

# A BREED APART

by Brent Legault

How do you describe The Breeders' sound?

Here is a vague and pretentious description: The Breeders sound is simultaneously minimal and complex. Sparse, simple music, played with a laidback intensity, contrasted against passionate vocal melodies and concise, yet poignant lyrics.

After slicing through the melodrama, you find a basic truth. They are good.

The Breeders talents derive from many different sources consisting of Kim Deal, guitar and vocals, for-

merly of the Pixies, Kelly Deal, guitar and vocals, former disco queen at Moe's Lounge, Josephine Wiggs, bass and vocals, formerly of Perfect Disaster, Tanya Donnelly, guitar and vocals, formerly of Throwing Muses, who has recently left The Breeders to form Belly and Jim Macpherson, drummer, a pastless man o' mystery.

How about fun? According to The Breeders themselves, they came together "with no other purpose but to have some fun."

There is a definite sense of "fun-having" in their music. Not gum-snapping, hair-twirling fun. It's more

of a sly wit. There is a sense The Breeders do have a jolly time with their music, but not at the expense of the listener's intelligence.

So how else? *Spin* called their sound, "...wonderfully quirky girl-rock with a nice sharp bite." Apart from the vampirish image that statement conjures, it suggests that rock is for men. (How come no one ever calls U2's sound "quirky-boy rock?") Kim Deal's vocals are feminine and mature. No shal-la's. No weeping over "men who done them wrong".

Their first album, *Pod*, reached number one on

U.K.'s Independent chart. The sales helped postpone the demise of the now-defunct Rough Trade label. Their current release, *Safari*, a four-song EP, is also doing well, earning them a spot on David Letterman, and an opening gig on a couple of Nirvana's European dates.

Still, what about their sound?

It is inspired. Kim Deal related some homespun, family tales of her parent's life in West Virginia. Stories of corrupt sheriffs, clandestine roadside meetings, disemboweled pigs (I don't think that's part of the stage show) and tasty entrail recipes, have supplied her with a wealth of second-hand experience. This, combined with her person-

al past, (she learned guitar using a Neil Young songbook, and the first song she sang live was "Car Wash" with her sister and bandmate, Kelly.) results in some very inspired music and lyrics. Tempered by input from the rest of the band, the listener is treated to some (insert expletive here) good music.

There may not be a way to explain what The Breeders sound like. If you've heard the Pixies, Throwing Muses, or Perfect Disaster, you may get a clue. You could buy *Pod* or *Safari* or even listen to a friend's copy. Better yet, you can check them out in person, at the Huntridge Theatre, Monday.

## A room full of Sugar brings the Throwing Muses to town

by Jared Dean

The Throwing Muses have overcome the pressure of letting style dictate their music and have put feelings and soul into their work instead. The group will perform at the Huntridge Theatre Tuesday night.

"We never really thought about having a style," said Kristin Hersh, vocalist and songwriter. "We didn't find out until long after we had started that other people kind of picked a style to do and stuck to it and wrote songs within that particular vein. It had never really occurred to us to do that."

In the mid-'80s the Throwing Muses became the first American band to be signed to 4 A.D. records (Cocteau Twins, Pixies, Wolfgang Press).

"I'd never heard of the label before really, or any of the people on it. I think maybe the Cocteau Twins I

had heard of," said Hersh. "Ivo, the chief executive office of 4 A.D., said he didn't sign American bands. I figured that meant he didn't sign bands that sounded like us, that sounded American. But it just meant he didn't have a licence in America."

Hersh believes the band has an American sound and said any influences heard from the group, would be American.

The newest album, *Red Heaven* sends the Muses tour toward Las Vegas, pinning them with Sugar.

"We had decided beforehand that both bands needed a double bill in order to be out and get people because the year is so bad," Hersh said. "And I thought 'oh yeah, bad year, good year doesn't make much difference,' but boy it's tough out here. People are canceling shows or not selling any tickets. So we had originally planned to double with

