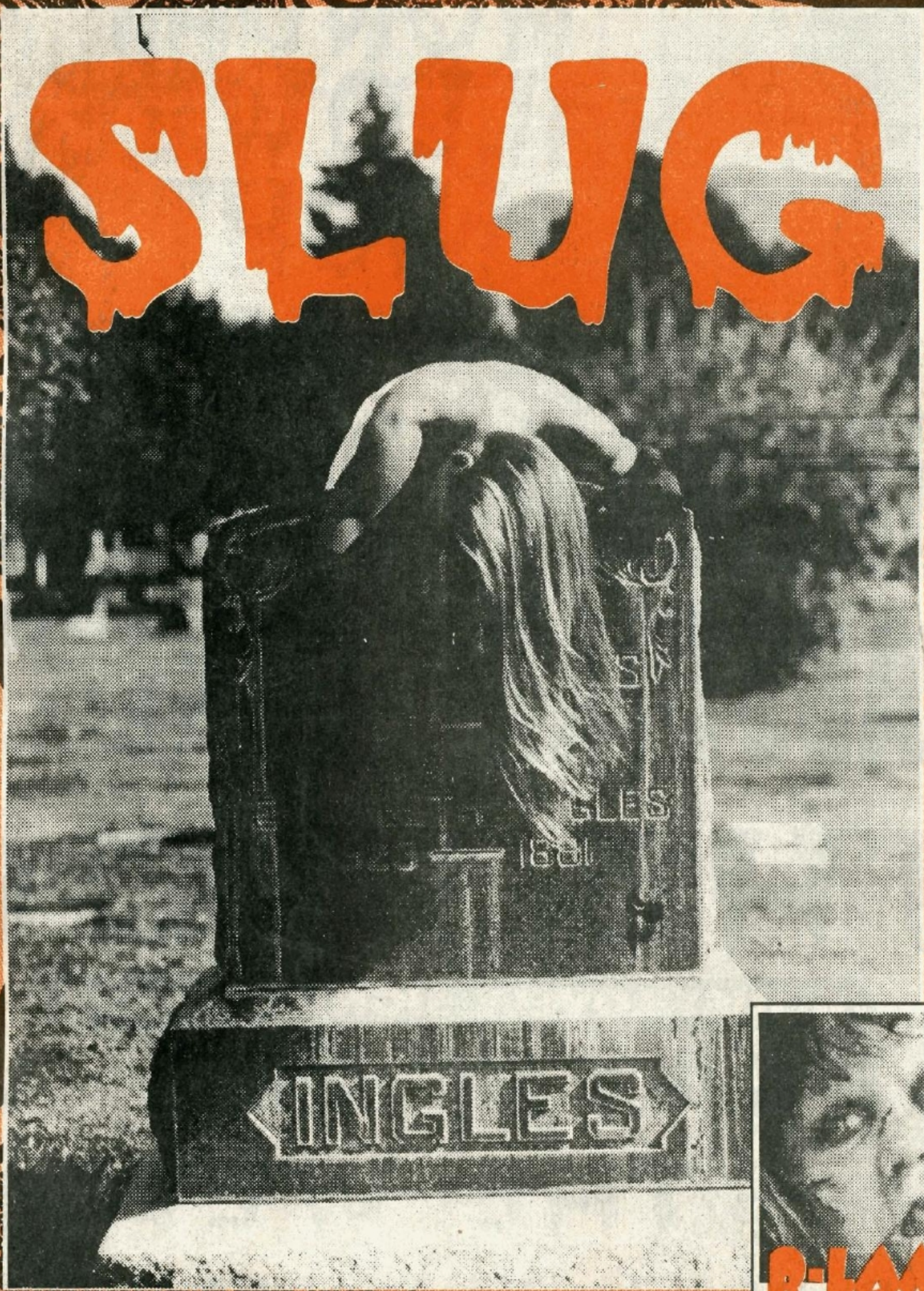


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DAILY LIVE MUSIC CALENDAR

# SLUG



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# RECORD REVIEWS



## IF I WERE A CARPENTER

Various Artists

A&M Records

The long awaited Carpenters tribute album has arrived. A&M Records is running a contest in conjunction with its release because, "the album offers many classic Carpenters songs done by some of today's hippest, coolest, college bands." To enter you need to write down the 1st and 8th songs on the disc and mail in the answers or you can make a demo tape with a rendition of a Carpenters' song and send that in. There will be a winner at each participating college. Prizes include \$300 cash, CDs, T-shirts, and gift certificates. SLUG is a college of society's underbelly. I believe SLUG readers are eligible to enter, but we don't want to deal with your mail. Send the entries to PGD/C. Rep, 5000 Quorum, #200, Dallas TX 75240. Some lucky SLUG student should get some free stuff. Make sure to tell them you read it here and hurry! The deadline is 10/13/94.

The album itself consists of the Carpenters hits you all know and love done as drones and dirges. Shonen Knife garages up "Top Of The World," complete with digital pops and crackles as if it were actually a record. (You can also purchase the album as a box set of 45s if you so desire.) Then Sonic Youth does "Superstar" as psychedelia and Sheryl Crow brings tears with her version of "Solitaire." The American Music Club opens with "Goodby To Love" and it is just as "pretty" as the original. Other lesser knowns (Bettie Serveert, Dishwalla and Johnette Napolitano with Marc Moreland) turn in the best performances. Johnette and Marc cover "Hurting Each Other" as the number eight song on the disc. One surprise is the heavy, hard-rockin' version of "Bless The Beasts And The Children" by 4 Non Blondes. It's stadium rock to stampede the buffalo — Billy Mumy would fling his hair in joy and the

hunters would call the "Nuge" for advice.

