


# SALT

SALT LAKE UNDERGROUND

MARCH  
1992  
ISSUE 39  
FREE

LETTERS  
NEW BANDS  
RECORDS  
COMICS  
CONCERTS  
CALENDARS  
POLITICS  
Interview:  
LYDIA LUNCH



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MARCH 1992

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Dear Dickheads,

The following is concerning last month's issue.

"Shocking! Moving!"

—*New York Times*

"I laughed, I cried, I stuffed my face."

—*Entertainment Weekly*

"Charlee Victory was dangerously amusing!"

—S &amp; E

I guess he's proud that the Webster's dictionary does come in handy at times. Come on Slugger, who are we fooling? Momma helped you out on this one didn't she?*Deep Charlee, very Deep!*  
*Bubblegum & Goo*

Ryan, Ryan, Ryan!

Let me quote you from the February '92 issue of SLUG—"No one seemed to notice that lead-guitarist Mike CcCready had broken his ankle, thus leading to the end of the show."

No one seemed to notice including yourself! It wasn't lead-guitarist Mike McCready that broke his ankle, it was bass player Jeff Ament, (from MotherLoveBone fame) that broke his ankle.

In fact, Eddie Vedder got up on the stage after it happened and announced to the audience that "This was turning out to be one of the best shows we have done, until our bass player broke his ankle." Then, Vedder launched into an a cappella song, which was going to be their last song; it just happened without the band. You may ask, am I sure about this? Well, yeah, I'm sure. I spoke with Eddie about it after the show when he was wandering around and myself and a few friends walked out with McCready. Ament was no where to be found because, according to Eddie, he was "at the hospital getting his ankle worked on."

Also, one other minor oversight, they didn't start with "Even

Flow" they opened with "Wash" off of their promo CD that was released a few months before Ten.

I don't know, maybe we weren't at the same show, but your photo was great!

Later,  
Royce J.

Dead Dickheads,

This is regarding the Logan show on January 18th, with WHAT ABOUT MARY?, LUNCHBOX, KNOWUN, and ICEBURN (I know old news). But! We just had to say Pam Fuck Off! (Must be some disillusioned girlfriend of LUNCHBOX or something).

Not only was KNOWUN and ICEBURN screwed out of money, but a decent review, too. And, because of it, Pam, Logan fans won't be able to enjoy KNOWUN in that town anymore. WHAT ABOUT MARY? was alright. LUNCHBOX was okay but nothing special. Sorry, Pam, but not as great as you and they have made them out to be. They weren't that exciting. But, KNOWUN was—the pit and all. This was also a rather mellow show for them.

Unfortunately, Logan doesn't know good bands when they're in town. KNOWUN and ICEBURN were excellent, matchless, incomparable, twice over anything the two opening bands ever put out that night. Frankly, Logan (and Pam), stick with your small town, small minded bands—you can have em!

*Pissed off fans of real music,  
Jade, Haize, Bob, Betty,  
Pat, D.*

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**ICEBURN PHOTO: RICK EGAN**

## ICEBURN

### Winter

I'm not quite sure what to make of the latest from one of my all-time favorites here. I pretty much slagger their leader over this outfit's lack of identity. This time around, however, I'm hard pressed to fire off a round of fancy critical hyperbole.

Quite simply, this pre-release is a very fine effort. The only problem is what continues to be ICEBURN's ongoing affliction; lack of a strong vocalist. Gentry attempts are a bit more palpable than his predecessor, yet they're buried in the mix so that they are unintelligible.

Musically, the ICEBURN guys are a very impressionable lot. *Winter* is a really incredible song that would be absolutely astounding if there were some sort of vocal foundation. Spellbinding compositions of this nature need some sort of focal point.

Despite the shitty packaging, the production content is very solid. It's one of the finer recordings to do justice to a SLC band. My suggestion is for these dudes

to get a singer and sit back into the groove they are quite capable of

—Charlee

## MURPHY'S LAW

### The Best Of Times

Relativity Records

Contrary to popular belief, "black" bands like FISHBONE aren't the only ones that can blend ska and hardcore into a cohesive whole—in fact, they might not even be the best at it.

New York's MURPHY'S LAW, four wise ass white boys, have been nearly anonymously producing extremely competent ska/funk/hardcore/metal music on two independently released albums. Now MURPHY'S LAW have returned for perhaps their best effort yet. Though FISHBONE'S John Fisher and brother Philip are at the production helm, the tone for the album is pure MURPHY'S LAW. Dispensing with some of the cloying cuteness that bogged down early efforts, the band instead goes for the jugular.

"Did You Play War?" is as

good as anti-war hardcore gets, while "Big Spliff" and "Hemp For Victory" continues the MURPHY'S LAW obsession with ganja and good natured jibes at the Rasta lifestyle. Best of all, a nearly tuneless cover of "Ebony and Ivory" (abetted by FISHBONE'S Angelo Moore) shows the band hasn't lost its humor, but is using it more creatively. Give thanks and praise the Lord...

—Chris Robin



## THE MIGHTY MIGHTY BOSSTONES

### More Noise And Other Disturbances

Taang! Records

Those self-proclaimed purveyors of "Satan's ska" the MIGHTY MIGHTY BOSSTONES, are back with their second LP release, *More Noise & Other Disturbances*, and —surprise!— it's even better than the first.

The album blasts off from the first song, "Awfully Quiet" and proceeds to display the BOSSTONES at their very best, blending ska horns and beat with a hardcore sound that is infectious and practically demands skanking.

The best numbers on the effort are the rollicking "He's Back" and "It Can't Hurt" (both of which, co-incidentally, were featured on the Bosstones' Converse ad). Both tunes feature and even exploit the band's strengths: gravelly-voiced singer Dicky Barrett and the stellar horn section (Kevin Leneer, Dennis Brockenborough, and Tim Burton). The result is a powerful, near-mystical experience.

The band also manages to send a message to self-important critics who feel that ska is "too lightweight and unimportant" with "Guns and the Young." The song

ridicules our gun-crazed society with the inclusion of a sampling of Elmer Fudd (message to the sub-morons in the N.R.A.? You bet.).

Admittedly, there are some lapses on the album like the inexplicable "Cowboy Coffee" in which the group dabbles with a little psychedelia. In addition, the LP ends with more of a whimper than a bang, but perhaps that only seems to be the case since the listener may be exhausted from the intensity of the music. Even when the Bosstones start going on too long with the harder sounds, a horn blare or two salvages everything.

