

SALT LAKE UNDER GROUND

SLUG

ENTERTAINMENT GUIDE AND REVIEW

JANUARY 1991 #25 FREE

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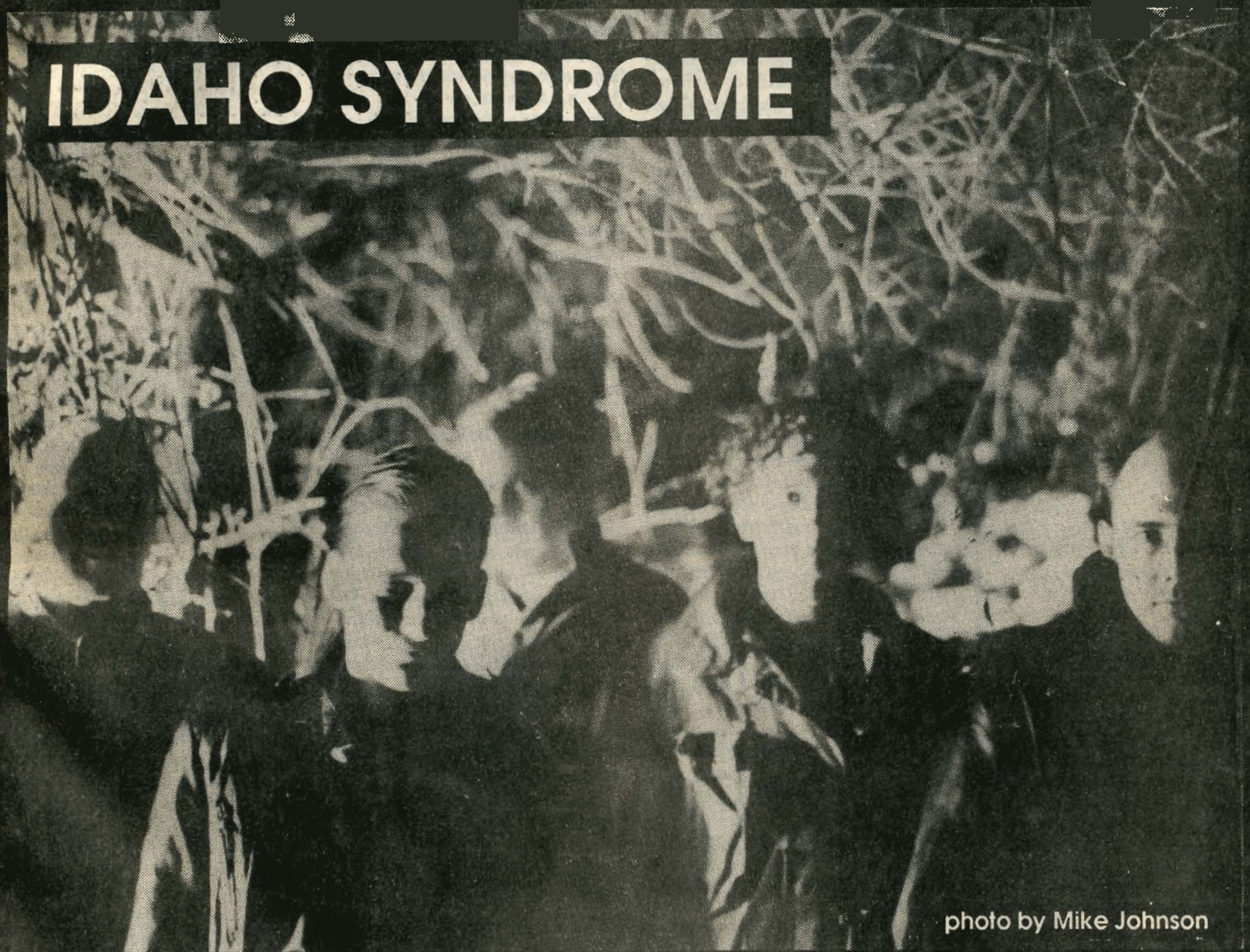


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SLUG

ENTERTAINMENT GUIDE AND REVIEW

ISSUE NO. 25
JANUARY 1991

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D E A R D I C K H E A D S

Dear Fucknut,

Travis, buddy, pull your head out of the bag of oat bran and smell the rotting corpses. You and your nut-and-berry-eating friends may find this hard to believe, but human beings are omnivores, (for you of feeble minds that means we are SUPPOSED to eat vegetables AND meat). Contrary to the shit you spewed in your letter, this happens to be a part of the natural scheme of things. The food chain, an integral part of the ecology on this planet, puts us on top, and our nutritional needs require us to eat meat. Ruining the ecology my ass; it happens to be a part of it.

As much as I despise the senseless slaughtering of innocent animals, those of us who aren't in a protein-deficient coma realize that in order to survive, something must die. Those of you who have the nerve to bitch about the killing of animals, without realizing that vegetables happen to be living organisms also, make me want to puke up a lung. In the name of humanity you stray from our natural sources of food, insult and defame those of us who remain real human beings, yet you continue to go ripping those innocent radishes out of the earth, murdering them, totally oblivious to the hypocrisy of your existence. Get a life, dude; can't you find something real to get upset about, or are you so malnourished your brain doesn't work anymore?

I feel no remorse for living the life nature intended me to, and I refuse to feel guilty for it. You can go on hating every fibre of my being for it, 'cause I don't really give a flying fuck what you, in your protein deficient state of mind, think about my habits. Just as I will not stop my cat from killing the mice and birds his instincts tell him to eat (plus it saves me money on cat food), I will not deny myself the animal flesh my body needs to survive. Life on this planet is based on the fact that one living being must eat another to survive, and there is nothing you cow-loving, salad-eaters can do about it.

May you someday have the opportunity to discuss the benefits of vegetarianism to a hungry Bengal Tiger.

The Dirty Bastard Rat.

Dear Dickheads,

Thanks for letting me have my say.

This is an open letter to the petty thief/thieves that stole the leather jackets from my store.