Truth be known this is better than *Kiss My Ass*. Garth doesn't appear to ruin it although, the quivering, quaking vocals of the Cranberries on "(They Long To Be) Close To You" comes damn close. Feeling a little depressed and filled with melancholy? Don't call Charter Summit, *If I Were A Carpenter* is cheaper and there aren't any embarrassing insurance forms to fill out.

—John Sin



## SAMIAM

Clumsy

Atlantic Records

*Clumsy* is the debut Atlantic album for Northern California's Samiam. Their previous three were on indies so I guess they can be added to the list of sell-out bands. They are friends with another sell-out band, Green Day and they remain close to them as well as Jawbreaker. Samiam's members have done time with the likes of Social Unrest, Isocracy, The Mr. T Experience, Redd Kross and Masters of Reality.

I can't tell the difference between an indie production and a major label one anymore. The major recording might have slightly more shimmer and shine because there's more money to spend on production. Other than that *Clumsy* sounds as it should.

"As We're Told" opens the album fashionably hard and dark. It is an anthem commenting on life is what you make of it. The analysis of modern life continues throughout the album. After four albums and sundry singles Samiam are a mature rock combo. Many rockers put out a great first record and proceed down the path to mediocrity and commercial acceptability for the next 25 years. Others manage to grow over the course of their careers. I would place Samiam in the growth category.

They haven't recorded the same song over and over again only changing a few chords and words and calling it new. "Bad Day" has vocalist, Jason Beebout, screaming

out at his lack of control over yet another bad day and in the next song, "Tag Along," he manages to sound almost pretty. This five-piece takes full advantage of the two guitarists, James Brogan and Sergie Loobkoof for that wall-of-sound, buzz-saw attack. The full interplay between the two requires a pair of headphones. The first two or three times through this album I focused on the lyrics and Beebout. After that and reading the words, which are helpfully included, I tended to tune him out and concentrate on the musical backing.

Don't go buy it because you've fallen in love with the Oi Oi music of the last decade, and no it isn't full-on hard core thrash. It's too punk for the Alice In Chains, Pearl Jam, Soundgarden crew, it's too metal for the Green Day, Offspring skater bunch and the glam rockers trapped in their New York Dolls/Joey C. Jones/Royal Hunt/Motley Crue phase will dismiss it. If you don't quite fit in Samiam might be for you. Metal, grunge, punk and sell-out, abrasive vocals, huge guitars and a throbbing rhythm section; Samiam sold-out completely and like it.

—Lenny

## BAD RELIGION

Stranger Than Fiction

Atlantic

This came with a press kit describing a riot after fire marshalls closed down a Bad Religion performance. True punk bands always have riots at their shows. If there isn't one it can't be punk right?

After reading the press release I spotted a Billboard Magazine article which depicted Bad Religion as a band attempting to follow in the footsteps of the Offspring. Now that MTV and the radio have caught on to punk rock will they give some time to the old school? Is there any reason for the old punker to pick up a major label CD or a youngster with the mohawk pulled into a ponytail instead of standing tall, proud and spiked to investigate the music the owners of his favorite label just released?

In spite of the insecurities about remaining true to their punk rock ideals while accepting money from mega-corps, or is that only the marketing plan developed around the polished wood of the corporate board room, Bad Religion sounds like Bad Religion to me.

For further credibility they've enlisted the talents of Wayne Kramer, the former MC5 guitarist for one song. Pretend you are Curious George and the Man With The Hat got his first tattoo in 1978. It isn't all about how fast you can play and how hoarse your voice is.

The great ones know how to throw a hook in there.

Bad Religion continue to do what they've always done. The guys have been at it awhile, they should know how to play their instruments by now. Just because they can play doesn't mean they're around posturing and showing off. There are a few impressive guitar solos, most notably in the title song but they are kept short. Along with the speedy little numbers are some slower, heavier pieces. "Infectious Borders" on heavy commercial radio yet even with big production music backing them these original punkers can't quite get the harmonies close enough for AOR formats. The subject matter seems to be a love/hate relationship. One listen to the song and you'll have some insight into one Seattle influence. I'd venture to call it "grunge" except '94 is near its completion not '91.

Opening side two is a critique of the drug of the nation "Television." "Individual" addresses the herd mentality. "Hooray For Me..." has this chorus; "Can you imagine, just for a second, doing anything that you want to. Well that's just what I do so hooray for me...and fuck you." Yes! I believe that's pretty damn punk. I think they stole "Slumber" from the Offspring and it features a 15 second guitar solo. "21st Century Digital Boy" is a song for the children of hippies... best known as "lost generation." It's no wonder because Daddy's an intellectual and mommy's on Valium. That's enough. Go buy the album. My copy is an advance cassette and in spite of the trashy nature of the artifacts it didn't end up in a parking gathering dust. I've listened to it many times over the last month. It's good. Are they playing it on radio? I'll be fucked if I know, the radio sucks as bad as MTV these days.

by John

## JAH WOBBLE'S INVADERS OF THE HEART

Take Me To God  
Island Records

MATERIAL  
Hallucination Engine  
Axiom Records

SOLA  
Blues In The East  
Axiom Records

These three albums are all from Island or the affiliated Axiom label. None of them fits a rock classification, nor are they world music, trance, house or acid jazz. Each in its own way has elements of all.

Jah Wobble gained infamy