Overall, *More Noise & Other Disturbances* is a more mature and experienced effort than *Devil's Night Out*, the previous Bosstones' release. If the first single "Where'd You Go?" gets some deserved airplay, the band may be primed for a breakout with their joyous tune-making. Despite their raging sound, the Bosstones may just be the most entertaining singers of ska besides New York's Toasters. A solid and highly entertaining effort.

—Scott Vice



## HUMAN DRAMA

### The World Inside

Triple X

Only one word is needed to describe this album. HUMAN DRAMA's first release on Triple X is an amazing mixture of "emotional intensity," heavy, brooding vocals, and instruments. Acoustic guitar, cello, flute, and violin, combined with Patrick Mata's (Kommunity FK, Sativa Luv Box) rich voice and heart wrenching lyrics are the main content in *The World Inside*.

The feeling portrayed throughout this album is almost startling. Each song contains a



story all its own, the message always clear. Human Drama has created a new world—a strangely emotional one.

— M. Hell

## POISON IDEA

### Dutch Courage

The only fucking band that matters anymore is proof positive you can stay angry all the time. I've found that even in the worst of times, POISON IDEA still manage quite well to retain their title as "Kings Of Punk."

The 15 song set here catches the world's loudest drunks in action at the Metropol in Hengelo on 3/23/91. Since most live recordings suck balls, it's a surprise to hear an exception to the norm. There's little crowd participation (excluding the asshole who howls through *Taken By Surprise*) and a clean sound throughout the entire performance.

As a whole, POISON IDEA are an enticing live act whose following should thoroughly enjoy this documentation. Those who have had no previous exposure will encounter a very unique band whose gig prowess will astound its newfound listener.

—Charlee



Subtle, yet powerful, LUSH is gaining more notoriety in America and keeping their foothold in the European market.

*Spooky* has already produced two singles, "Nothing Natural" and "For Love," both of which are receiving airplay on even more commercial radio stations across the country. With the addition of ex-Felt bassist Phil King and the continued support of Chris Acluan on drums, it looks like the time is now for LUSH; *Spooky* or not.

Matt Taylor.

## FLUX (FILMSTILL)

Housed In Frail

Flux is the newest addition to the Salt Lake "scene" and is a two-person project featuring Katrina Bakker on vocals, toy whistle, some drum programming and Ben Oswald on guitars, bass, keyboards, vocals and other instruments.

This tape is reminiscent of the Cocteau Twins circa *Victorialand*, with chiming guitars laid under rich vocal textures and limited instrumentation. Both FLUX members are extremely talented, as shown on this excellent and well-produced recording. What's lacking here is any real innovation. FLUX seems to be stuck in a genre, spinning circle within concentric circle, but not really breaking out into new or unexplored musical territory. I love this tape and would highly recommend that you readers purchase it. But next time, FLUX, stretch yourselves and move forward with your talent.

—M.

## LUSH

### Spooky

4MB/5hrs

"Spooky" is probably the last word that one would use to describe the first proper album by England's Lush. Last year's *Gala* was merely a compilation of three EPs, packaged for American listeners. With *Spooky* Lush takes on a new dimension, experimenting with new sounds and rhythms within their ethereal web-weaving.

Lush's broad appeal is most likely due to their approach to music. Lead by Emma Anderson and Miki Berenyi, Lush combines straightforward rock 'n' roll with ringing vocals and melodic guitar sounds. The result is music that washes over you as it moves you.

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## Rockability: News, Blues, & Reviews

Well cats n' kittens, after a long absence, I'm back to give all of you hepcats the straight scoop. There's alot of cool stuff happening right now and it's just got me all shook up. The most exciting discoveries are some great new albums in my juke box.

After a long (much too long in my opinion) wait, the Reverend Horton Heat has finally put out his long awaited debut album on Seattle's amazingly cool Sub Pop label. The album is titled "Smoke 'Em If You Got 'Em," and this is one album that was worth the wait. From start to finish this album has some of the

most burning Rockabilly/Psychobilly I've ever laid ears on. For those of you haven't been fortunate enough to catch the Reverend and his boys live, this album is the next best thing seeing as it was recorded live in the studio using only a two track deck. Every song on this platter rocks, but my personal favorites are "I'm mad," "Bad Reputation," "Big dwarf rodeo," and "Baby, you know who." This trio definitely rocks with the Reverend on guitar and vocals, and the rockin' rhythm section of Jim Wallace on the upright bass, and Taz Bently on the drums. This could quite possibly be my pick for the best album of 1991, so check it out!

In other great news, the al-

ways psychotic group The Cramps Will be paying Salt Lake a visit March 15th with those Cajun jokers Dash Rip Rock. This should be the coolest show so far in '92, and they'll be playing at the U. of U. Ballroom. Most of you have heard of The Cramps before, but if you've never heard of Dash Rip Rock, you



**THE CRAMPS PHOTO: LISA JOHNSON**

should definitely check them out. These three New Orleans boys in Dash Rip Rock put on one hell of a show, and they're pretty darn hilarious as well, so they ought to fit in just perfectly with The Cramps. Hope to see you at the show!

Finally, in next months article I hope to have a review of The Cramps new album, as well as a review of their show. I like wise hope to be bringing you a review of the new Cowboy Junkies (couldn't you just fall in love with Margo Timmins voice?) album, so next month oughts be hoppin'. Well, 'til next month, take her easy daddy- cuz I'm outta here.

P.K.





# POLITICS

## THE FALL OF SO-CALLED COMMUNISM

*"If you call a piece of shit 'a rose,' it stinks nonetheless."*

-The Foundation for the Betterment of Linguistic Consciousness

When the economy of what used to be the Soviet Union imploded, I was, of course, saddened that millions more human beings would be threatened with debilitating poverty. However, at the same time, I was relieved by the end of the Cold War, and began to hope that political leaders throughout the world would realize the folly of sacrificing humanism for militarism. But what the rich, white men in Washington, D.C. are telling us, the people, is that Capitalism has defeated Communism. This is obviously utter nonsense, or rather nationalistic propaganda—I get the two confused—aimed at glorifying the much maligned and aptly criticized shortcomings of American Capitalism.

What we first must take into account is the obvious fact, missed by so many learned scholars, including George Bush's speechwriter, that the system of government used by the former Soviet Union was not Communism, but an ideologically disguised tyrannical autocracy. One party, the "Communist" Party, ruled that nation with an iron fist, issuing the rhetoric of Marxism while applying a bastardized socialism, including an exploited working class and a wealthy elite. The Communism of Marx and Engels, on the other hand, extols the virtues of a classless society of equal abundance based on highly developed technology, a short work day and the actualization of human potential, as the greatest resource available to us. Communism means "community-based." Communist government would be, according to Marx, a participatory democracy of unlimited free expression.