I work hard for the things I have, they are not given to me. No one has the right to do that.

It took a long time and a lot of hard work to obtain the money and the balls needed to start and operate a small business, especially if you're a young woman on your own starting with nothing and no one to back you. I work a separate job to support my little store, and to buy things to put in it to sell. The shop isn't making any money, I didn't expect it to, at least for the first year, possibly the first few years. It is a financial drain, from my own pocket.

So why do it? Utah is in dire need of more small shops with a little personality, less generic monotony, to cater to those of us with different tastes (the bohemian fringe). I wanted to be progressive and productive, feeling I had something to offer.

Then there are people like you; you hurt small shops and individuals struggling to survive — those that can least afford the loss. You didn't steal from a corporation or a company, you stole from me. You didn't just steal leather jackets, you stole trust, desire, and respect. I guess the world owes you something, I guess we all do. Thanks for violating me. I am sorry there are people like you in this world. You are not cool, you're not hot, you're zero. Nothing but a leach and a sponge.

Dous all a favor and don't darken our doorways. We don't need your negative vibes at all; fuck you.

From My Heart,

V. Rose aka "Bohemian Betty"

Dear Uncle Ezra,

You hot throbbing hunk of a man. Your editorials have us throwing our heads back in ecstasy and our sex-lives will be shamefully incomplete until we have you. We hastily invite you to a three-some. We'll provide the cuffs and whips unless you have a private stash (and we've heard you do).

We can't wait to tie you down, lather you up and lick your "virgin" skin (and mormon mind) into a volcanic eruption of sin.

Oh no—what have we done? Evil thoughts are now surely entering your mind. Go repent, sinner. Quickly run before the Lord strikes you down or Satan licks you up.

Ooh Baby

p.s. We'll come again and reveal ourselves...won't you?

Dear Dickheads,

There was a time when I didn't believe in psychic phenomena. Psychic surgeons and people that claim to be able to divine earthquakes, underwear sizes, and other disasters didn't impress me. That is, until just recently.

I was in the always-fine Cafe Rude last Friday when I discovered a copy of SLUG on my table. Wanting to get the latest word on why Gamma Rays are inferior to the obviously stellar Dinosaur Bones or Boxcar Kids, I picked it up and read it as I waited for some friends to arrive. Soon I encountered "Jojo's Corner" and his "best of column"—more specific his best concert category. As I read further, bewilderment set in: one of his best concerts was the Jane's Addiction/Primus show at the fairgrounds. I scratched myself. Certainly, I thought I was missing something. It seemed to me that the Jane's Addiction show was December 7th. But that couldn't have been right you see, because December 7th was the very Friday I sat down reading your magazine. So I double checked everything because I knew something had to be wrong. Nope, both the date and the day I was reading Jojo's praise of the very show were the same. "How odd," I said aloud. "He's referring to a concert as being one of the year's best when the concert hasn't been performed yet!"

Needless to say, I was amazed. Jojo's uncanny ability to predict the quality of a concert there's no way he could have seen left me stunned. Certainly psychic abilities untapped by others (including myself) were the obvious answer. I was left asking myself what Jojo is doing writing for your high quality / low paying outfit with powers such as his. He could be making bigger bucks diving social security numbers in Vegas or even using his powers to accurately guess the number of jelly beans in the mayonnaise jar at any local mall opening. At the least, he could use his article and the publication date as proof of his greatness and pick up James Randi's unclaimed 10,000 dollar reward.

Or...Just Maybe...could it be that Jojo has even less integrity than I previously thought? Could it be that Jojo is so low as to just assume that a concert he couldn't actually have seen was one of the best of the year? Is he THAT low? I hope not. I would be so disappointed. It would ruin any faith I had in anything else he had to say. Perhaps he hasn't heard any of the other things he praises or bitches about. Maybe he just ASSUMES something will be good and hence doesn't need to go through the tedium of actually LISTENING to a record or (God forbid) SEEING a concert to know what it's like.

And something of such low credibility would be so unbecoming of your rag.

*Sincerely,
Rick Copeland*

LETTERS CONT.

Dear Dickheads,

We are writing to thank the people who brought Maggies Dream back to Salt Lake City, and sing the praises of an excellent performance.

For those of you who didn't stay after the opening band, you missed one of the best shows of the year. Even with technical difficulties, Maggies Dream blazed through their original blend of psychedelic-funk-rock. We appreciate the band going out of their way to make Salt Lake part of their tour route.

Despite the ignorant, poor, white-trash antics of Bozo Skinhead and his band of racist pigs, they will be back!!!

If you missed the show, do yourself a favor, experience the music and listen to the words.

With Satisfaction,
Jesse and Bonanza

Hey Listen! Listen! Listen!

You bullethead, what do you mean Is The Draft Slavery? What else do they need, tattooed numbers on your wrists? Cremation chambers? YES, it is.

The draft is the government's way of getting America's unfortunates (not blithering rich) to go fight for the rich, or else. Remember Dan Quayle?

And what for? Why die for a barrel of oil in kitty-litter land? I don't have a car that consumes oil, nor am I going to get one. I have nice healthy legs that carry me everywhere I need to go, and I will be damned if I am going to fight that damn war that's none of our damned business anyway.

South Side Pat

Besides...I don't see any politicians in their three-piece suits with combats, shaved heads and M-16's in line to fight for the right to drive a car I probably bought for the bastards with my taxes.....

Michael, Son of God

Dear Slug Readers,

A rare and important visitor will wander into town on January 26, 1991. I call her opportunity. Do not pass her by without even so much as a nod or smile. Our chance to speak out against the government arrives with her. Gather at the State Capitol at noon on the 26th for a Pro Choice rally. Even if you do not give a damn about this issue, show up anyway to help stop the government from taking away another of our legal rights. Do not allow the aristocracy to force their religious morals upon you.

In 1973, a historic Supreme Court case provided constitutional protection for reproductive freedom by ruling the government DID NOT have the authority to restrict or outlaw abortion. Since then, innumerable attempts have been made to reverse this decision.

