

SALT LAKE UNDERGROUND

ENTERTAINMENT GUIDE AND REVIEW

APRIL 1991 #28
FREE

APRIL'S FOOLS



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INSTED
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MATERIAL ISSUE
MONDAY, APRIL 15



ALL, LEFT INSANE
MONDAY, APRIL 29

SLUG

ENTERTAINMENT
GUIDE AND
REVIEW

ISSUE NO. 28
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SEE PAGE 14

DEAR DICKHEADS

My fellow Americans,

First of all, thanks to Ness Lessman for his positive review of SWIM HERSCHEL SWIM's debut cassette. I'm not a member of the band, just an avid ska fan, and it's nice to know that someone at SLUG is open-minded enough to consider ska a legitimate music type for your magazine. I don't think that there's a more underground scene in Utah, unless you want to get into things unnatural.

Ska has always had a following in Utah, and still does. If you need proof, consider how fast BAD MANNERS and SPECIAL BEAT sold-out when they played at the Zephyr in November. And when DONKEY SHOW played at Center Stage in December of '89, I don't think I had ever seen so many suits and pork-pies at a Utah show, even during the 004 era (yes, I was around when 004 was doin' the ska almost every weekend at the Old Women's Gym in Provo). Why is it that Provo has always had a better ska scene than Salt Lake.

And as far as ska being out-of-date, well, anytime some boneheads throws that one at you, it's a good sign that ska is making another glorious return. That's what they said in the late 60's when the skinheads (that's skinheads, not Nazi boneheads, there is a difference) picked it up and revived it in England. Ska started in Jamaica around 1959, in case you didn't know that, and I'm willing to wager that L.L. Smith in Park City didn't. They also said that ska was dead in the late 70's, just before the 2-Tone bands exploded onto the British music scene, and have since left a legacy of great musicians in modern bands.

It happened again a couple of years ago when everyone was saying, "ska is dead, it's over, and it's out-of-date." Well, Smith, I could give you a list a mile long of ska bands that have released albums in the past two years. And this year there are even more coming out. I'll tell you what, why don't you stay up late some Monday night, or get up early Tuesday morning, and tune your radio to that terribly-behind-the-times-because-they-don't-play-the-Cure station, KRCL, 91 FM, from 3:30-6:00am (I feel a shameless plug coming on) and listen to a show called "One Step Beyond." All we play is Rock Steady, Ska, and Blue Beat. You might be surprised. And who knows, you may even learn something.

There is a scene here. You'll have to look for it, it's not for the trendy masses. It's a little more underground than that. (Underground?.....SLUG?.....Salt Lake What?.....hmmm...)

You were right about one thing

though. People do jump around and slam like they're at a punk show. Unfortunately in Utah, people seem to think that if the music is fast, you have to slam, but we're doing our best to teach the kids to skank correctly.

One more thing. I don't think that a band has to have hair down to their asses, wearing all-black in that "tortured artist" look, and doing a pathetic cover of "Too Drunk To Fuck" to be a good party band. Do You?

"Let that be a lesson to you."

SKA BOB

p.s. My apologies for my rather lengthy pontification.

p.p.s. I didn't know that GENERAL PUBLIC was a ska band. I guess that means that FINE YOUNG CANNIBALS and COLOURFIELD are ska bands too, huh?

Ed Note: Ya know, Ska Bob, maybe you ought to spend a little less energy being so self righteous about your brand of "underground music." Ska music is about as underground as punk rock and

just as innovative, do your thing let and others do theirs, you sounded almost as bad as L.L. "Cool Guy" Smith. If you are that serious, I imagine we will see you and your clan at The Specks on Saturday night giving skankin' lessons.

Dear Dickheads,

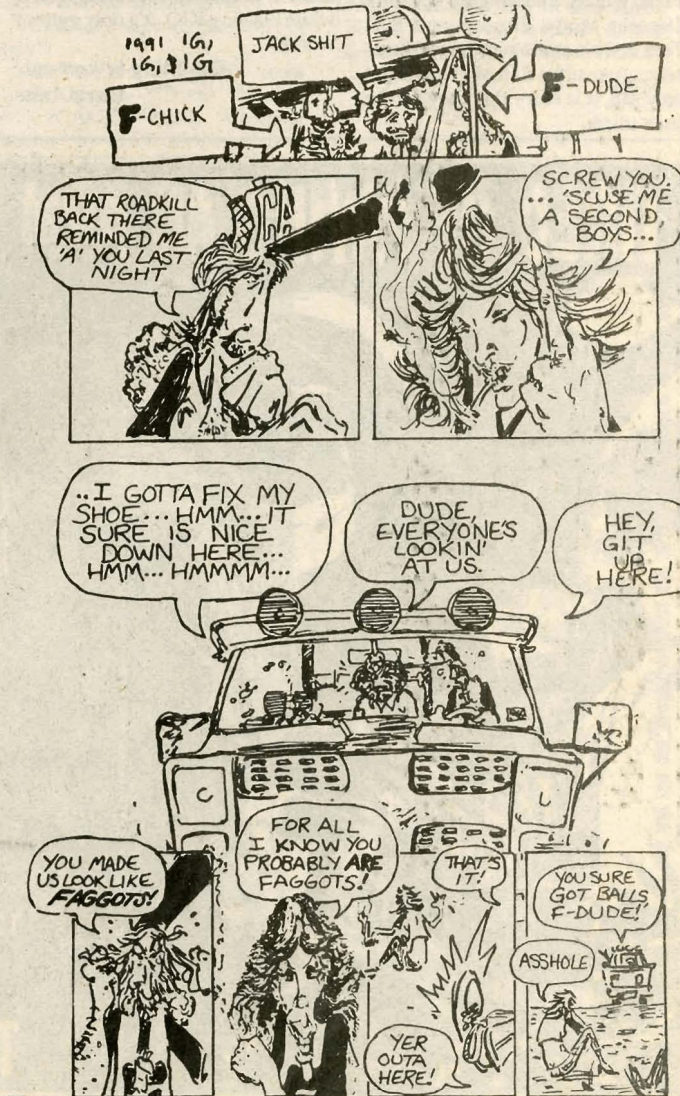
I'm writing in response to Christie Scholtz letter and I agree: The shit slinging has got to stop. I happen to think SLUG is a great zine. Without it, I'd probably be reading something gutless and boring. Keep up the good work!

Has anyone besides me noticed that the underground here is dying?! First the Speedway closed, then the Chromlech, then the Word building. I suggest the Pompadour get a liquor license so we won't have to worry about it closing too.

Sincerely,
Steven Park

Ed Note: Oh Stevee, the scene (whatever that means) is not dying. As

continued next page...



DEAR DICKHEADS CONTINUED

long as there are alternative-music-lovers in this town, there will always be someplace to go. Alternative music has become so readily available at all venues it won't die. The scene's death or decay had nothing to do with Speedway closing down that was due to a shitty real estate deal that Paul and Zay got the bad end of. The Word building was closed by a useless building owner who couldn't keep that place up. Chromlech fell victims to this same thing because of the problems with the building. As far as The Pompadour is concerned, they won't get a liquor license because the nifty new Utah Liquor Laws don't allow those type of licences. The place should stay open if people go there to see shows and not drink. Drinking in the parking lot and on the premises could, however, be the downfall of the place.

Dear Dickheads,

This letter is to inform all of those jock-losers who think they're some sort of rebels by coming to all the concerts around here (Provo). I am from the Provo area, and sometimes I'm not very proud. Jocks suck...period. Showing up sporting Depeche Mode, Erasure, and B-52 Tees and slamming amongst themselves (usually a clan of 4 or 5) is not only sad, it is scary that they can be such idiots.