How can Communism be democratic? Simple (in theory). Communism was designed to fol-

low the current stage of Capitalism by which most of us are being oppressed. Marx predicted that the working class would be dissatisfied with Capitalism, which amounts to wage-slavery for the great majority of us, and unite, in socialism—"to each according to his needs, from each according to his ability." Of course Marx's dream hasn't come true (yet). Soviet Communism was, as I said, a lie, and true Communism has only been meaningfully applied on the small scale of communes which generally lack the means of production to be autonomous. However, with the issue of socialized, national health care, long in use in many of the democratic nations of Western Europe, it seems that many Americans favor socialism (which is the economy of communism) in certain cases.

"Workers of the world, unite. You have nothing to lose but your chains." —Karl Marx, 1848

The point that I've made, that Soviet Communism was not Communism, except in name, has a corollary with American government and economy. Capitalism in America has never been a laissez-faire operation, Corporate influence on government policy regarding taxation and regulation clearly demonstrates that the economy of the United States is by no means a free market, no matter what you might hear on the television.

Likewise, the democracy of two-party politics in America is a happy myth told to children and adults, alike, to cover up the awful truth about representative government. Our government of, by and for the people, often praised in song and allegory, is based on the



ability of the adult citizenry to vote (or not) for representatives who are bound to uphold the Constitution, which is interpreted by unelected judges. And again, because of corporate manipulation, the the will of the people is often ignored. The people, themselves (that means you!), must be more vocal and must remain persistent, or else just accept a life of resignation and government interventionism.

"Let us remember that the main purpose of American aid is not to help other nations, but to help ourselves."

—Richard M. Nixon, 1968.

George Bush to Boris Yeltsin: "Will you aim you missiles away from America?" Yeltsin: "We want the wheat."

And what of the citizens of what formerly had been, until just recently, the Soviet Union? As they desperately scramble toward a "market economy," the much acclaimed American Capitalism, credited with defeating Communism, seems, itself, to be on the ropes. The plundering of the S&Ls, our banking system on the verge of collapse, the housing crisis, the homeless crisis, unemployment, educational inadequacy and runaway inflation, making the U. S. the greatest debtor nation in the world, are strong evidence that

Capitalism, too, has failed.

Why are we providing foreign aid to Eastern Europe and that-which-once-was-the-Soviet-Union? A brilliant scheme: a new market to exploit! American investors, since the series of revolutions in Eurasia, have been mobilizing to dominate the markets of the newly constituted nations in that region. Sure we can demand that the Commonwealth of Independent States, dismantle their nuclear arsenal. But can we compete with Germany, Japan, and other nations successful with capitalist production and speculation? And the potential for disaster in stronghanded economic manipulation of a recently liberated people, that would balance humanitarian aid against a share of the market, is clearly evident. But that's okay. Even though it will be we, the taxpayers, who will inevitably be called upon to pay for the next financial disaster, as the last one, we can be reassured that each speculative tragedy is a step closer to the demise of Capitalism and its dehumanizing malignancy. And once Capitalism is dead and buried, we can leave our past of ruthless competition behind and move on to a new era of global cooperation and humanism.

—Eric M. Zsbenyil



# FIGHTING THE EVIL SYSTEM CONSOLIDATED!

"This is no rock-n-roll band. It's a democratically executed forum for social and political transformation."

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(From CONSOLIDATED, *Consolidated!* and *The Myth of Rock*)

From our government's geo-politically unsound and environmentally unsustainable policy of dependence on petrochemical products, to our nation's meat-based diet which is not only unhealthy as a source of food, but which promotes world-wide starvation and resource depletion, CONSOLIDATED presents information, "appealing to the youth of America to question the authority of its parents, its educators, and its mass media," and "to unite to defend the future of world peace."

"Don't let them deceive you with the legitimization of their myth," CONSOLIDATED tells an audience on *The Myth of Rock* (1990), "America #1 is a lie; a propaganda tool injected into the psyche of the 'SuperAmerica,' legitimized over a hundred years of imperialist aggression and coercive intervention. Number One!—Don't believe the hype!"



Bringing their "message to the people," CONSOLIDATED attacks such entrenched beliefs in our society as human speciescentrism, white racism, male sexism, Christian bigotry, and capitalist greed, indicting the U. S. government as authoritarian, patriarchal fascists who manipulate and deceive the public to achieve their self-serving agenda.

On their 1991 *Friendly Fascism*, CONSOLIDATED relates their interpretation of America, in the nineties, which is essentially a "kinder, gentler slaughterhouse," where the controlling interests retain dominance by keeping the masses divided, distracted, selfish, and sedated. "Big Business and Big Government distract us with entertainment. They manufacture our consent while we destroy the environment." As a result, "America is based out of its

mind," stoned on everything from militarism, to MTV, to the Lord, Jesus Christ, Himself.

"Curious" George Bush is mentioned on *Friendly Fascism* in the Gulf War protest song "We Gotta Have Peace," which is a remake of Edwin Starr's 60's anthem "War." Bush even "performs" (via voice-sampling) in "Our Leader," a tribute to the President.

Drawing on such sources as *The Sexual Politics of Meat*, by Carol J. Adams; *Diet for a New America*, by John Robbins; and *Friendly Fascism*, by Bertram Gross, as well as Karl Marx and Adam Smith, CONSOLIDATED presents a mixture of ideas, including libertarianism, humanitarianism, humanism, feminism, vegetarianism, and animal rights, but also states explicitly that "this is neither law, religion, philosophy, or fashion, and should never be

represented as such." Fusing elements of rap, hip hop, industrial and pop/rock music (though they warn of "latching onto meaningless labels"), CONSOLIDATED advocates cooperation, responsibility, intelligence, compassion, humility, and respect for all life, through thoughtful and powerful lyrics, oratorio, sampling, and dialogue, including open discourse with their audiences on tour.

Assessing the hypocritical and contradictory nature of the music business, CONSOLIDATED declares "We are disgusted by the oppression of women and minorities, but our ability to impact the situation has been subverted by a neutralized media—Pop Music!—Man, that shit is weak." "Josephine the Singer," on *The Myth of Rock*, "illustrates the final stage of the Capitalist Amusement industry's expropriation and manipulation of the role of musician in society; a role that, due to the inevitable commodification and fetishism of the sacred art form has, within the last two hundred years, undergone a dramatic transformation." Because the music industry is "controlled by child-molesters and Mafia-Nazis," reasons CONSOLIDATED, "the nature of music, itself, becomes twisted, altered, distorted, to suit the needs of capital."