On December 8, 1990, over one thousand people assembled to speak out against Bush's war in the Middle East. You may have heard about that protest march on your idiot box (aka television). Why not make an appearance yourself this time? Let's see if we can get more than a thousand out there.

See you on the 26th, and remember, Pro Choice does not mean pro abortion. It means "I'll make my own decision, and you can fuck off if you want to control my life."

JANUARY

JANUARY 11
**FORBIDDEN
SON
AND
YEXOTAY**

JANUARY 12
**WARLOCK
PINCHERS**

TUESDAY
JANUARY 15
**IOWA BEEF
EXPERIENCE
AND GUESTS TBA**

AND
**MAGGOT HEADS
DIRTY GORDON**

JANUARY 18
**FROM IDAHO
METHODS
OF DANCE
AND
SLINKY FINK
AND GUESTS**

JANUARY 19
**TRUCE
AND
KAOTIC
KONTORTION
AND
WICKED
INNOCENCE**

JANUARY 25
**IDAHO
SYNDROME
AND
PLAYGROUND**

JANUARY 26
**SLAUGHTERCHRIST
AND
ICEBURN
AND
DECOMPOSERS**

FEBRUARY 1
**COMMONPLACE
AND
100
CROWNS**

FEBRUARY 2
**FROM CALIFORNIA
MANIKIN
LAFF
AND
MAGGOT HEADS
AND
DROOL**

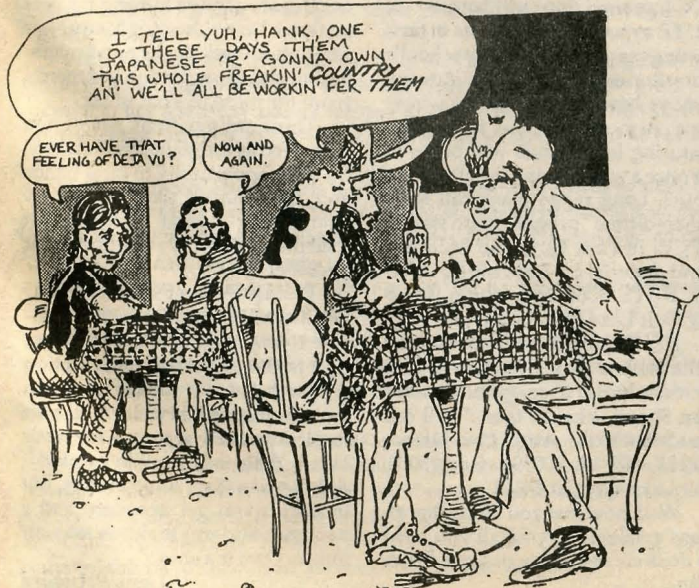
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FEATURE STORY

Radio waves

There are 45 AM and FM radio stations, including simulcast stations, along the Wasatch Front. That means 45 radio stations to which local musicians can submit original recordings, right?

Wrong!

Here's a list of radio stations that accept unsolicited material from local bands and musicians.

KBER 101.1 FM in conjunction with Progressive Music plans to compile a compact disc featuring the best local musicians/bands who play KBER-type music, which John Edwards, the station's program director, described as "Hit Rock & Roll". To refresh my memory as to what is meant by that radio pigeon-hole "Hit Rock & Roll," Edwards pointed to bands like Dokken, Cinderella, Queensryche and the Scorpions. Keep that in mind. Drop off all material to Progressive Music at 342 E. 300 So., Salt Lake.

KJQn 95.5, 92.7 and 104.9 FM airs Locals Only, a half-hour program solely dedicated to local music, Sunday nights at 10:30 pm. Even if all you do is bang on pots and pans into a boom box you can send it in and they'll play it. Send material to: Attn: Bob Bedore, KJQ/Locals Only, 1506 Gibson Avenue, Ogden, Ut 84404.

At KRCL 90.9 FM, all music received from local musicians is passed on to volunteer programmers who play similar music during their shows. See KRCL program guide for show descriptions or just tune in. Send material to: Attn: Ken Pavia, KRCL, 208 W. 800 So., Salt Lake City, Ut 84101.

KUTE, student-run radio at the U of U, now features a more structured "College-rock format," said station rep Shaun McBride, who noted that the station's signal is now transmitted throughout the Union building via Channel 51 of the U's P.A. system. Starting January 6, KUTE expects to expand its broadcasting range to include the school's dormitories. Cross your fingers, they've been saying that for a long time. Also at that time, a program featuring local bands will begin to air once a week during the afternoon hours. Long range plans call for a "shared-time" program with station KPCW in Park City, said McBride. Send material to: Attn: Music director, KUTE, 136 Olpin Union Building, Salt Lake City, Ut 84112.

KZHT 94.9 FM reviews all local submissions once a week on a case by case basis. If program director Lou Simon likes it, then "he'll call you." Send to: Attn: Lou Simon, KZHT, 307 W. 200 So. Ste. #5002, Salt Lake City, Ut 84101.

Well, now that you know the options available to you, all you need to do is choose a format for submission.

Most radio stations prefer to receive material in a form easily transferable to the airwaves. In other words, the less they have to do, the better your chances of getting airtime.

If you can, send it on a stereo cart, similar in appearance to an eight-track tape, then all they have to do is slip it into a cart deck next to the latest ZCMI ad.

However, if finances preclude you from sending in recordings on this type of format, bear in mind that most stations have their own stereo carts. If you send in a reel-to-reel tape recording it can easily be carted up. And just as easily erased - the cart and your master tape. So don't ever send anybody - disc jockey, record company or friend - an original recording, especially if you want it back. You'll never see it again.

Since most bands rarely have access to a cart machine or reel-to-reel recorder, more than likely most submissions will be made by way of a boom box or 4-track cassette recording. Take the time to send in a quality recording on a brand new cassette purchased just for the occasion. Adjust all frequencies to how you would like to hear them. Muddle-free, unless the mud is intentional, and one song per cassette. The less time spent cueing up or g through a tape, the more likely a disc jockey, or record exec, will listen to the whole thing. It also makes for easy replay when a station decides to play it.

