

# SLOG

SALT LAKE UNDERGROUND

ALTERNATIVE GUIDE AND REVIEW

AUG 1991  
ISSUE 32  
FREE

RECORDS

BOOKS

MOVIES

LETTERS

GUIDE

SABBATHON

FRACTAL METHOD

# AUGUST 91

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# SLUG

AUGUST 1991

ISSUE #32

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DICKHEADS @ SLUG

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## DEAR DICKHEADS...

Dear Dickheads,

I'm writing in order to publicly note my thanks and appreciation to the Swee Rhino guys. (Regarding our recent gig with them at the Bar & Grill.) Though our musical styles clash, perhaps somewhat heavily, the Rhinos were still into doing the show. This type of attitude is so very vital to the local music scene. VARIETY! I would find it most disheartening to look into the "underground/alternative" and find no alternative there. Clubs like the Bar & Grill, Pompadour, Perseus etc. are geared toward providing relief from the disco "haven't-we-met-before-can-I-buy-you-a-drink-gosh-nice-hairy-nipples" dance club hell. Therefore, I encourage any efforts to truly provide a difference, an alternative within our very "still hangin' in their" underground scene.

Let's stir things up, mix it around. Bang your head and shake your booty, too. Simultaneously, if you have the coordination. I am resubmitting an old concept here. Maybe it's becoming a little worn around the edges. Could this

"cuisinat" mixture concept become relatively boring in itself? Nah! At least, let us hope not. If it does, then the alternative does indeed become no alternative. We may begin to lose sight of the initial attraction to the difference. I, for one, am not willing to help encourage a Bee Gees reunion tour, with or without Andy Gibb.

All right, of course, obviously, no one likes everything. I've had my share of, uh, "healthy" critical response to our sets. So what? As long as I've exposed someone to something different, maybe something unexpected that they don't want or like, then I'm happy. Keeping things, music, styles, different is what keeps the underground an alternative.

Consider this the next time you see a band you don't really like or a band with an unfamiliar style. Or, you can always go out to the parking lot for another beer. Or, to quote the great Stuart Hamm, "If you're scared, stay home." I often do.

Thanks again to Swee Rhino. I applaud your attitude. Let's do it again.

Thom Barth  
Road Frisbee

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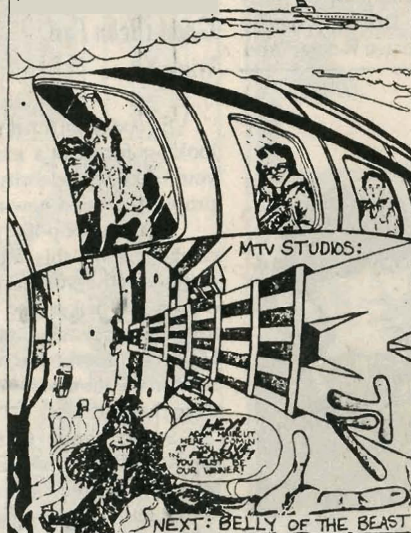
PART I:  
"WISH YOU  
WERE  
HERE"

BY: IGNORANT  
IGNORANT,  
& IGNORANT



AFTER WINNING THE  
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COMING UP...

September 7

Ziggy Marley & the Melody Makers

September 11

Crowded House

August SLUG Page 3

# RECORD & TAPE REVIEWS...

## PIXIES Planet Of Sound 4AD/Elektra

The Pixies return triumphantly with a new four-song single. Half rockin', half melodic noise, *Planet Of Sound* is sure to please long standing Pixies fans as well as newcomers to the band.

Starting off with the hard-edged title track, Black Francis sings through tons of distortion over heavy guitar, bass and drum licks. The *Planet Of Sound* is a place everyone should visit several times in their life. It is noisy and energetic, full of a wide range of sound and musical cacaphony.

*Theme From NARC* is a spy-theme for the nineties, performed Pixies style. It is reminiscent of the 60's surf tunes (one of which was covered on their last album *Bossanova*) mixed with the cool feel of modern day James Bond. Again, rough guitars and throbbing bass over driving drum beats.

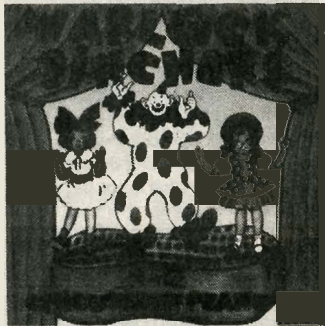
*Build High* is a countrified send-up, with harmonies added by Pixie queen Kim Deal. It bounces all over the stereo, like you're riding a bucking bronco with the band. The added twangy vocals over the two-step beats and guitars make this song a real novelty.

