

SUUG

SALT LAKE UNDERGROUND
ENTERTAINMENT GUIDE AND REVIEW

FEBRUARY
1991 #26
FREE

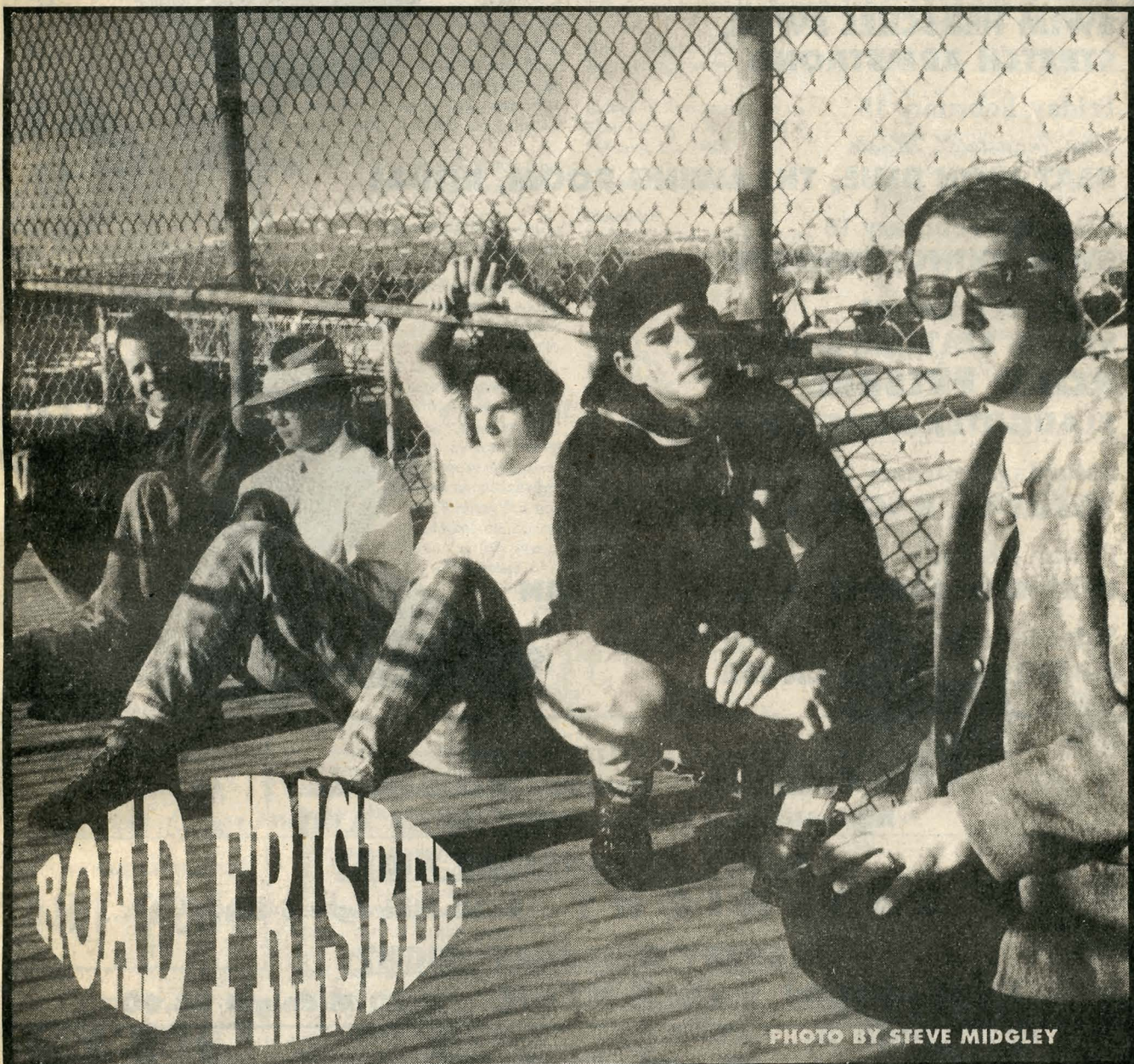


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**A LOOK AT WHAT IS REALLY GOING ON IN TOWN
NEWS • VIEWS • REVIEWS • PREVIEWS
CALENDARS • MUSICIAN TIPS • MORMON UPDATE
BOOKS • CARTOONS • A LOOK AT JANUARY**

**SPECIAL
COLLECTIONS**

FEBRUARY

Friday, February 8

**DINOSAUR BONES, DIRTY GORDON
DECOMPOSERS**

Saturday, February 9

**SWIM HERSHEL SWIM,
STRETCH ARMSTRONG**

Friday, February 15

Live Industrial Music

BEAT IRON BLUE, THE LIVING ROOM, RITUAL

Saturday, February 16

SWEE RHINO, JONESIN'

