshole the next morning as if you'd greased your intestines with pure silicone. Watch for the Christmas album in stores soon. Now let me get back to Fattburger.

-Joe Klugged

WAKELAND
Magnetic
Giant

The last time we heard music from Oklahoma it was raucous show tunes, but recently the panhandle state has thrown its pride and glory into the power pop band, Wakeland, four youth leaving the days of Oklahoma State U behind, career bound as musicians. Their major label debut, *Magnetic*, is promising with a slew of melodic love songs filled with colorful rhythms, attractive harmonies, and grasping choruses. Wakeland's sound is similar to the Gin Blossoms, but more mature, as well as the Goo Goo Dolls. It's evident that producer Howard Benson (Seed) and mixer Gavin MacKillop (Toad the Wet Sprocket, Goo Goo Dolls) integrated the production of their former projects into *Magnetic*.

Continued On Page 30

Southern Thunder



Tattoos

ARTISTS: MIC RADFORD
TERESA, BONES & JOHN PRATT

ANNOUNCES THE
ADDITION OF A
NEW SERVICE

PROFESSIONAL
CUSTOM BODY
PIERCING

John Pratt is a professional, experienced body piercing artist. You are guaranteed sterile, private, California style piercing art. We have in stock the finest quality jewelry and it is sold typically at below local market prices. Our reputation of tattooing excellence now extends to the art of body piercing. Thanks for supporting us, Salt Lake City.

VISIT OUR AWARD WINNING STUDIO FOR A LOOK AT PROFESSIONAL TATTOOING AND BODY PIERCING

819 EAST 2100 SOUTH - 485-8282

WHAT DO THE WORLD'S
GREATEST POP STARS
HAVE IN COMMON

?

(HINT: M, M, AND M)

Treat yourself to the sounds of the folksy "Don't Worry (Star Song)" with its lofty-harmony driven chorus (attempt to ignore the hideous guitar solo for your listening pleasure though). Cherish Wakeland's single, "Half of You" with its hooks in both the verse and chorus, sure to be a favorite if radio takes mind. "Rain Song" is yet another pleaser, a three and a half minute tune with acoustic rhythm and a sensational vocal cut-Chris Sullivan can really belt it out. Actually, most every song on *Magnetic* carries only to the three and a half minute mark which should complement their efforts in the commercial market. Wakeland is here to stay, appealing to modern rock and adult-alternative crowds alike with its customary pop.

— Gary Savelson



ECHOBELLY

On
Rhythm King

Let's do a rock album from an English band led by a female vocalist preoccupied with the baser aspects of life. Sonya Aurora Madan is the voice who writes the songs with Glen Johansson the guitarist. The record is filled with over-dubs and over-produced madness. It is a rock record with depth. Much harder and less derivative than I'm used to from these British bands. The girl sings out her lyrics while the band behind her offers up a sonic onslaught.

I'm listening with an ear for the "hit" single. We are close in this day and age to the death of the hit, but at present radio airplay, a video for MTV and the sound-bite are required for major success in America. The songs are all short, the voice is there and the fullness of the production makes for a good listen. Something is missing. With apologies to Echobelly and the person who gave me this disc, I don't hear anything astounding. A good singer, short pop songs, full production and musicianship doesn't always mean success. Echobelly is lacking an ingredient. I hope they find it on the next record, I'll

pass on this one.

—Small Wheels Rollin'

THE CHARLATANS U.K.

The Charlatans U.K.
Beggars Banquet/Atlantic

The Charlatans U.K. have turned themselves on to rock 'n' roll with heavy guitars, melodic organs, and booming rhythm on their latest self-titled album. Once known for their Manchester dance sound (home of New Order, Smiths, Happy Mondays), these chaps have changed musical direction since their origin.

The Charlatans U.K. now have a broader appeal moving beyond the modern rock scene. One would guess they had been listening to old Stones and Zeppelin records before going into the studio this time around—maybe even a Jackson Five tune or two. Nevertheless, they still fit in these days with a sound comparable at times to fellow English mates, Oasis and Blur—especially the way vocalist, Tim Burgess, lets us hear his distant British drawl.

Check out "Just Lookin'"/"Stones guitar and rhythm and "Bullet Comes," both having a 60's-flower children groove in the chorus levitating your consciousness to the luminous memory of the Jackson Five impact. "Just When You're Thinking Things are Over" is a sincere tribute to classic rock with lots of guitar-acoustic and electric as well as piano—a real jammer! Aside from a few nostalgic cuts (mentioned above), this album basically offers conventional entertainment. Lets just say the lads want to keep the old spirit (Stones, Zeppelin) alive!

—Gary Savelson

ERIC AMBEL & ROSCOES GANG

Loud & Lonesome
ESD

Hello, hello, is anyone out there? (Too much Pink Floyd) I opened the CD booklet to find that Eric Ambel and Kevin Salem co-wrote four songs on the album. Isn't Kevin Salem in that punk rock band 7 Seconds? What is he doing writing songs for some kind of country and western record? Eric Ambel was an original member of Joan Jett's Blackhearts. Next he formed the Del-Lords. He's gone on to become a producer of some renown. I love this. *CMJ* is doing interviews for *Details* and a photo shoot for *Rolling Stone*. 7 Seconds, Flipper, the Circle Jerks, Bad Religion, Mike Watt, the Butthole Surfers and more have major label record deals. Here we have a country and western CD with a

punk rock hero writing songs. I started to laugh as I turned MTV on without the sound and tuned in X-96.

How long have I listened to punk rock? How many hours were wasted away listening to another confused suburbanite child. All the jocks in pits all over America and all the trendy radio programmers are about to receive the wake-up call. If you have any talent at all it isn't all about thrash, it isn't a green Mohawk or the fanciest skateboard. For the trend setters at X-96 who have existed long enough to remember — it isn't about "new wave" at Twelve Oaks or "alternative" night at DV8. Why do they all end up doing country and western music? OK, so what if it is Neil Young doing country with Crazy Horse; it's still country and this group can write a better lyric than "piece of crap."

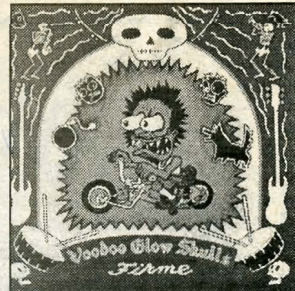
What happened in the '50s when the rockabillys turned to country? We got Fabian. What happened in the '60s when the hard-core hippies turned to country? We got Journey. What happened in the '70s when Journey etc. bored everyone to death? We got punk, a rockabilly revival, a surf revival and a garage revival. What happened in the '80s when everyone tired of hair bands and "new wave"? We got Nirvana, Seattle, line dancing and techno. Now that Seattle is the home of newly made millionaires/heroin casualties and Orange County, or is that the Bay area, have some new millionaires as well, what do we get? Another rockabilly, country rock, surf and garage revival. Oh how I love it. Now when is that Ministry country CD coming out? By the way Eric Ambel & Roscoes Gang deserve your attention if you want to catch a trend before it is profiled at the newsstand. The thing is, they aren't into trends. I'm sure this band knows all the history and they don't care. They're simply making music. As Pete Townsend would say, "a fucking great, great, shitticking guitar record."

—Joe Bauer

VOODOO GLOW SKULLS

Firme
Epitaph Records

Let me take the time to go over a little of the bio for this band "...Mighty Mighty Boss-tones...Nerd Core...Epitaph." So far we have a ska-punk band who stole their self classification, from the Grand Poobah Nerd himself Steve Albini, that is gonna be played



into the ground. Now let's get to the music.

The music ain't too bad. I'd say toned down Gwar style punk with horns. The lyrics are straight Epitaph kiddy core, you know the I'm old enough to get drunk so I do kind of shit. This record screams radio friendly so get ready to be bombed by it.

20 and up review: If you don't like you're music to challenge you, this album won't. If you just want to drink a few beers with friends and not pay attention to what's going on. This could be just the album for you.

19 and down review: I know you'll love this album. Just sittin' around singing these songs to each other as it plays on the stereo sayin' how much Ma and Pa suck cause they won't let you go to the Rancid show.

—j.j.

THE GERALDINE FIBBERS

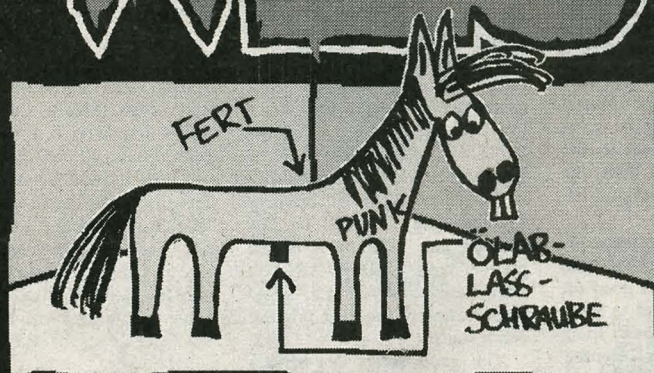
Lost Somewhere Between Earth and My Home
Virgin

As proof of my theory that they all retreat to country music sooner or later comes this CD from The Geraldine Fibbers. I would have kept this one secret except when I visited SLUG headquarters last week the head honcho informed me that he hated it. You've no doubt read that Carla Bozulich, formerly of Ethyl Meatplow, is the singer for the Geraldine Fibbers. I can waste my time listening to 20 or more CDs before I find a winner. The Geraldine Fibbers have a winner.

What makes a winner? Creativity, vision, some artistic ability, originality? It is difficult to imagine that some musicians view themselves as artists, not "product manufacturers." Most will say they are artists. If so why do they crank out more copycat shit? What the Geraldine Fibbers bring to the music world is the noise element combined with country and western sensibilities. Noise, noise, noise give me some fucking noise. Combine it with

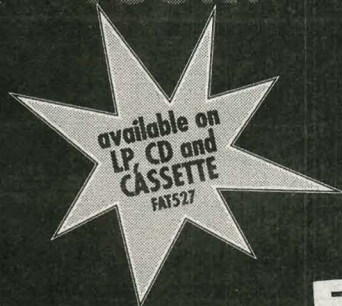
Continued On Page 32

WZOO



WUAAARRGH!

We brought a
souvenir
from Europe!
Here comes
finest
german punk
rock!



FAT WRECK CHORDS 1992-2001
P.O. Box 460144 • San Francisco, CA 94146



ON 10/19

MUSIC TELEVISION

"INNER CITY BLUES: THE MUSIC OF MARVIN GAYE"

FEATURING BONO • BOYZ II MEN • NENEH CHERRY •
DIGABLE PLANETS • NONA GAYE • MADONNA •
MASSIVE ATTACK • SOUNDS OF BLACKNESS •
SPEECH • LISA STANSFIELD • STEVIE WONDER



ALBUM ON
SALE 10/17!