The final track, *Evil Hearted You*, is more straightforward, with Black Francis singing in his second tongue, Spanish. His voice is soft and controlled over the acoustic guitars. If you played *Vamos* at one third the speed you'd end up with something akin to *Evil Hearted You*.

The Pixies continue to move

forward in their musical legacy, improving on their former style and adding new brilliance to their recording career. Pick this one up in anticipation of the new album.

Matt.



## WARLOCK PINCHERS Circusized Peanuts Boner Records

When this album starts off with the words of the Twin peaks Giant saying, "It is happening again", you get the ominous feeling that this could be the work of those madcap, wacky Satanists, Denver's Warlock Pinchers.

Their third (and best) effort features the best-yet meld of hip-hop, hardcore, metal and industrial.

Though the five Pinchers are aiming their sight a little higher this time (no one song is devoted to offending the fanboys of shithheads like Morrissey), the songwriting is super, these boys have blossomed.

"Jesus on the Urinal Cake" reaffirms their calculated-to-offend spirit as does the exploitive, hurling, "Don't Play This Song on the Radio", "Meet Goatee Woatee" and

"Introducing Ourselves" should serve as indoctrination into Pincer lore.

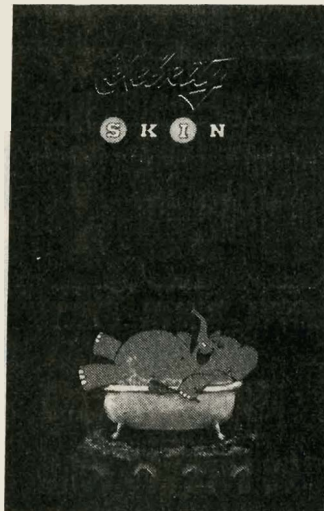
Best of all maybe "Electric Hoedown", which involves around a syncopated cowbell drum pattern. Speaking of which, the spirit of Satan really is in their beatbox, I guess.

Neurotic and bulemic singer Karen Carpenter K-sum's delivery has never been better, neither has the rest of the boys' playing

And while their version of Paula Abdul's "Forever Your Girl" may not be as funny as their juvenile-y, "I Think We're Tiffany," this one's a keeper.

All in all, this could be the indie winner of the year. If you don't believe me, go to Hell and see what Beelzebub is listening to.

Chris Robin



## CELEBRITY SKIN Good Clean Fun Triple X

If good clean fun is what you're looking for, that's exactly what you'll find on Celebrity Skin's appropriately titled new release.

Blending pop-like guitar with catchy vocals, this album is the epitome of the word fun. Sounding a little like newer Red Kross, one might wonder whether or not the McDonald brothers actually wrote stuff on this album (funny that they were thanked too!).

Songs range from silly to sappy, with *Evicted* - "Evicted/ we love to be evicted!" to *Introduction* - "Pull on the rope and reel you in/

this tug-of-war no one can win/ stop running away from me/together we'll be free." And, of course, the fun song of the whole shebang, *Hello* - where, yes, "everyone's gonna have some fun tonight."

A good album to have in your collection, especially for all you depressed folk. Cheer up: *Celebrity Skin* is here to make you smile! And if you don't like the music, at least you can look at the pictures and laugh!

MisHell.

## SHOXSIE AND THE BANSHIES Superstition Geffen

After two long years, the Banshees have released *Superstition*, their twelfth album. It's interesting to listen to their "progression" over the years. Quite obviously, the Banshees are going with the times.

The latest dance craze is what the Banshees are following on this album. Almost all the songs have the potential for a dance remix, excluding the slower songs.

Unlike older Banshees, where songs were based around guitar and vocal melodies, all songs on *Superstition* are synthesizer based, with underlying guitar. Not very fulfilling when compared to greats such as *Juju*. More than once I noticed a nice little Depeche Mode sound, and I was not pleased.

Siouxsie does seem to be concentrating a lot more on her voice nowadays than in the past, and I will say that she has improved immensely. Most of the melodies are a little difficult to get used to, but if concentrating solely on the vocals, they sound pretty good. I especially like the quality Siouxsie's developed in her voice over the years.