**CONSOLIDATED: Philip Steir, Adam Sherburne, Mark Pistol**

Deception and indoctrination through entertainment and mass media, as well as intimate government ties to Corporate America are central to the theme of *Friendly*

*Fascism*. In describing contemporary music as being "just a measure of forced consumption" due to the Culture Industry's monopolistic control over our expressive

domain," CONSOLIDATED states that "Until we change the social conditions under which music is made, the music has no meaning."

This is the most culturally significant band in America today, inspiring and entertaining in their enthusiasm and willingness to use the traditionally exploitive, misogynistic and shallow medium of pop music in an attempt to inform, educate and motivate in the name of freedom, equality, and social justice.

*CONSOLIDATED* is a *Netzwerk* Production of I.R.S. Records, 3939 Lankershim Blvd. Universal City, Ca. 91604.

— *Consolidated*  
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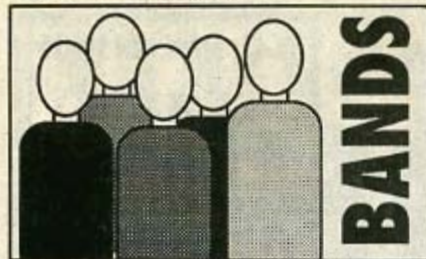
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## GREAT NEW BAND

A whole lot of great bands have popped up in Salt Lake in the past little while and these are just a few that I think you should be checking out. It is just the tip of the iceberg and hopefully we can feature more down the road.

### DOGHOUSE

Doghouse started up about three years ago with members Brenda Lazarus (vocals/bass), Dennis Maw (guitar/vocals), and Jeff Lazarus (drums). When I talked to these guys I found out some interesting things. Jeff and Brenda both started playing their instruments when they started the band and so as a band they have developed together. Their music

sounds like a cross between The Pixies and Throwing Muses. I was amazed that they had all had so little experience when I heard them play. Their music is incredibly original and very well written. It contains an innocent brilliance that so few bands can create. It is all written very simply and never grows old, even during a full hour set. The diversity they have developed comes from a wide range of influences and styles they have blended. It sounds to me like no one ever taught them how to write music and so they just did what they thought sounded right, and it does. Doghouse will be playing live at Bar & Grill Thursday, March 19th and will have a soon to be released cassette in the



HAIR FARM: PHOTO: ROBERT DeBERRY

near future on Siron Song Records. Check it out.

### HAIR FARM

Hairfarm was created a year or so ago from the trailings of Victims Willing. I think Brad Barker has found a band that can back up his most-unique style of singing. Joining Brad is ex-Victims drummer Derek Stearns, Slaughterchrist bassist Mike Mayo, and guitarist Russ Millham from Mercenary. To say these guys haven't got

talent is ludicrous, because these fuckers can rock. The music has more of a metal edge than Victims, but with Brad's vocals they sound totally punk. Usually this is not my favorite combo, but these guys have written such great music they are quite refreshing. They haven't released anything yet but will be releasing a 7" on Flatline Records some time this year.

They will also have a song featured on the new compilation coming out soon on RU Dead records. Hair Farm's music is not for the weak hearted. The band will be performing live April, 3rd, at the U of U ball room for the Amnesty International Benefit. Wear your best hair.

### GODTHING

I have never been the biggest fan of experimental music and I wouldn't necessarily classify these guys as experimental. It is just so interesting. First of all, Eli Morrison (drums/guitar/vocals) has a unique drum set up. No kick drum—not on the floor anyway. He plays them like one of the drummers in Crash Worship. Vocalist/guitarist Kev Kiggins plays some mean noise guitar with a

definite crunch that can be quite ear piercing. The rest of the band is Matt Call (bass), Mishell (vocals/keyboards), and Natalie Kiggins (drums). Their music is bold and hard and to see them is quite phenomenal. They are one of the most original bands I have seen pop in the music scene since Gnawing Suspicion. The heaviness and power they create when they perform live can only be compared to an orchestrated train wreck. The most amazing thing about this



GODTHING

band is they hail from Provo, land of ska and cover bands. They say their writing success comes from using Brion Gysin's dream machine when they practice and they can create a new song every time they practice. Very emotional; check them out sometime. Godthing doesn't play live to often, especially since they are working on a recording to make available to the public, so keep your eyes open.

*Ness Lessman*

If you have a new band (or maybe old) that you would like to have featured send a tape, bio, and picture to the SLUG post office box c/o Ness Lessman P.O. Box 1061, Salt Lake City, Utah 84110-1061

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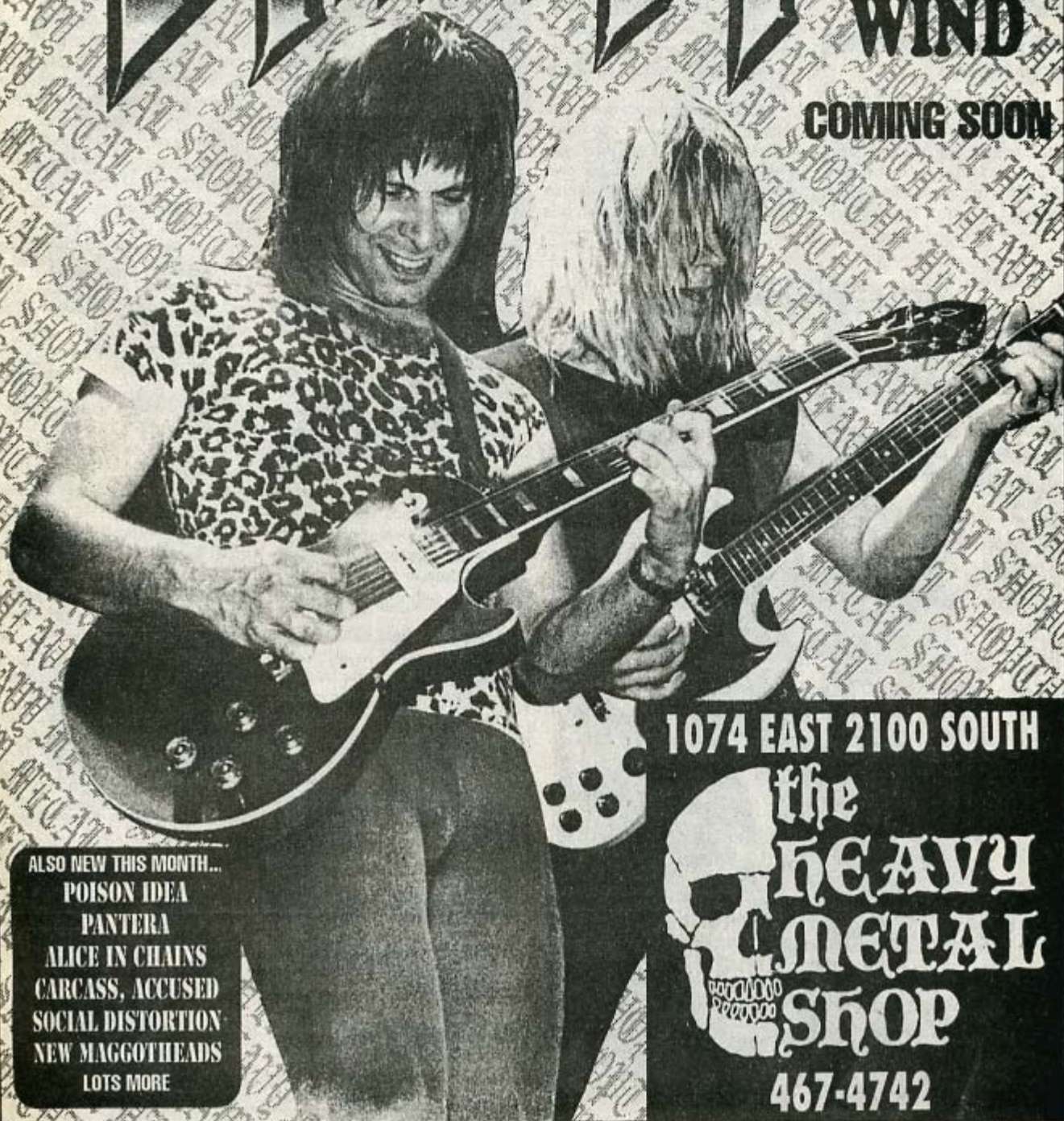