Ever since a concert was held in Provo High, the Provo scene is worsening day by day. Every KJQ-loving sporto and their buddies come to any concert they can get a flyer for.

The bands around here, yeah a lot of them suck eg. STRETCH ARMSTRONG, SO BE IT, etc. But there are a few that keep me proud of being from around here; Jonesin', Gladbirds (formerly Slinky Fink), Plaid Daddies, Liquid Forest.

The Provo scene (what there is) is going downhill faster and faster. New bands are forming, new concert halls are opening-The Keck. (what is that, a rundown bar BYU students and their rebel jocks?) It's known as "Provo's Newest all-age Club," but it is located in Orem. Now the BYU types have a place to get out all of their aggressions from school, being idiots, and can come to the Keck to appear cool to granola chicks.

I am thankful for those bands that I can look up to with pride. Keep it up, but, until every sporto is shot dead or goes back to playing sports while blasting KJQ, it's only getting worse.

Can't they be kept out?
Mary Anne

Friendly Utah Dickheads,

I have not come to praise moshing but to bury it. And if the behavior of the United Concerts stormtroopers is any indication, anyone moving slightly more aggressively than the wholesome (yet ankle-punishing) pogo-ing will be dealt with at least as harshly as a trip through the pit would dish out.

While physically emulating the bizarre grooves of Primus during their show with Living Colour, I was harassed and harraged by the gorillas (I apologize to primate everywhere for such a comparison) for perhaps moving my body in such a way not in sync with their anal retentive standards.

Even though I don't agree with ending SRO (?) in the Salt Palace I can understand why they did it. But in the Fairground Coliseum a little counter-clockwise movement isn't going to kill any body. I guess I became spoiled seeing PRIMUS in the Bay Area where the mosh pit is still alive and well.

Sure, I can understand the opinion of those alternative rock/punk/metal fans who aren't aroused to bounce off of others in a circle and scream at the top of their lungs. Maybe these sedate concert goers

even appreciate the new concert order, but I thought going to alternative shows was partly to release energy. I guess the good old days are gone forever, now its up to the Pompadour to defend the faith. I can't wait till KREATOR!

Ron Weales.

Ed. Note: Hey Ron, maybe you and Mary Anne should get together so she can smash your face, that ought to get out some energy.

Dear Dickheads,

Hey, Dr Stern, I know who you are! I saw the little scene at the mall and I wasn't impressed, that was all done with lights, mirrors and payed off witnesses. You can't fool me...you are a fake.

Ha

One More Time...

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RECORD REVIEWS

THROWING MUSES

The Real Ramona
Sire/4AD

Even if there weren't two males in the Throwing Muses they would never be the typical "girl group", more concerned about their make-up and hair than their actual music. Kristin Hersh and Tanya Donnelly, the songwriters in the band (although one song on the new album is credited to THROWING MUSES), are real women fronting a rock'n'roll band. And the female point of view comes out in their writing as well. From the opening licks of "Counting Backwards" to the final dreamy notes of the sleepy-eyed "Two Step," the album is filled with clever guitar licks that range from raunchy to revealing.

To really appreciate what the MUSES do, listen to the second track, "Him Dancing." Recorded live, the only microphone that was set up was for Kristin's vocals. The instruments are clear and the sound is crisp on the recording; a good reflection of the MUSES live.

Shifting to and fro from harder tunes to softer, "The Real Ramona" has a balance of great songs that are both unconventionally catchy and clever. Some of the harder songs are "Golden Thing," "Ellen West," "Hook in her Head," "Say Goodbye"

and the single "Counting Backwards." "Say Goodbye" is an extension of a short piece from "Hunkpapa," "... a short song that became a long song." Verses have been added, but the biggest change is the heavy nature of the song. It's changed from an acoustical interlude to an all out musical assault. "Say Goodbye/kick her legs/kick her down." But the most highly charged song is "Hook in her Head." Just by the title the song grabs your attention. As it progresses and turns into an all out guitar-jam, you feel as if the hook has changed heads and is now a hook in your own head. There's something equally charming and disturbing to hear Kristin sing "He's a fuckin' drag, but if you don't then you watch him go" or "my mouth is full of demons/I swear to god," from the song "Ellen West."

On the softer side are "Him Dancing," "Red Shoes," "Dylan," "Not Too Soon," "Honeychain" and "Two Step." "Honeychain" is very appealing with its sticky sweet harmonies and buzzing guitars. It has a soft, sing-song feel to it, like children skipping rope to a rhyme.

The complexity and abstract nature of THROWING MUSES is what gives them the edge and distinguishes them from any other band around. They have found a way to twist musical genres until they turn



or break and become their own highly individualized style.

(But let's face it, they're not ugly!)

Out next month on 4AD—cross those fingers—"Time" by the WOLFGANG PRESS, "Chlorine Dream" by ESPIREA X, a recent

signing featuring Jim Beattie of PRIMAL SCREAM, and in late April, "Blood," the long awaited double album from THIS MORTAL COIL.

Matt.

...continued on next page



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 He wants to cure her insanity
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But the cops said that it's him they dragged away.

-MY WIFE-

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SHADOWPLAY

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RECORD REVIEWS



THE DARLING BUDS

THE DARLING BUDS

Erotic Plays
 Columbia

This new Darling Buds is the hardest, most ambitious sound to date by the band. They released *Erotic Plays* for their new single, "It Makes No Difference," plus 3 new songs recorded especially for this release. This is the best DARLING BUDS yet.

The D.B.s have been called a "pop" band. If this is true, pop is taking a change for the better. They have a new rhythm section which is distinctly more powerful than on earlier releases. They manage to be dirty but sexy and sleek at the same time. Sleek I say.

The guitar work on this is exceptionally hard and grungy for the Buds. It truly can drive you at times, but often will give you flashes of THE JESUS AND THE MARY CHAIN. This harder sound is due to the fact that Harley (guitar) finally got his wish and was able to use his amplifier this time around.

I give a couple of thumbs up for this combination of stylish pop and psychedelic feedback. If only they would have released the other 3 songs on their album, *Wunderkinds*. But if'n you want to hear them, they will soon be available on an import-only cassette release through Columbia Records.

Rick Ruppel

MORRISSEY

Kill Uncle

What? Another Morrissey album? So soon?

Yes, some will jump for joy, others will turn their heads and wretch. Morrissey's latest effort "Kill Uncle" was released earlier this month. It takes everyone by surprise until you remember that last fall's release, "Bona Drag", was merely a compilation of singles and B-sides. "Kill Uncle" is the first actual studio album since 1988's "Viva Hate" (what the hell is with these two-word titles? Viva Hate? Bona Drag? Kill Uncle? Try Again!). Morrissey must have felt a tad guilty for suckering everyone into buying the singles (7 total) only to compile

them later on one disc. Hence the new album released only 4 months later.

Morrissey is famous for lineup changes, and this album is no different. Mark C. Nevin, the new guitarist and collaborator (at least for this album), is a Vini Reilly friend and protegee (Vini is frontman for Durutti Column and was the guitarist on "Viva Hate"). Reaching into the now-defunct Madness lineup, Morrissey pulls out Bedders (Mark Bedford) as the album's bass player. Too bad he gets no limelight—most every song has only a 2 or 3 note bass line. Finally, Andrew Paresi stays on as drummer.

As for the album, we find Morrissey metamorphosed from modern music guru to cocktail lounge crooner. Gone are the catchy guitar pop hooks. They are replaced by heavy keyboards and orchestration. The tempo has changed as well—the majority of the songs on the album are lethargic and plodding.