Parts of the album seem almost reminiscent of older Banshees, such as *Hyaena*. But the single, *Kiss Them For Me*, has to be the worst song on the album. Sounds like Siouxsie wants to be the next Madonna (and looks like it too, if you've seen the video). Fortunately, it's the only lousy song on the album.

So, for all you ancient Siouxsie fans, go out and get this one. It might take a while to get used to, but this one will grow on you.

MisHell.



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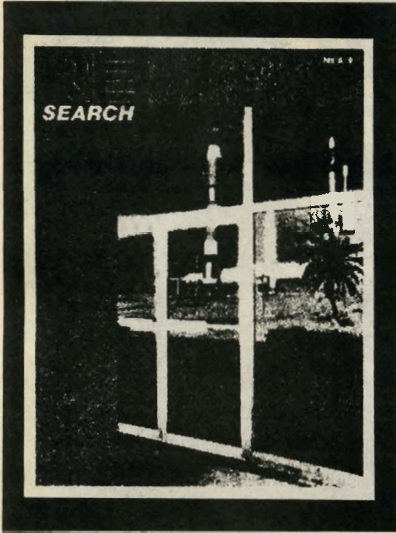
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# BOOKS & LITERATURE...



**J. G. BALLARD**  
Research Publications

*"The work of the novelist is to invent reality..."*  
J. G. Ballard

It's probably not a great surprise if you've never heard of author J. G. Ballard here in the United States. The controversial Ballard has been blackballed by virtually every major publishing company in the States. Fortunately, ReSearch, in their continuing effort to enlighten and bring valuable authors and literature to light, has published this comprehensive study of Ballard and many of his important works.

Writing since the sixties, Ballard still remains a "cult" writer, far off the path of "mainstream" works that clutter the *New York Times* best seller list. Writing in the genre of Science Fiction, Ballard has taken a new approach to the integration of man and machinery, seeing the two as equal parts of society in this so called "modern" world. Man and machine are married, and the consumation of that relationship is where Ballard's writing begins, exploring all the possibilities of this unusual union. Science Fiction becomes *Science Fact*.

The book begins with two in-

terviews; one with Ballard and another with Martin Bax, a close associate of Ballard and publisher of *Ambit*, an experimental magazine on which Ballard also works. These interviews give initial insight into the mind and method of Ballard; as much as is possible with any artist. Ballard seems, outwardly, the typical family man, having raised his children on his own after his wife died. Living at home and caring for his family gave him the time to write and cultivate his creative genius, having written some of the most startling and provocative literature of the

past thirty years. According to Ballard, "unless you've got a really powerful imagination (it doesn't matter what the form or medium is), you will have nothing." Ballard certainly has something and is at no loss for imaginative narrative and overall plot.

This is witnessed in the second and third parts of the book which contain excerpts of Ballard's fiction and non-fiction. Ballard's writing is complex, full of long sentences, and complicated medical and technical terms. This is not to say that the reader is bogged down by unnecessary jargon, but the language of technology and science are integral parts of Ballard's stories, emphasizing the technocratic society in which we live and de-emphasizing the humanistic elements that have been major factors in literature up to the twentieth century. Relationships are with cars, planes, or various other machines instead of humans. Intimacy exists between men and the products of a man-made world. The implications of the Industrial Revolution are taken to their fullest extent. After all, aren't we all astronauts, having once visited Mars and Venus, or having "walked beside Armstrong on the moon?"

The rest of the book contains autobiographical sketches of Ballard, critical interpretations of his work, quotes and some collages that Ballard ran in major maga-

zines. All these give greater depth to the body of work created by Ballard.

This ReSearch book is an informative introduction to Ballard and can be used as a preface to *The Atrocity Exhibition*, also published by ReSearch, as well as a study of one of the most creative and unrecognized literary minds of this era.

*"Were you trying to fly?"*

Matt Taylor.

## THE HISTORICAL ILLUMINATUS CHRONICLES VOLUME THREE: NATURE'S GOD By Robert Anton Wilson

Italy, France, England, and the American Colonies are the background for this philosophically fictional account of the American Revolution, among other things. This is the latest installment in the Illuminatus saga of the conspiracies that shape the world and the people who control (or are controlled by) them. The roles of religion, politics, technology, economics, and overall human behavior are discussed and answers are tentatively provided in an attempt to analyze the empirical world. While intellectually stimulating, Wilson's bizarre and synchronistic tale conveys not only the theories but also the emotional impact of illumination.