After choosing the format for submission you can either deliver it personally or mail it. The only difference being a personal trip ensures safe arrival. Then it's all up to the station.

By the way, make follow-up calls to see what happened to your tape and, by all means, don't stop sending material. Shows like Locals Only on KJQ are always hurting for new material. I mean, hearing Maffy Near week after week can be mind numbing but also an indication that there's room for more of your music.

These radio stations, while often perceived as the mainstream enemy, do offer opportunity to local bands and by ignoring them bands are overlooking a great chance to get their music heard by a new and wider audience.

Besides volunteer-run KRCL, which makes all music readily available to any volunteer programmer, KJQ is the only local radio station with a half-hour, weekly program the sole purpose of which is to give local musicians a forum for their talent. Yeah, they wouldn't do it if it didn't make them some money. But in return you get exposure and a new and valid way to showcase your music. Give it a shot.

Lara Bringard

SOMETHING NEW

WHY I HATE SATURN



"...but is it cool?"

Comics really aren't just for kids anymore.

The comics media may have received a huge boost in the arm from "Batcrap," er "Batman," but not all of us comic fans are taken by Spandex superheroes.

In local specialty shops, especially Cottonwood Mall's Nightflight Comics, you can find books catering to just about any taste — horny old men, music fans, science fiction goobers, war mongers, peace freaks and radical feminists.

Without much more dilly-dallying, here's a list of stuff you might find cool.

COMICS:

1. Dave Sim's "Cerebus." More than just the sword-and-sorcery parody it began as — politics, sex, humor and philosophy all in one convenient package.

2. Peter Bagge's "Hate" A continuation of Bragge's brutal Bradleys strips, which made "The Simpsons" look like "The Waltons."

3. "Deadline." A collection of truly hip British strips, including superbabe Tank Girl.

4. Scott McCloud's "Zot!" What began as a superhero daring-do is now an insightful exploration into middle-class America, especially its teenagers.

5. Dan Clowes' "Eightball." Sick, sick, sick humor that goes David Lynch one or two further.

Sleeper: Evan Dokrin's "Pirate Corp\$!" Ska, robots, humor, sex and more. Besides, Evan's a pal of mine.

GRAPHIC NOVELS:

1. Kyle Baker's "Why I Hate Saturn." Just do yourselves a favor, and try it, especially before CBS turns it into a shitty sitcom (really).

2. Peter Bagge's "Junior and Other Losers." Belly-shaking comics from the sadly defunct "Neat Stuff" magazine.

3. Garth Ennis and John McCrear's "Troubled Souls." What's REALLY going on in Ireland?

4. Chester Brown's "Ed the Happy Clown." Truly twisted strips from a Canadian madman who's taken up onanism as his new hobby.

5. Mark Hempel's "Gregory." Morey Amsterdam could make a grown man crazy....

Sleeper: Grant Morrison and Steve Yeowell's "Zenith" books. Truly Nietzschean superheroes.

Trust me. Try 'em, you'll like 'em. By the way, tell Mimi at Nightflight that I sent you... or bring down the wrath of the Just-Us Lodge Zion on all your heads.

Chris Robin

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CONCERT REVIEW

"Amuck in America"

Mojo Nixon/Dead Milkmen/Cavedogs
U of U Ballroom - December 6

Just what in the hell does "amuck" mean?

Okay, besides the fact that the Utah Daily Chronicle features staff can't spell the word, concertgoers at this show probably thought the term had something to do with either drug use or dancing.

Anyway, dance the crowd did, especially for madman folky Mojo Nixon, making his first Utah appearance since blowing his nose at the Bar & Grill in 1989.

With his new band, the Toadlickers, in tow, Mojo was nothing if not fast, furious, funny and crude. Despite the fact that the Deseret News critic was offended, not too many others seemed to be by Mojo's Mormon-bashing antics (in fact, I'd have to say Uncle Ezra would've smiled once or twice at least).

Drawing mainly from his new *Otis* album (especially with winners like "Don Henley Must Die" and "Shane's Dentist," the latter taking a swipe at Pogues singer Shane MacGowan), Mojo proved he can put on a great show — if not make the name Nixon respectable again.

Philly's Dead Milkmen were their typical snotty selves, actually sounding better than their earlier *Speedway* appearance this year and showing good taste with a cover of the Misfits' "Astro Zombies."

Though backstage the Milkmen mistook me for Jerry Horne, (Twin Peaks), they were as fun as could be expected, especially Rodney Anonymous's "Best Christmas Ever."

Opening the show was Boston's Cavedogs, who got only mild response. The trio sounded promising, especially with covers of both "What's New Pussycat?" and "Seasons in the Sun," but they seemed humorless compared to the other obnoxious, drug-promoting bands.

Okay, so what does "amuck" mean? Well, it's akin' to going wild, which is easy with bands like these and not Swim Herschel Swim.

Chris Robin

RECORD REVIEWS

What's New At... **4AD**

If you haven't taken time to check out the world of 4AD, now is the perfect chance. England's small but powerful label is very busy this Fall with a whole plethora of new releases and concert tours, many of the bands not having been in America before. 4AD has always been an innovator in the musical world, signing bands like Bauhaus, The Birthday Party, Throwing Muses and even Bulgarian Voices. So check out some of their other offerings:



DEAD CAN DANCE

photo by: Sarah Leigh Lewis

DEAD CAN DANCE

Avion

Don't be frightened by their name. Dead Can Dance contains versions of songs from the 14th and 16th centuries as well as original pieces of interpretations of the same period. Their is plenty of Latin text and sound influences ranging from Gregorian chants to chamber music and bagpipes. Brendan Perry and Lisa Gerrard, the core of the band, take equal turns with the vocals. As always, Brendan's songs are strong and fervent, his voice clean and sharp. His singing rings especially true on the songs "Fortune Presents Gifts Not According To The Book"



and "Black Sun." Lisa Gerrard shows off her vocal talent in languages dead and living alike. Since their first "hit," "Frontier," Lisa has shown that whatever the language and culture. Dead Can Dance take pieces of time and history and mixes them together, creating new worlds out of old; piecing together dreams out of word and song.