Friday, February 22

SLUG'S FEATURE BAND

ROAD FRISBEE

SLAUGHTERCHRIST, BOHEMIA

Saturday, February 23

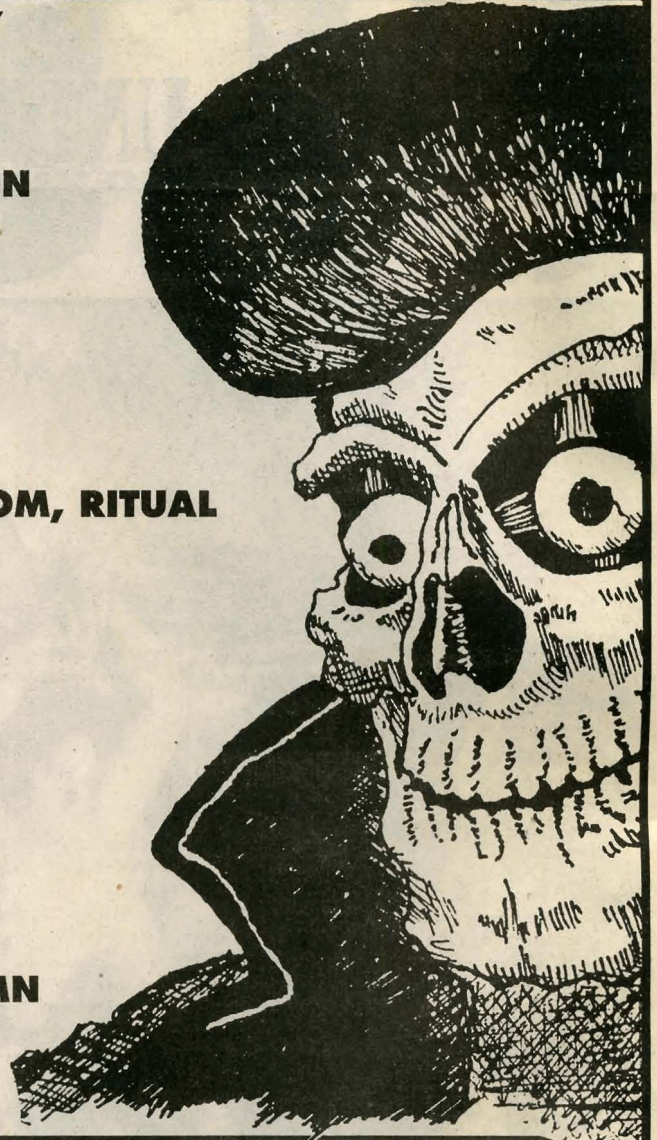
YEXOTAY, KAOTIC KONTORTION

Friday, March 1

INSPIRAL CARPET, OUT OF AUTUMN

Saturday, March 2

ABSTRAK, FATAL CAUSE



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DEAR DICKHEADS

SLUG

ENTERTAINMENT
GUIDE AND
REVIEW

ISSUE NO. 26
FEBRUARY 1991

Editor/Publisher
J.R. Ruppel
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Natalie Kaminski

AND OUR THANKS TOOOOOO:
Jon Bray, Jon Shuman, Brad Collins,
Woody Gonzalez, Brad Barker,
Rick Ruppel, Dan Keough,
Matt Taylor, Matt Monson, Scott
Bringard, Kevin Kirk, Charlee Johnson,
Bill Ward, Terry Schnieter, Lara Bringard

Copperfield Publishing, Hoffine Printing
and most of all to the people who adver-
tise and support our effort...thanz again!!!

The opinions and views
expressed in this rag are
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people who put this shit
together.

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SLUG is printed by the fifth of
each month and is free to the
public. The written material is
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are vital!! Please feel free to send
what you have-Letters, Articles,
Art work, Reviews, Poetry, Pho-
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SEE PAGE 14

Dear Dickheads,

Loved Chris Robin's review of
the Dogs Milking Nixon Concert.
Gee, Chris must be right—local
bands just can't hold a lighter to the
real pro's.

Chris, I was stung by your side.
(Although I of course find any
mention of Swim Herschel, Swim in
SLUG gratifying.) Nay, I was deeply
hurt. What are they to do? Give up
and go play Paul Anka covers at the
Excelsior? Fight back by accusing
Chris of being a closet Journey Fan?
Or just ignore Chris's pin-head
remarks? I vote for the latter. But
really, what can they do to make
chris happy?

Oh well, I guess if I expect integ-
rity, I shouldn't keep reading this
local dreck.

*Unprofessionally yours,
L.L. Johansson*

Dear Fine Citizens Reading SLUG,
I would like to talk to you today
about the fine, fine leadership here
in the "underground" or as I like to
call it "very stylish" scene.

I like it, it's nice and economical.
And sometimes we learn new words
to add to our vocabulary.
However, as I see it, if it were truly
"underground" no one would know
about it. So, I think we should change
it to "slightly well known, but not
real well known" or like I mentioned
before, maybe just "stylish (very)
scene" would sum it up better.

There may be those who dis-
agree (though I know not why), and
I would ask at this time that a vote be
taken and then there may be a few
changes or not. *Don't die my friends,
Daron "Biff" Gardner*

Hey Kids,

Uncle Shame here with some info
that may help to ease the anxiety in
these most fucked of times (9). If you
are a teenager mutant human near-
ing or at the age of 18 (1+8=9) and
have not yet registered for the draft.
WAIT! Below I have listed our re-
gional "Draft Counselors." If you
don't believe in this war you'd be
wise to consult/write one or all of
them before you register for the
draft. Now, if you've already regis-
tered it's too late! No, I'm kidding
kids. If you've already registered
and the draft is started up, there are
still some ways around it or out of it.
Below I have listed the organiza-
tions you can contact to get supplies
and info. Shut-up, remain calm, don't
get discouraged. Now is the time to
say "NO! We're not gonna go...!" If
you have friends or family already
over there may jah and the Serpent
God of Nine go with them and pro-
tect them.

*Love,
Uncle Shame*

Please include \$1.00 Donation for
the mailing of info from the fol-
lowing groups:

CCCO- Central Committee for
Conscientious Objectors
2208 South St.
Philadelphia, PA 19146

USUC Berkley Draft Counseling
Center
300 C Eshlemer Hall
Berkeley, CA 94720

Pledge of Resistance
4228 Telegraph Ave. Ste #100
Oakland, CA 94609

No need for Donation:

Zane Zell
Prairie Life Peace Community
327 8th Avenue N.
Shelby, MT 59474
406-434-2148