Sigismundo Celine has just arrived in the New World from Europe as an exile of Italy for a duel he fought there as a youth. He travels to the frontier to live alone, in nature, and explore the reaches of his mind. "A universe without a monarch or a parliament," he writes in his wilderness diary as he begins to reconcile his experience into a coherent picture of the world. A musician of strong passion and believer in free thought, Celine has witnessed firsthand the scope of the Illuminati's plans, the Freemasonic counter-conspiracy, and the complexity of the interconnectedness of life.

In England, Sir John Babcock, a brother of Sigismundo's in the Craft (speculative freemasonry) and Whig (liberal) in the British

Parliament, not only challenge the conventions of politics, but also the dogmatism of the Royal Scientific Society. His Wife, Maria, writes a book, *A Moistness in the Wind*, similarly challenging the prevailing religious dogma, asking "...whether or not God had a penis, and, if not, what was the source of the attitude of reverence that the Christian clergy exhibited toward that organ..." referring not only to the masculine pronouns used to express "God," but also to why the leaders of the church had to, by definition, possess a male sexual organ.

The reader especially gets to know Nature's God through Seamus Muaden, once an outlaw from Ireland, now colonel in Washington's patriot army. Seamus' exposure to Washington, Jefferson, and Paine and their fanaticism for freedom and liberty, along with his own history of British subjugation, sets him on a journey toward understanding of the world through direct experience and subjective inference of the Laws of Nature and mysticism.

In Wilson's profound and erudite manner of iconoclasm, he brazenly calls into question much of what are accepted or assumed facts about past and contemporary societies, presenting perspectives of cynicism, idealism, pragmatism, and spiritualism with irony, paradox, and at times utter confusion and nihilism of the human condition.

As with his other books, *Nature's God* is a beautifully crafted synthesis of ideology and opinion; intellect and emotion; permanence and relativity. Though found in the science fiction section, Wilson's *Illuminatus* series is a highly enjoyable, thought provoking metaphor (or is it literal?) written with insight, humor and tenacity that is a compelling as it is important. Robert Anton Wilson is a voice of our times and culture, and has been for some time, having written more than twenty books, including *Cosmic Trigger* (Vol. 1 and 2), *Sex and Drugs: A Journey Beyond Limits*, *Ishtar Rising*, *The Schrödinger's Cat Trilogy*, and, along with Robert Shea, *The Illuminatus! Trilogy*.

Eric M. Zsebenyi

# FRACTAL METHOD

## FORM, CHANGE, AND DIMENSION

by Julie & The Clan

Fractal Method arrived on the Salt Lake scene in December, 1989. The brainchild of William Clarke Walker III, Fractal has progressed through myriad changes since its inception, but its original paradigm, energy level, and Clarke have remained constants.

Primarily a one man effort, this musical project shrieks of talent and forces recognition of many facets of reality that one might rather ignore. For example, the symbolism in songs like "Deadly Complication", the hard painful facts of "Technology", and Grover's apocalyptic lyrics in "Ground Zero" might well present us with aspects of ourselves and our reality that we'd rather not face. Perhaps we might all learn a little something as we groove with this master of sound.

The music of Fractal Method is tightly wound, bursting with energy, and strikes a subconscious chord throughout. I find myself swaying to and fro in perfect time to a sound that rings solid and true. Fractal Method is even more exciting on stage, in live performance, than on recordings. Given a fair opportunity in the industry, this conceptual wiz-



**Fractal Method, Past-Present & Future**  
**Grover-Leon-Clarke-Page-David**

ard should be exposing his vision on a global scale sooner rather than later. Solidly founded in the conviction that within the boundaries of this plane one should do what one must, this music speaks for itself, and is exactly what it must be.

Live shows are an invitation to permanent brain damage, as roots of punk/metal and elements of industrial/dance collide at the speed of life, leaving your consciousness shredded in the bewildering array of effects and chaotic sounds. Be prepared for some scorching vocals, ultra-violent sequences, grinding guitars, and killer visuals. Due to the constantly changing

line-up of live musicians, one never knows what to expect from this overwhelming sonic assault. Despite any reservations one might harbor, Fractal is sure to get under your skin.

Remembering back to the first Fractal show at the infamous Speedway Cafe, I recall a shadowy, gloomy arena foretelling of a new band just come to the local scene. With anticipation, I awaited this new discovery. On came a shrouded being bearing sticks of incense and a dark, somber face. The music began, and I was fascinated, for such raw integrity and passion is rarely found in subterranean music. And every

subsequent performance has been better than the last!