"Our Frank", the first single, starts off the album. The song is lackluster except for the salsa-style piano playing that embellishes it. "Sing Your Life" is a catchy, boppy tune (albeit formulaic) where Morrissey calls for people everywhere to approach the mike and sing from the heart. Other solid songs include "Found Found Found", a typical Morrissey anthem of despair which could have easily have found its way onto "Strangeways Here We Come" (the farewell Smiths album), and "End of the Family Line", where Morrissey boasts of his celibacy and how it will wreck the family tree (with incredible style, he adds).

But these are the good, upbeat songs—the songs with energy. The fact remains that most of the album consists of slow, smoke-filled room ballads. These songs do showcase Morrissey's ever-improving voice, but musically they are shallow and uninteresting.

This album is no "Viva Hate". Its new direction will perhaps appeal to Smiths/Morrissey disciples, but will make few new fans. If the musical trends found on "Kill Uncle" continue, we may soon find our Mancunian narcissist opening with Steve Lawrence and Edie Gormet for the Sinatra tour (if he's lucky).

-John B. Jones

RECORD REVIEWS

ROBERT JOHNSON *The Complete Recordings* Columbia

Robert Johnson's influence as a guitarist in progressive rock circles is absolutely astounding. This compilation of the blues guitarist's entire recorded work consists of 41 tracks which document his short career. These have obviously served as the basis of many bands careers.

Considering that the recordings date from 1936 to 1937, they are of fine quality. The very idea that they have endured since a time when technology was underdeveloped is a miracle within itself. The time period from which this dates was one where such recordings were "race records - another casual attempt at trying to capitalize on the blues," according to the biography which accompanies the double set package. In addition, many of America's finest blues artists came from this period, including Sonny Boy Williamson II, Howlin' Wolf, and Elmore James. However, none have enjoyed the notoriety that Johnson has, much which comes from his murder in July of 1938.

"The Complete Recordings" is essential for anyone interested in the birthright of modern American music. The accomplishments made by this incredible guitarist/vocalist/songwriter set the standard for his many emulators to come. This preservation of this legend will serve as evidence of the inspiration for many musicians, past and present.

Charlee Johnson

Overlooking the accessible and readily commercial aspects of this disgusting release, I would probably say that I'd deal with a serious case of the skids before I wiped my ass with this record. Besides, I couldn't distinguish which was shit. I could tell you which would sound better.

My advice is to skip over the Milk Beast Fodder and search out some of the earlier 7 and 12-inch releases, which stand as this band's finest accomplishments.

Charlee Johnson



JELLO BIAFRA "Die For Oil, Sucker" - 7" and JELLO BIAFRA and NOMEANSNO *The Sky Is Falling* (And I want my money)

Finally, in the same year we get both a Jello Biafra spoken word and musical recording!

The first is the definitive word on the whole Persian Gulf mess - including a displayable poster for those with enough courage to display their anti-war sentiments. Biafra has never been more caustic and funny - witness his "an \$800,000 Batplane and it doesn't even work," which I've quoted to death for friends.

On the second side is Biafra's chilling "Pledge of Allegiance," first heard in Ministry's "In Case You Didn't Feel Like Showing Up," the live home video. Awesome.

Biafra's other release, a team-up with Canadian punk's Nomeansno, was spawned from recording sessions for the "Terminal City Ricochet" soundtrack.

Though at first the album is a bit underwhelming, it does have a certain rakish charm - especially the sardonic "Jesus was a Terrorist."

By the second side, the band seems to have found Biafra's perfect complement, including eerie guitars that would make former DK's axeman East Bay Ray envious (especially on "Chew"). Chilling Note: Don't miss Nomeansno when they play The Pompadour on April 5. All the cool young punks will be there - will you?

Chris Robin

THE SISTERS OF MERCY



SISTERS OF MERCY *Vision Thing* Elektra

Coming from the "You know you're in trouble when..." department, the latest release from the Sisters of Mercy is a pretty spirited effort. Well over two years since the last release from Andrew Eldritch (and whomever you desire to fill the blanks with), this week's line-up boasts former Sigue Sigue Sputnik/Generation X-er Tony James no less. Musically, it's post-Gothic disco which will have KJQ deejays and its avid listeners rabid with delight.

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MY SISTER JANE

APRIL 21
PRIVATE EYE AWARDS NIGHT

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FEATURE

NOTES FROM THE INDUSTRIAL UNDERGROUND



MANUFACTURE

From somewhere between DEPECHE MODE and FRONT 242 comes the new album by Boston duo MANUFACTURE. Following up 1988's "Terrorvision" with it's hit single "As The End Draws Near," MANUFACTURE's "Voice of World Control" is a danceable blend of electronics, techno beats and Anneli Brecker's full vocal style. More personal than many electronic albums, "Voice of World Control" has a human feel most apparent in the song "New Decisions."... COIL fans may find the new single "Windowpane" a little too groovy on first listen but on closer inspection it has the same moodiness and odd sounds that have made COIL a name for themselves in the alternative music world. The single is available on CD single (with an extra mix), 12" and/or limited edition picture 12". Hopefully a full length album will be out in the next month, possibly titled "Love's Secret Domain" or is it "Side Effects Of Life?" Also a new 12" called "The Snow."... WAX TRAX! is also busying itself with releases from CHRIS AND COSEY as well as a solo album from COSEY FANNI TUTTI... Tentative release date for CEVIN KEY and DAVID GOETTEL'S (of SKINNY PUPPY infamy) DOUBTING THOMAS project is April. KEY has been busy with former PUPPY mate BILL LEEB (of FRONT LINE ASSEMBLY, DELIRIUM, and NOISE UNIT) and the two have released a second

CYBERAKTIF single, "Nothing Stays." The song has PUPPY-esque keyboards and a lighter edge than their first single, "Temper." A full length album should be out soon... Still no release date on W.E.L.T. the new project from OGRE and ALAIN JOURGENSEN... If you are a MINISTRY fan or a REVCO lover you may be surprised with CHRIS CONNELLY's new single, "Stow Away." The guy can really sing and has a great voice. His songs are more upbeat and pop oriented with no screaming vocals, but rather a smooth and mellow sound. It's a change, but more reminiscent of his days in FINI TRIBE. There is also a remix by DIE WARZAU.

... 1,000 HOMO D.J.'S release their second single, "Supernaut," on April 5th. It's a cover of an old BLACK SABBATH song and will have a non-track B-side. The CD will also include the "Apathy 12"... GREATER THAN ONE has released a new 6-song EP called "Index". Songs range from the funky house feel of "Joy" to the dub beats of "Dub Killer"... WAX TRAX! is real good about giving you extra stuff on CD, so join the nineties and buy the rich man's 8-track tape player... Also on WAX TRAX! a new single from KMFDM (who may be playing the Pompadour in May. Stay tuned.) and another album from WRECK, Chicago thrash artists along the lines of RAPEMAN... XYMOX released a new single, "Phoenix of the Heart". The band has become more dance-oriented since leaving 4AD but still retain their moody, angst-ridden style... PIGFACE, another "supergroup" with the likes of Bill Rieflin, Martin Atkins, OGRE, Trent Reznor, and En Esch, will release their full-length album "Gub" April 5th on Touch and Go Records. If you haven't heard the 12" "Spoon Breakfast" yet, now is the time. Mixing heavy beats (it was formed by two drummers) with electronics, diverse vocal styles, and even some more ambient elements, it's a good showcase for the talent of all involved... CAROLINE RECORDS has picked up PLAY IT AGAIN SAM USA after distribu-