Sandra N. Karp
1100 South Street, Suite 470
Denver, CO 80204
303-835-3995

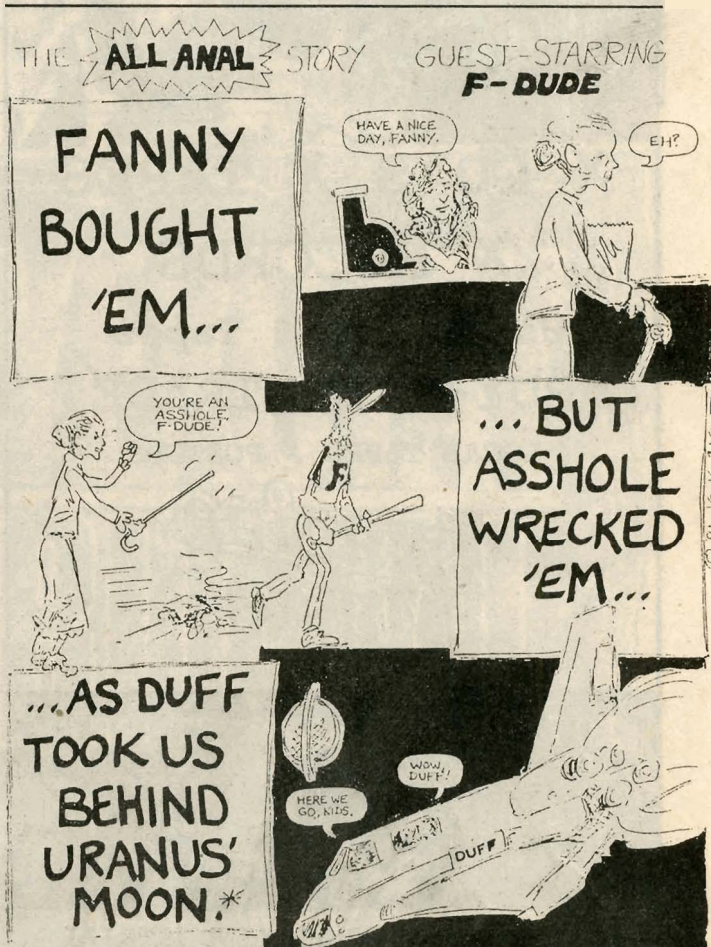
David Stoler
637 S. 5th Street
Pocatello, ID 83201
208-233-1809

Draft Information Center / Ameri-
can Friends Service Committee
(AFSC)
445 1/2 E. 4th Street
Tucson, AZ 85919
606-623-7094
602-623-9141

Dear Dickheads,

I noticed an error in SLUG a few
months ago. You reported that TSOL
had only two original members and
that Ron Emory quit because of a
drug problem. WRONG, my friends.
TSOL has NO original members
and Mike Roche quit because of a
drug problem which he has since
overcome. The original members of
TSOL: Jack Grisham, Ron Emory,
Mike Roche & Todd Barnes have
reunited and are performing and
recording under the name LOST.
Just thought I'd let you know.

Jon Shuman



* FANNY, BOTTOM, BUTT, ASSHOLE, RECTUM, ASS, LIFE, TOOK US BEHIND YOUR ANUS, MOON

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RECORD REVIEWS

POISON IDEA

DARBY CRASH RIDES AGAIN



POISON IDEA

Pick Your King
 (American Leather)
Darby Crash Rides Again
 (American Leather)
Feel The Darkness
 (American Leather)
Poison Idea
 (Sub Pop)

Poison Idea is an acquired taste, one which I have taken to as of lately. First frequented with the world's loudest alcoholics in 1988 with their *Kings Of Punk* LP, I followed their progress with a subsequent releases entitled *War All The Time*. After that, I sort of fell out of step with them.

Having formed their own label, American Leather, the P.I. crew began releasing an abundance of material which had either been pressed in obscenely limited quantities or simply unavailable for public consumption.

Of all reissues within the last year, *Pick Your King* is the finest. This incredible seven-inch clocks in at just under ten-minutes and features fourteen songs of supersonic punk. Originally pressed in 1982, *Pick Your King* opts for a break-neck pace in place of such sixty-second wonders as "Self Abuse," "Castration," and "Cult Band." Even though it suffers from a somewhat monoral mix, the EP itself is a masterpiece.

Darby Crash Rides Again is a compilation of two early demos recorded about 1981. The influence of the West Coast punk bands of that era is quite prevalent, and the recording lacks any distinct identity. For hardcore P.I. fanatics, it is a must. For the casual observer, "Darby Crash" is little more than a faceless effort.

The most recent LP from the bunch is *Feel The Darkness*. It's professional packaging and production shines. The brief tenure of ex-MFL guitarist Aldine Yncine injects a healthy boost of energy into the lineup. Lyrically, the album is perhaps the most comprehensive and intelli-

gent of any P.I. release to date. The strong musicianship is an incredible documentation on how much ground has been gained since their halycon hardcore days.

Finally, there's the dreaded Sub Pop release. Perhaps it is little more than a joke. Dreadful in execution and poorly mixed, *taken By Surprise* is a lackluster effort; the flipside of which is a dragging take of the Go Go's "We Got The Beat." For most, Sub Pop is similar to 4AD Records: their packaging far outshines the hollow music content within. This is not the case, since the artwork AND the music is downright horrid. For some reason, I can't help but think that this was the intention.

As the Poison Idea catalog grows in size, it's beginning to establish a line of credibility. The new direction which P.I. aims towards is quite impressive. Very few punk bands ever came out of their minor-chord bashing forays to become musicians. Poison Idea are among the few veterans of that era to be such.

Charlee Johnson

SAMHAIN

Final Descent
 (Caroline)

My feelings on previously unreleased material are that if it isn't good enough for release the first time, don't bother the second. *Final Descent* manages to prove me wrong with its powerful performance and letter-perfect packaging.

This LP, a compilation of the band's unissued tracks and discontinued EP, *Unholy Passion*, is a gothic fanfare of ultimate blasphemy. Glenn Danzig's frightful compositions are dreadful suites of darkness, all of which are brilliant in their dominating execution. The remix of the *Unholy Passions* tracks are an additional bonus for their clarity, something that Samhain's recorded efforts fail to achieve. Then again, maybe the somewhat cluttered mixes are what made the horrific overtones seem so apparent on their earlier releases.

Final Descent is a fine eulogy for one of Danzig's darkest moments. Samhain's experimental forays have never sounded finer, and there's never been more of a need than now to have this material surface in wake of his bludgeoning success.

Charlee Johnson

RECORD REVIEWS



AFGHAN WHIGS
Afghan Whigs

NIRVANA
Nirvana
(Sub Pop)

The infamous Seattle sound has become the latest staple for egomaniacs. Readily accessible and limited in quantity, Sub Pop releases are every record collectors wet dream: colored vinyl, perfect graphics, and professional packaging. Most Sub Pop products are superior to independent and major label rivals. However, the musical content within is usually no match for its colorful appearance. On occasion, the label manages to wade through the post 70s grunge and fish out a few wor-

thy acts. The Afghan Whigs is somewhat subdued from their excellent LP last year. Nevertheless, the performance here, though somewhat nostalgic with its heavy-handed "Freedom Rock" overtones, is downright homey. The lush piano and tender vocals are a plus on both featured.

Nirvana serves up a HEAVY ditty featuring plaintive vocals that contrast with outright ballsy rock and roll. Certainly the finest of the Sub Pop acts, Nirvana breaks free of that phenomenon through their intense musicianship. The furor caused over Soundgarden will likely be doubled when the world learns of these guys.