This appraisal of Fractal Method may extend to some national labels as well. Even as you read this, Fractal is being researched by a national record pool and considered by major label A & M. Check out the upcoming show at the Pompadour, September 13 or 14 where Fractal will be headlining a bill which includes Tom Purdue and Lily's Remains. Fractal Method will also be playing in this year's Sabbathon, Sunday August 25th. You'll be sure to get your money's worth of great tunes and danceable music.

Clarke's search for new musical permutations and constant production of recordings keep public appearances to a minimum, but be assured that Fractal Method will continue to play an important and unique part in the Salt Lake scene. So pay attention, folks, Fractal Method could be exploding in all directions (as fractals do), and if you blink, you might miss something. With two full-length cassettes available, and a third on the way, this autonomous neo-industrial pagan has set his sights, and the sky is not the limit.



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| 6. CADILLAC ATTACK $\diamond$ Blu-D-Mi      | 14. FLAME THROWER $\diamond$ Wild Weasel         |
| 7. HEAD HUNTER $\diamond$ Wicked Season     | 15. TASTE OF LOVE $\diamond$ KBER All Stars      |
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# FILM & VIDEO...

## VIDEO REVIEW

### NEKROMANTIK

First let's get one thing out of the way: I love film. However my tastes are strange, some might even say sick. But who cares? Sleazy, slimey, bottom of the garbage heap stuff is what cranks me, ya know? For my first review, I decided to go straight to the bottom of the refuse pile. NEKROMANTIK, a film I've been reading about for well over a year now, but was unable to obtain until recently. Brad Collins at Raunch put my search to an end. Hallelujah! This sick, obscene and beautiful film was directed by German director Jorg Buttgerit (who is rumored to have been arrested and jailed for his second release, of which I know not the title nor content). This film definately lives up to its legend. Its gut-wrenching sickness is unsurpassed. The plot (or lack of) is thin as is the dialogue, it's all in German with English subtitles, which doesn't matter because the highlight of the film is the gore. Gore Galore. The story is about a couple who collect body parts and entrails. Which is not hard since the star of the film works for a clean up crew for murders, car wrecks, etc. and has no problem filching parts here and there. These are displayed in bottles throughout our necrophiliac couple's apartment. Gruesome! Anyway after a couple of clean up jobs, bloody car wrecks, and battling in tubs of blood, our couple is able to five-finger lift a disgusting, slimey, half-decayed corpse and the real fun begins.

After replacing the corpse's decayed genitals with a steel pipe, the corpse is layed on their bed and a very sick sex scene begins. Not only fornicating, but licking and kissing of the most nauseating slimey, gooey corpse to ever appear on the screen. Let us not forget the highlight, eyeball sucking, straight from the socket to the mouth, only to be spat out and rolled down the front of our rotting friend. Oh! Vomit, you say? I laughed at the sheer entertainment. After this, the rest of the film (more blood baths, cat murdering, and washing your face with bloody guts) seemed tame.

The end, however, seemed relentless. I have never seen such sickness. Our hero masterbates while stabbing himself repeatedly. This movie is definitely not for the week at heart. Hard to find, but well worth it. Next month "Bad

Taste" (and that it is), bet you can't wait.

Chuckles

## BOYZ N THE HOOD

"Believe the Hype"

I like films that attract gunfire and this is a film that is doing exactly that. Though the theatrical body count now stands at one dead and about a dozen wounded, these figures could be rising, what with the daily opportunities that abound. Blood and box office. Meanwhile, I can't help but think of the irony — if the triggers bothered to pay any attention to the movie itself, they might realize that the point of the whole thing is "Hey, brothers, let's not kill each other!"

"Increase the peace," says twenty-three year old John Singleton, who has written and directed this streetwise story of three black youth and the 'hood they call home. Starting in 1984 and jumping seven years to the now, we focus on the lives of Tre (Cuba Gooding Jr.), Randy (Morris Chestnut), and Doughboy (Ice Cube) as they survive and seek escape from the hometown hell. Singleton knows the turf well. One gets the impression that he has seen the blood and alcohol drenched streets, and heard the shots, screams, and sirens firsthand. With intelligence and understanding, he captures the tension, anger, humor, and love of the territory. He shuns no issue, touching along the way bias history lessons, mistreatment of women, lack of parental guidance, police brutality, college entrance exams, the military, drug abuse, sex, economics, and even the existence of God.