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**BOOKS**
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## Charles Willeford (Part One)

### HIGH PRIEST OF CALIFORNIA

ReSearch Publications

Lumped in with the pulp paperbacks of the fifties, Willeford's *High Priest of California* stands out as great fiction, even in the early 90's. Willeford's characters and plot development are timeless and

relative forty years after the initial publication of his novel. Set in San Francisco, *High Priest of California* details the daily existence of used car salesman, Russell Haxby, as he attempts to seduce one Alyce Vitale.

Frank and provocative for its time, the novel delves into male/female relationships as Haxby uses and discards women for his own purposes, especially sex. The little regard Haxby shows women is a

continuing theme of male dominance and disregard for women as whole entities. Haxby sees them strictly for the pleasure they can give him through their appearance, their companionship and their bodies. Once he grows tired of them or they long for serious commitment, he moves on.

The initial respect and fascination Huxby has for Alyce grows into contempt as he manipulates her, taking over control of her life and making her situation more convenient for himself. Haxby has no scruples when it comes to women and this is mirrored in his life as a used car salesman, selling junk cars at outrageous prices to unsuspecting patrons. This same unscrupulous morality is a thread through Huxby's entire existence. He lives a life of excess, buying expensive suits and liquor, driving fancy cars from the car lot, employing a cleaning woman, eating at the best restaurants and leaving large tips. Extravagance is the all-consuming passion of Huxby's life and people are secondary, only as important as their use to him.

Willeford's writing is direct and pointed. Through the situations he places his characters in, the reader gains in-depth knowledge of each character's personality and motivation. Huxby becomes more and more real as the story progresses and he becomes less and less likeable as a person. In fact, he may seem very familiar, either as a part of oneself or as a mirror of someone with whom you are familiar.

Also included in this ReSearch book are a play of *High Priest of California* and a second Willeford novel, *Wild Wives*, next month's ReSearch review.

ReSearch books are available from Raunch Records or write to ReSearch directly at 20 Romolo St. Suite B, San Francisco, Ca. 94133.

—Matt Taylor.

## YOU DON'T HAVE TO FUCK PEOPLE OVER TO SURVIVE

by Seth Tobocman

Despite a resurgence in sequential art storytelling and a market that allows more di-

versity in comic material, thoughtful and direct criticism of American culture is rare in that genre. One of the few proponents of social change in the field is *WORLD WAR 3 ILLUSTRATED* and one of the driving forces behind that magazine, Seth Tobocman, has a book-length compilation of outraged cartooning available for persual; **YOU DON'T HAVE TO FUCK PEOPLE OVER TO SURVIVE**.

Tobocman's art combines classical elements like traditional painting, collage, computer graphics, and straightforward cartooning technique to illustrate compelling tales of urban decay, government-run-amok, prejudice, hysteria, hatred, and more. Happily, while this subject matter is decisively downbeat, the stories never sink to heavy-handed morality lessons.

Instead, stark black and white figures represent the "everyman," who is jostled, cheated, lied to, and often killed by politicians and bigots. Especially noteworthy is 1988's "Propaganda," which probes the hypocrisy of Israel's treatment of Palestinians and the glossed-over images presented by the U.S. media.

Similarly, 1989's *Why I Got Arrested on Wall Street* (written by Maria Maggenti) and 1988's *A Statement For Jimmy* (written by Peter Plate) explore protests against capitalistic greed and homophobia, dramatically presenting the protagonists' pain and compassion.

Description of this material is difficult without rendering it lifeless. Nevertheless, if any of this sounds interesting, **YOU DON'T HAVE TO FUCK PEOPLE OVER TO SURVIVE** may be obtained from the publisher, Pressure Drop Press, at P.O. Box 460754, San Francisco, California 94146 for \$7.00 postpaid. Similarly copies of *World War 3 Illustrated* are available at Raunch. If this kind of material can't convince you that something's wrong with the U.S., then you need help.

—Scott Vice

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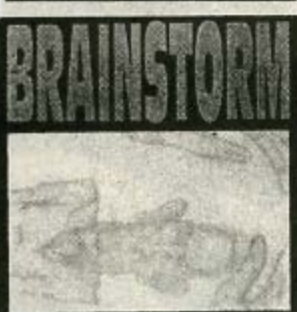
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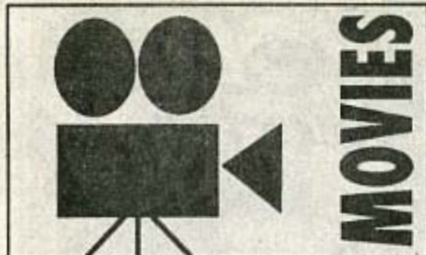
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## Trapped by the Mormons

March 20-22 at the Tower Theatre

Trapped by the Mormons is a 1922 silent film which gives us an historical look at what perhaps society thought of Mormons during that era.