COCTEAU TWINS

Heaven Or Las Vegas

Having a baby changes people. When two of those people lead a band that's always been at the forefront of innovation, then you can expect to feel that change in their music. *Heaven Or Las Vegas* showcases a more mature Cocteau Twins, the proud parents of a baby daughter.

ter. Liz Frazer's vocals are deeper and richer, partly due to the fact that she was pregnant during much of the recording. The album was released on the 1st birthday of Liz and Robin Guthrie's daughter and is a fitting tribute to their child. The Cocteau's have grown up, and the new album has a maternal edge on it, a feeling of post-modern lullabies. "Wolf At The Breast" has lyrics such as "My baby's cry" and the title is an obvious reference to motherhood. "Pitch The Baby" also brings to mind visions of parental concern. Other titles are more Cocteauesque such as



"Fotzepolitic," "Iceblink Luck," "Frou-Frou Foxes In Midsummer Fires," as well as the two fabulous b-sides to the "Iceblink Luck" single,

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RECORD REVIEWS

"Watchlar" and "Mizake The Mizan." The accompanying music is still ethereal and surrealistic as always, a trademark of the Cocteau Twins and the 4AD label in general. Liz sings almost intelligibly now, her language reflecting the overall growth of the band. Lyrics are somewhat discernable but still leave room for doubt and interpretation, fueling the desire to listen over and over again to gain meaning from them. When it comes right down to the choosing, I'll take Las Vegas over Heaven any day.



HIS NAME IS ALIVE

Livonia

In the world of 4AD, His Name Is Alive would live on the same side of town as Dead Can Dance and Cocteau Twins, but closer to This Mortal Coil—maybe on the other side of the tracks, "where wild things were once."

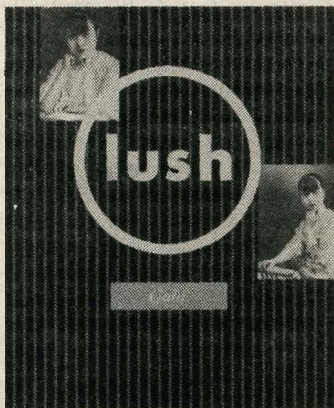
On first listen, this latest addition to the 4AD family sounds simplistic and barren. A layer of disembodied voices floating over a deserted musical wasteland. But on closer scrutiny, the background is alive, squirming with sound, noise and music. It moves with unrelenting fervor, not distracting from the voices but intertwining with them, crawling on top of them and over them and through them. Vocals and sound combine in haunting melodies, ghostly Epiphanies of inspiration—"The darkest dreams/ are the ones that come true / and are given away / caught between me and you." Flesh and phantom inhabit this album, never knowing what is real and what is a dream. "I dreamed that one had died / in a strange place / they had nailed the boards / over the face." His Name Is Alive are the fresh immortals, trapped titans, fighting to free themselves, "dying out and leaving home." Step into the other worldliness of Livonia, no longer found in Michigan, but in another dimension. "We may only once divide the / pain and darkness deep inside us."

PIXIES

Dig For Fire

This is the second single off the Pixies *Bossanova* album. Black Francis

talks/sings his way through the verse as only he can. He is the epic court poet spinning yarns for our entertainment. Joined on the chorus by Kim Deal, the earnestness with which he tells his tale is apparent as they "Dig For Fire." Pixies' guitars are brash and the drums are steady as the tale unfolds. "Are you looking for the mother load?" Francis queries. "I'm digging for fire." "Velvety Instrumental Version" "Winterlong" is a ballad sung by Francis and Deal, with the familiar acoustic guitar strumming and the insane, manic crunch of Joey Santiago playing leads "I've seen him play guitar as well. "Santo" is a return to the days of *Surfer Rosa* and *Come On Pilgrim*, as the Pixies take up their second language singing again in Spanish, reminiscent of Francis's days spent in Puerto Rico. It is a raunchy, mostly acoustic number, with Deal droning in the background, "Santo...Santo."



LUSH

Gala

If you already have the two singles and EP, the Lush album may be a bit of ~~disappointment~~ \$10.99 for two new songs (or one new song if you already have the Melody Maker/Rough Trade compilation.) Otherwise, this is a chance to save yourself forty dollars and finally enjoy all the sugar coated candy strains of Lush on one disc. Produced by Robin Guthrie of Cocteau Twins, Lush has that same ethereal sound, but with more intricate guitars and heavier melodies. If cotton candy was still soft and sticky but weighed the same as lead, it would sound like Lush. The new song, a remake of "Hey Hey Helen" could very well be mistaken for a Lush song. Just like their version of "Chirpy Chirpy Cheep Cheep" (on the *Alvin Lives in Lead* compilation), Lush takes the music and pulls it like taffy until it's soft and chewy but still full of substance and loaded with sweetness (and light). Even after owning all the other Lush stuff, it's still well worth the money spent.

Matt Taylor

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JANUARY'S COVER BAND



"We wouldn't say no to Ivo..."

by Lara Bringard

photos by Mike Johnson

Salt Lake's Idaho Syndrome has been through a lot of ups and downs over the course of the last 12 months. From the "we-came-that-close-to-a-record-contract...really!-syndrome to a falling out among members causing a complete lineup change. However, it all appears to have been a blessing in disguise as IS launches 1991 with a more dedicated group of musicians who know where they're headed and why. Plus, who knows, maybe another shot at a record deal.

Last June lead singer Ryley Fogg sent what he termed "a really bad" 4-track cassette to a budding new label called Popular Metaphysics, formerly known as 415 records, where it caught the ear of owner/producer Sandy Pearlman, who produced the Clash album *Give 'Em Enough Rope* as well as all the Blue Oyster Cult albums and a Dream Syndicate disc or two, had just acquired the label and was looking for some new bands to fill his roster.

Pearlman arranged to come to Salt Lake to see the band play for four days last June, said Fogg, who rented the Speedway Cafe for a one night showcase of IS just for Pearlman.