As for acting, despite looking a little old for high school students, the crew is emotionally convincing. A special nod goes to Ice Cube for his role with an attitude that slices but we understand why. Also Larry Fishburne is commendable as Furious Styles, a positive parental role model that sends Cosby packing for Mr. Rogers' Land of Make-Believe.

So BOYZ N THE HOOD might be the film that lets us gain a little insight and understanding. And although it's been igniting quite a barrage of bullets, hopefully, in the end, it might be able to stop a few too.

See it, but keep your head low.

— L.F.E.

# ...BUT IS IT COOL?

## "My Boy Lallapalooza"

Depending on whose stories you believe, we could be "blessed" with the presence of a stop on the Lallapalooza tour.

For you uninitiated, this tour (a day-long affair) boasts performances by big-names like Siouxsie and the Banshees, Jane's Addiction and Living Colour and stints by alternative cultural icons such as Butthole Surfers and the Rollins Band. Who's bringing this tour is a mystery, as are ticket prices at this point. Frankly, though some "modern music" gurus have been pushing like hell, I'm hoping it passes us by.

Why, you ask, especially when some of these bands have never hit Salt Lake and may never have the chance again? The truth is, there is no conceivable concert site to house this debacle, unless it's either Park West, Bonneville Raceway or the Salt Palace

(you know, the place Larry H. "Asshole" Miller didn't build). The first of these is a yuppie elitist haven, as more affluent concert-goers and ass-kissers get the prized seating. The second, is a shithole. And the third—who could stand being cooped up in the Salt Palace for a whole day.

Also, tickets will be at least \$30-\$40, maybe more. Which leaves us with two alternatives—one, it fails miserably and we never get any decent concerts because "Utah won't support alternative shows;" or two, it does great and promoters decide high ticket prices are viable.

Choose your poison, friends, or pray to "Bob" with me that the Lollapalooza storm blows by us. Believe you me, little shows are better than big ones anyway (and I'm not talking about dick sizes).

Chris Robin

# TELEVISION...

In one of the biggest surprises in KBYU history, that station has begun airing the cult series THE PRISONER. Made in the late '60's, this seventeen episode series is one of the most thoughtful and intriguing creations television has offered.

The plot centers around a man (Patrick McGooohan) who resigns what is apparently a top-secret job in the British government, and packs for a vacation. However, before he can finish packing, a hearse pulls up outside of his apartment building and a gentleman sprays gaseous vapor through the keyhole. The man then wakes up in a community known only as the village. The Village affairs are evidently directed by a person known as Number 2 who informs the man that he has been brought to the Village to answer questions. The man is thereafter referred to as Number 6.

As the series progresses, Number 6 faces an ever changing parade of Number Two's, all trying a variety of methods to discover the answers to questions only Number 6 can answer.

This simplistic overview of the series cannot begin to describe the crux and focus of the show, however, weighty philosophical issues such as pacifism, brainwashing, the uselessness of political campaigns, media sloppiness, and especially freedom are all explored through this pattern of

Number 6 being tortured, teased and tricked in order to get him to divulge his secrets.

Just who is Number 6? What knowledge does he possess? Where is the Village? Who runs the Village? These questions are all suggested, but never answered. But it matters little, for the idea behind the series is to get the viewer thinking.

The special effects are occasionally low-budget and cheesy (like the weather balloon enforcer in the Village, Rover), but it doesn't matter. The setting and location are impeccable, using the Welsh resort of Port Meirion to depict the bizarre Village.

Likewise the acting is terrific, especially by McGooohan and occasional Number 2 Leo McKern. But the real appeal of the series is the direction and writing, which create believable situations from unbelievable ideas, which in turn serves to jump-start the viewer's mind.

Overall, THE PRISONER works to remind those of us jaded by television's mostly soporific offerings that T.V. can be entertaining and even thought-provoking; a notion worth remembering even after TWIN PEAKS was cancelled. If this review sparks an interest, the reader is encouraged to watch KBYU on Tuesdays at 9:00 pm.

Scott Vize

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And Much More

And Much More  
Love & Rockets  
Sisters of Mercy  
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# NOTES FROM THE INDUSTRIAL UNDER GROUND...