MTV ENCORES 10/21, 10/22, WEEKS OF 11/23 & 12/18

lap steel, piano, banjo and some songwriting talent for an intriguing disc of country grunge. The country doesn't really make its presence known unless the listener can progress beyond the first four tracks. By the time "A Song About Walls" appears many will have tuned out. That tune begins the experiment. Here is Jean Luc Ponty, or is that Vassar Clements, on fiddle. When the band reaches "Outside Of Town" they go way back to the roots of country music - Scotland, Ireland and England - and massacre the folk art forms. I'm either so lacking in taste or so jaded that I require experimentation before I can enjoy a disc. The Geraldine Fibbers offer up enough weirdness and experimentation to satisfy my lack of taste. Search the usual outlets where hacks, music retailers and radio programmers pawn off the shit too good for them to comprehend. Move quickly and some incredible music is yours for around five bucks.

—Scotty O'Brian



WELT

Better Days

Doctor Dream Records

I like this record. It's juvenile, easy to listen to, and reminded me of high school. This band will probably be on MTV soon so watch out world. These guys are fairly young, 18 - 22, so there is no telling what they might do.

God I love a record where every line rhymes. These guys are so pop it hurts. These kids are most definitely from the suburbs and woo we do they get mad about stuff. If you're looking for just a good record to throw on this may be the one. If you just can't justify one more record by Lookout sound alike and you're intrigued. Make you're friend buy it and then st..borrow' this from them.

—j.j.

TOWER OF SONG

The Songs of Leonard Cohen
A&M Records

When this came in the mail I looked at the artists paying tribute and puked all over my porch. Don Henley, Trisha Yearwood,



Sting, Bono, Elton John and Billy Joel? Fuck you! Another stupid tribute album featuring the worst in popular music. It sat in the stacks for weeks and then one afternoon I pulled it out and listened to it.

The largest question surrounding the disc is why can't these people do anything this good on their own? Do they need an actual songwriter to open their pathetic, commercially oriented brains to music? Look at the list of contributors again and you will not believe that I am praising this release to the high heavens. When life becomes one tragedy after another, melancholy is not a choice but a daily affliction and one of the most melancholy of all - a man who has reaped few of the financial rewards those paying tribute to him have - now has the opportunity to gain money from his talent I am struck dumb with wonder.

I would say the one-song Leonard Cohen cover featured on this album is the best thing most of these artists have done in their lives. An absolute killer album of covers from the latest "pop" musicians imaginable.

—Cliff Carlisle



**THE MUSIC OF
JOY DIVISION**
A Means To An End
Virgin Records

"It don't mean a thing if it ain't got that swing" And Ian Curtis sure did know how to swing ... from the end of a rope. This is actually not a bad cover album. With all your favorite Joy Division dirges played by the likes of GVSB (SHE'S LOST CONTROL), Face To Face (INTER-

ZONE), Codeine (ATMOSPHERE), Desert Storm (WARSAW), and others.

Something I always look for in a cover is a new version of the song. I figured since Joy Division has such a sparse sound it would give bands more than an opportunity to make the song their own. I figured wrong, out of fourteen songs only six are worth paying attention. So let me give you the low down on the crap before the good stuff. For the most part the covers sound like Joy Division in a good studio. LOVE WILL TEAR US APART by Stanton-Miranda, ISOLATION by LOW, and ATMOSPHERE by Codeine, may as well be J.D. without Ian. But most of the poorer cuts, ISOLATION by Starchildren and AS YOU SAID by Tortoise are the ever popular dance tracks.

The good songs do what a good cover should highlight the band playing the song as well as paying homage to the group who wrote the song. No real surprises on the bands that do a good job, if you recognize the bands name you'll probably like the cover. Their are three bands that really shine on this record. Face to Face's cover of INTERZONE is a J.D. song done with humor and energy. The same can be said of Desert Storm's WARSAW, which is actually a Bowie song that was covered by J.D. Who can say bad things about a cover of a cover.

The biggest surprise on this record on this album is Moby's version of NEW DAWN FADES. Now before you go off in your little rave costume, Moby actually plays this song with a couple of real instruments. That was the shocker. As for everything else .. IF I WANTED A JOY DIVISION RECORD WITHOUT IAN CURTIS I WOULD OF BOUGHT A NEW ORDER RECORD.

—j.j.

ROZZ WILLIAMS AND GITANE DEMONE

Dream Home Heartache
Triple X

Oh come on Rozz and Gitane. Why did I ask for this CD, now I have to listen to it. Gitane has been in Europe doing her thing as a cabaret singer. Rozz fronts one of the Christian Death versions. Of the two Demone is the better singer. I've listened to one of her cabaret recordings and it was impressive. The same can't be said of this. When Williams takes the mike the listener receives a lesson in bad spoken word poetry backed by piano as Gitane moans

and howls in the background. Let's investigate some lyrics. "Not caring, truly blinded/I leave this box with twisted face/and everything you ever wanted/white, against glass/dead as names from bellies tightened/something must be done about this/they have robbed us of a cheapened life."

Bryan Ferry's "In Every Home A Heartache" and Jimi Hendrix's "Manic Depression" are done as spoken word backed by the piano and organ. Maybe I've missed something here, but I doubt it. Mojo Nixon is one of the most eccentric individuals alive today. This recording came out on his label. Is he having a good laugh? Give me a good goth record any-day or some decent jazz - Christ give me Henry Rollins or Maggie Estep. I can't deal with this trash.

—Ricky Agknu



HITTING BIRTH

Feel The Freest
Will Records

First off I don't know anything about this band, but their cover scares me. It's got this clown that looks like Gaycey on the front and all these keen little angels floating all around. It's not the clown that scares me cause God knows they're better than those little weasels the mimes. It's just kind of this thing I have against clowns in league with El Diablo.

The music is pop-industrial-grunge splattered with a little bit of Bauhaus and Alice in Chains. It doesn't make the dog's howl so that is a plus. I'm gonna take a guess and say this band is from the great Northwest: It's a stoner album, nothing ever really has a climax it just glides along and takes it sweet time getting to the end. You can put this album on to do housework or to drink a couple of beers. Whoa hold on a reggae song, AMA, and it's not bad. It's definitely a stoner album with all the prerequisite stereo effects. If you can find it cheap it might be worth a listen but it never quite kicks the nail in the coffin.

—j.j.

Continued On Page 34

THIRSTY ALLEY



"American Studies"

seedy **CD Release Party**

Thursday 26 October

Cinema Bar 45 w. 300 South 359.1200

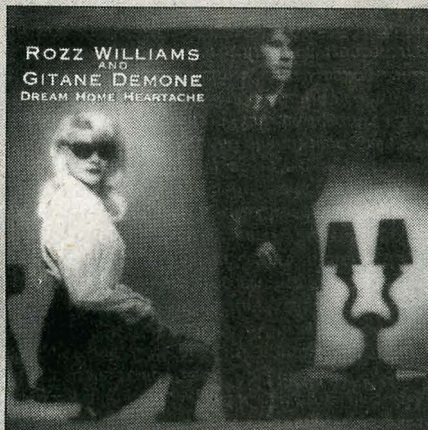
(A private club for members)

NO COVER CHARGE

No holes barred- TA's music will:

- Induce multiple musical orgasms
- Enlarge your penis 4" in diameter
- Twang your G spot
- Clean up after the dog

Dreams were made to be broken...



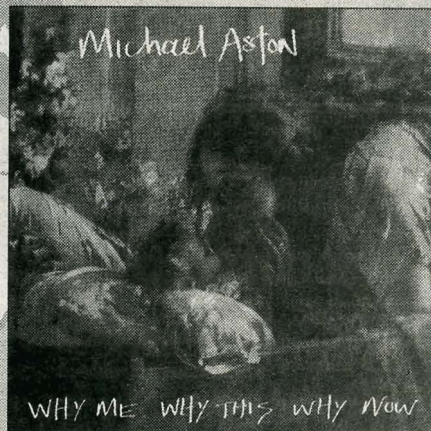
Rozz Williams & Gitane Demone —
Dream Home Heartache #51206-2
Reunited and it feels so good.

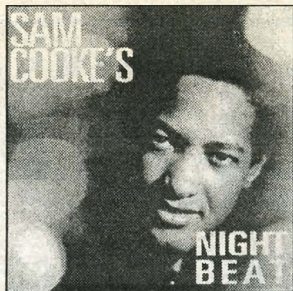


©1995 TRIPLE X RECORDS

Write For A Free Catalog: TRIPLE X RECORDS, Dept. SL, P.O. Box 862529, L.A., CA 90086-2529

Michael Aston —
Why Me Why This Why Now #51205-2
Former Gene Loves Jezebel singer — *Why Not?*





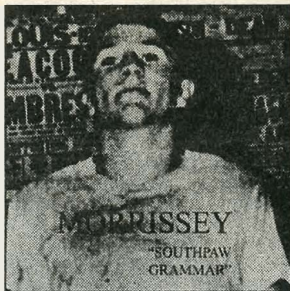
SAM COOKE
Sam Cooke's Night Beat
Abkco Records

The music of Sam Cooke is a foreign to these pages as a bullet in Ron Yengich's gun. Sam Cooke died in 1964, years before the vast majority of SLUG readers were born. For the "gangstas" — he was shot to death. The album was recorded in 1963. There are many, many Sam Cooke recordings out in the world. My favorite, until this CD came into my possession, was a greatest hits package that was sold only on television. The thin vinyl of those two records helped me through many a sad and lonely night. A box set of Cooke's gospel recordings is available at most stores, no one in Salt Lake City cares. Cooke was a gospel singer before he began his "pop" career.

Night Beat has been called the best album the man ever recorded. It doesn't have any "hits" on it. It is best avoided by the casual listener attempting to build a collection based on "oldies" radio. Want a kick? Call the Arrow and request Sam Cooke. Buy a clue yuppie boomer, the Arrow is owned by the Aryan Nations, they don't play any black artists. What you get with *Night Beat* is Sam Cooke's voice and some of the most talented backing musicians of the era. I'm sure everyone's seen Stevie Wonder bobbing back and forth in front of a keyboard. The music on this album is what he hears in his head. The Rolling Stones covered Willie Dixon's "Little Red Rooster" early in their careers. Want to hear the definitive version complete with organ played by a young Billy Preston? *Night Beat* is the ticket.

It's only one song of the 12 presented and it's a cover. Fuck your guitar slinging blues heroes. This is the blues just as it's meant to be. Baby Face can try for the rest of his life to write and record the classic R&B tune, he can't nor will he ever be able to touch this. Give it five SLUGs to the face. The last time I gave anything that high a mark was the Circle Jerks. Ponder that.