CONTINUED

torship was dropped by WAX TRAX! First official release is LEGENDARY PINK DOTS' "Maria Dimension" which came out a few weeks ago. The sound is reminiscent of "Any Day Now". CAROLINE has also started distributing ANTLER/SUBWAY and many of its subsidiaries from Europe. A SPLIT SECOND was the first band to be released, but now the label has gone full-force in getting ANTLER/SUBWAY records out. Also on the label are BORIS MIKULIK, his other project IN SOTTO VOCE, MUS-SOLINI HEADKICK (Luk Van Acker of REVCO and DANCEABLE WEIRD SHIT), KLINIK (Mark Verhaegen of NOISE UNIT), and a ton of New Beat and Hard Beat bands such as LORDS OF ACID, and EROTIC DISSIDENTS. . . . MIKULIK's album is a must and contains the sexually explicit and pulsating Industrial song "Diana". . . LORDS OF ACID have a second single called "Hey Ho," after "Hi Ho" from Snow White and the Seven Dwarves. But the LORDS idea of a "ho" and Snow White's are very different. The song has all the appeal of "I Sit on Acid" but seems even further into the groove. . . GRUESOME TWOSOME finally have a follow-up to "Hallucination Generation" called "Burnt-Out Celebrity". . . ACID HOUSE night starts at the Pompadour next month. It will be a psychedelic blend of HOUSE, RAVE, HARD BEAT and NEW BEAT, 70's DISCO and FUNK, JACK MUSIC and TECHNO all layered with lots of ACID and bright lights. You won't want to miss it! . . . Next month: "Beers, Steers, and Queers" revisited in the Louisiana Bayous.

-DJ Evil

POMPADOUR INDUSTRIAL UNDERGROUND TOP 20

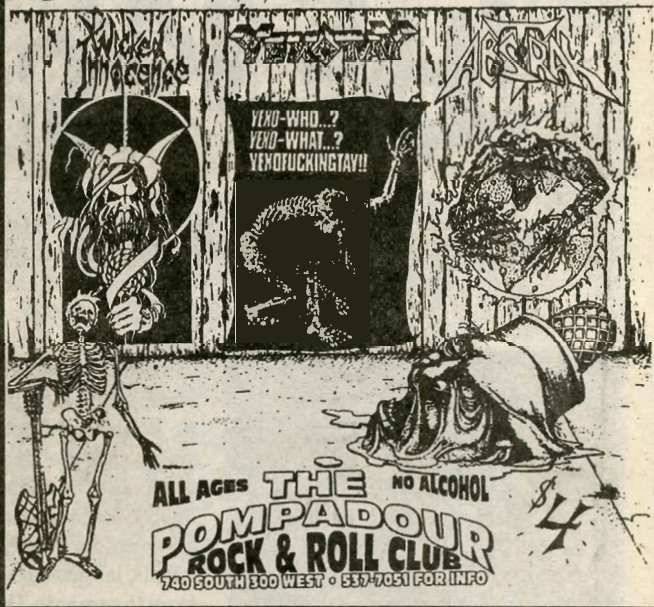
1. SKINNY PUPPY
"Tormentor"
2. THRILL KILL KULT
"A Daisy Chain for Satan"
3. KMFDM
"Godlike"
4. NINE INCH NAILS
"Get Down Make Love"
5. REVOLTING COCKS
"Beers, Steers, and Queers"
6. FRONT 242
"Tragedy for You"
7. SKINNY PUPPY
"Morpheus Laughing"
8. MINISTRY
"So What"
9. MEAT BEAT MANIFESTO
"Psyche-Out"
10. FRONT LINE ASSEMBLY
"Resist"
11. THRILL KILL KULT
"Days of Swine and Roses"
12. COIL
"Windowpane"
13. CHRISTIAN DEATH
"Malus Amor"
14. BORIS MIKULIK
"Diana"
15. FRONT LINE ASSEMBLY
"Virus"
16. MEAT BEAT MANIFESTO
"Genocide"
17. LARD
"Forkboy"
18. CYBERAKTIF
"Temper"
19. KMFDM
"Piggybank"
20. WOLFGANG PRESS
"Kansas"

-DJ Evil

NO VANILLA-ICE HOLES

SATURDAY

APRIL 27th, 8:30 p.m.



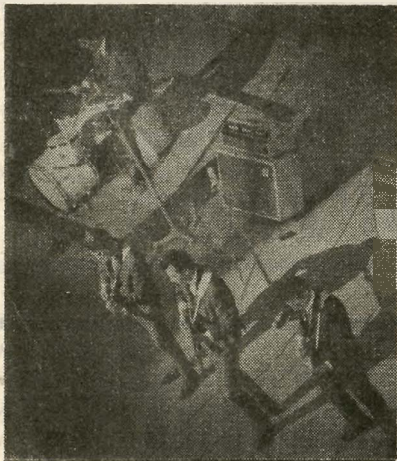
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MAGGOT HEADS

Since the birth of Maggot Heads in 1990 they have been offending audiences as far and wide as Tremonton, Toole, and Roy. Their unique stage antics and presence is both entertaining and enticing. However, to the weak at heart and easily offended, they are easily offensive.



Maggot Heads Live In Germany

people are catching on to what they are up to and not only sit through their whole set—but bring friends. If you aren't offended by their obnoxious antics, they are very entertaining.

Their set consists of mostly covers of artists such as Prince, The Stooges, Ted Nugent, The Ventures, Don Hoe, and Even Black Ivory. However, if you didn't listen closely to the lyrics, you would never know they were covers. They do have a few originals, but they reserve them for special occasions. These will be featured this summer on a 7" record that should sell like hotcakes.

Let's meet the Band.

John Maggothead: Says his sole influence in playing rock 'n' roll is in hopes of one day being able to "take" three fabulous babes at the same time. On the chance that his career in music doesn't soar, he is studying on the side in hopes of landing a job as manager of Classic Roller Skating Rink. He can also be seen in the local band ALCOHOL DEATH, which will be performing this month. Being the leader of the band, he has taken it upon himself to be the driving force in clearing halls. His specialty is putting things into his underwear (which is all he wears on stage). He has blessed audiences with dog food, jello, and if you are lucky you may even see chilli and other fine food items. If you are really lucky you may be their when he throws condoms and tampons into the audience, both functional and fun.

Ringo, drummer and manager of the band, lives for rock & roll. He hopes after Maggot Heads have successfully dominated the

world music charts to release several solo albums and put on drum clinics for hardened criminals and heavy drug users. After the release of their single this summer, he also plans to be acting and directing both on stage and on the Silver Screen. He can also be seen clearing halls in another band called TAMMY'S ACCIDENT.

Paul MaggotHead, bassist and creative director of the band doesn't like music that much and some day really wants to be by his own bass but can't afford one because of his schooling. He is studying to become either a plumber or a gynecologist only time will tell. His other band STILL LIFE can also be seen playing this month, check it out.

George MaggotHead, guitarist and public relations manager, is only in the band to support his amazing drug habit he has been carrying around on his back since he was eleven. He someday hopes to actually learn to play the guitar with more than two fingers so he can land a position in HARLOT, his favorite local band. When his other band, FLAMING ANUS gets

signed to Windham Hill he says he can commit all his time to his real love, funny cars and build-



Maggot Heads Live In Japan

ing his own monster mudder.

Maggot Heads have played with Scatterbrain, Warlock Pinchers, Laughing Hyenas and Manniken Laugh and will be performing this month with Harum Scarum at the Pompadour. They may not be around to much longer, success is knocking at their door...and you know what that means...hard drugs and depression. See them April 13th with Drool. Bring a raincoat.