The past couple of months have seen some terrific reissues on Elektra/Mute records. After the fall of Enigma, Elektra picked up much of the Mute catalogue and has re-released titles from "Industrial" Icons, Throbbing Gristle, Slavik Superstars, Laibach, German noise-masters Einstuerzende Neubauten and techno king Frank Tovey's Fad Gadget. The Throbbing Gristle titles are a wonderful history lesson in the roots of "Industrial" music and the people who went on to form Psychic T.V. and Chris & Cosey. Forget the dance beats and thumping disco rythms that plague so many Nitzer Ebbclones. Throbbing Gristle is a montage of noise and instrumentation overlaid with the ramblings of poet/prophet Genesis P'Orridge. Industrial Records pioneered the movement that is now full of so many dance bands who use machine noises to augment their beat oriented mumbo-jumbo. Unfortunately, I don't agree with P'Orridge's dismissal of the Al Jourgensen school of Death Disco and see them as positive mutators

of the genre that started in the mid-seventies. The Laibach title is *Occulted European Tour*, and chronicles the band live. Laibach's mixture of noise and theatre has an appealing, visual element-even on CD. To fully experience the Neue Slovenische Kunst one must see the actual performance, but until then, the live CD will have to do. From E.N comes a double CD of live and unreleased tracks, *Strategies Against Architecture 2*. A must for lovers of grungy noise and aural chaos. As for Fad Gadget, Tovey wrote many of the catchiest technopop songs of the early eighties and was ripped-off by any number of less-talented and untalented bands like Depeche Mode and those early eighties "innovators." Fad Gadget takes classic patterns and rythms and makes them technical monsters, full of synthesized noises. Add the catchy, sing along lyrics and you have a huge collection of *Fire-side Favourites*. Look for more titles to be reissued soon in this same series...Coil's *Love's Secret Domain* has finally been released domesti-

cally on WAX TRAX! It's more dancy than anyone would have expected, especially from a band that makes Clive Barker's "bowels churn." Still, it's got all the Coil spookiness and erie sounds that you love the band for. I don't see huge crowds lining up to dance to this record, but it will certainly be a favorite with Coil fans everywhere...Next month, new releases from Consolidated, KodeIV, Cat Rapes Dog, Schnitt Acht and Zoviet France.

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Get Down, Make Love.
4. CYBERAKTIF  
Nothing Stays
5. THRILL KILL KULT  
Coz Its Hot.
6. EINSTUERZENDE  
NEUBAUTEN

- ZNS.
7. MEAT BEAT MANIFESTO  
Psyche-Out
  8. THRILL KILL KULT  
Daisy Chain For Satan.
  9. SKINNY PUPPY  
Morpheus Laughing.  
FRONT LINE ASSEMBLY  
Resist.
  11. 1,000 HOMO DJ'S  
Supernaut.
  12. COIL  
Windowpane.
  13. KMFDM  
Crazy Horses.
  14. CYBERAKTIF  
Acid Cripple.
  15. FRONT 242  
Tragedy For You.
  16. FRONT LINE ASSEMBLY  
Mental Distortion.
  17. SKINNY PUPPY  
Spasmolytic Remix.
  18. THRILL KILL KULT  
Sex On Wheels.
  19. NOISE UNIT  
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# COMING UP...

**Fri. Aug. 9**

After problems with their management, record company, and interior band conflict, 7Seconds did break up last winter. But like a fairy-tale with a happy ending, this legendary hard core band is coming back stronger than ever. With new management, possibly a new label, and a strong line-up, 7Seconds are hitting the road. With Kevin Seconds, Steve Youth, Troy Mowat, and Chris Carnahan, this four-piece will be doing a world-wide tour this



## 7SECONDS

fall and winter. The game plan is to work the band over and let people know that they're still around. Be sure to catch this show with lots of old and new material. Salt Lake's Reality and Ogden's Draize Method will be opening.

**Friday, Aug 16**

Chicago's Even Score will be making a short stop in Salt Lake playing on the bill with The Dread. Even Score is not only a Victory Records band, but Tony Victory heads this four-piece. After taking some time off, Even Score have regrouped and decided to hit the road for a West Coast tour. Make sure you're there for this one!

**Fri. Aug. 30**

From Orange County, California, the Offspring will be making a short weekend trip out to Salt Lake to play a show. This four-piece have been together for 5 years, and signed to Nemesis for 2 of those years. The Offspring, who are generally classified as 'punk,' reflect the sound of older Southern Cal. bands like D.I., and TSOL. They have opened for bands such as Big Drill Car, D.I., L7, Fugazi, and played at the Speedway 2 years ago with the Libido Boyz and Underdog. The Offspring have an 11-song LP titled "Offspring" from 1989, and a new 4-song EP available now.