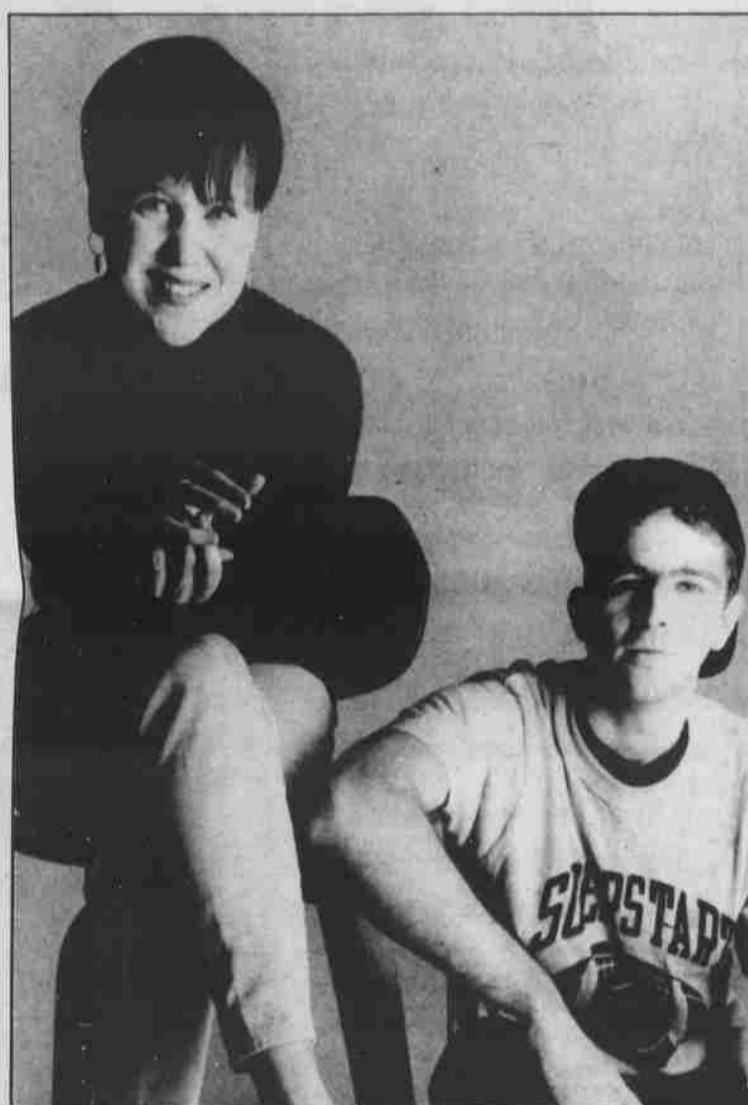
Sugar the whole time out.

"We're taking the Flaming Lipps out until the northwest coast and then we'll pick up another opening band after Sugar."

On the album, Hersh sings "Dio" with Sugar's lead singer Bob Mould. Since they will be together, any plans for Mould to join Hersh onstage for the singing of "Dio"?

"That sounds really goofy doesn't it? I don't really know what to do about that. On the other hand, with Bob sitting backstage and me singing 'Dio' by myself you'd think it would sound a little weak. But I kind of doubt we'd get into the old 'come on out here Bob'," Hersh said.

Throwing Muses, Kristin Hersh and David Narcizo, will open for Sugar Tuesday at the Huntridge.



by Tricia Romano

If you show up tonight to the Utah Saints show at the Huntridge Theatre don't expect to see some passive guys hiding behind big turntables on the stage. Expect, instead, the excitement and all of the blood, sweat and tears that goes into any other type of live show. Expect a "raving gig."

That is what Jez Willis, who makes up one half of the Saints, would like to present to his audience.

"Just the way that we kind of work, is more in the tradition of bands," Willis said. This is not to say the traditional guitar, bass, drums trio will be standing onstage, either, because this is a techno band.

With the format the Saints will bring onstage,

Willis hopes people will view the heavy sampling as using an instrument, rather than deejays ripping off other acts.

"What isn't so much in the tradition of bands, is the way we use three separate samples live. There can be five males on stage and female vocals can be coming out," Willis said. "In the same way that Nirvana uses a guitar, the Utah Saints use a sampler and we hope that people can accept that."

Sampling plays an important part in the Utah Saints' music, especially considering their hit "Something Good," owes a large part of its popularity to the Kate Bush bit from

the song "Cloudbursting."

The Utah Saints first grabbed the music world's attention when Willis and Tim Garbutt first released "What Have You Done For Me," in England. The British devoured the unusually upbeat techno tune. This hit was followed by "Something Good."

In techno music, where many of the records are recorded by faceless groups on nameless "white label" records, Utah Saints is a rarity for simply having a name and an identity. But, aren't they worried about selling out?

"It's a very British thing of build-'em-up-and-knock-'em-down mentality, and I

think it exists less in America. I hope it exists less," Willis said.

He does not see the band as a sellout now or in the future. "The reason I don't think we'll sell out, is the fact that we don't know what we're doing," Willis said. "I think the moment we sit down and think we have to write a hit record will be the beginning of the end for the band."

What does Willis think of the ever-popular rave scene, where techno is the most prominent? Like many others involved with raves, he echoes the concern that exploitation will eventually hamper the scene.

"People read about raves and think well, 'I know where there's a club and if I call it a rave I can get 2,000 people in there, and all I've got to do is print up flyers, put a couple of deejay's names on it and put a couple of lights, and everyone will think it's a rave and I'll make a couple thousand pounds,' and that is what is starting to basically kill it," Willis said.

As a result, the Utah Saints has had to be more selective when choosing at which raves to appear, simply because they don't want to take part in a scam. Taking a break from the British scene, the Saints are currently on a 14-city U.S. tour, and will be arriving in Vegas tonight with opening act Shamen. And, that is "Something Good."