The story revolves around one Isoldi Keene, a Mormon missionary played by the actor Louis Willoughby in a Bela Lugosi manner, who has his eyes set on the innocent lamb Nora Prescott, played by Evelyn Brent. It seems that Keene has been watching Nora for quite sometime on her daily treks to and from work, and thinks she would make the perfect wife #2. The problem is how to

convince Nora to embrace Mormonism and its polygamous ways, not to mention forsaking her fiance, sailor Jim.

The answer; hypnotism, something it seems Keene and other polygamous Mormons use to lure unsuspecting women into their trap, then whisk them away to Utah, rather the land of Deseret, for unspeakable purposes.

Nora lives with her mother and paralytic father, who upon discovering a Mormon pamphlet among Nora's things goes into an apoplectic rage. Nora, who by this time has fallen under that Mormon

spell and broken things off with Jim, tries to convince her father that Mr. Keene is a good man. This convinces Keene that he must trick Nora's father into letting her go.

His "sister," actually wife number one, poses as an authoress in need of a transcriptionist for her upcoming trips abroad to absorb the local color in Holland.

Of course Nora's father allows her to take the job. After all, they don't allow Mormons in Holland. And off Nora goes with Keene and his bunch of lasciviously portrayed Mormons to a religious rust of sorts, called Gethsemane. (Sound familiar?)

Here, Nora begins to find out the true nature of these Mormons they drink, they smoke, and worst of all, have plans for killing wife #1 because she told Nora who she really was, Keene's first wife. Nora starts to wish she had never broken off her affair with Jim, and, oh, how she wishes he was here to help her now!

Never fear, Nora. The brave and pure-hearted Jim has never left you. In fact, he has been fol-

lowing you all along with the aid of a private detective. He's right across the street and is just waiting his chance to come to the rescue.

And so he does, in a climatic bar-room brawl, good-over-evil-battle in the end.

A rather long silent film, with the endless musical accompaniment of the time, Trapped by the Mormons is a campy, outrageous view of Mormons in 1920. Much more goes on in this film to point out the evil ways of Mormons, including fake resurrections and such. The question is how many people hold these views about not just Mormons, but the people of Utah today? More than I think we'd like to admit. But that's another story.

So, ladies and gentleman, enjoy some good, silent melodrama at the Tower but remember to ask yourself; how many of you are being held against your will by polygamist Mormons?

I ben hip motized.

—Lara Jones

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**CONCERTS**

**THE MIGHTY MIGHTY BOSSTONES  
SWIM HERSCHEL SWIM  
SKANKIN' PICKLE  
STRETCH ARMSTRONG**

**Center Stage, Provo February 8, 1992**

To all those who trash on Provo's "scene" and idealize Salt Lake's: You are seriously screwed in the head, friends!

No better evidence for the sheer greatness of Utah County music fans could exist than the recent Skalapalooza '92 show. More than 1,100 people crowded Provo's Center Stage (and reportedly another 500 were turned away at the door) to see four great ska bands—and all on the same night as funk-rock trio Primus

made another godly appearance.

Fortunately, the bands matched the crowd's excitement. Opening act SKANKIN' PICKLE may have astonished those unfamiliar with its work, which featured blistering numbers like "Asian Man," a tongue-in-cheek putdown of one band member, and its infectiously skank-worthy grooves.

Utah County's STRETCH ARMSTRONG continues to improve beyond its initial "cover band" tag, and uses some of the most unusual influ-



**THE MIGHTY MIGHTY BOSSTONES**

ences in ska, such as psychedelia. Also, their set and material remains the most faithful to England's two-tone movement, something to be encouraged.

Provo's SWIM HERSCHEL SWIM, perhaps the state's best band, sent off departing guitarist, Rick Anderson, with a fitting farewell. Though they left out their wonderful "Clueless" from the set, they made up for it with a party atmosphere and vocalist Rod Middleton's Cab Calloway antics on "The Night They Beat Up Bob."

The night belonged to Boston's

MIGHTY MIGHTY BOSSTONES who had fans jumping off ceiling pipes with the very best numbers from both their albums. Best of all, covers of Aerosmith's "Sweet Emotion" and Metallica's "Enter Sandman" showcased their hardcore abilities.

This was not the show to miss, especially since the crowd was knowledgeable and great and didn't include any skinheads or straight-edge assholes. If that's not reason enough to set foot in the Zion Curtain, then it's hard to think of another.

—Chris Robin & Scott Vice

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Pennsylvania resident Matt Howarth has been creating eye-opening and thought-provoking comics since the 1970's. In that time, he has spawned characters and situations like Keif Llama, Russ and Ron Post, and other Bugtown inhabitants, in addition to chronicling the Residents' character adventures in THE COMIX OF TWO CITIES.

Currently, Howarth has three titles on comics shelves and Tundra Press that will reportedly be printing the early adventures of the Post brothers in CHANGES. For realistic aliens, mind-boggling science fiction, and all-out mayhem, Howarth has few peers.

—Scott Vice

## SAVAGE HENRY

For those unfamiliar with Howarth's "Bugtown" scenario, the residents of that fictional city are able to shift between dimensions, enjoy carnage, and produce music, among other things. One of these creations is Savage Henry, protagonist in his self-titled comic.

Guitarist in the fictional group the Bulldaggers (which also includes the Lord C'thulu—I kid you not), Henry is probably Howarth's most amiable, least blood-thirsty creation. Nonetheless, the adventures of this character are enjoyable and entertaining.

The newest issue, #18, features the second part of "The Headbanger Invasion" of Harmony, a mythical "haven for experimental musicians" protected by the Residents. Unfortunately, the Residents left for a tour, leaving the city open to the aforementioned invasion. Into this fray have stumbled Henry and his girlfriend Caroline and soon Henry has decided to fight the evil-doers...

The synopsis is, of course, simplistic and doesn't serve to convey the charm, humor, intelligence, and entertainment to be found within the story. In addition to being an outstanding writer, Howarth is also one of the medium's finest illustrators; combining cartoony styles with astonishing realism and incredible linework and detail similar to "Molly Spudly" artist Tom Kade.

But, in addition to Henry's story, the issue also contains "Legendary Fragments," the adventures of the Neo-Canton Guy as done by Ferret, one of Howarth's compatriots in weirdness. Howarth also throws in some "Sonic Curiosity" strips which combine comic strips with musical reviews.