Ness Lessman

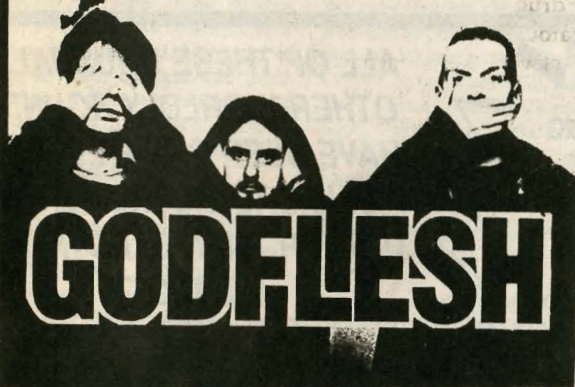
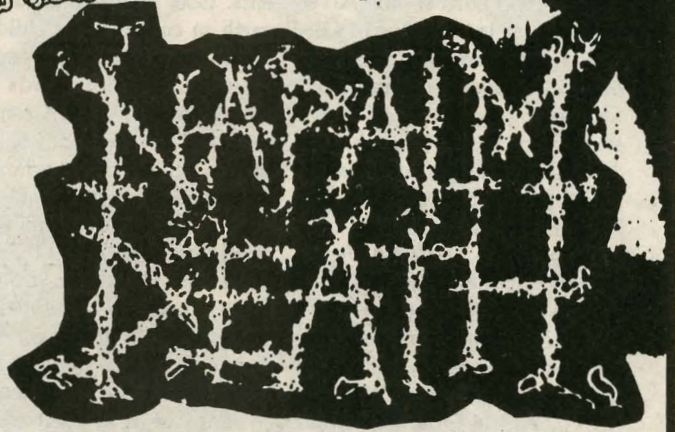


Maggot Heads L to R: John, Ringo, Candy (No longer with the band), George, and Paul

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Just Say No To Sin

Hello once again brothers and sisters. Uncle Ezra here and still fighting the good fight. I can't hold in what I have to say for one more minute. If you haven't paid me any heed yet, do it now. I am going to make rock n' roll a thing of the past.

The good Lord should have turned Elvis into a pillar of salt while things were still under control. This world of sin has gone from swinging hips to all nude sex performances. All one has to do is turn on MTV and watch Prince pornos or even catch fellatio master Madonna in full bondage attire. Look old Uncle Ezra right in the eye and tell him this isn't immoral.

If I hear one more smart-mouthed musician punk tell me about freedom of speech, I'll split his lip. With a little help from

Jehovah, I will send this Sodom and Gommorah music industry back to the Beast that created it. It just isn't right to have our young Saints being bombarded by evil day in and day out. Let's do it for the kids.

I fully realize that one just can't go into Congress and make a law banning rock n' roll, although one should under circumstances such as these. So where do we start? I'll tell you where. We start with the parents. God put parents on this earth to control their children. We must put control in a harsher category. If stern words and emotional punishment don't do the trick, get the belt. I haven't met an adolescent yet who can't be persuaded to do what is ideally and spiritually sound with a good thrashing. This is the same child who will thank you for it once those crazy pubescent hormones are no longer there controlling his or her bliss.

Something else I have learned in all my years of open-minded



search for truth. Everyone loves Frank Sinatra. Who wouldn't? Take your soft-minded child to the Sinatra show that is coming soon. The kid needs some good, old-fashioned patriarchal culturing. It is a gift that won't soon be forgotten. You should also take your children to see the Mormon Tabernacle Choir. They will be begging you to take them every week. I know my 9 lovely children do. You should see their little eyes light up.

*Until Next Month,
Just Say No To Sin
Uncle Ezra*

In Dreams of Next Time

A severe clinic. Who would know better than lightning what it is to be trapped, but free? One pickled herring was wan. Twenty eight black sheep made a herd, while the three others shed their skins in the shadow of a romance. Research assistants number seven stopped in for a late night waltz, only to catch old one eye lost in the hush of a volubule slumber. A glance of silver family reflection: Mama's hat still a-quiver with dada incognito. Then exit past vouyeristic necrophile, to closing door twice times now. "I believe in dreams of next time!" calls Dollie head blue ball bottle. "Mind your toes or I'll be fixing squamers for anus night and day." Comes replying from naught a sneep. "I wasn't born of felicity hairs." Hamsters chase 'round back a neck as lfplagerism of classics qualifies one as academically sound. So please, try not to break it.

Mark C. Jackme



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HARUM SCARUM & Drool
April 13th at the
THE POMPADOUR

VIDEO REVIEW

SKINNY PUPPY "Ain't It Dead Yet"

MINISTRY "In Case You Didn't Feel Like Showing Up"

With the upcoming CD release of "Ain't It Dead Yet" it might be timely to review the video that spawned that CD.

Not a video to be watched in the dark by yourself, the disturbing qualities of SKINNY PUPPY's music is brought to life on stage, for the audience to experience firsthand. SKINNY PUPPY's live performance is enjoyable for the hardcore PUPPY fan as well as being a good introduction to the novice PUPPY person. If you are not familiar with their live act it might take you by surprise. Full of blood and terror, this journey into aesthetic terrorism; an assault on your senses and definition of what is real. Life is full of frightening things which fill the dark corners of SKINNY PUPPY's albums and performing.

The show begins with Ogre behind a screen playing out a demented puppet show, blood spattering the screen, emerging looking like a car crash victim. Ogre continues to cover himself with more blood, fire and ash and papers throughout the show. Helights candles, lights himself, sings to a decapitated head, dons rubber gloves, pulls out his intestines and wraps them around his neck, is violently shot by catatonic third party and torments a dismembered body covered in carrots on a makeshift wooden cross—a television where the head used to be.

SKINNY PUPPY's music has always had a visual element and they encapsulate that within their live performance, mixing and horror, sound and samples layered over subtle and graphic violence. But screw art. . . Let's kill! If you picked up issue 35 of ALTERNATIVE PRESS you have some idea of how SKINNY PUPPY's live show has evolved; splicing film footage of deaths, and real-live horrors to fit specific songs. Writing music from sound captured in daily escapades. Cevin Key and Dwayne Goettel provide the soundtrack for this frightening vision. With sequencers, eerie, gothic-feeling keyboards, wrenching guitar and pounding drums, the other two PUPPY's hands in the background, literally adding sparks and energy as they build textures of noise and rhythms for Ogre's distorted and effected vocals. Sound builds on sound as images come to life before our eyes.

SKINNY PUPPY's video fills the eyes and ears and grabs at your throat as you watch it. It is an experience worth watching.



Along these same lines is MINISTRY's "In Case You Didn't Feel Like Showing Up," a video for those too afraid to see the band live. Capturing the best elements of their "The Mind Is A Terrible Thing To Taste Tour," the video boasts a star-studded cast from the alternative music scene and features Al Jourgensen, Paul Barker, Chris Connelly and Bill Reiflin (of RevCo fame), Martin Atkins (Killing Joke), Ogre, Mike Scacia (from Rigor Mortis) as well as other friends of Jourgensen's from the Chicago music scene. Also, Jello Biafra appears in a special spoken word segment where he offers his "Flag Pledge."

The raw energy of MINISTRY is captured on video, but the audience is fairly mellow. A bunch of sissies when compared to the Salt Lake crowd, skipping in front of the fence and making fools of themselves. There's little fence climbing, no slipping-off of Jourgensen and his mates and very little excitement projected from the band-watchers. The band is the focal point and exudes energy from the stage in both their music and action. This is best captured as Atkins and Reiflin drum up a storm at the beginning of "Breathe." Two drummers, bass, keys and God only knows how many guitars and vocals, fill your aural senses and hammer on your head until you are ready to either break or join in the fun.

All in all, this is a great vision of MINISTRY "In Case You Didn't Feel Like Showing Up." But next time, get off your butt and see them live.

M.



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MOVIE REVIEW



The Doors

Directed by Oliver Stone
Starring Val Kilmer as Jim Morrison

The success or failure of Oliver Stone's latest epic, a more than 120-minute biography of 60s rock icons the Doors, may go a long way toward demonstrating how much Americans *really* loved the 60s.