—Wa



MORRISSEY
Southpaw Grammar
Reprise Records

I've always been a big believer in the point that people can change . . . Well Morrissey I'm waiting. I'm waiting for you to stop whining. I'm waitnig for you tell everyone you do have sex.. with yourself. I'm waiting for you to quit living off the Smith's. And waiting for you to get a new job cause your music sucks.

Since I make it a point to say something nice about every record I review I'm going to have to find something nice to point out about our asexual friend, besides the cover looks like a mug shot of Flea at thirteen. The first song sounds like a really long intro to a movie (is that nice). The rest of the record is Whiny Boy trying to recreate his cash_crap, i.e. everything Johnny Marr did. One more thing about the first song, yeah the nice one, the predominant lyric is 'to be finished would be a relief' You said it brother. Oh and Morrissey I'll be waiting.....

—j.j.

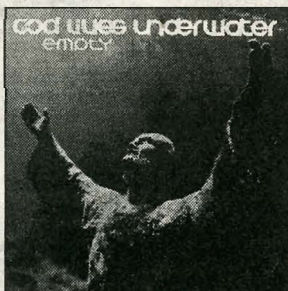
SCUD MOUNTAIN BOYS

Dance The Night Away
Chunk Records

I reviewed a Scud Mountain Boys split single a few issues back. At the time I thanked Gianni profusely and have since sold the single for two figures. The single was from the Chunk label. Now the big boss usually doesn't give me aluminum platters. I'm the vinyl specialist because I seem to be the only one with an operating turntable. I think this CD was in his "sell" stack and I received it by accident. The Scud Mountain Boys are a country band. No...not that kind of country band. As we continue to recycle the 1970s more and more of this stuff is appearing. It's country the same way James Taylor and the Youngbloods were country. OK, throw Neil Young's Buffalo Springfield in there too.

Slow beautiful country music emphasizing the song. Let's coin a new term right here and now — lo-fi country music or Palace. Acoustic guitars, harmonies, songs about farming, love and "Letter To Bread." "Letter To Bread?" It would appear to be a song dedicated to that band. Pitch it to the middle-aged women. They rock out exactly twice. "(She Took His Picture" and "Helen" are country rock worthy of the 1970s or 1990s. I saw an ad for platform heeled Frye boots in Spin Magazine the other day. What year is it exactly? Since I'm way into country and folk music anyway I found *Dance The Night Away* highly enjoyable. Chunk is a label to watch as they document the Massachusetts music scene. There is certainly something different going on in that area of the country.

—Riley Puckett.



GOD LIVES UNDERWATER

Empty
American Records

Pensylvannia band GOD LIVES UNDERWATER, from now on referred to as GLU, releases their first full length record this month. Filled with songs dealing with how that girl done you wrong, their lyrics read more like a NIN(ny) record than anything else. The music is a tad bit more sophisticate than that however, mixing more futuristic elements of music than the great depressed one. Most of the tracks were recorded in the basement of the two forming members, David Reilly and Jeff Turuzo, and they admit it, that's cool. The biggest problems with this record is the fact that the guitars sound like they were recorded on a fourtrack in somebody's basement. Seven one word titles(STILL, FOOL, EMPTY, 23, WEAKEN, TORTOISE, SCARED) on an eleven song record indicate to me that these guys were more worried about the music than think up cool song titles. This band has been here recently on the SEXTACY BALL tour and will be here soon with KMFDM. To really see

how good any band is you have got to see them play their music. So if you like that kinda industrial metal techno thing this is gonna be the record for you. And then go check these guys out before they go on that stadium tour.

—j.j.



SIX FINGER SATELLITE
Severe Exposure
Sub Pop

ULTRABIDÉ
God Is God Puke Is Puke
Alternative Tentacles

ALICE DONUT
Pure Acid Park
Alternative Tentacles

I know two of these were written up last month and I'll keep my thoughts on them extremely short. Helen took a rip (as usual) accusing me of stealing her Teenegenerate CD. She stole my Ultrabidé in return, but I got another: Six Finger Satellite are first on the list. They are one of the few and the brave remaining on Sup Pop's roster. It is a relief to hear noise such as is offered by Six Finger Satellite and the other two in a month filled with pop punk, plain punk and plain pop.

They come armed with an array of electronic gadgets and electric guitars. On their latest they come across as the bastard child of the Residents and Henry Kaiser. Humping drums, blasting guitars, raw vocal screams and weird little electronic noises that sound like they came from a toy. "Simian Fever" has all the Nine Inch Nails elements that endeared an entire generation to Trent. Walls of sheet metal guitar, throbbing and pulsing drums/bass, treated vocals screamed behind the curtain of noise, the only problem is the song doesn't trail off into something attention span deficit minds can grasp. "Cock Fight" has guitars as sirens, synths as metal on metal, knobs twirled and sing/speak vocals. I was always

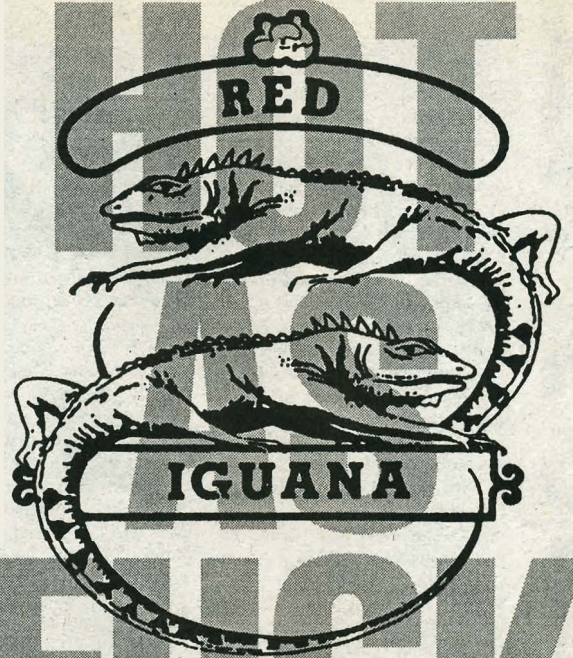
Continued On Page 36

"Put Some
Damn
Clothes on!"

T R A S H

Clothes & Shit

2109 South 1100 East
801.463.1603



322-1489

736 West North Temple

Mon-Thur till 9pm - Fri-Sat till 10pm • Sun till 9pm

...You
Subscribe
To SLUG?

SLUG SUBS \$15 for one year
and you get a free shirt

2120 South 700 East St H-200

S.L.C. UT 84106-1894

more a fan of noise than thrash anyway. I'll take Six Finger Satellite over an entire stack of newly signed punk bands.

I'd completely agree with Helen's analysis of Ultrabidé. (I guess I need to give her a typesetting lesson to get the ' properly placed over the E. First press option e, then shift e and there you have É.) They are as noisy as Six Finger Satellite without relying so much on electronic gadgetry. The lyrics summed up my life experiences while the music drove me to crank the mother-fucker. No I didn't see them live. I'm suffering from a disabling mental condition which prohibits me from leaving the house. (A note to the boss. Have them send two copies of this shit from now on so I don't have to fight with Helen over it.)

RDJ received the promo of Alice Donut. I wrangled my own copy and was hoping for an interview with the band. Why does it take a package two weeks to travel from California to Utah by way of the USPS? They'd come and gone by the time I had their latest. (My apologies to Jennifer Fisher, Alt Tent. publicist. Can you say Unibomber over and over while spending three hours down loading his 35,000 word "manifesto?" Just arrest Jeb Branin, if he isn't the bomber he deserves to be.) On the cover they emulate RHCP. Inside they open with an anthem, "Millennium," continuing with a battery of songs for that thousand year period of peace and prosperity. Alice Donut includes something for everyone on this latest. A girl singer who plays banjo as good as that guy in the Bad Livers, surf guitars (present on "I Walked With A Zombie") and enough noise to please a roomful of hardcore Big Black/Touch & Go freaks.

Add each of these three to that huge alternative/pop punk/Eurodisco collection MTV and the radio convinced you to buy. It will make you a better person.

—Finch

SPIRIT OF '73 Rock For Choice

550 Sound/Epic
What we have here is a bunch of girl rockers covering songs from the '70s. The songs aren't from 1973. That was the year the Supreme Court ruled on Roe v. Wade. The disc is probably already a big hit in Salt Lake City, a town that never progressed much beyond the '70s anyway. It opens with Eve's Plum covering a tune penned by the Brothers Gibb and almost heads downhill from there. It isn't all bad. I was never



a big fan of disco, unlike an entire generation of 20-somethings and 13-year-olds. The best "disco" tune is Ebony Vibe Everlasting covering Sister Sledge's "We Are Family." Too bad a baseball team didn't pick it up as their theme song while they pursued a World Series Championship.

Letters To Cleo are bad, the Stevie Nicks version of Fleetwood Mac was bad in spite of the millions of records they sold. The cover of "Dreams" is bad as well. Press skip. Johnette Napolitano has a way with these compilation CDs. She isn't, nor will she ever be Patti Smith, but she checks in with an acceptable cover of "Dancing Barefoot." If someone has to cover Patti Smith I could think of many worse choices, for example Alanis Morissette. There is little doubt that L7 combined with Joan Jett covering the Runaways "Cherry Bomb" is the highlight of the disc. If there is a reason to purchase the thing this is it. How about releasing it as a single and making an MTV video. It could be a hit, it could bring more money into the coffers of Rock For Choice than they've so far ever dreamed of. How about it, what do y'all say?

Nothing else on the disc comes close. Rosanne Cash does approach it with her cover of Joni Mitchell's "River." Not that the song can compare with the raw rock of L7, Ms Cash simply has the voice for the tune. Of the rest Melissa Ferrick does a good folk version of a funk tune, "Feel Like Makin' Love;" I can't stand Cassandra Wilson, she has more testosterone in her voice than most men; Sarah McLachlan is not even close to Joni Mitchell, see Rosanne Cash; the Indigo Girls have strapped one too many on trying to satisfy Ferron. Sophie B. Hawkins at least closes the album out with an inspired reading of the Band's "The Night They Drove Old Dixie Down." Uneven as most compilations are the cause is worthy of a donation. You can always sell the disc used to regain some lost capital. One great song and three or four other good ones doesn't make a fund-

raiser. Sorry girls, hire Team Dresch, Phranc, Tribe 8, kd lang or Ani DiFranco the next time you want to make a record about women's issues. How about Liz Phair or Lisa Germano. Lame bands are lame bands and it doesn't matter how important the issue is.

—Chassey Wilcins

THE MINUS 5

Old Liquidator

ESD

As the SLUG boss attempts to control the flow of music into the pages of this magazine (reviews of the advertisers product) I attempt to stay one step ahead of the game. I don't want my music doled out to me as an assignment. I want it piled on my doorstep so I can pick and choose what to write about. It's called freedom. (Now I for sure won't get a check.)