After that all indications were positive that Pearlman would sign the band, claimed Fogg, who explained that the only possible hitch would be a negative vote from record company MCA, which was partially funding Popular Metaphysics and as such retained the right to approve Pearlman's roster. Well, as luck would have it, MCA decided to pass on the band but Pearlman has kept in contact, said Fogg.

"They've tentatively agreed to distribute [any] project if we make it," said Bray. "They may even duplicate it," added Fogg.

But that's getting too far ahead of the rest of the story.

Three months ago serious rumblings began to rock IS, resulting in the departure of over half the band. Drummer Kevin Henrie, brother of guitarist Kirt Henrie, left the band, which prompted bassist Shelby Haig to switch to a short-lived stint on the drums. At this point former Wonder Crash bass player Jon Bray was asked to join the band.

"I hadn't ever heard them until they asked me to join the band," confesses Bray. "With the demise of Wondercrash, Ryley called me two days later. I told them to give me a tape and if I liked it I'd come and play," he said.

For a short while the band seemed to be rejuvenated and they booked a gig at the Pompadour opening for Werkschutiz. But the new peace was not to last as on the virtual eve of that

Maclean became disinterested and left the band. Fogg and Henrie were the only original members left in the band. It was to be stopped by such a minor setback. Fogg and Henrie had been the driver of the band's creative direction, playing a short-lived cassette tape on a side of the road. The band's new direction was to be a more different kind of sensitivity and a more experimental take risks, something the band should do more often.

It now seems that the band is following its own lead with the new music it has recently created.

A man called Buzzz - yes, that's three Zs, folks - now sits behind the drums leading a fresh percussive and acoustic bent to the band which was missing before with the electric set used by Kevin Henrie.

Buzzz first played with Fogg in a band called the Anesthetics (during Fogg's self-described Morrissey days) and literally jumped at the chance to join IS, he said, going so far as to find a new rehearsal space for the band in an old, converted chicken coop on the outskirts of Murray.

Another arrival on the IS scene is keyboardist Matt Taylor who quit BYU when he joined the band immediately purchasing a Roland keys setup.

"This is actually the first band that I've ever played in," admitted Taylor, who is originally from Southern California and has a penchant for industrial music and anything put out by 4AD.

Taylor and Fogg both attended BYU at some point in time, does that experience provide inspiration?

"It does very much," said Fogg. "My favorite quote of Ryley's," interjects Bray laughing, "is oppression breeds creativity."

"I think that's why you're seeing more and more bands up here [in Salt Lake and Provo]," theorized Taylor, "it's the only outlet people have."

But Bray feels "it's a cyclical thing." "Except each time it swells larger and larger," Fogg points out.

All in all the band thinks the local music scene fosters a nurturing atmosphere, and, if

things go well for IS and other local bands like the Bad Yodelers, the band predicts that soon the Salt Lake sound could have the ear of every record weasel in the industry.

Which brings up a good question for the band. Is what a band wants musically more important than what a record company thinks is marketable?

"Sure, especially if they're just distributing it," said Fogg. "You lying bastard. Ryley dumped all the songs the record company didn't like and kept all the ones they did like," blurted out Bray.

"Not all of them, we kept Anastasia," Fogg defended, to which someone responded, "You fuckin' rebel!"

"So you're catering to the record company," Bray asked Fogg. "Yes," he soundly replied.

"In a sense, because they didn't want the other songs. It's not like we said 'Oh, they like that one let's write more just like it,'" said Henrie, who has been in the band since its inception in November of 1988.

Fogg still trying to defend his position to Bray, said, "we liked pretty much the same songs they liked. It wasn't like a big conflict except maybe 'Turn' and we wanted to drop that all the time," laughed Fogg.

Other than a few small squabbles over the way things were, the new IS seems to click personality-wise.

"We sort of balance each other out," said Bray. "We say more than ten words to each other," Fogg interjected, suggesting perhaps that IS now enjoys an openness not present between former members.

"People are finally telling Ryley to take a flying leap," said Bray, while Taylor feels that there are "different kinds of obnoxiousness in the band" which keeps things on an even keel.

"I don't fart as much as John does," said Rily, a sentiment seconded by Taylor who added, "it's true, totally true."

But what about the music of IS itself? When asked if they'd describe their music as Gothic Fogg said 'No' then reluctantly added, "Well on a couple of songs, O.K. But that's a little harsh," he said.

So basically IS is a 4AD band?

"We wouldn't admit it," said Bray.

"But if 4AD decided to sign us," Henrie started to say when Taylor finished the sentence for him by adding, "We wouldn't say no to Ivo."

"O.K. if it happens, O.K. if it doesn't," said Buzzz, to which Taylor added, "But still I think it's something that we all want to do."

"We all like to play that's why we do it," said Bray.

"Talent-wise I think we have more potential," said Fogg of the new IS.

According to Bray, "the way things are sounding about now, as soon as we can get together and click, I mean we've only been playing for four months as a group and in another six months or so things are going to start to click pretty good. We're still trying to get it down, it takes time to get real tight," he added. "We get on each other's nerves as much as we should but with the new stuff. I'd say we've gotten totally out of the Gothic rut," Bray stated.

Plans call for IS to go back into the studio by mid-January to record a full-length CD "and pretty soon we'll be just like the Bachelors," laughed John. But if you can't wait that long to hear the new IS then check them out at the Pompadour January 25 where they'll be playing with Playground and 100 Crowns.

MORMON UPDATE

Season's Greetings, brothers and sisters. I am deeply gratified to know that the Lord's and my guidance has helped you through another year. Due to the astounding gifts the Father has given me, I suppose I have taken it upon myself to become a shepherd to you—a sort of martyr. We all must do our part to suffer greatly for the church. My suffering comes through giving so much of myself.

I don't think it would be fair if I didn't address the Spencer Kinnard issue. It's rather hard for me to talk about it due to the spiritual companionship we once shared. He was a man of divine insight. But it was his love for worldly beauty that cost him his soul. When he adulterated with that self-indulgent harlot, he also volunteered himself to the Horned One. One can't be as close to the veil as Spence was without temptation. This one hits too close to home.