Already in its fourth week of release, "The Doors" has fallen significantly (business-wise) from its opening weekend, in lieu of such inexplicable "mega-hits" as "The Hard Way" and "Sleeping With Julia Roberts," or "The Enemy." That's unfortunate, because if there's anything that might give American viewers insight into the 60s drug and rock cultures, it's "The Doors."

However, the movie's seeming failure may show, that like skepticism and ignorance directed toward this year's peace protests — which echoed Vietnam War sentiments — this country would prefer to gloss over the harsh realities of the 60's, as well as those of the 90's.

Though it probably could have been called "Morrison," the picture revolves around the enigmatic performer's life - including recollections of Morrison's relatively youthful college and early band experiences, from a short exposition of Morrison's and Ray Manzarek's (well-played by cult actor Kyle MacLachlan) UCLA film school careers, the film jumps into early Doors practices (neglecting both men's brief stints in a band with two of Manzarek's brothers).

The performance scenes are especially riveting, as are early drug experiences and details of Morrison's dalliance with witch/journalist Patricia Kennealy.

That Stone and co-screenwriter J. Randall Johnson have taken liberties with events in Morrison's life is not an issue, especially with Stone's psychedelically influenced direction and Val Kilmer's ghostly performance.

Forget what "Eggburp," the fat critic said, the film never gets too depressing, despite Morrison's self-destructive tendencies. Plus, with the faithfully recreated concert scenes, we get a little more Doors exposure. Who could ask for more?

Chris Robin



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CONCERT REVIEW

OUT OF AUTUMN / RITUAL / LIVING ROOM

MARCH 23 @ the POMPADOUR CLUB

The POMPADOUR is becoming infamous for its eclectic bookings of local shows and this was no exception. OUT OF AUTUMN, an ethereal, MISIONISH band was teamed with pop-industrial RITUAL and techno LIVING ROOM. Showcasing bands with dissimilar musical styles isn't necessarily a bad thing though. It gives the audience a chance to experience bands that they might not give a listen to otherwise, and might enjoy in spite of themselves.

OUT OF AUTUMN, formerly DOOLIA CHIME, formerly AFTER THE RAIN, has a new line-up, replacing their female vocalist with a male singer/acoustic guitarist. Many of the songs are the same though, but the male voice gives them a different feel. Guitar blends are lush, as acoustic and two electric are layered over bass and drums. At times, the band seems divorced from the audience, rarely looking forward and often playing with their backs turned. Whether this is a rock 'n' roll stance or sheer nervousness, the band alienates itself from it's listeners, creating a wall over which they hurl their music.



OUT OF AUTUMN

Their set went smoothly except for the breaking of a guitar and the subsequent exit from the stage by guitarist and, eventually, other band members. Possibly due to this, the set was cut extremely short, the band playing a mere forty-five minutes, if that. Next time I'd like to see a longer set.

RITUAL plays their two-man pop/industrial/electronic music with precision and decisiveness, adding live playing by both Jones and Anderson over the sequenced portions of their music. Techno bands take a lot of flack from many self-proclaimed critics stating techno performances are merely "recorded." But they miss the creative and technical process of computer generated music, which is akin to the complicated process of writing songs with "real" instruments. No matter what the medium, songs have to be worked out, written and played; the final outcome being the same—enjoyable music.



RITUAL

Anderson supplements the energy of his and Jones' songs by performing with a vengeance. His on-stage thrashing and writhing is more violent than sexual and stresses the energy and the drive behind the music. Both Jones and Anderson play frantic keyboards when needed or add melodic strains to the harsher underlying rhythms.

Playing in the same vein as DEPECHE MODE, only harder and less darkly, RITUAL's pop-industrial music is worth checking out.

LIVING ROOM, fronted by Tom "the vampire" Laird, is aptly named. The band has the cozy feeling of a gathering in your own home. Simple, compelling songs entice the listener into a state of comfortable ease, while filling the POMPADOUR with a relaxed atmosphere. It's like being at home and gathering around the piano for a sing-along or listening to music while sitting on the couch and having a glass of 7up.



THE LIVING ROOM

The band seems to be growing as well with additional keyboards and recorder. What was once Laird's solo project has become a group effort with a fuller sound and more warmth and familiarity than many techno bands.

Matt

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TRASH

TO BE CONTINUED



Na Na

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And they're in places like Costa Mesa, California, where an organization called the Institute for Historical Review is dedicated to promoting the incredible notion that the Holocaust never occurred.

They're living in places like Hayden Lake, Idaho, where an organization called the Aryan Nations maintains its 20-acre, whites-only compound. A compound that is the site of an annual national congress for hate groups from around the country, and that has a church where the "minister" preaches that Jews are "children of Satan." They're in places like Fallbrook, California, where an organization called the White Aryan Resistance is headquartered. Headed by a former Grand Dragon of the Ku Klux Klan, the organization recruits high school students to become neo-Nazi "sknheads" and publishes a newspaper which recently ran this headline: "Happy Birthday Uncle Adolf!"

It hosts conventions, and publishes articles and books which claim, for example, that The Diary of Anne Frank is a hoax, and that the photographs of concentration camps have been falsified. Fortunately, there is an organization dedicated to working against these groups: The Anti-Defamation League.

The ADL tracks the activities of these groups. Works with lawmakers to enact legislation which makes it harder for them to operate. And with law enforcement officials to apprehend them when they break those laws.

Anti-Defamation League
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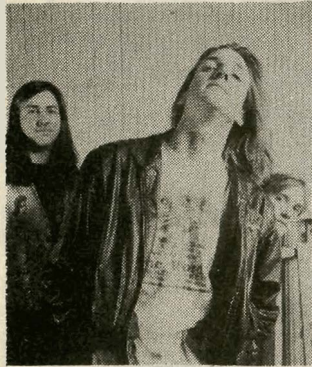
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ADL Anti-Defamation League

CONCERT REVIEW

DINOSAUR BONES IDAHO SYNDROME

MARCH 5th @ BAR 'N' GRILL



DINOSAUR BONES

that secret, and they share it with the audience at the Bar 'n' Grill. While their overall sound is more Seattle influenced than anything (according to Bass Player /Lead Singer J.R., "Somewhere in between NIRVANA and NOMEANSNO, that's heaven.), DINOSAUR BONES paid tribute of a few groups through stylized covers, full of feigned and real parody, as well as playing their forceful original tunes such as "American White Trash" and "Hate Fuck."

On stage the mood was relaxed between songs as Rick Ruppel borrowed an IDAHO SYNDROME guitar when he broke a string of his own or when J.R. mused, "We fucked that last song up. Of course you would have never known if I hadn't have told you."

The hour long set was tight and the DINOSAUR BONES rocked the Bar 'n' Grill hard. Band members of a three piece outfit have to work hard to fill the gaps normally left to additional players and DINOSAUR BONES did just that. It's the straight-forward songwriting



IDAHO SYNDROME

and playing that makes them sound so good live. This show was DINOSAUR BONES at their best.

God of Creativity

IDAHO SYNDROME, who are currently in the studio working on their first album, took time out from their busy schedules to play a show with DINOSAUR BONES. The gig was stripped of its usual atmospheric qualities (i.e. no light show, no fog machine, few effects), but the band more than made up for it by resurrecting some of their older material that hasn't made its way into a set for quite some time. "Turn" was one of these songs, with keyboardist Matt Taylor shaking the tambourine and singing backups.

"Destruction" was overflowing with grinding, grating, scratch the chalkboard guitar sounds and was easily one of the best songs of the evening. Also, after some coercion from a few of us attending, the band played "Collusion", their Joy Division-esque anthem gone mad, and my personal favorite.

Lead singer Ryley Fogg's vocals were right on as well, and his sometimes mumbled lyrics were tonight, easily distinguishable.