Overall, the commanding performance of these singles show that Sub Pop might outlive their fifteen minutes of fame. Perhaps in time, when the dust settles, Sub Pop will have a chance of being known for their acts instead of packaging concepts

Charlee Johnson

YEXOTAY
Ritual

From, believe it or not, from Provo comes one of Utah's better metal bands. When I picked up this

tape, I had to be honest and say it didn't much appeal to me. However, after seeing an eye-opening live performance, I opened my mind and gave it a whirl.



For some reason local music is rarely produced exceptionally well. Unless the band has the funds to produce something well, like Stench or Bad Yodelers, it is rare to find local music really produced well. Yexotay, however, surprised me. Music this fast and hard is very difficult to produce into an easy lis-

tening product. The thing that makes this stand out is the clarity in the instruments.

Yexotay's five-song EP is definitely worth the few dollars spent. This little thrash ditty contains five great songs, but the best would have to be "The Yexorcist" or "Escape 9," my two personal favorites. Their music, both live and recorded, contains a lot of energy, something most bands have a hard time creating....pick it up.

Less Nessman

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What's Wrong With Today's Protesters, Protests and Protest Music?

"Now the urgency and energy has turned into complacency, and the schools and universities are turning out a brand-new breed of young conservatives..."

—Ray Davies-The Kinks

"Help save the youth of America, help save youth from themselves..."

—Billy Bragg

The war has started and may already be over by the time this column is printed. And if that's so, then thank Jah. If not, let's try and figure out why today's protest marches have turned into little else than a pseudo-hippy, granola fashion show.

No longer do we have Phil Ochs, Bob Marley or even the Clash as the voice of a generation. Though we have songwriters as talented as Billy Bragg and Elvis Costello, today's callow youth would rather listen to such "socially-conscious" blowhards as Sting, U2 and Midnight Oil. Instead, such whiners as Suzanne Vega and Tracy Chapman are looked upon as insightful. Praise Jah that there are still punk-rock and regga bands, although those too are being corrupted.

Let's learn lessons from the "real" hippies, those who were there during the 60's and 70's; let's listen to the now-peaceful Vietnam vets; let's listen a little and not be concerned so much with ourselves.

What can we do for peace? I suppose attending peace rallies and marches are nice, though they're not my cup of tea (besides, doesn't it strike some of you as hypocritical that we shout "no blood for oil," but subsequently waste that resource by driving to the Capitol Building (or buying the new Sting tape).

Instead of sending xeroxed copies of form protest letters (which helps to continue the deforestation of tropical rain forests that are so in protest-voque these days). Dare to start discussions in your homes, your work, your school. Write individual and personal letters to your representatives.

Sure these protests look good, but do you think they're actually changing anyone's minds? Let's face it, our war-mongering enemies are as intractable as we. Make your voices heard individually and collectively.

Lastly, let's not forget next election day to vote the bastards who supported the Bush regime and got us into the war in the first place. I suppose we could also drop a bomb or two on these guys for good measure, as well. Just remember, though, that you didn't hear it here.

Chris Robin



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MISCELLANEOUS

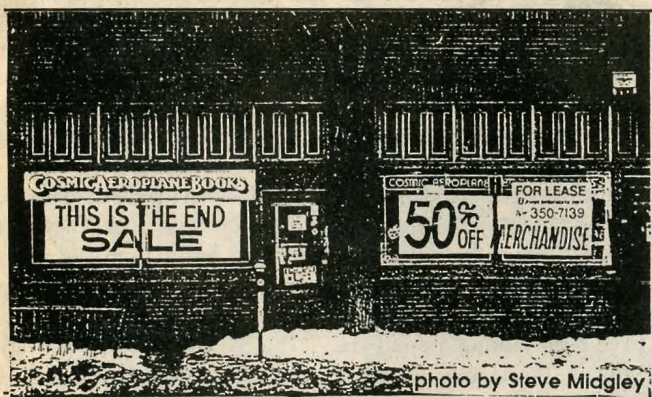


photo by Steve Midgley

Cosmic Aeroplane Closes!

Every business has a life span and Cosmic Aeroplane, 258 E. 100 So., Salt Lake, has come to the end of its own. By the time you read this, barring some financial miracle, Cosmic Aeroplane will have closed its doors forever.

According to owner Bruce Roberts, who declined to go into much detail regarding the closure of the bookstore - "it's just another Salt Lake business going out of business." Cosmic has been experiencing financial difficulty for quite sometime and, finally, those difficulties have caught up to the bookstore which opened in 1968 as part of the business district at 9th and 9th.

In September of 1989, Roberts sold the store's jewelry inventory to Richard Montague who in turn opened Stargazer next door to Cosmic Aeroplane. By that time, Montague said, Roberts had been looking for a buyer for the whole store for quite some time without any luck.

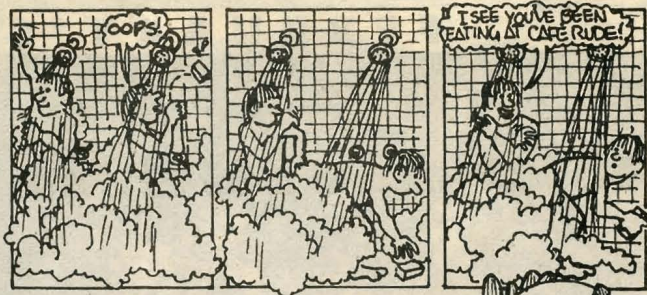
In a December 18, 1988 article in the *Deseret News*, Roberts is quoted as saying, "part of the problem is we were doing a lot of business in our record department until CD's [compact discs] came along." Consequently, lack of sales forced Roberts to terminate the bookstore's record department.

One of the ironic things about Cosmic closing is the amount of people who have said "I shopped there all the time, how could it be closing?" Indeed, if everyone did what they said then there would be a chain of Cosmic Aeroplane bookstores across the country today.

In the age of high-rent malls and corporate takeovers and buyouts, the independent businessman is slowly being squeezed out of business. While the loss of such an independent spirit as Cosmic Aeroplane will be felt, let it serve as a reminder to support the remaining independent bookstores and independent businesses in Utah which risk offering more than the latest Jackie Collins pap.