The Minus 5 record for ESD, or East Side Digital, one of the more eccentric labels around. Participating on the album are Scott McCaughey (Young Fresh Fellows), Ken Stringfellow, Jon Auer (Posies), Peter Buck (REM), Terry Adams, Tom Ardolino (NRBQ), Richard Peterson, Carl Torgerson, Chris Eckman (Walkabouts) and Amy Denio. An all-star cast of indie rockers and famous names. They begin in a little folk place and as the CD progresses they get noisier and louder. McCaughey is the vocalist. He sounds like Lou Reed. The emphasis is on the songs - isn't that part of indie rock? These genius songwriters pen the tunes and then find a band to play them. If they're so into Built To Spill I dare X-96 to play "Emperor Of The Bathroom" on the radio. As the disc progresses I'm starting to think that the recording isn't new after all. It's a newly discovered tape of the Beachnats from the "Cycle Annie" sessions. If you know who that is I guess you're smarter than me. Recommended for Built To Spill, Young Fresh Fellows, Walkabouts and NRBQ fans.

—Larry Wright

THE RESIDENTS

Gingerbread Man

ESD

Ahh yes, The Residents. More than twenty years after their first record no one knows who they are yet and they continue releasing music. My version of the *Gingerbread Man* is the compact disc. An interactive CD-ROM of the piece is also available. This band began life with tape recorders and toy instruments.



They were seen as technically inept in the early days. They are far from technically inept today.

Long known for their "concept" albums the *Gingerbread Man* is another Residents rock opera. The same, uniquely Residents theme music prefaces and completes each individual "story." "You can't catch me I'm the Gingerbread Man." The characters are stereotypes of the sad and confused members of society. An old soldier, a sell-out painter, a rich oil man, a neutered transsexual - each is bitter, lonely and old. Probably each is close to the age of a current Resident. What the group have done with this recording is chronicle the desperation of the middle-aged rapidly approaching elderly status. The popular music of the day portrays how pathetic the future looks for the young. Want to see a pathetic future? Peek inside the homes and apartments of the single or divorced middle class. They did their best to reach the top of the heap, some made it like "The Dying Oilman" or "The Aging Musician." Their end remains the same.

I've always viewed The Residents as geniuses of the experimental. The music accompanying the stories remains experimental. Another adventure into a weird and wonderful world. If you have a CD ROM pick that version up, otherwise *The Gingerbread Man* can serve as an introduction or re-acquaintance with the Residents. Either way you will be back for more.

—Ralph

THE SELECTER

Hairspray

Triple Xxx Records

What we have here is a

Continued On Page 38

MOONSHINE WILLIE

F
R
I
D
A
Y

N
O
V
3



NO COVER

*Live From
Chicago*

BURT'S TIKI
726 So. State Street

END

A MEANS TO AN END The Music of Joy Division

Girls Against Boys "SHE'S LOST CONTROL"	Further "INSIGHT"	Desert Storm "WARSAW"
Honeymoon Slice featuring Dave Navarro and Chad Smith "DAY OF THE LORDS"	Stanton-Miranda "LOVE WILL TEAR US APART"	godheadSilo "THEY WALKED IN LINE"
Moby "NEW DAWN FADES"	Starchildren "ISOLATION"	Face To Face "INTERZONE"
Low "TRANSMISSION"	Kendra Smith "HEART AND SOUL"	Tortoise "AS YOU SAID"
Codeine "ATMOSPHERE"	Versus "TWENTY FOUR HOURS"	

Virgin
© 1994 Virgin Records America, Inc.

PIJAMAS DE GATO



Thursday, October 12th
Burts Tiki - No Cover

Wednesday, October 18th
Cinema Bar - With NO MEANS NO
A Private Club For Members

Saturday, October 21
The Green Guinea

Send an extra dollar when you order for:
the cool lookout Records flexi
with MTX, the Hi-Fives, Squirtgun, and the
Queers (free inside Punk Planet Zine, all
previously released stuff though) or the
giant 'Slice Of Lemon' color poster!!

LOOKOUT!
P.O. BOX 11374
BERKELEY CA
94712

very old ska band trying to make a come back. It's not a bad kinda of dance around and be stupid record. We need more records like that. It's more eighties new wave ska than THE SPECIALS. It won't lead to a revolution in ska, but it is good for it's nostalgia alone. The cover of Rainy Day Woman, originally done by Bob Dylan, is different. All in all it's nothing more than nostalgia record. So if you remember the eighties and you liked ska and you liked new wave this is the record you've been waiting for. However, if you think Rancid is sounding like ska to you then you might want to go some place else.

—j.j.

BAD BISCUIT The American Dream? Cathedral

"We want to be the first band in 10 years to play themselves in a feature film, just like the Beatles did in *Hard Days Night*," says Thom Sacco, lead singer of Bad Biscuit. "What about Crispin Glover in *Rubin and Ed*," your ever-faithful Capt. America asked him in a recent over the phone interview. "Crispin Glover?" Thom asked (I feel we're on a first name basis, what with spelling his name with an 'h' and all). I quickly filled him in on Crispin's popularity amongst the SL crowd, and after explaining to him all about Mr. Glover's album *The Big Solution*, etc., and even playing him a few cuts over the phone, I explained the film, and how if he wanted to be truly respected as an artist and gentlemen, he should learn to refrain from such unschooled statements in the future. The topic of conversation quickly turned to his album. Me: "You know, my name is Capt. America, and your album is titled *The American Dream*. What do you have to say for yourself?" Him: "I don't see what you . . . oh, the American thing. Right . . . (laughter) I get ya." Me: Let's go over the songs on your album . . . First off, there's *Blowing Smoke*." Him: Yeah, we were trying to perfect out Pop-Punk sound with that one, we were trying to get in touch with the teen angst that's gripping

the nation in that line 'the worl should be a better place without you'. " Me: "Alrighty. Next up is *Can't get rid of you*." Him: "Yeah, on that one we were sort of bolstering that punky, pop sound that seems to be the craze all over this country of ours. Plus, we were trying to encapsulate the feeling that teens have these days that things just aren't working right for them." Me: "Okey-doke. That song *Annoying Little Brat* . . ." Him: "Yeah, I'm really proud of that one - it was a real breakthrough for us in terms of this sound that we've been working on, it's sort of a mixture of head-smart pop and body-slaming punk. Lyrically, I was interested in exploring a recurring vibe that I've noticed as I tour . . . the teens these days are fed up, they search, and search and keep coming up empty . . . it's really causing a lot of angst." Me: "Uh-huh. Well, listen, I'm sort of supposed to review the album, and I feel obliged to tell you that when I listen to it, it's like I suddenly know where *Poison* has been hiding all these years: in a basement in Seattle, listening to *Green Day*." Him: "How'd you get this number?"

—Capt. America



THIS PERFECT DAY Orchard Lane Music

This Perfect Day came complete with a bio and the marketing plan to break them out. I found a couple of curious things in the marketing plan after listening to the album. Orchard Lane Music plans to use heavy in-store play as part of the plan. Orchard Lane Music is a new record label owned by the largest record store chain in the world. Everything seems fine so far. Chain store employees can play the CD in the stores. Here's the catch. The following lyric

appears in the second song, "Can't You See." "We can go swimming in the park, or fuck like angels in the dark." The next lyrics are taken from the last song in the disc. The song is titled "Everybody Knows." "As she takes off her clothes her body is trembling now/And she's wondering why his hand's resting on her thigh/It's too late to turn back/He's almost inside her now/So she whisper's to him, 'I've never done this before.'" Forget how badly the songs are written. A disc with foul language and lyrics describing the deflowering of a virgin is going to receive heavy in-store play at chain stores?

The band comes from Sweden and I doubt they know that their music has every chance of becoming a target for conservative, religious zealots. Set up the picket lines in front of stores and this band will disappear faster than Tiffany. They claim Nick Drake, Lloyd Cole, Aztec Camera and the Beatles as influences. They are all in their teens. For the most part I hate European pop music and the Beatles are the only one of their influences they sound anything like, except - refer to the quoted lyrics again and try to imagine Lennon/McCartney penning them. The music is as slick and polished as anyone could ever desire. It's a timeless recording. Think of any one hit wonder or sensation of the moment from the last 20 years - that is This Perfect Day.

The boys in the band are cute, the music isn't all that bad - it's catchy as hell. I wouldn't sit around listening to it over and over again, but I'm not a 14-year-old girl. Watch for This Perfect Day to capture the *Sassy* market, if anything. The CD came out in August. So far I haven't seen *Spin*, *Rolling Stone* or *Musician* jumping on it. Might I suggest that trendy "alternative" teenagers have moved from light new wave to hard industrial and punk? Pitch the band to teen-aged girls. Listen and watch, didn't I pick the sad effort of Blessed Union Of Souls as a hit in these pages months before anyone had ever heard it once every hour on

the radio?

—Jimmy



TINDERSTICKS London Records

Before I slipped this disc in I was starting to despair over ever receiving anything decent from the PGD group again. They sent me a stack, but most of it was worthless. The *Tinderstick's* first album on Bar/None was profiled some time ago in SLUG. This is their second release, their first for a major label. As a review - the *Tindersticks* were compared to basically two bands or people on their first. Leonard Cohen and the Velvet Underground are the names. Interestingly enough, hard on the heels of this release, comes a Velvet Underground box-set and a Leonard Cohen tribute album.

The *Tindersticks* are impossible to categorize. This isn't a jungle, ambient, hip hop, acid jazz, trip hop, pop punk or post punk recording. In case anyone is paying attention (no one reads SLUG) Carla Torgerson (the *Walkabouts*) contributes her voice to "Traveling Light." Wasn't she on that *Minus 5* thing? What we have is a disc for listening. Dark, deep, multi-tracked, filled with all kinds of strings, horns and morose music - the band aren't interested in the flavor of the month. Set aside a block of time - about 70 minutes - pencil it into the Franklin Quest Field planner. Light some candles, turn on Showtime's pseudo porn, turn off the lights, grab some wine and prepare to be mesmerized. The textures and depth presented require some concentration. It's dream-time on the stereo from some neglected artists. Music for the jaded who are tired of everything.

—Howdy Doody

Famous Fuckers

M. Doughty Soul Coughing



1) If you could sleep with anyone in the world, who would it be?

Tiffani-Amber Thiessen

2) Who is the biggest asshole in the music biz?
I am. Fuck you all

3) Who would you NEVER sleep with?
Courtney Love

4) Who makes money selling records that shouldn't be?