It is certainly not my intention here to clear Spence's name. He defecated in his own nest, now he must sleep in it. My intention is to

clear the church of any connection with this wrong-doing. This was simply an incident. In do way does this sort of unthinkable sinning take place with members in gospel standing. What Spence did was strictly prohibited.

Now that we have that sticky subject out of the way, we can move on to bigger and better things. It is time to talk about New Year's resolutions. But before we talk about what resolutions to make this year, let's look back to last year's and see how we did. Like usual, all of my resolutions from last year were a complete success. There is only

one reason why our spiritual and temporal goals don't succeed. Sin. Failing yourself is God's way of punishing you for sinning.

For this years resolutions, allow me to make some suggestions. The one that should be on the top of your list should be to become selfless. As we all know, it is the meek who shall inherit the earth. It's definitely not very meek to always have to question everything. What about

blind faith? Other New Year's resolutions should be as followed: Be more grateful of what you have, spend more time worrying about other's problems instead of your own, and be more cautious of appearances. If you can live a sin-free life, these resolutions will be successful.

The beginning of the year is an excellent time to see your church official and repent of all those disobedient things you did over the past year. For me, it's much easier to not sin in the first place. That way I never have to feel guilty for, any

reason. If you don't tell your bishop everything, that leaves you at the mercy of the Savior on Judgment Day (if not sooner).

Don't allow your daydreams of worldly happiness to take hold of your life. It has happened to so many, and look at what happens to them. Chaos. Bear down, brothers and sisters. Keep fighting wrongness with everything you have to offer. don't you want to be one of the meek that inherits the earth? Until next month.

Uncle Ezra



Artistic Skin Illustrations

by Don

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MUSICIAN TIPS

AC Advice

Without Electricity there would be no rock n' roll, so it seems safe to say that electricity is a necessary evil. In order to understand how AC effects your sound system, it needs to be understood how the basics of electricity function.

Picture a garden hose with water running through it. Electricity is measured in amperes (amps) much the same way as water is measured in gallons. The pressure at which electricity moves is measured in volts, as water pressure is measured in WATTS. For instance, on the back of a power amp, it may have a tag near the power cord that states 120VAC/300 Watts. THIS IS NOT THE POWER OUTPUT OF THE AMPLIFIER! It is merely a method of determining the amount of power that the amp will require to operate properly. The way that this translates into the number of amps that a power service needs to have is foolows; Using the 120VAC/200 Watt amp, we need to determine the number of amps that the unit requires for full power. Divide the number of watts by the voltage (300 Watts divides by 120 volts=2.5 amps.) Some amps list the amperage but not the wattage, so if this is the case, simply multiply the voltage by the amperage (120Vac x 2.5 amps=300 Watts).

Electrical systems (112-125 Vac) usually use a three wire system. The wires are white (neutral) Black (hot) and a ground wire. The ground wire is usually either bare, or covered with green coating. At the breaker box the white is grounded earth along with the bare or green wire. This assures a grounded circuit in the event that the outside ground is lost. Looking at the receptacle, the white wire is connected to the wide socket, the ground to the center socket, and black to the narrow socket. Black and white, or black and ground should never be connected at any point. Further, if the device being used grounding plug, yet the wall receptacle has no socket, (many older systems have no ground) DO NOT BREAK OFF THE GROUNDING PLUG! If it is removed and the wall socket is not properly wired, the result may either shock or kill the user. This is not a lesson to be learned through personal experience. Find a ground lift plug at any grocery store, hardware store, or music store, (about 99¢ each) and use it on the end of the power cable. This grounding plug may also help eliminate hum in the sound system when used properly. It will allow you to change the polarity of the system without using earth ground, or to lift the ground in a system that has many grounds. Most important, this small, inexpensive device will prevent you from being shocked when used properly.

Transmission and shield grounds are two of the other grounding systems that musicians need to be aware of. In an unbalanced (usually Hi-impedence) systems, the side of the cable is known as the transmission ground. The shield is the foil that is wrapped around the pair of wires. The shield helps to control RF (radio frequency) noise that may create hum or static in the cables. Using high quality cables, and utilizing balanced lines wherever possible will eliminate nearly all RF problems, yet with cash registers, video games, and cheap triacs in the light dimmers all around the sound system, noise still may be a problem.

There are a few safeguards against noise and shock that can be used before the system is turned on. First, check the AC at the wall. Testers are available at most Sears, Radio Shacks, and most music stores for under ten dollars. These testers will let the user know if the system is properly wired. Second, have a couple of direct boxes with ground lifts on them. These are available at any music store, and are used to transform high impedance signals into low impedance signals. Do not attempt to send high impedance signals through a snake, or use a high impedance cable that is longer than 25 feet in length. Cables of long, high impedance runs generate noise problems, so keep the cables short. Third, if a rack of equipment is being used, and the system is humming or buzzing, isolate the individual units from each other by using nylon washers between the screws and the rack nails. If this does not work, then ground all units together by running a wire from chassis to chassis on each device.

Once again, use the ground lift plugs adaptors as a last resort. Use a Volt-ohm Meter to determine the possibility of shock. Do not wrap cables around table or chair legs to get them out of the way. This is a quick way to generate noise as an antenna will be created. Finally, to cut down on noise in the fastest manner, make sure that the mixing board and the power amps, crossovers, and outboard processing gear is all on the same electrical circuit. This one small thing will save many headaches and keep the system quiet. Being sure that the system grounds are good will prevent shock and noise problems. One final tip, purchasing an inexpensive power supply from the local music store will keep unwanted problems from creeping up. Power supplies have ground lifts, noise suppression, RF protection, and constant voltage supply built right in, and will speed up system hookup.

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CONCERT REVIEW

Thrash Weekend

The Pompadour

December 14-15, 1990

Whew...What a weekend. Today we're checking out a few local thrashers and looking forward to tomorrow's show with Third Rail from Berkeley.