May we suggest a few to get you started: the King's English Book Shop at 1511 So. 1500 E., Sam Weller Books at 254 So. Main and Waking Owl Books at 208 So. 1300 E., Salt Lake. So the next time you find yourself picking up a book at the mall because it's convenient, consider where your dollars go - back into the community, which will give back to you, or to a CEO's summer house in Bermuda.

Lara Bringard



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5 BOXCAR KIDS	6 BOXCAR KIDS	7 4 THE LOVE OF MARY	8 THE SAMPLES	9 GAMMA RAYS
12 ZEN DOGS	13 FLOCK OF SEAGULLS	14 Valentine's Day	15 GAMMA RAYS	16 GAMMA RAYS
19 Irie Heights	20 Irie Heights	21 Irie Heights	22 Backwash	23 Backwash
26 SKIN & BONES	27 SKIN & BONES	28 HOPPS	1 Irie Heights	2 Irie Heights

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Friday, February 8th
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 w/ The Change

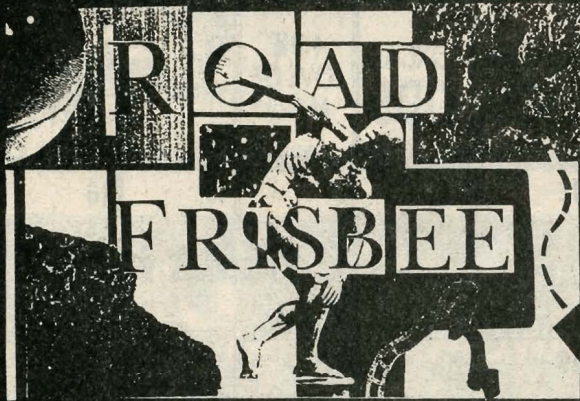
Wednesday, February 13th
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FEBRUARY'S COVER BAND



Several years ago I came across the name Road Frisbee by a person I hoped I would never see again — and because of the horrible experience I had dealing with this horrible person, I didn't rush out to see the band play. Then I met Thom Barth. Thom is now the bass player of Road Frisbee. After a long camping weekend of sarcasm, basking in the sun, living off beer and Doritos, he had convinced me that Road Frisbee was a pretty cool outfit. I didn't hear much more about Road Frisbee until Sabbath 88 when I got to experience the full-on effect of Road Fris-

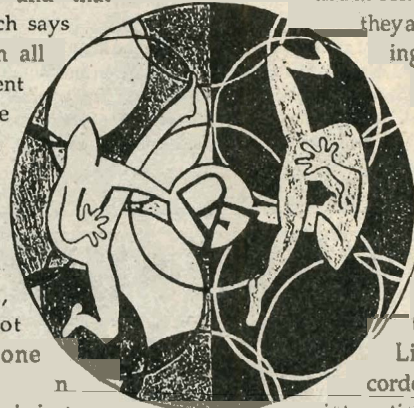
bee's Load Amps and speedy guitar work.

It is now 1991 and Road Frisbee has changed considerably. They now have a vocalist, and five members who seem to be five of the most down-to-earth guys I have met. Richard Glazer and Thom Barth, guitar and bass respectively, are two of the only members left in the band that I saw over two years ago. They have added Jonathon Clark on drums, newest member Golden Meier on guitar, and are now fronted by vocalist/lyricist John Morris. The band has lost

its metal-sound, but still sport one of the most unusual and original sounds in town.

The originality of the band has developed by putting five totally different members with five different musical backgrounds into one band and letting fate take its course. John and Jonathon (ex Potato Heads) have been kicking around the Salt Lake music scene for years, originating some of this town's earlier punk bands. Rich, who speaks of his past musical experience with a glint of sarcasm in his eye, says he has developed his advanced guitar-playing style from hours of practice and a lot of time listening to guitar greats such as Steve Morse and Jimi Hendrix. Thom picked up the bass when joining Road Frisbee and has developed his style while writing and playing with the band. Golden joined the band less than a year ago and has added a new guitar dimension to Rich's guitar work.

Regardless of the histories of the members, the band writes its music in an eclectic style that can only be attributed to each member's different ideas on how the band should sound. I have heard the term "cuisin-art for the ears," and that pretty much says it all. With all the different styles, the music sounds like a collision of jazz, funk, metal, punk, not only in one



also happen in just one song. With an insane need to keep people from getting bored, Road Frisbee uses tempo changes and odd chord progressions to keep the songs interesting.

The music is intentionally written to keep people on their toes. In the time I have spent following bands in this town, this band has almost more conviction to what they are doing than any other local band. They have broken away from the mainstream by creating music that takes some thought to listen to. This is very risky when approaching music writing. Most people like to watch a band, shake their butt, and then go home. Many times at Road Frisbee gigs I have seen people pull up a chair, sit down and watch the band play with one eyebrow raised. This can be discouraging when trying to build a following, however, these guys have opted for a higher form of musical expression. Although the music moves well, sometimes the music makes so many changes, it can get quite chaotic.

Over the past year since the current line-up started creating sound, they have released two cassettes: *Technique Before Compassion*, and their newest, *Tofu Rodeo*. They plan on submitting this to record companies in hopes of what every other band wants — some attention sent their way. If they are as serious about sending tapes as

they are about writing music, anything could happen. If you can handle music that makes you think, you should give them a listen.

Live and recorded they can be interesting; however, live you can experience the energy which can't quite be captured on tape. They will be performing live Friday, February 22nd with Slaughterchrist and Bohemia.

J. R. Ruppel

MORMON UPDATE

Yes Armaggedon!

Hello and thank you Brothers and Sisters. When I say thank you, of course I mean for supporting the anti-abortion bill. It is a good feeling to know that there are a lot of God-fearing pro-lifers out there with the common descency to know the difference between right and wrong.

I am grateful for all the hub-bub our holy war is causing. With all the attention in the Gulf, the pro-sinners didn't even notice us slip the abortion bill under the door. One thing we didn't need was a bunch of ACLU card -carrying freaks throwing pro-evil slogans in our beloved Governors face on that historic day.

I had to use all my aces to keep the press from highlighting what was occurring in state legislation. I even had to threaten excommunication and damnation a few times. Besides, most of them are on God's payroll.