John Tesh, who is actually a pawn for sinister alien powers

5) Who is the coolest person alive?
Gordon Knauer/George Jones

6) Best record of 1995?
Built to Spill / Nothing Wrongor Common Sense / Resurrection



Kyle Baer... GRETA

1) If you could sleep with anyone in the world, who would it be?
Marcia Clark

2) Who is the biggest asshole in the music biz?
ME

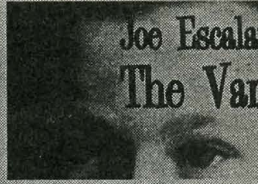
3) Who would you NEVER sleep with?
Rush Limbaugh

4) Who makes money selling records that shouldn't be?
William Shatner

5) Who is the coolest person alive?
My Dad

6) Best record of 1995?
Catherine Wheel Happy Days

Joe Escalante The Vandals



1) If you could sleep with anyone in the world, who would it be?

My Fiance, she's a virgin

2) Who is the biggest asshole in the music biz?
Dave Quackenbush

3) Who would you NEVER sleep with?
Any girl under 18/guy over 18

4) Who makes money selling records that shouldn't be?

WAX

5) Who is the coolest person alive?
Kenneth Keith Kallenbach

6) Best record of 1995?
Rancid

DAVE ALLEN WORLD DOMINATION



1) If you could sleep with anyone in the world, who would it be?

Mark Spitz

2) Who is the biggest asshole in the music biz?

Thou shalt not covet another man's job

3) Who would you NEVER sleep with?
Hugo Burnham

4) Who makes money selling records that shouldn't be?

Soul Asylum

5) Who is the coolest person alive?
Ahem?...cough!

6) Best record of 1995?
On-U-Sound Vol. 5 Pay it back

Josh Gordon... GRETA



1) If you could sleep with anyone in the world, who would it be?

Jill Sobule

2) Who is the biggest asshole in the music biz?
Jill Sobule

3) Who would you NEVER sleep with?
Jill Sobule

4) Who makes money selling records that shouldn't be?

Jill Sobule

5) Who is the coolest person alive?
Jill Sobule

6) Best record of 1995?
Jill Sobule

Wendy Weisberg Alias Records



1) If you could sleep with anyone in the world, who would it be?

Jon Spencer, Mark Arm, Gary Oldman

2) Who is the biggest asshole in the music biz?
Elton John

3) Who would you NEVER sleep with?
David Yow (Jesus Lizard)

4) Who makes money selling records that shouldn't be?

LIVE

5) Who is the coolest person alive?
Dave Rockland/Jam Entertainment

6) Best record of 1995?
Ben Folds Five

WRITTEN IN BLOOD

HARD MUSIC FOR A HARD WORLD -JOHN FORGACH

BATHORY

Octagon
Black Mark

Now this is a band that has been around the black metal scene for a long time. Since 1983, Bathory have pumped out ten albums which includes a solo project by the singer of the band. I was surprised by Bathory's latest, OCTAGON. I've never really followed the band, due to a bad review I read on one of their early releases. Hey, it can happen to any of us. Anyway, I'm glad I gave this one a listen, because I like it. The band rips through the songs at a frenzied pace, and the vocalist Quorthon sings just as fast. I swear this guy could double as an auctioneer any day. There's only one thing, and that is the production is a bit on the thin side. Put your old Venom albums away, and get ready for Bathory's evil of the 90's.

CATHEDRAL

The Carnival Bizarre
Earache

Cathedral are back doing their thing on THE CARNIVAL BIZARRE. Cathedral's schtick seems to be that they are the only band that really has the "old school" feel and



sound that metal use to have. Funny, I thought I've heard this stuff before.

FATES WARNING

Chasing Time
Metal Blade

Fates Warning have just released CHASING TIME, a greatest hits which spans their twelve year career. The band members have taken their favorites off of their seven albums and put them all together. CHASING TIME also contains two unreleased tunes and a remix of the song "We only say goodbye". If your a fan of the Fate, you'll enjoy a look back on their great career. If your not familiar with the band, wake up check this out. I personally never cared for the band until they picked up Ray Alder on their 1988 release of NO EXIT. Ray's singing helped the band become one of the greatest progressive metal bands ever. The music is ultra - complex, and both of the guitarists can play a killer solo. I just found out that guitarist Frank Aresti has left the band (dumb ass). Huh, I wonder if they would give me a chance. Come on guys let me play guitar for the band. Please, please please!!!



THE GATHERING

Mandyllion
Century Media

Move over Doro, Anneke van Giersbergen has come to town. Anneke is the singer for Holland's, The Gathering. Finally, a woman vocalist for a metal band that doesn't

sound like a man. Not that sounding like a man is bad or anything, but... The Gathering's sound is very different from the average metal outfit. The band's experimental nature has brought together different sounds to create what has been coined as "atmospheric" metal. Think of it sort of as Enya meets Celtic Frost. The band keeps a fairly hard edge going throughout the CD, though they don't have a problem with slowing it down for effect. Anneke's voice cascades over the rhythm section like a waterfall. The music is very relaxing. The release was produced by Grip Inc. guitarist Waldemar Sorychta and Sigi Bemm. The two also produced Grip, Inc.'s POWER OF INNER STRENGTH and Tiamat's, WILDHONEY. Go out and get MANDYLION, put on a pair of headphones, and drift off into the world of The Gathering.

GOMORRAH

Reflections Of Inanimate Matter
Black Mark

British death metal has taken it's latest form, and it's called Gomorrah. The band which was recently picked up by Black Mark Production, have released REFLECTIONS OF INANIMATE MATTER on the label. Musically, if your a fan of bands like Deicide, you'll probably like these guys. Not that I'm saying this band is run of the mill. Noooo sir. This is no lame cookie cutter death metal act. These guys can do a lot more than growl into a microphone and detune their guitars. Gomorrah adds plenty of their own style to create something new and exciting. There's enough on this release to keep the kids entertained for hours.



GRINCH

Eden

Desperate Attempt

Grinch's latest, EDEN has just been released to the U.S. market. The Oakland based band signed with the German label Rough Trade in 1992, and released their first album, THE BLACKING FACTORY. Little promotion has kept the band a virtual secret to U.S. fans. Desperate Attempt Records worked out a deal with Rough Trade to bring Grinch's latest offering to the U.S. market. Musically, Grinch is dark, moody, and straight to the point. The band keeps a firm hold on a mid-tempo beat they seem to be quite fond of. Where the band lacks speed, they make up in HEAVY. Members of Grinch have also spent time in bands such as Christ On Parade, Fang, Crimpshrine, and Specimen. The only track I don't really like is number four. The song features a woman doing spoken word. I guarantee the track will annoy even the most of eclectic listeners. Other than that, EDEN is pretty damn good.

INTEGRITY

Systems Overload
Victory

SYSTEMS OVERLOAD is the latest from hardcore veterans Integrity. The band has moved forward and matured as a band, incorporating their hardcore style with a metal appeal. All the time being true to their original goal to create raw and raging music. SYSTEMS OVERLOAD is the band's fourth release, including their debut EP, on Victory Records. You'll be able to check out the bands roots on this release. They have included '87 and '89 demos recorded before the band was signed. They have come a long way. SYSTEMS OVERLOAD contains 22 songs in all. Now that's an ear full.



Miller. Young pig traumatized when mother is turned into bacon. Spends his life as a barnyard vigilante.

MOTHER'S
MOVIE
REVIEWS

Babe

Take the alternative earplugs out of your mind and check out the soundtrack.

Mom's Rating: Bunuel does Charlotte's Web

What's a mother to do? Ain't nothing wrong with Babe. It's the finest art film of the year. And it doesn't have a single Frenchman or Italian in it. It's lovely. It's lyrical. It'll grab you by the heart, if you have one. Remember, only a fool plays it cool. Go see Babe with an animal you love. Oh yeah, it's about a talking pig.



Read (yes, read): Charlotte's Web; Babe, The Heroic Pig; Animal Farm

Unholy Unions: Babe and Mad Maxx, both directed by George Miller

He'd wear leather but is afraid it might be a relative.

SLAYER

LIVE IN RUSSIA

NEW
SLAYER
LIVE VIDEO
ON SALE!

16.95

RESERVE
YOUR COPY
TODAY!

Available on October 31



1074 East 2100 South
801.467.7071



THE STIFF SHIRT...

THE PHOIDS

Mushyheadgoogoomouth
NG Records

"Lil' Suzy" makes this whole record worth owning. Yippee for the rest of the CD cause it relates well to my generation. The "Gotta cool dog sit on the couch too old to drink till 5 am listen to better music generation." PHOIDS are for those who haven't given up on hard music, but can no longer listen to bands like Fear Factory. Melody harmony and hooks are also served with the mushy headed dish so you can have some variety in your diet. Best songs her besides Lil' Suzy are "Croak" and "Before Us". There are some scorches too, like "Won Jimmy!" and "Splinters". The record is topped off with the all too cool unrequited love song "Anymore" An absolute keeper from NG the guys with the cool ads and the sick minds.

—Maxx



RED HOT CHILI PEPPERS

One Hot Minute
Warner Brothers

After two full listening sessions of this record you can tell it is the Chili Peppers best record by far. After 10 you can tell that Anthony Keidis is the weak link in the chain. As far as rock singers go he is in the weak category anyway, which explains his white rap tendencies, but this CD shows it more than the previous ones. Fortunately for our hero he is surrounded by one of the best bands around not only do they make up for Keidis' short comings, they make him better than he is. So in that regard, I guess it is his best effort also. The brightest star on this record is Dave Navarro. His playing is stellar and his unique dynamic approach to the songs on One Hot Minute propel the band to a new level. Especially on track like "Tear Jerker", "My Friend", and "One Big Mob". Flea and drummer Chad Smith also seem better as a rhythm section if that is possible. So as all time tested bands do, the RHCP have gone to a different plane on sound taste and song writing. This is one of the best records of the year and a stand out Chili Peppers album. Oh Yeah, Flea does this



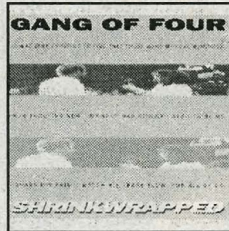
little tune that should be a poem called Pea, about homophobic rednecks. What can you do? He's Flea.

—Mr. Pink

GANG OF FOUR

Shrinkwrapped
When/Castle Communications

There is a song on this record that reminds me of when I was a small child, walking down the dirt alley behind my street in the rain, not going too fast, but not wanting to become completely soaked. It is called 'I Parade Myself'. Any song that can do that is worthy of large amounts of praise. Combine that with the fact that this is a NEW GANG OF FOUR record, with original song masters Andy Gill and Jon King, and you have enough ammo to use the word 'Great'. Besides, it is as close as you will ever get to 'Entertainment' which is quite possibly one of the best records ever made. This record doesn't stop there, as they offer more Gang of Four standard moodshakers like 'Showtime Valentine' 'Better Him Than Me' and the opening psycho/pop 'Tattoo'. This just goes to prove that the best music in the 90's is being made by people who were out of school by 1985.



