

# PEARL JAM '98:

## The Canyons

Jennifer Paffin  
Daily Utah Chronicle

If there is a rite of passage into summer, it is the outdoor concert. It is where arena rock earns its name — when the stars in the valley shine brighter than those in the sky, providing a moment to wax nostalgic about in years to come.

And giving summer a drop-kick into full swing was the arrival of Pearl Jam — like it or not, the most popular American band of the '90s — Sunday night at the Canyons.

Fresh off the bus from a stint in the Tibetan Freedom Concert and the tour's opener in Missoula, Montana (the largest rock concert ever held in the city) the night before, the crowned-kings of Grunge took the stage in a short-handed attempt to breathe life back into the genre they made popular, the genre which brought a tamed post-punk Sabbath-brand bang to the masses and made it frat-rock.

Led by reluctant rock hero Eddie Vedder, Pearl Jam's debut 1992 release, "Ten," was the most accessible record to come out of the hoopla surrounding Seattle and made the band a cross-over success when the album went on to sell millions.

Due to the heavy MTV rotation of "Evenflow" and the breakthrough imagery of "Jeremy," the band eventually became larger than life, but they refused to admit themselves as rock stars by not releasing any videos or singles for their sophomore album "Vs.," which distanced itself from "Ten" with a much more unpolished and textured sound.

The band's third and fourth albums find the band covering the same areas lyrically. However, "Vitalogy" and "No Code" take a more experimental route musically.



PEARL JAM / DAILY UTAH CHRONICLE

"Vitalogy," perhaps the band's best and most uncompromising album, thunders in with the punk "Viva vinyl!" anthem "Spin the Black Circle," the melodic "Corduroy,"

SEE PEARL JAM, PAGE 5

# PEARL JAM

continued from page 4

---

which once again finds Vedder fighting fame, and the silly arty-accordion piece "Bugs."

Once again at another turning point, their latest effort, the appropriately titled "Yield," finds Vedder stopping at the intersection to take a look in two directions: where he

has been and where he will be going. Like much of Vedder's material, the album is a therapy session for the personal demons being battled.

The night's set included a handful of songs from the new album including the heavily Beatles-esque "All Those Yesterdays," played for the first time live, and the guitar-romp "Given to Fly," which like earlier songs "Daughter" and

"Jeremy," deals with a young narrator's isolation and escape.

The rest of Pearl Jam's time on stage was devoted to playing, perhaps much to Vedder's dismay, the Alternative Top 40 sing-along radio hits which placed him where he now stands. But the crowd, a healthy cross-section of the population, was happy to hear the songs.

Other than that, the night was mundane. The band played straight

through the set list with the occasional banter from Vedder ("I heard there was a lot of guys named Norman in this state"), and except for the new material, the night offered little difference from a Pearl Jam concert which took place three years ago.

Pearl Jam offered nothing monumental at Sunday night's concert, but it was pleasant way to start off the summer.