The Lord told me (and I fully agree), that anybody-who doesn't like our laws should pack up and move to California. I hear you can get an abortion in a 7-11 there. One day, that over-grown den of iniquity will just fall into the ocean. We all know that the devil controls the water, and that state is touching too much of it.

You all know how I feel about the occurrences in the gulf. It is incomprehensible to me, Uncle Ezra, that opposition to war could even occur. We should take all the war protesters and use them as human cannon balls. War protesters are cheaper than patriot missiles anyway. Why must they question every little thing that comes along?

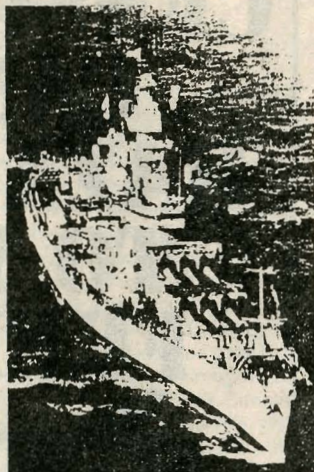
Not only is war essential to our economy but it also fits in with God's plans. Without world conflict, peace would just be a jam in the gears of the "big picture." You probably want to know what the big picture is—allow me to spell it out.

The more people we cram onto this tiny planet, the more we breed contention. Contention leads to war, and finally, Armageddon. That is the Gospel way.

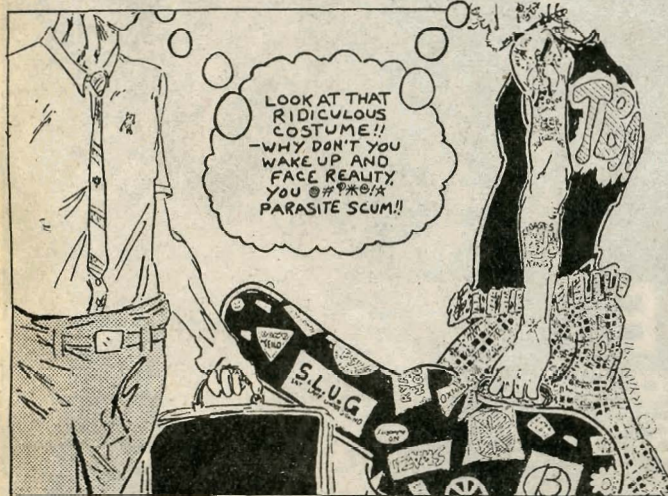
If birth control, abortion and peace allowed, Armageddon will never happen. Now this is just not acceptable. Just let nature take its course. Just let George Bush have his way. He is truly a man of vision. He is a man who clearly sees the big picture.

I like what I'm seeing brothers and sisters, as I'm sure you do. I own property in the Celestial Kingdom, and I can't wait to start building my dream home. Until next Month...buy War Bonds.

Uncle Ezra



EYE TO EYE



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JOJO'S CORNER

Last month, my kind and thoughtful readers, your humble Jojo was shamed. I was shamed in the very pages of the fine magazine I have struggled so long and hard to bring "integrity" and "credibility" to.

When I was a young boy, growing up in the Mississippi Delta, my mama used to take me out to the okra patch and and tell me "Jojo, one of these days your gift of prophesy is going to land you in a world of hurt."

I scoffed at the idea at the time but now I've learned how right she was. To think that I had travelled so far and worked so hard to gain the glamorous position of contributing columnist to SLUG only to be made to feel lower than a snake's suspenders. well I can't apologize for my gift of divining the future, but I did in fact attend the concert and it was great as predicted, The true reason I listed it before the fact is that SLUG, being the pinnacle of efficiency that it is, actually printed my column before I had even written it.

At any rate, I took Mr. Copeland's advice and did visit Las Vegas. I spent the night at Circus-Circus and visited her sister planet "Slots a Fun." The true highlight however was a visit to the fabulous Riviera where I saw a real Las Vegas crooner and a fine white-soul band called "Hot Lava." I used my powers to win \$50 in a slot machine and of course donated all proceeds to charitable causes. For as we know, the gift of prophesy cannot be used for personal financial gain.

In Los Angeles I witnessed the rebirth of X at the Palladium—as predicted by your humble columnist. It was pure divine Godhead. They played 3 songs off Exene's solo album and even did a rhumba version of "We're desperate." It was pure X-heaven.

In Salt Lake City, Subject To Change reunited at a warehouse party in January and we were fabulous. It was a big ol' reunion with various local luminaries including Poopy D participating in the festivities.

And now for one final prediction, Mary's Danish and My Sister Jane was the best show in February.

Love & Kisses

Jojo



Subject to Change

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FEATURE STORY

Saving The Tower Theatre...

by Lara Bringard

Built in 1928, the Tower Theatre at 900 So. and 900 E., Salt Lake, looks relatively small and unimpressive when passing by, but to some, including Cinema In Your Face (CIYF) owner, Greg Tanner, it represents the last link to a past when premieres brought out the stars and a night at the movies was a night to remember.

But why save the Tower Theatre? I mean it's not The Centre, The Regency or The Utah, all theatres representative of a bygone era in which moviegoing was a gala experience, not a six-plex drive-up experience with overrated, overpriced gooey popcorn, and that is precisely why it should be saved. "Make way for progress" should not be accepted as justification for tearing down every link to the past and perhaps a slower pace of life Americans have forgotten about in their hurry to get THERE before everyone else.

"It's important to us. I'm not sure if it's important to everybody, but to us it represents the last vestige of the old style of film presentation - the big old theaters with high ceilings and it has sort of a style and grace not built into present day theaters," said Tanner, who last fall formed the Independent Film Foundation (IFF), a non-profit organization the express purpose of which "is to facilitate the education and exhibition of the film arts in Utah and [saving] the Tower is our first project."

According to Tanner, the Tower Theatre isn't as big as the Centre or the Utah. "It's about half the size of the center which makes it twice the size of your average theater that's built today," he said, noting that the Tower can seat 550 people.

"We had already started our plans for the fund drive to remodel the place back when it was up for sale by the FDIC," explained Tanner, when by chance we ran into the owner in an elevator. Not more than five minutes earlier had the new owner, Harold Hill, purchased the Tower Theatre.

Tanner added that the IFF has struck a deal in principle with Hill to wit the IFF will "renovate it [the Tower Theatre] on top of a long term lease in which we get part ownership for doing renovation."