DONNA REED'S DINNER PARTY

Nick at Nite/Epic 550

This is the coolest CD ever made retro guys/gals will be all over this CD like cinnamon on cappuccino. Nothing but classics. "Johnny Angel", "Chances Are", "Blue Velvet" and "Moon River". What else could you possibly want? Recipes? You got it! One for chicken Tetrizzini and for desert non other than Donna's dark chocolate cake. This may just be the only CD you'll ever need to own.

—Mr. Pink



BLACK GRAPE

It's Great When Your Straight...Yeah!
Radioactive

I figure people don't get something unless you tell them three or four times...

Black Grape is the style council of the 90's

Black Grape is the style council of the 90's

Black Grape is the style council of the 90's

Black Grape is the style council of the...



—Maxx

INTO ANOTHER

Seemless
Hollywood Records

INTO ANOTHER is an early 90's hardcore band from N.Y. that survived the identity crisis that the N.Y. music scene has been going through for the last five years. The band has changed members and reformed for their debut release "Seemless" on Hollywood records.

They obviously remember their hardcore beginnings, because this CD rocks hard! It's very guitar intensive, laced with cool basswork and even cooler songs. Singer Richie Birkenhead (formerly of Underdog and Youth of Today) compliments the texture of this band about as appropriately as can be. He goes from rough and smooth, to screechy and passionate, as he follows the mood of each of the songs. This is a real cool CD to listen to. It gets your attention almost immediately, and doesn't let go, as it flows from one song...Into Another. OK, that was bad but don't hold it against the band. Check out 'Seemless', it will make your day seem less than difficult. Heh, heh, heh...

—Maxx



UTAH
TRANSCRIPTIONIST
AT HOME

Resumes, Term Papers &
All Types Of Transcription
Laura Harrelson
(801) 363-7273

Local Records

My Friend Moses

W.A.Y...R? Records

I must first say that MFM kicked everyone's ass in the Bio department. If you want to get ANY attention from a record company, you should try and catch their eye first. Next, even though I know drummer David Liston, he is still the difference between My friend Moses being a mediocre metal band, and a listenable diverse hard rock band. Even though backed by solid playing from guitarist Phil Gallegos and bassist Josh Cushing, good drums make the songs happen. Of course you can't polish a turd, the songs are good to start with, and that has something to do with the vocals agreeing with, instead of arguing with the already steady foundation of the material. All of it is above average, and gets better with each listen. A good, hard late night record, with a 'Fall' feel to it.



Thirsty Alley / American Studies

This is the best band in Utah. Period. They are sick and wrong, but they're the best band I've heard around, musically speaking. There are some things on the record that will no doubt soar over the collective heads of their audience (myself included) There are also some things I could have gone without hearing, like the mass murderer version of 'Jumbalaya' which starts off like a s s sultry sort of Sting meets Clint Eastwood thing. Like I said some things will pass by the 'not too deep'. Do yourself a favor and listen to this CD front to back. More than twice. There's something in there besides these guys twisted sense of humor. Either that, or thanks to this record I am now clinically insane.



Wish / Painted

Wish is a four piece melodic rock/funk/groove band. They do all the standard guitar breaks into the new 90's hippie verse thing pretty well. Production on this CD is good, with just a few spotty areas, definitely better than your run of the mill mix. They took their time in the studio and it pays off. The guitarist has good ideas, and should let loose a little more. Best song on the CD is 'Smallman', despite it's Alice/Pearl Jam influence.



The Weed / Retrodust / Sprout Records

Do you think this might be a hippy band? Getting past the numerous marijuana references was not easy. Neither was listening to the first track. But I must say, that by the time I got to 'Window' I figured that these guys can write a good song, and are having fun with it. So I cut em some slack for being hippies, cause they are pretty damn good at what they are doing, and at least they are doing it. Give them credit. There have been tons of worse bands around. Some still are, and getting paid big cash. If you're into that groovy free love guitar driven ballad stuff, you'll dig this band.



—Maxx

13

SLUG

2nd Annual 8 Ball Tournament

October 29 6:00 PM
Spankys Pool
45 W. Broadway

Doubles 8 Ball \$10 Entry Fee Per
Team Call 487.9221 for Details

A Benefit For the Utah
Chapter For the Prevention of
Child Abuse

The Crass Menagerie

by **Jeb Branin**

Howzit?

In an effort to confuse punks as to what decade it is, the last three issues of *SLUG* have featured **X**, **THE CIRCLE JERKS**, and the **RAMONES** on the cover. That is a combined total of fifty-four years of punk rock. I only point this out because fifty-four also just happens to be the combined I.Q. of the members of **HOLE**. Coincidence? I don't think so. It is actually a subversive plot by Gianni to get Courtney Love elected President.

Bands & Albums

Oh brother. I really hate ripping on unsigned bands but the *Meet The Meat* demo by **HORSEMEAT** is truly one of the weakest tapes I have ever received. Unless you go for wimpy S.O.D. wannabes you'll want to avoid this. It isn't even worth the space it would take to detail it's problems. In *Metal-Core* Chris Forbes suggested this band should do us all a favor and break up, I'm afraid I second that motion. Sorry Guys. (2 Miller Court Place, NY 11764)

I guess since I started out on a negative note I might as well keep the ball rolling. **454 BIG BLOCK**'s new album is called *Your Jesus* and it is being billed as hardcore. All I can say is "don't believe the hype". Although there are some pretty good riffs and some monster grooves on this album it is too far removed from the blasting punk mayhem of good hardcore to wear the title. Metal structures abound and the vocals sound like a cross between **PANTERA** and **QUICKSAND**. Once upon a time this band was called **WRECKING CREW** and you may remember their album on Hawker Records. *Your Jesus* is only slightly more listenable than that piece of junk was. (Century Media 1453-A 14th St. #324 Santa Monica, CA 90404)

If you hate Christmas and Cindy Lou Who but love dark, foreboding, post-hard-core noise then I suggest you tie your dog Max to your sled and go find the *Eden* album by **GRINCH**. The press stuff suggest that fans of **NEUROSIS** will love this band and I would tend to agree. The heavy barrage of sound is tempered by a precisely honed delivery of melody and mood. The music created by this band descends like a haze over you, cutting off your access to light, peace, and harmony. A truly haunting experience. (Desperate Attempt Records 1320 S. 3rd St. Louisville, KY 40208)

Speaking of **NEUROSIS**, the members of that band have formed a second group to explore more fully the electronic and atmospheric aspects of their sound. Called **TRIBES OF NEUROT** the new album is *Silver Blood Transmission* and consists of lost and meandering bursts of random electronic noise that winds it's way through your consciousness probing and prodding various emotions reluctantly out of their dark corners where you keep them tucked away for safe keeping. Occasionally there is something remotely resembling a

song to be found (i.e. "Fires Of Purification" and "Manifestation By Modern Means") and those numbers tend to be percussion dominated tribal forays. This album is for those willing to explore communication through non traditional creation of sound. Fans of Utah experimental artist Jeff Jahn be sure to check this out. (Release PO Box 251 Millersville, PA 17551)

Lurking around The Netherlands is a band called **THE GATHERING** and Century Media was lucky enough to get their talons on them. This band is so good that their mere addition to the C.M. roster raises the label to sit firmly atop the underground. The new album *Mandylion* is an enthralling and mesmerizing opus of the most majestic Metal I've heard in ages. The sweeping melodies create a picturesque soundscape that is as phenomenally heavy as it is resplendent. The vocal work of Anneke makes love to the listener. Her voice soars above the confines of most human expression on shimmering waves of emotion that elicit pure ecstasy. While most Metal bands want to draw you into dark and horrific places, **THE GATHERING** take you by the hand and walk you into the light. They show that even in a world of pain and suffering that love and joy can be the dominant emotions. Every sentient being on the planet should have the privilege of hearing this album. Without reservation this is my pick of the month. (Century Media)

If you are the inquisitive type, nay the downright nosy type then you will want to be sure to get an *Unholy Handjob* from **DUH**. When this Cd arrived I slipped it into the magic music maker and after about five songs my wife announced that she knew I was going to give it a bad review, "Why do you say that?" I asked. "Because it is pretty good and kinda funny," she announced displaying her unflinching faith in me to dislike anything of quality. Well nertz to her this time because I like this album a lot. Who wouldn't dig total dark-core played by four rejects from the land of Oz? Not me, and not Jello Biafra who outbid thousands of other labels to get this release on Alternative Tentacles (apparently Jello was willing to offer the band two bags of Reece's Pieces while the competition wouldn't budge beyond an offer of a box of milk duds and two dried bananas). So what about the music? Well these former boners play heavy duty punk 'n roll laced with cheese grater riffs and throbbing rhythms. Needless to say lyrically they have superglued their tongues into their cheeks. You want this album. Hey, if my wife and I both like it, you know it's gonna be weird. (Alternative Tentacles PO Box 419092 SF, CA 94141-9092)

Noise Records is expanding and broadening it's approach to include Punk Rock. To kick off their new campaign they gathered 14 of their favorites bands from the L.A. area (home of their U.S. office) and

put them on a compilation called *The Rise And Fall Of L.A.* Although I question some of their choices, overall this album is a very cool look into the L.A. scene. By far the two best bands on the disc are **DAS KLOWN** (who have a mandatory 7" on Dr. Dream Records) and **HUMBLE GODS** (members of **DAG NASTY** and **MIND OVER FOUR**). If you get this album you even get to vote for your favorite bands on it - two of which will receive recording contracts with Noise. Hey Noise folks, did you register my vote? For the record **DAS KLOWN** and **HUMBLE GODS**!!!! (Noise 8721 Sunset Blvd. Hollywood, CA 90069)

Is hate your motivating force? I hope not but if so **SINISTER** have released the soundtrack to your life. Called (you guessed it) *Hate*, this CD is as dark and morbid as a sealed tomb. The furious blasts of Death Metal created by **SINISTER** are as bold and aggressive as an amphibious assault on hades from across the Styx. Admired by many (myself included) as one of the best in the genre I expect this album to be greeted with open arms by the death hordes. The tremendous technical proficiency displayed by the band in no way lessens the force with which all eight cuts are delivered. Some are claiming Death Metal is dead, do I need to expound on the irony of that statement? I didn't think so. (Nuclear Blast)