All blended together, this mix serves to create one of the more innovative titles to be found among present-day comics. Music fans and those looking for an impressive reading experience are advised to hunt down a copy. (B&W, \$2.50)



—Scott Vice

## UBERDUB

Leaving his "Savage Henry" and "These Annoying Post Brothers" comics for their own title characters, Howarth has left much of "Uberdub" to some perhaps more interesting characters—both books' supporting cast.

Already, Caroline and C'thulu—both members of legendary art-rock band the Bulldaggers—have been killed in issue #1 (or have they?), leaving a mystery as to why anyone would try to kill an elder god.

In the meantime, Monsieur Boche and Henry have begun an investigation into the evident tragedy, while Bobbie Neuwave brings up some interesting discrepancies in C'thulu's reputation as an elder god.

Part mystery, part fantasy and adventure, UBERDUB benefits greatly from Howarth's clear graphics and his strong character development skills. It's an additional treat for fans of his Bugtown characters and is a necessity for fellow SubGenii (like myself and Howarth). (B&W, \$2.50)

UBERDUB is available from BRAVE NEW WORDS (P.O. Box 20421, Providence, RI 02920)

—Chris Robin

## THOSE ANNOYING POST BROTHERS

Fans of Sam Raimi's "Evil Dead" films or similarly and dubiously tasteless ultra violence should give this comic a try.

First appearing in the pages of "Heavy Metal," the Post Brothers are two self-described "fun-loving but extremely twisted bad boys" who see the universe as their oyster, "and like it raw."

In the book's earlier 20 issues, these two psychos have become superheroes, have created chaos and mayhem and have confused the distinction between good and evil.

The current storyline features Ron Post (the more psychotic of the two) marrying his arms dealer, Jeri Cale, only to evidently perish at her hands. But wait, Ron resurfaces at the end of issue #22, with no memory of who he is and evidently ready to go after his more-clever-and-therefore-more-dangerous brother.

Great stuff, but not for those weak-willed, snot-nosed superhero lovers. Ha, no! This is really violent stuff: In other words, what comics should be all about. You've been warned. (B&W, \$2.50)

—Chris Robin

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## Notes From The Industrial Underground

Well kids, I'm back from hell with news from the frontline of the Industrial Revolution. Kicking it off this month are a new single and album from Germany's techno-funksters KMFDM. Both *Vogue* and *Money* have lots of grinding grooves to offer you. Don't get confused with that crotch-grabbing pop queen, Madonna. KMFDM has a new *Vogue* that rocks the dance-floor, taking no prisoners. *Money* isn't as consistent as last year's *Naive*, but it's still a great piece o' CD...SKINNY PUPPY has a new record coming out on Capitol. It's out already in Canada through Nettwerk mail order, but the advanced cassette song sounds great. It's another hit for the PUPPY crew. Let's get 'em to Salt Lake this time around kids. Also on Nettwerk are new singles from M.C. 900 FT JESUS and CONSOLIDATED. If you're not hip on CONSOLIDATED yet you should go out of your way to pick up *Friendly Fascism*, the most important record of this year...Some new Antler/Subway stuff out includes the first release from WHAT'S called *Press Fire To Continue* as well as singles from D-SIGN, CHANNEL X and PRAGA KHAN with dance floor techno raves...Play It Again Sam has released new albums from CASSANDRA COMPLEX and BORGHESIA. The Complex has gone more towards rock but the BORGHESIA record is heavy!... New on Third Mind is the debut release from INTERMIX or those boys from FRONT



LINE ASSEMBLY. It's a dance-floor demolition with cool *Hellraiser* samples and funky beats... Other releases include new ones from CREAMING JESUS, GENESIS P'ORRIDGE and STAN BINGO, a reissue from interrim CLOCK DVA's T.A.G.C., FATIMA MANSIONS, GROTUS, SWANS early stuff, NURSE WITH WOUND, CURRENT 93, SLOPPY WRENCHBODY, STEVEN STAPLETON and TONY WAKEFORD, San Francisco's EXORCIST, THE YOUNG GODS, a Z'EV box set, and my personal pick of the month: KLUTE's *Explicit*. This single kicks your ass and then jumps all over you while you're still genuflecting before your maker...next month: LORDS OF ACID remixes, a CHRISTIAN DEATH compilation with re-recorded and new songs, the new SKINNY PUPPY, blah, blah, blah...Keep an eye out for the evil one. I'll be resurfacing soon in a new location. Until next month... Places to go, people to kill...

—D.J. Evil

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# MISC ELL ANEOUS

## WHO ARE THE LYING MOTHERFUCKERS?

Negativeland Dumps SST Records with \$90,000 in lawyer fees.

If you haven't been following independent rock's biggest blow-up in underground history, you may not know of the lawsuit filed by Island Records against SST and their artists, Negativeland. The band released a two-track single entitled *I Still Haven't Found What I'm Looking For* in August of last year. If the title sounds familiar to you, it's only because it is. The band re-recorded the U-2 song and released two versions on SST. The packaging was very deceptive, featuring a huge U-2 on the cover with a fighter plane flying through the logo and the band's name was in miniature letters across the bottom of the release. As a record store employee, I know personally that many people bought the single thinking it was a new U-2 record and were very surprised when they got it home and threw it in their CD player. It got to the point where I had to tell people it was a Negativeland release and not one from U-2. Even then, they found that hard to believe.

It was the perfect marketing scheme and it would have sold thousands of Negativeland records if Island hadn't stepped in, filing a huge lawsuit against SST, recalling all unsold product and destroying the remaining singles. When you look at the manufacturing figures, the number of copies of the single pressed was relatively small,

**CORPORATE ROCK  
STILL SUCKS  
SST RECORDS**

especially when compared to the large pressings by major labels of even their least notable acts. SST manufactured 2,950 EPs, 2,585 cassettes, and 7,790 CDs. Of these, 1,152 EPs were returned and sent to Island Records to be destroyed, as were 552 cassettes and 4,045 CDs. Besides banning the distribution and promotion of the single by SST, Island records was paid \$29,392.25 in damages with additional payments from SST of approximately \$15,000. Add to this the legal costs, manufacturing costs, advertising expenditures, etc. and SST is looking at a debt of over \$90,000. Putting this in perspective, according to ex-Black Flag/SST Records owner Greg Ginn, Island Records "just spent more on recording the latest U-2 record than we have recording our entire catalog of over 400 recordings in our 14 year history." Certainly Island can afford to eat some of the costs of this

fiasco and doesn't need any more money from SST, but, apparently, the corporate rock label has decided to make an example of SST. Is it any wonder that SST's trademark has become their motto, "Corporate Rock Still Sucks?" Anyone with any interest in independent music has to realize the discrepancy between the amount of money spent by major labels and the quality of the product produced.