Friday night, Wicked Innocence opened the show to a larger crowd than we had anticipated. This trio managed to put out the sounds for about thirty-five minutes or so. Not bad for a three-piecer, mostly straight at you thrash, but enough talent showed through the mosh (mush) to give some promise. Keep after it boys. One headbang.

Fatal Cause took the stage next. This band is a five piece arrangement, which couldn't manage to hide the fact that they are fundamentally a good band despite the sludge which spewed forth from the PA. These boys attacked the music, throwing pieces out to the crowd. Little by little their efforts paid off as the crowd warmed up. By the end of the set, plenty of moshin' was goin' on. Does our hearts good to see things like that. All in all these boys are rather good, sometimes even sounding like a faster, more muddled Sanctuary. They held the stage well and worked the crowd even better. Two headbangs and a can of bud.

Abstrak finished up this ear-splitting evening of slam. We don't know what else to say about this band except they are good. Very professional in their delivery and stage presence. Obviously the crowd had heard of these boys due to their response. The singer worked the crowd well, giving the band just enough time to catch their breath before diving into the next number. No wonder they were drenched by the third song. They even made a political statement with a song about the crisis in the Persian Gulf. Normally this sort of thing doesn't wash too well with me, but this one went over fairly well.

Overall, we give this band two and a half headbangs...and a sixer.

Saturday night...back again. Here we sit again, back to view Victims Willing and Third Rail. Hate X9 but we missed them due to another engagement. Victims Willing was already into their show by the time we got there. The music was indeed loud, however the melodies appeared extremely basic. What the band lacked in creativity and originality they gained back in power and energy. Each song lasted only 2 to 2 1/2 minutes so it wasn't too long of a wait. Rather short offerings but the crowd did seem to enjoy it. Lots of moshin goin on here tonight. One and One half headbangs, no brew.

Third rail finished up the evening. They are from Berkeley, California and they are only out for a few stops. It seems the bassist had final exams in three days. They had three tops before this one and had one more gig in Colorado before heading back to Cal again. Some road trip huh?

Well, the band took the stage, and controlled it rather well, even though the crowd just stood and watched the band. It was as if they didn't know what to make of them. In fact we still haven't decided what to make of this band. They seemed to be serious about what they were saying, however, we were unable to discern any substantial message. The band performed admirably, especially the bassist and guitarist. The singer, on the other hand, was a different story altogether. Where did they find this guy anyway? He stood up there and swayed back and forth like some cobra incarnate. Too bad he couldn't exercise any vocal range. One last question...is the singer really from Winnemucca, or does it just rhyme (very poorly) with mutha fucka? Two headbangs and a quart of Old Milwaukee. That's all for this month, Laterz

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CONCERT REVIEW

Jane's Addiction

Primus

Fairpark Coliseum, December 7

The last time I saw Jane's Addiction, I believe it was a KJQ anniversary party. I think I left after three songs. I made it through five songs this time. Don't get me wrong, they were actually very good this time. Last time, I left because the sound was mixed very poorly, and Perry Farrell (singer) was doing his fucked-up, Jim Morrison impression with a large dose of arrogance.

This time around I left for a different reason. I just couldn't handle any more of the KJQ modern music mosh-a-thon. I tried to stand someplace where I could avoid the mosh scene, but everywhere I went, slam sessions kept breaking out with sixteen year-old girls who were dressed for the Aztec Camera show. It must be a Salt Lake tradition to mosh to whom-ever comes in town.

First things first. Primus did some serious butt kicking. I came across their CD on accident a few months ago and dug it right away. But, when I saw them warm up for the Jane boys...hypnotism. It's my guess that they will be headlining

next time. Definitely the best three-piece band I've ever seen in a long time. When they were done, I was ready to go home. I knew that couldn't be topped.

I was really expecting the worst when Jane's Addiction came out...Golly — was I wrong. This time they managed to keep the effects in the audible range, and the fog machines were under control enough to actually see the band. I had a hard time getting into them at first, but once Primus wore off, digging them was in order.

Dave Navarro (guitar) never ceases to amaze me. Not just his technique, but also his style. Perry must have had a few singing lessons since his last trip here. If you recall, he couldn't quite hit the high notes last time. I see him as a real vocalist now, not a studio vocalist. If my tolerance level would have been a little higher, I probably would have stayed for the whole show. Maybe next time. And maybe next time, the 16 year-olds will be all moshed-out from the Depeche Mode concert. Maybe.

Otto

COMING EVENTS



January 17-18, Methods of Dance will be paying Salt Lake a visit to play The Bar & Grill on Thursday and then an all ages show at The Pompadour on Friday the 18th.

Methods of Dance have established themselves in Idaho as one of the better bands. Their blend of funk-rock has become

quite popular. They will be pushing their latest release *Small Pond*, a compilation of Idaho's best bands. They have made a few visits to Salt Lake City to play The Zephyr, but we all know how that is. This time they will be showcasing their music to different crowds in hopes to let people know what they have to offer. Last time they played the crowd responded well. The will be bringing a two-piece industrial band who will be opening both shows.

Tony!, Toni!, Toné!



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PERSONALS

Family Man, Kudos Best Private Eye and New Year! Five year veg resolution kept. I'm a dancer, not writer...**Laura**

Welcome back Andy, Best down: **Feezbian Space Warrior**. Whom the anarchist now, R.U. pacifist? Pay the pied Pyro piper.

Genius, Thinking of you awfully much still. Kindred spirits and partners in mortal crime. Suffer the children. Our underground. **Labotomy**

Blue is the Violet, Red is the one I love the girl with the ring in her nose. **D.**

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AC/DC

King's X
 January 18 7:30
 Salt Palace

Nine Inch Nails
Die Warzua
 January
 Fairpark Horticulture

Manikin Laff
 Saturday, February 2
 The Pompadour

Candyman
Father M.C.
Gigolo J

Tuesday, January 24
 Fairpark Coliseum

Methods Of Dance
 Thursday, January 17
 Bar & Grill

Friday, January 18
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