*Stormy*

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## PERSONALS

Life is good! Enjoy Every Painful minute of it! I Intend to! "We will survive" Your friend H.S. (Destiny)

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Congratulations T & J let's go wreck a club sometime

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 AUGUST 16

STEEL PULSE  
 DREAD ZEPPELIN  
 BURNING SPEAR  
 SWIM HERSHEL SWIM  
 TRIAD AMPHITHEATRE  
 AUGUST 24

JOHN BAYLEY  
 BAR & GRILL  
 AUGUST 30-31

THE REIVERS  
 UNCLE GREEN  
 BAR & GRILL  
 AUGUST 6

7SECONDS  
 DRAIZE METHOD  
 REALITY  
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 AUGUST 9

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# MISCELLANEOUS...

## SABBATHON '91 AND THE ANTI DEFAMATION LEAGUE

Translating the country's democratic ideals into a way of life for all Americans since 1913."

That's not enough information. The Anti-Defamation League (ADL) is the organization you may want to come to for information on Sabbathon 1991 and find out more about this organization. The ADL is dedicated to actively "combating" racism and bigotry wherever it occurs in America. There are many groups promoting prejudice, and many groups dedicated to promoting intolerance in our country; whether by race, background, sexual preference, or religious affiliation. The ADL serves as a buffer between these groups, combating them with a catalogue of information, films and seminars aimed at bringing greater understanding and greater tolerance of these misunderstood subcultures.

The ADL performs many valuable services towards championing the rights in America. They publish a "periodic update" entitled "Sabbathon '91 Edition," which keeps you informed of the latest Civil Rights issues. In addition, they also have available special reports ranging from "Neo Nazi Skinheads: A Status Report" to "Electronic Bigotry Comes To TV." By utilizing the plans and values of these groups," the ADL ensures that they no longer act secretly in violent and anti-humanitarian ways. There are also a number of

manuals and resource materials distributed by the ADL to combat bigotry and inform the public of the background and "ideals" of "hate groups," many of whom are run as organized "religions."

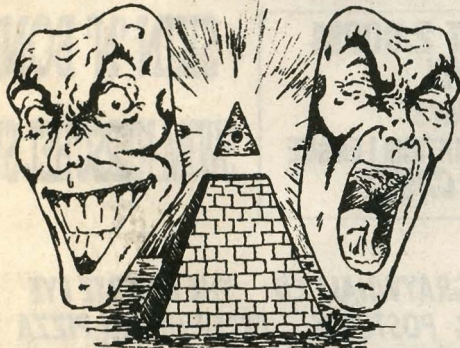
There are also special programs available for every level of formal education, from elementary school through college, to make students aware of prejudice and discrimination and to combat these in the classroom. The goal of these programs is to eradicate bigotry at the individual level, thus wiping it out altogether on the national level. Until this goal is realized, every subculture in America is threatened by inequality at best and violence at worst.

Whether or not you feel prejudice is a problem, either personally or on a larger, national or worldwide scale, you should come out to Sabbathon and become more well informed, as well as enjoying all the great local musical talent. Unfortunately, there isn't a branch of the ADL in Utah, even though racism is on the rise in the state. With your support, this could change. For more information on how you can become involved with these programs, contact the ADL office in San Francisco:

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In 1984, members of a neo-Nazi group known as The Order assassinated Denver radio personality Alan Berg. Because he spoke out against racism. And because he was a Jew.

In 1987, neo-Nazi youths rampaged through Chicago's north side, smashing windows and painting swastikas on synagogues and Jewish-owned businesses. This occurred on the anniversary of Kristallnacht, the night in 1938 when Nazis destroyed Jewish-owned businesses and synagogues throughout Germany and Austria.

In 1982, a member of a neo-Nazi organization killed two Blacks and a man he believed to be Jewish with a pistol concealed in a hollowed out copy of *Mein Kampf*. He claimed his goal was to kill as many Blacks and Jews as he could: "One thousand, one million, the more the better."

These incidents are not aberrations. They are part of a very scary trend: neo-Nazis resorting to radical acts to accomplish their goals.

The Anti-Defamation League is dedicated to fighting Nazism, criminal bigotry, and all forms of racism.

We track the activities of racist organizations. We work 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.

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It's time all of us took action against these groups.

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For regularly updated information about current neo-Nazi activities and ADL's fight against them, call **1-900-860-3235**. There is a charge of \$3 per minute per call, and a portion of the charges will be used to support and strengthen the work of the ADL. Average call is 4 minutes.

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