HOLY COW!!!! Bovine Records sure knows how to live up a guys day. Sean sent five 7" records from his label and wouldn't you know it, all five are masterpieces. I'm going to review each one but before I do let me say this: You could order all five of these records for a measly \$15 post paid to the address below!! Do it and do it now!!! If you tell him Jeb sent you Sean will seal your package with a kiss, okay? The first record is from **EYEHATE-GOD** who you are probably familiar with. If you love their righteous sludge you'll need the *Ruptured Heart Theory 7"*. It is unbelievable how this band just keeps getting better with their sound continually mutating into a denser and denser cacophony with every release. 3 songs of total rage for your listening horror. **FLOOR** take an approach similar to **EHG** in that they subject their fans to massive doses of twisted noise. The appeal of **FLOOR** lies in the fact that you are completely overwhelmed by the sheer intensity of their delivery and dragged down by their dirge undertow. 3 songs on this record affectionately nicknamed the "Madonna" record. **MERCURY 4" F** are a swiss dirge/sludge band whose primitive and gruff approach to noise is not as abrasive as **EHG** or **FLOOR** but is certainly no less devastating. The tortured music on this two song record is the lament of a freakish and forlorn soul. The next 7" is a split with **APT. 213** and **THUG**. Both of these bands are raw and pissed. **APT. 213** have three songs on their side all about Dahmer. The production is extremely primitive and truth be told saps much of the energy and power from the recording. The **THUG** side is the real winner here. I have heard very little from this band but everything I have heard is of prime intensi-

ty and supremely noisy. A great group that can creep with the best of the dirge bands and flail with the best of the thrash. The last record (and the latest) is a split with **SUPPRESSION** and **GRIEF**. Hopefully you all have experienced the absolute majesty of **GRIEF** and their anti-core passion for the slowest and heaviest riffs known to mankind. This band is to the nineties what **BLACK SABBATH** was to the seventies. "No Choice" is the song and it is as plodding and monstrous as anything on the mandatory *Come To Grief* album. **SUPPRESSION** are a noise-core band with the same warped appeal as **A.C.** But unlike most of **A.C.**'s stuff (which I love) **SUPPRESSION** manages to weave some hint of an actual song structure into their tumultuous racket. 5 vomitous ditties for you to abuse your eardrums with. (\$4 ppd if you only order one record or \$3 each if you order multiple ones. Bovine PO Box 2134 Madison, WI 53701)

ABNORMAL BEHAVIOR (who I ranted about last issue) and **ESSOASSO** have a brand spankin new split 7" available. The first couple of hundred of which are on blue vinyl. Both these bands are pure Punk Rock. No trendy melodies or metal posturing to be found here, my friends. **ABNORMAL BEHAVIOR** frolic through 4 unreleased tracks that showcase a much faster and rowdier band than was evident on their debut 7" (which is sold out and won't be repressed). The dual vocalists are both commanding personalities that spew forth angst and humor with equal effectiveness. **ESSO ASSO** (which apparently means someone who cuts through gas station parking lots to avoid red lights) are a new band but have gotten off to a great start. Their unremitting puissance could easily punch holes in concrete. The vocals of Kris and Jason are the throat shredding variety that make you hoarse just listening to them. Not since Jake Filth have I heard any vocals this defiled. I love every minute of it. (1520 41st St. North Bergen, NJ 07047)

PETER & THE TEST TUBE BABIES have been one of the best bands to pollute the punk underground since their inception over fifteen years ago. Yes, the band that brought you such classic punk fare as "Banned From The Pubs" and "Up Yer Bum" are still at it and better than ever. No really! Better than ever!! The new album *Supermodels* has everything that you could possibly ask for in a record. This is one band who has never limited themselves to one sound and this album is no exception. There is raging Punk, simplistic Oi, Pop, Country Punk, and for good measure, the kitchen sink. Even the lyrics are as obnoxious as ever dealing with such standard topics as sex, drugs, & rock 'n roll (but with a clever and biting humor that most bands could never achieve). This band even stays true to themselves by having a couple of lousy tracks mixed in with their far more plentiful, brilliant ones. (We Bite PO Box 10172 Chicago, IL 60610-0172)

RAID were one of the bands responsible for launching the militant vegan/hard-line spinoff of the sXe movement. Now I have very strong reservations about that scene as a whole and I see tremendous

amounts of hypocrisy amongst many of the bands and fans who adhere to it's philosophy, but speaking strictly from a musical standpoint I certainly understand the appeal. Bands like **RAID** play what is, without question, the hardest, heaviest, and most brutal Hardcore in the world. Victory Records had gathered the recordings of **RAID** from 1989-1991 and released it all as a full length record called *Hands Off The Animals*. The energy and passion of this album are so strident that I just can't help but like it. I must confess, however, that I have intentionally not read the lyrics so as to not spoil my enjoyment of the music (something that often happens for me with militant bands of any agenda). (Victory PO Box 146546 Chicago, IL 60614)

I have listened to the new **ALICE DONUT** album *Pure Acid Park* about a dozen times and I still have very little idea where to begin critiquing it. The simple fact of the matter is that these New Yorkers have always been and will probably always be beyond classification and almost beyond description. Their matchless approach to music is truly some of the most unique sounds ever recorded. Sometimes they set their music adrift in a tumultuous sea of clashing rhythms and melodies and other times they simply kick out the jams and rock your world. Sometimes you find yourself singing along and other times your head is spinning from from the baffling yet fascinating arrangements. This is a great band that have earned their stripes and my respect. You are only doing yourself a dis-

service by not picking this up. (Alternative Tentacles)

In A Word - Fudge Tunnel is a gift from **FUDGE TUNNEL** to their devoted fans. This full length release isn't new material, instead it is a collection of hard to find material including about three Peel Sessions and some live recordings. The best thing about this record is how it traces the development of the band from a frantic hardcore ensemble to their present day configuration as mega-heavy, throbbing, hate-core masters. For my money **FUDGE TUNNEL** have never released a dud and this is no exception. It is great to hear the early raw and primitive songs running alongside the better developed stylings of the latter songs. It is amazing how all they compliment each other. In fact the only bad thing about this whole release is the new logo for Earache Records which is so bad I have to hope it is some kind of joke. (Earache 295 Lafayette St # 915 NY, NY 10012) P.S. Word from the Earache office is that **FUDGE TUNNEL** have officially broken up.

That wacky Texas trio **ED HALL** have a new CD called *La La Land*. Their mutated Hard Rock is a perfect soundtrack to their oddball image. There is nothing too fancy yet nothing cliché or derivative either. **ED HALL** are simply a band whose entertainment value is higher than most because they know that good music can often be elevated a couple of notches if delivered with enough pizzazz and flash. If you don't believe that then you have obviously been

missing something. Just look at **KISS**, **DEVO**, or any of the countless Punk bands with colored mohawks and multiple piercings, they all are enhancing their music with a cultivated image. But don't dismiss **ED HALL** as a gimmick band (can you say **GWAR?**), there is more here than that. What else would you expect from Texas? (Trance Syndicate POB 49771 Austin, TX 78765)

Earache records has a new series of releases dedicated to new, up-and-coming bands that they are calling the New Chapter Series. I have no idea what the first release in the series was but the second release is a single from **SILENCER** who are a Brit band with a furious yet accessible sound that draws heavy influence from early era **THE CLASH** (when they still could rip you a new one). Because of their melodic sensibilities this band should appeal to Pop-Punk fans but they are ferocious enough to endear themselves to those who like their music with a rawer edge. Release #3 in the series is a three track from **COALESCE** called *002*. This band experimented with a variety of approaches looking for the hardest hitting and heaviest sounds ever made. They found it. Starting with their **sXe** roots they built onto it syncopated rhythms, cheese grater riffs, and Am Rep noise. The vocals are hoarse sputts that make your throat want to bleed in sympathy. This is one band truly capable of living up to the label's name. (Earache)

FACE VALUE are an arrogant hardcore band with tons of rapid fire slamming

tones and plenty of "I hate you because you stabbed me in the back so my crew is gonna smash your posse." type lyrics. It's a bit too testosterone packed for my tastes. I don't begrudge the band the fact that their music is intensely raging with just the right amount of metal influences. I just don't think it is good enough to set them apart from other crazed, slightly better than average bands. (*We Bite*)

From The Soupbox

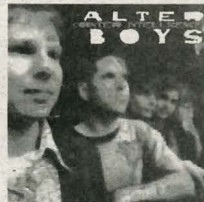
For all of the posturing to the contrary, it is still an unfortunate fact that both the Punk and Metal undergrounds are bastions of sexism. In other words "Boy's Clubs". There are still countless fools who treat women as objects instead of sisters. Women are granted much less respect in the scene, whether it be simply as fans or as musicians, editors, promoters, etc. To illustrate my point ask yourself how many record labels are owned/operated by women? Besides Megalithic I can't really think of one. I'm not going to moralize on this point, instead I would just like to give a big thanks to those women who continue to give a 100% to the scene. Without the diversity of their contributions I guarantee that the scene would be stale and boring. I hope someday most people in the underground can shake off the mainstream idiocy of sexism and give women the same respect that is afforded men and I'm not talking pompous chivalries I'm talking plain, ordinary respect. Women need nothing more and deserve nothing less.



The debut release from the Phoids. Don't live wishing you had it. Ng0003-2



Four song EP of beautiful love songs and other tender things. Buy it. Ng0004-2



DON'T LET THE NAME FOOL YOU, THEY ARE VERY GOOD!! BUY IT, SOON IF NOT NOW. NG0002-2



Introducing the first release from the Ng subsidiary, Mersea Records. With his independent label debut, Michael Kroll will appeal to the softer side of your kidney's. Ng0005-2.

Hey Tom, just a quick hint, those go in your mouth. Just like these tasty selections from Ng Records. Yeah!!

For a free Ng Records Mail-Order Catalog, Write to:

Ng Records
622 Broadway #4B
New York, NY. 10012
e-mail: THOWELL3@aol.com

If you thought this was great, be on the lookout for the debut release from Atlanta's own, Butterflies. Everything we do kicks ass so there!! See you in the asylum, batteries not included, eat your greens and your insides will stay clean, OK Great!!Bye!!