Idaho Syndrome will end their recording stint in May and will be playing at the Pompadour Saturday, May 4 with Commonplace. Should be a hot show--be sure to catch it!

John Jones

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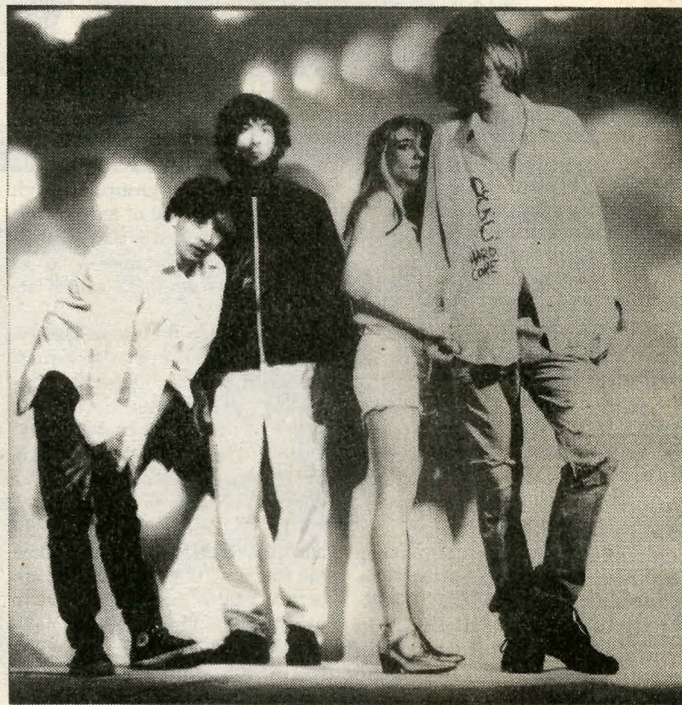
JOHN BAYLEY may 3-4

FIREHOSE may 13

THE BLASTERS may 18

INTERVIEW

SONIC YOUTH



First a brief history:

The origin of Sonic Youth dates back to 1981 when Thurston Moore, Kim Gordon, Lee Ranaldo, and then-drummer-now-actor Richard Edson first got together. 1982 saw the debut of the band's self-produced album, *Sonic Youth*, followed by *Confusion Is Sex* a year later with a new drummer, Bob Bert. *Bad Moon Rising* hit the streets in 1985 closely followed by 1986's *E.V.O.L.* - at this point drummer Steve Shelley joined the band. Then came a non-album single called "Into the Groove(y)," *Sister* in 1987, and *Daydream Nation* during 1988 - the latter a breakthrough, double album for the band with the single "Teenage Riot" hitting #1 on the alternative charts. In addition, SY was voted Top 10 Best Overseas Artist in Japan, named best Rock Band by NME, and unofficially released *The Whitey Album* in '88 under the pseudonym Ciccone Youth. In 1989, British TV produced the documentary "Put Blood In The Music" and the band became one of the first underground bands to tour the U.S.S.R. Finally, the big boys came calling and SY decided it was time to push ahead. Looking back, said Moore, "Either we became more professional or sidestep what was happening. For us the seemed too static," he said.

Once SY was promised creative control, the band signed to DGC

Records, David Geffen's new label, in the fall of 1989. The result - *Goo*.

The band claims that the step up to the big leagues has had little or no effect on them. Said Moore, "There's more money in the mix. but we still don't sound like Foreigner."

And now:

Despite a decidedly cool response from mainstream concert goers (and reviewers - *The Salt Lake Tribune* called them "...a dreary inclusion," and the *Deseret News* felt Sonic Youth and Social Distortion would do better to combine their acts and "...call itself Sonic Distortion, a name much more fitting to the sound") during their recent Salt Lake stop as part of Neil Young's tour, Sonic Youth put on a short but sweet set.

Sonic Youth then went on to Albuquerque for their next date with Neil Young. Unfortunately, Neil was forced to cancel the show, due to throat problems, and the band found itself with some extra time on its hands before heading to Phoenix. SLUG: managed to catch up with Sonic Youth drummer Steve Shelley during this unexpected vacation and here is what he had to say:

SLUG: Will Sonic Youth be headlining its own U.S. tour after the Neil Young dates?

SHELLEY: Well, we've already done

CONTINUED

our own tour - this [the Neil Young tour] goes into Canada in April. Then we go on to Hawaii and Japan on our own. We play Phoenix tomorrow night and then there's 15 dates or so left 'till the end in mid-April.

SLUG: How did SY hook up with Neil Young in the first place? Was it through your involvement with The Bridge album [an album of Neil Young songs as done by various artists]?

SHELLEY: He is aware of the song on The Bridge [SY chose to cover Neil's "Computer Age"], but maybe he was just interested in seeing us.

SLUG: How has response been to SY so far on the tour?

SHELLEY: Overall its been pretty good. We expected a good number of people who wouldn't be there to see us, and that in mind, its been pretty good.

SLUG: Before the Neil Young tour did you know of Social Distortion?

SHELLEY: I've known about them from the punk rock days and that movie they did.

SLUG: You dedicated "Dirty Boots" to them in concert here, do you like them?

SHELLEY: No, not really, if you must know. (he chuckled under his breath)

SLUG: During the show you played Karen Carpenter songs between each of your songs. What was all that about?

SHELLEY: We've always played music in between songs and she's just one of them.

SLUG: What kind of music is inspiring you these days?

SHELLEY: All different kinds of music inspires me. From Neil Young to the Laughing Hyenas. Right now, I'm listening to Julie London and Frank Sinatra, but that's for this week.

SLUG: The band's been together now for about 10 years, has it started to become old in anyway?

SHELLEY: It hasn't become old, it's just changed in such ways that you don't notice them as they go by. We've become more experienced and we know what we want.

SLUG: Does the band still get along?

SHELLEY: We get along fine. (he said matter-of-factly).

SLUG: Is it hard to recreate the SY sound live? (SY uses 13 different guitars on stage).

SHELLEY: Well we don't go out live to recreate those sounds. It's been recorded so now let's play live is how we think.

SLUG: So what kind of studio did you use to record Goo?

SHELLEY: 48-track.

SLUG: Do any of you ever produce other bands?

SHELLEY: It's usually just a case of having some friends who ask us to help out, but there's nothing right now that I know of.

SLUG: Among all of your songs, is their a band favorite when you play live?

SHELLEY: Everyone has their own Sonic Youth favorite. But mine is "Teenage Riot."

SLUG: What was behind the "Dirty Boot," a love story video?

SHELLEY: Thurston wrote the screen play on that one...

SLUG: Do you work with the same video director each time?

SHELLEY: We've worked with a bunch of different directors. In fact, a video comp of all the songs on Goo is coming out in a month or so using a bunch of different directors.

SLUG: What's next for SY?

SHELLEY: Well, in May we start writing for a new album.

SLUG: What's the ultimate goal for SY?

SHELLEY: We don't really plan ahead. Just kind of take it as it comes.

And so Sonic Youth fades into the land of the rising sun. One note here - when SLUG contacted Sonic Youth's management about setting up an interview, label rep., Zach Phillips, said that the band dropped off of the Neil Young tour for a couple of dates when ticket sales were sluggish and Neil had asked if they would perform for half the pay. Supposedly, said Phillips, after two missed shows, Neil asked the band to rejoin the tour at the agreed upon price and all was right again in Rockdom. Perhaps that was why local radio stations didn't originally announce that the band was on the Huntsman Center lineup.

Lara Bringard.

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CONCERT REVIEW

Sonic Youth

with Neil Young and Social Distortion

March 20. Hunstman Center at 7:30 pm

After paying 21 bucks to see the long awaited Salt Lake stop for Sonic Youth, Neil Young wasn't half bad.