"We were on our way upstairs to the Utah Film Commission to talk to them about getting funds for the Tower when we ran into him and he had not had in mind keeping it as a

theater," said Tanner, who added that Hill originally wanted to turn the Tower into several retail spaces, much like the surrounding specialty boutiques found at 9th and 9th.

"The basic premise, in a sense, is that they're going to get an equity position because I've lowered the rent enough to enable them to enter into a long term lease," said Hill, owner of the Judge Building in downtown Salt Lake and principal in the Epicurious Food Group which owns and operates Eibo's Famous for Nothing and Ferrantelli's, restaurants in Trolley Square, the American Grill and Red's Frozen Yogurt.

"I think as a community we all have to do something to put back what we've taken out," said Hill regarding his contributions toward saving the Tower, "it's as important as the new arena for the Jazz. I think historically it's worth it beyond calculation and it's a very integral part of our market place," added Hill, "intrinsically you can't replace it. I'm going to roll up my sleeves with Greg and see if we can't get things done," said Hill, who noted he has received offers from parties interested in opening restaurants in the theater's location.

"It's quite an investment to buy a theater. They're not known to be a very stable business in these hard days when multiplexes are the way to go," said Tanner regarding the IFF's efforts to recruit Hill. "But we have a unique position in the film market here in Salt Lake in that we specialize in something that no one else does - art film programming," Tanner said, "so we can make the Tower a viable economic investment where as I don't think anyone else really could. I think he saw the opportunity to get one long-term lease with a very stable business that would save him the headaches of trying to, in the first place, renovate the building for other space usage," he said.

Tanner claimed that at least \$70,000 to \$80,000 is needed to begin the minimum renovations which for the most part the IFF will perform itself.

"We've received quite a few small donations, but what we really need is some larger donations," said Tanner, who noted that volunteer labor donations are also welcome.

"Labor is just as good as money in some instances, particularly skilled construction labor would be

nice," he said. "We need painters with spray guns, we need plasterers, electricians would be very helpful, people with carpet experience, and unskilled labor, we can use that, too. There's a lot of work that needs to be done that doesn't call for any skills," noted Tanner. "It's dusty, and on the ceiling some of the plaster has fallen in. We can use the preexisting seats, but we do need to recover them," Tanner added.

According to Tanner, remodeling calls for the Tower's balcony to be turned into a separate theater, which would allow the IFF to program more films. The main floor theater would also double as a live performance theater, noted Tanner, who hopes to incorporate performance art into the Tower's offerings once it is on line, much as CIYF does from time to time.

"Hill has held the place open for us [even though] he has had other offers, apparently to turn it into restaurants," said Tanner. "It's already one of the nicest little shopping areas but I think the Tower would really boost it into just a really great little niche," he added.

However, fundraising to save the theater has been slow, due in part to what Tanner felt was the IFF's inexperience in such matters. "We're kind of new to this fundraising," he said. "We've actually had quite a bit of positive feedback from the people we have gotten to, and I think that's generally the audience that we already have built into the Cinema."

To date, the IFF has held some small scale fund raisers including a two-night run of *The Rocky Horror*

Picture Show - the first night antics of which was more than the host theater (the Murray Theater) had bargained for. Subsequently, the second night was moved to CIYF - and a block party last October which included speakers, live music and a free outdoor, screening of Bugs Bunny cartoons and the academy award winning *Cinema Paradiso* at dark at the Tower.

Looking ahead to this spring, "we are doing the 1935 version of *Les Miserables* and that will be at the Capitol Theatre and will preempt the stage version which is coming in late April [to the Capitol Theatre]," said Tanner, who noted that there will be tiered seating available that night with seats ranging from \$25 to \$100.

To aid in its fundraising efforts, the IFF has enlisted the aid of Salt Lake's Mary Kay Lazarus/Public Relations firm which plans to further involve community leaders in the project and organize future fundraising events.

"The Utah Film Commission has been very helpful. The University of Utah Film department and Fine Arts program, the people there have been very supportive. The Mayor's office has been very helpful," said Tanner of community support. "I think they might see us as an asset."

If all goes as planned, the IFF expects to reopen the Tower Theatre this May at which time CIYF will become part of the Tower experience and close its theater doors at 45 West and Broadway, concluded Tanner.

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CONCERT REVIEW

Warlock Pinchers
 Maggot Heads
 Dirty Gordon

January 12, 1991
 @ The Pompadour



Warlock Pinchers' KC Kasum

If you were one of the lucky people to get into this show, you probably saw one of the hottest small shows of the year. This was one of The Pompadour's biggest shows since they opened—selling out before the first band even hit the stage.

"The official sound of Satan," Denver's WARLOCK PINCHERS, are probably the best funk-hardcore bands you might ever get the chance to see. Try the Pinchers' butt-first cross between the Beastie Boys and the Dead Milkmen on for size. You'll be glad you did. For example, their "Morrissy Rides a Cockhorse" contains a beautiful description of the dreaded former Smiths singer as a "crybaby son-of-a-bitch, no talent motherfucker."

In concert, the Pinchers turn up their intensity to an almost uncomfortable tightness. Especially with co-vocalist/percussionist KC Kasum's drag-queen Tiffany imitation or the infusion of Suzanne Vega's insufferable "Tom's Diner" into their terrific "Devil Without a Pause."

Besides, how can you hate a band that writes songs like "Where the Hell is Crispin Glover" or covers AC/DC's "Back in Black" so well?

Personally, I had cleat marks on my back and a week-long sore throat after the show from screaming along with these guys. But then again, at least I was there.



Pincher's King Scratchie

Opening the show were two local acts, DIRTY GORDON and MAGGOT HEADS. The first played a somewhat entertaining brand of Weirdos-esque hardcore before going on too long. The second, though, blech! How can you screw up "Bubble Butt" so miserably?

Chris Robin

PROOF OF PROVO

So Be It
 Stretch Armstrong & Jonsein'

January 26 @ Gandolfo's Deli

Since there aren't many venues for Provo bands to play, Gandolfo's Deli has become a mainstay in the Provo scene, hosting local bands nearly every week. The latest show was three very different bands playing three very different styles of music.