DAILY CALENDAR

Thursday, October 5

Iris-Bar & Grill
The Weed-Cinema Bar
Sweet Larretta-Dead Goat
Monekey Meat-Zephyr
Friday, October 6
Honest Engine-The Feel-Bar & Grill
Huge E-Cinema Bar
Backwash-Dead Goat
Selector-Mud Sharks-Zephyr

Saturday, October 7

Heater Nova-Benfold Five-Bar & Grill
River Bed Jed-Cinema Bar
Zion Tribe-Dead Goat
Lee Rocker-Zephyr

Sunday, October 8

Baltallion of Sorts-Bohemia-Bar & Grill
Black Uhuru-Zephyr

Monday, October 9

Blue Devils Blues Revue-

Dead Goat
Burt Wills-Zephyr

Tuesday, October 10

Clowns for Pagess-Jezus
Rides-Bar & Grill
SF Seals-Cinema Bar
Huge E-Dead Goat
The Billy's-Zephyr

Wednesday, October 11

Gwen Mars-The Nixons-
Maids of Offering-Bar & Grill
One Eye-Cinema Bar
Rear Window-Dead Goat
Robin Ford-The Hoax-
Zephyr

Thursday, October 12

The Flies-Kings Trance-Bar & Grill
Apolcolypes-Decomposers-
Cinema Bar
Monkey Siren-Dead Goat
House of Cards-American
Mojo-Zephyr

Friday, October 13

Medicine-16 Deluxe-Bar & Grill
Milk Van-Scaboo Strike-
Cinema Bar
Love Lies-Dead Goat
Gene Menthol-Zephyr

Saturday, October 14

Road Paw-Lugnut-My Friend
Moses-Bar & Grill
Abstrak-Cinema Bar
Pumpkin Head-Dead Goat
Salsa Brava-Zephyr

Sunday, October 15

The Street Cleaners-Bar & Grill

Monday, October 16

Supergrass-The Sex-The
Daisys-Bar & Grill
James Harmon Band-Dead
Goat

Tuesday, October 17

The Sun Masons-Bar & Grill
Iris-Flame Patch-Cinema Bar
Bont-Dead Goat
Guitar Shorty-Zephyr

Wednesday, October 18

Acumen Crawl-Abstrak-Bar
& Grill
No Means No-Cinema Bar
Sun Masons-Dead Goat

Five Fingers of Funk-Zephyr

Thursday, October 19

Idrocracy-Societys Child-Bar
& Grill
Brick Chair-Cinema Bar
Suzy Newson-Dead Goat

Friday, October 20

Jerry Joseph-HRQ-Bar & Grill
Street Cleaner-Cinema Bar
Hycle-Dead Goat
D.D.-Zephyr

Saturday, October 21

Clay People-16 Volt-Bhoemia-
Bar & Grill
Huge E-Cinema Bar
Blue Healer-Dead Goat
D.D.-Zephyr

Sunday, October 22

The Jon Doe Sing of X-
Honest Eagle-Bar & Grill

Monday, October 23

Tenderloin-Cinema Bar
Blue Devils Blues Revue-
Dead Goat
Cake-Zephyr

Tuesday, October 24

The Opposible Thumb-Bar & Grill
The Gretchen Phillips Exp.-
Cinema Bar
Papa kegor EFI Connection-
Dead Goat

Huge E-Zephyr

Wednesday, October 25

Sugarhouse-Bar & Grill
Veloptious Order of Karen
Black-Cinema Bar
The Peace Police-Dead Goat
Backwash-Zephyr

Thursday, October 26

Big Tree-Bar & Grill
Thirsty Alley-Cinema Bar
Figurehead-Dead Goat
Fat Paw-Zephyr

Friday, October 27

Sidewalk Religion-Old Sol S
Surge-Bar & Grill
The Refreshments-Sea of
Jones-Cinema Bar
F-Roots-Dead Goat

Young Dubliners-Zephyr

Saturday, October 28

CD Release Party-My Friend
Moses-One Eye-Bar & Grill
Sweet Lorretta-Cinema Bar
Insatiable-Dead Goat

Young Dubliners-Zephyr

Sunday, October 29

22 Brides- Ninespine-
Stickback-Cinema Bar
Monday, October 30
Stickback-Sarge-Sidewalk
Religion-Cinema Bar
Charlie Chan-Dead Goat

Closed-Zephyr

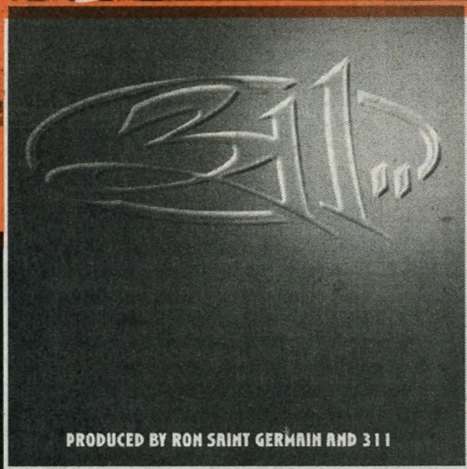
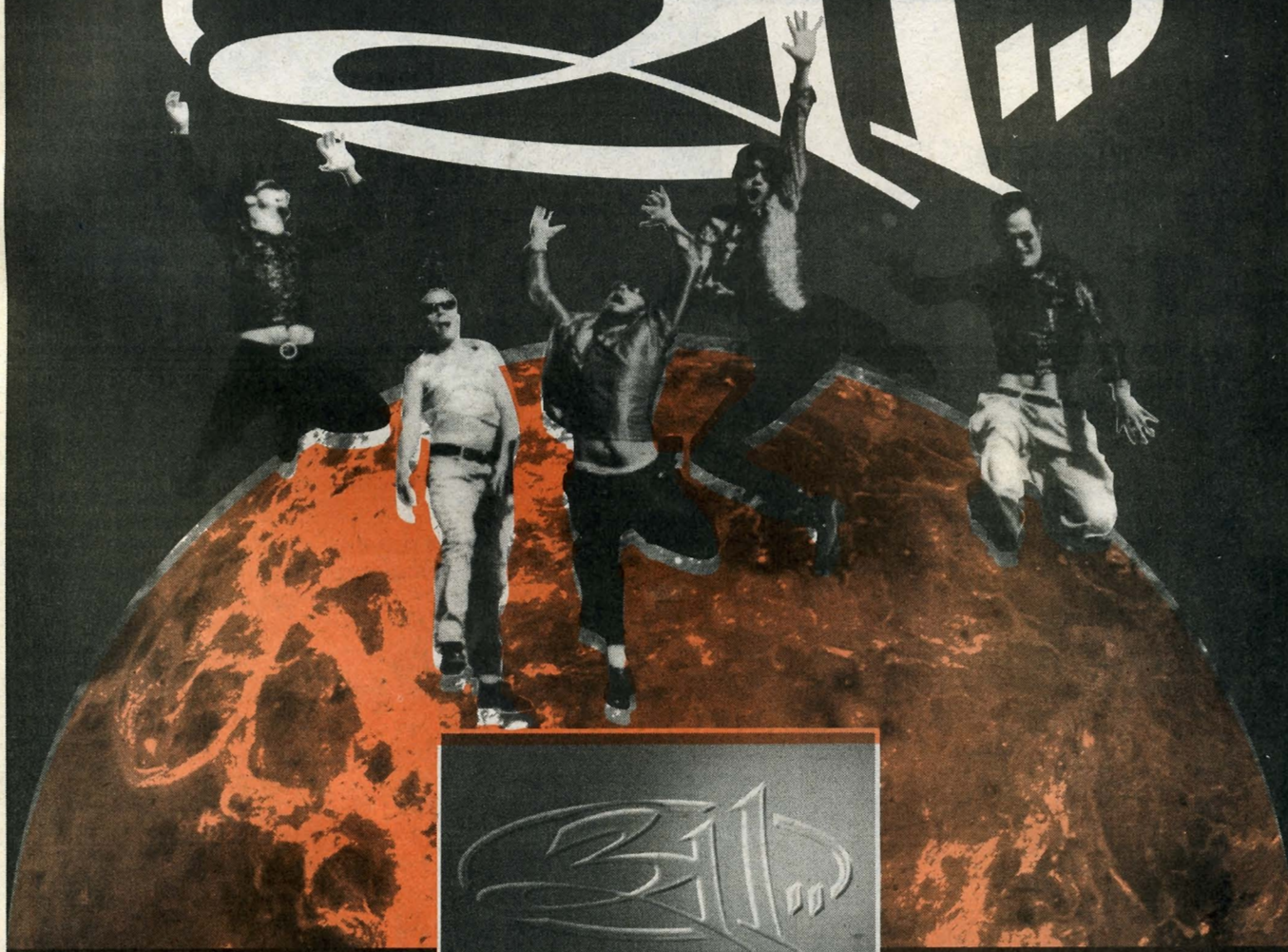
Tuesday, October 31

Big Party Call For Details-Bar
& Grill
Big Sandy & The Fly Right
Boys-Qualitones-Cinema Bar
Megan Peter in Group
Thearpy-Dead Goat
The Gamma Rays-Zephyr

If You Would
Like Your Event
or Calendar
Listed in The
Daily Calendar

Call Laura
at 363-7273

311



AVAILABLE ON
VINYL, CD
AND CASSETTE

PRODUCED BY RON SAINT GERMAIN AND 311

ALSO AVAILABLE:
MUSIC
GRASSROOTS

311 ON TOUR NOW "DON'T STAY HOME"

Capricorn Web Site: <http://www.capri.corn.com>
311@capri.corn.com
Tour Information: 402-731-3110



GIVE ME HARDCORE!

snapcasesteps

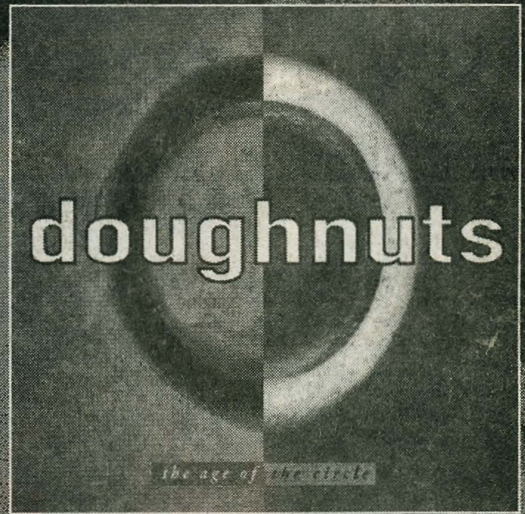


SNAPCASE Steps

Emotionally charged and introspective hardcore. Realistic, yet positive - uplifting and motivating. If this doesn't get you going then nothing will.

VR24: 7"/CDS/CSS - \$4/\$6/\$4

doughnuts



DOUGHNUTS The Age of the Circle

These five girls from Sweden deliver the goods. Their brutality and aggression will send most of the boys running. Bow down to the Nordic 'Core.

VR25: MLP/MCD/MCS - \$7/\$8/\$7



WARZONE/CAUSE FOR ALARM

Split Release

4 new songs from each of these 'old school' NY Hardcore veterans. Crucial stuff to bring you back in the day.

VR26: 10"/MCD/MCS - \$7/\$8/\$7



KILLING TIME Brightside

Classic NY Hardcore reissue of their Brightside LP, 3 tracks from the 'Happy Hour' sessions and the entire, much sought after 'Raw Deal' demo.

VR27: CD - \$12



GUILT Bardstown Ugly Box

Emotional, noise, rock, hardcore, post-punk from the planet of Louisville.

VR29: LP/CD/CS - \$8/\$11/\$8

Send Orders to:

P.O. Box 146546, Chicago, IL 60614

Send \$1.00 for our huge catalog of music, merchandise and 1000's of releases from other labels.

VISA/MC orders call: (312)738-8945

Out Next: DEADGUY 'Fixation on a Co-Worker' LP/CD/CS, BLOODLET 'Eclectic' CD/CS, STRIFE Video.