With the house lights still half on and as the stage crew left, the New York legends, Sonic Youth, entered abruptly.

As Thurston Moore introduces the band, Kim Gordon turns to her amp and turns on a Karen Carpenter recording - played through what sounded like a mono G.E. cassette recorder.

With all the distortion, feedback and guitar antics you'd expect from Sonic Youth, they delivered a highly intense, seven to eight song set not forgetting to show their innovative attitudes to thousands of Neil Young fans.

Thurston Moore had the dance moves of a psycho-hippie and acrobatic guitar handling finer than anyone I've ever seen live. Kim's voice in songs such as "Kool Thing" came across very raw and harsh and it reminded me of early Sonic Youth. This was an addition to the intensity of the show, as was the imaginative guitar playing complete with Rinaldo playing a screwdriver under his guitar strings to give a trademark Sonic Youth effect.

Between each song there was an array of sounds, guitar changes turned art, what with Moore's tampering with the quarter-inch plug.

There were many highlights to the show including Steve Shelley's maraca-snare combination on "Dirty Boots" and my Goo favorite, "Disappearer."

The climax of the show was the last song that Thurston Moore announced as "Expressway" from the E.V.O.L. LP. This 10 minute conclusion was impressive as well as expressive. Busily engaged in a five minute ending to the song, the band went into noise anarchy - throwing, standing on and hitting their guitars, disassembling a mic stand and turning various knobs on amps.

After finding Thurston's guitar thrown next to him, Rinaldo incorporated it by scraping and beating the two guitars together.

The show ended with Thurston making computer sounds alone on stage when the house lights were turned on.

The only drawback would be the situation. The band had little audience response and this was expected. But, I, and maybe 500 other Sonic Youth fans, spread sparsely throughout the Hunstman Center full of Neil Young fans, gave a positive response to what was a ground breaking event for SLC's alternative listeners as well as an eye-opening act for Neil Young fans.

Scott Whittaker

... BUT IS IT COOL?

There's always room for Jello

Punk rock may be a dying art — just look at what's happened to some former greats. However, former Dead Kennedy's frontman Jello Biafra (nee, Eric Boucher) has survived the death of America's truest punk band intact.

With his speaking tours, Biafra may be America's funniest comedian. For example, his "No More Cocoon" double-LP features hilarious (and sometimes chilling) tirades on a variety of subjects, covering such ground as censorship, space weapons and "The Stars and Stripes of Corruption."

Always have Biafra's song lyrics been pungent and stinging, especially on "Stars and Stripes," original music version, from DK's "Frankenchrist" LP. That album, by the way, effectively led to the band's dissolution on the grounds of Biafra's moral and legal struggle over the inclusion of the inserted poster, H.R. Giger's "Landscape No. 3" or "Penis Landscape," as it became known.

One has to applaud Biafra's

courage in fighting lawsuits from overzealous, bouffant-encrusted morons, as well as his determination to speak out against it.

Also, one has to applaud Biafra for attacking both right-wing and left-wing factions.

To me, Biafra is an American hero, a punk rock frontman who is actually intelligent enough to speak up for the courage of his convictions.

Why, he even formed his own record label, Alternative Tentacles, to help give promising bands a label to record on.

Lastly, Biafra's return to recording is as encouraging a sign as any for the survival of alternative and independent recording labels and artists. The only area Biafra has yet to stray into is written poetry and jokebooks. When he does, I'd encourage everyone to stand up and listen. Besides, his jokes are actually funny.

Chris Robin

E A R W A X

I rarely venture outside my humble abode, but when I do, I make some pretty heavy expenditures on music. I could probably get the national debt somewhat cleared up if I channelled my cash flow politically.

There are lots of reissues nowadays. The best of the lot comes from The Bad Brains, Joy Division and Soulside.

"Rock For Light" was one of those nifty ROIR cassettes that were available for about three weeks before disappearing from the market. Caroline Records managed to get the rights for it (as if to make up for that cheesy Kinghorse LP they released earlier this year) so they could issue the complete sessions. The end result, after remixing and resequencing by Ric Ocasek and Darryl Jenifer, is the next argument for owning a CD player. Simply put, it's punk as shit.

Joy Division, were the subject of some furious repackaging two years ago. Their entire catalog was finally made available in the United States through Qwest Records, courtesy of the remaining members' fame as New Order. Somehow, in the shuffle, "Still" was left off the reissued discography. A compilation of outtakes, single tracks (some of which later appeared on "Substance: 1977-1980") and the band's final live performance, "Still" is a brilliant post-humous compilation. Definitely a candidate for that "If you were stranded on an island, what records would you pick" category.

Soulside is the latest Dischord Records CD compilation. Combining both the band's two LPs and seven-inch, the Soulside disc is a nifty long-player that has a lot of good music for a low price. I hope that Beefeater and Ignition get the same royal treatment in the near future.

Moving on to some more recent releases, Killing Joke have a new record on the Noise International label entitled, "Extremities, Dirt & Various Repressed Emotions." It's a vast improvement over their later day Wang Chung bullshit, that's for sure. I'd put it somewhere along the lines of "Nighttime" or "Fire Dances."

NYHC godheads Sick Of It All have released a new single entitled "We Stand Alone." They've got a new rhythm section and a new attitude, therefore suggesting they should have covered a Patti LaBelle song instead of one by Minor Threat. They rip through "Betray" with some sort of conviction, but they just don't sound the same. It's like masturbation; sure, it feels good, but anyone can do it without any hint of talent.

Vermiform Records is a cool label that actually puts out stuff by bands because they sound different. Born Against and Rorschach have some pretty killer releases out right now. The seven-inch from Born Against is incredibly heavy, somewhere between Asbestos Death and Discharge. Rorschach is sheer insanity, with a vocalist who sounds like Al Pacino if he were vocalizing for Godflesh or something. Both are available through Raunch or this address: P.O. Box 1145 Cooper Station, NY, NY 10276.

Another thing worth mentioning is the new Sloppy Seconds single with Bobby Steele. It's got an okay version of "Where Eagles Dare," but the flipside of this release is a killer ditty entitled "Ice Cream Man." It's worth buying.

Sure, music sucks, and almost all of it can be traced to Sub Pop. The new Tad single "Jinx" is complete bullshit. I didn't even bother getting around to reviewing the record because the seven-inch made me sick enough. So there.

Finally, prior to starting their tour, Power Slave will have played their final Salt Lake City show on April 5th with Nomeansno and Victim's Family. The 10" is out and there's still a few copies of the record on cassette. They're limited...as in only 20 copies. The record itself is only being pressed once, according to guitarist/vocalist Aldine Strychnine, with no more than 1,000 being allowed in print. After that, you're screwed. The tour will commence on the West Coast at the end of April.

That wraps this month. The only thing I can figure to bitch about is that wonderful anti-abortion bill that got passed. When a legislative body of men can create a law which state what a woman may do with her body, you know it's time to break out pipe bombs. My advice is to quit spending so much money on trying to get the Olympics here in Utah and start saving for all the unwanted children who will be dependent on our inadequate welfare system. You can't even foresee the damage, fools, that this will create. It only proves your stupidity and sexist morality that governs us all. If you are so influenced by your religious beliefs, what the fuck are you doing in public office? Why don't you grab a Schwinn and pedal your self-righteous asses out to the middle of the fucking Mojave to bake? Why do you need a law for something your religion doesn't believe in?

And on this high note, I bid you farewell until next month.

Charlee Johnson



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Dear Court Jester, buncha thanks for time and thought making "Laura's Tape." Danno's a gentleman. Tattled didn't I? Thelf Baggins.

Chris you're the best! May Graffiti Records prosper. Welcome home Charlie. Missing Paul, gimme SCS shirt back. Please contact! Laura..

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Fairpark Coliseum

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