SO BE IT, one of the more recent additions to the Provo music scene blends 60's and 80's guitar influences (most notably: Hendrix, Stevie Ray Vaughan and The Edge) with 70's rock attitude and 90's rock consciousness. Mixing originals such as "Paradise" and the very Hendrix-ish "Horizon," with covers of Patti Smith's "Dancing Barefoot" and U2's "Silver and Gold" SO BE IT delivers straight forward guitar-based rock 'n' roll.

STRETCH ARMSTRONG, "Provo's newest ska band," has that "revive with Vivarin" energy, plus lots of silly hats, stage dives and a guitar player with natty dreads. Buster Bloodvessel would be proud of these boys. Then again, so would Matt Groening.

If it's psych-"o"-delia your after, then you'll definitely want to get wise to JONESIN'. Funky bass, lots of wa-wa guitar action and groovy vocals are the strength of this band. And you can't die without hearing their version of "1, 2, 3, 4, 5-6, 7, 8, 9, 10-11, 12" straight outta Sesame Street. JONESIN' has captured the fun side of the 60's sound.

Watch for performances this month from Provo bands, BASIC LANGUAGE, RITUAL, and VERSE VICE.

Matt

(God of Creativity.) - (Authority on what is creative.)

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BOOK REVIEW

Nick Cave
And The Ass Saw The Angel
Penguin Books (U.K.)

And the ass saw the angel of the Lord standing in the way, and his sword drawn in his hand; and the ass turned aside out of the way, and went into the field: and Balaam smote the ass, to turn her into the way

Numbers 22:23

Nick Cave, charismatic leader of Australia's punk entourage THE BIRTHDAY PARTY, and now fronting THE BAD SEEDS, makes his writing debut with his novel *And The Ass Saw The Angel*. Cave's novel follows the same thread of Southern Blues that he has been proliferating with THE BAD SEEDS. The story begins in the late 1930's and chronicles the fluctuating power of a religious sect entrenched in a secluded valley, where their quest for control far outreaches their congregation.

The story unfolds vicariously, through the life of a mute boy, Euchrid Euchrow. Euchrid is alienated by the church people and pummeled by the townspeople. Outcast and alone, he receives messianic visions and embarks on his mission to save the town. Euchrid becomes a tragic saviour figure; a stigmata bleeding from the nose instead of the hands and feet; an angel of death, wielding a sickle. As Euchrid sinks into the pit of quicksand that will be his death, he tells of his life, filled with sorrow and filth and despair.

Cave writes in the style of Faulkner, but more elaborately, pushing the edge of sanctity and sanity. The subjects are the same: incest, rape, murder, greed, power struggles, perversion. But Cave stretches his character to extremes of perversity and goodness, passion and depravity. Prostitutes become angels; religious leaders become drunken hobos and defilers of the churches; innocent children bring about the fall of the whole town. Without the restraints of his era, Faulkner may have very well written this frankly and starkly.

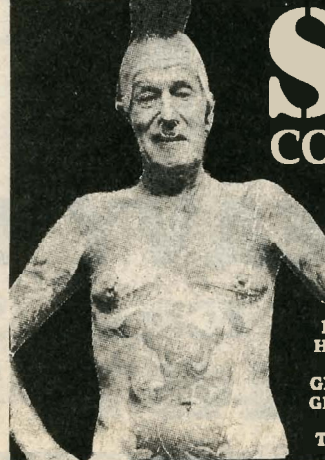
Cave also manipulates language, creating new words that are at first humorous but then become strangely appropriate, even more accurate and descriptive than the words which bind our communication. Euchrid "speaks" in a highly elevated language that sheds new light on ordinary life, making the simple seem more important and the so-called "important" things in life seem mundane.

Cave's vision of religious dementia pushed to paranoid proportions is staggering. He perfectly illustrates the hypocrisy of religious grandeur when a group of people elevate themselves above everyone around them. At the end of the book, there is a cyclic feeling, as if it were about to begin again and continue unceasingly.

Disturbing, yet very familiar, *And The Ass Saw The Angel* is very well "the second-greatest story ever told."

Matt
(*Deity of Underground Obscurity*)

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PERSONALS

Secret SLUG Admirer: Super thanx for gift certificate. Bought Metallica's "...And Justice for All" shirt. Seen Al Pacino's movie? Lars

Farewell Sadhana and Dan. May a new home find you and Shelter at the Philadelphia Temple. Peace, Krsna and goodwill, Lars.

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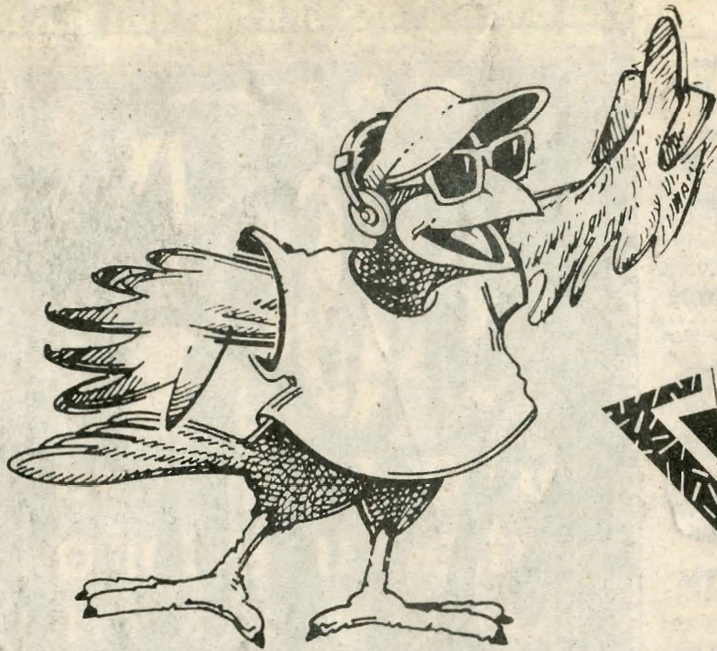
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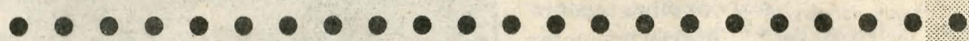
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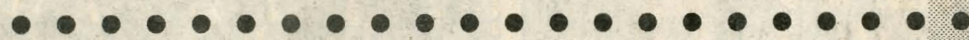


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