But this is the punchline, so to speak, of the story. After refusing to take any responsibility for the debts incurred to SST, Negativeland has left the label, citing a "Kill Bono" campaign allegedly started by SST but not endorsed by the band. The band has received national notoriety in Rolling Stone magazine and has openly slandered SST. According to Ginn, "Negativeland member Mark Hosler can apparently no longer recall my numerous conversations with him in which he reiterated the group's commitment to pay for all costs which may result from their use of material in which a third party claims ownership." This isn't the first time the band has put out a record using other band's material. Other Negativeland releases include samples from Simple Minds and veteran geriatric middle-of-the-road boring rock "star" Phil Collins. Is it SST's responsibility to monitor

every release from their bands or do the bands have a responsibility of artistic integrity?

One other consideration is the fact that Negativeland is a "hobby" for its members. They do not rely on the band for their income, neither do they tour or even play many live shows. Anyone who has tried to earn a living from playing in a band knows that there isn't much money, if any, unless you have a large following or some sort of financial backing to release and distribute product. On an independent scale, one might make enough to survive, but not to get rich by any means. Negativeland members have day jobs for their income source and play in a band for "fun" or whatever reason. This lack of commitment to independent music shows in their treatment of SST Records and their disregard for the independent music "scene" in general.

Although many ideas to recoup the lost money for SST have been proposed—such as having U-2 play a benefit for the legal costs, or using profits from Negativeland's new single to pay back the label—it is unlikely that SST will see any return on their investment. Fortunately, the label will be able to continue, but at a slower pace.

"Yes \$90,000 is a large loss for SST Records. No, it won't affect our release schedule or change any ongoing business. What it will hurt, though, is the amount we will have to spend on opportunities for new groups to record."

*If you have any regard for the bands on SST (Black Flag, All, Big Drill Car, Bad Brains, etc.) or if you just love independent music, write Island Records or fascists U-2 and let them know how you feel. Corporate Rock Still Sucks!*

—Matt Taylor.

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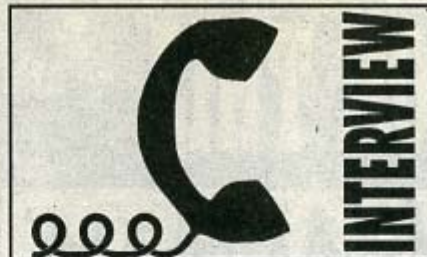
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## LYDIA LUNCH

This was one of those horrid phone interviews, with Lydia calling from New Orleans to Provo (which she's probably never even heard of). Thanks to all those folks who helped set up the interview...

**SLUG:** How long were you in the studio for the new album?

**Lydia:** A Week.

**SLUG:** How many times have you worked with Rowland S. Howard?

**Lydia:** I've worked with him on and off for the last eight years. We did an album in 1982 called *Honetmoon In Red* and we did an EP, *Some Velvet Morning* in 1984 and then we did this (*Shotgun Wedding*).

**SLUG:** And did you like this one?

**Lydia:** I love working with Rowland, he's a delight, a true original.

**SLUG:** You did something with Jim Thirwell too?

**Lydia:** Many things.

**SLUG:** Isn't there a new single out?

**Lydia:** Yeah. *Don't Fear The Reaper*

**SLUG:** How long has that one been out?

**Lydia:** I don't know, because there's always a difference between the time something is finished and the time it sees light of day. When my work is done, when I've created something, as far as I'm concerned it's finished when the record company gets it out. That's something I can't be chasing after. Especially with, y'know, 3 or 4, or 5 things com-

ing out a year it is very difficult.  
**SLUG:** Did you do any touring for the new album?

**Lydia:** Yeah, in Europe.

**SLUG:** Are you planning on doing anything out here?

**Lydia:** No.

**SLUG:** Never?

**Lydia:** Not now.

**SLUG:** Have you done any touring within the last 5 years?

**Lydia:** Not musically in this country. It's too difficult. I have only done spoken word shows in this country. It's far too difficult to do musical presentations here. First of all, the clubs suck, the sound is terrible at most clubs and there are no lights. Treatment is atrocious and it's too far to traverse. It doesn't really make sense. I pity young bands coming up that think that they have to tour this country. I mean, I'm sorry for the fans and the people that would like to see some of these performances but, for instance, there are many performances I do one time only in Europe with music that could never be done here because of either the budget, the situation, or the people involved. I am just not into playing in skuzz rock clubs. Why should I? If you want to hear the music you can buy the record.  
**SLUG:** What are your current interests now? What do you do usually?  
**Lydia:** I am now working on a college spoken word tour.  
**SLUG:** Is that all over or just...  
**Lydia:** Yeah, that's for this country. I don't know. This spring, end of fall. I mean I feel especially with the coming elections it's important to try to tell people what is really going on instead of what they're forced





LYDIA LUNCH PHOTO: BIRNER

to hear about.

**SLUG:** How long have you been in New Orleans?

**Lydia:** A year, I like it. No bands play here so it's very nice.

**SLUG:** It's one of those cities you don't hear much about.

**Lydia:** That is why I moved here—not much goes on. When I'm touring or creating there is enough chaos. It's time to lead my day to day life in the delta or the desert. No threat of distraction.

**SLUG:** Did you live in New York before?

**Lydia:** I lived in New York, Los Angeles, all the same.

**SLUG:** Didn't you do some books?

**Lydia:** I did a book with Exene Cervanka called *Adulterers Anonymous*. I also have another one coming out in a few months on Last Gasp called *Incriminating Evidence*.

**SLUG:** What is that about?

**Lydia:** That's just a compilation of plays, stories, poetry, and prose. A lot of stuff that I don't really have a format to perform live in. Therefore, the written word is the most appropriate form.

**SLUG:** Is it difficult getting things published?

**Lydia:** Well, not if you go to Last Gasp, I guess. I don't tend to deal with the bigger compa-

nies for anything. I don't find any need to.

**SLUG:** Have you done any films lately?

**Lydia:** I'm doing another film with Richard Kearn this Spring in New Orleans.

**SLUG:** What's that about?

**Lydia:** It's about a woman that marries a cop to set him up for a drug scam that she's running with her brother. Blames him and then takes off. Kinda like Ma Barker.

**SLUG:** Have you started working on that yet?

**Lydia:** Yeah, we started writing it. This is the first time I'll be doing a film that deals really with fiction.

**SLUG:** What have the others been about?

**Lydia:** Feminine abuse and the psychology behind it. And the propagation of the cycles of it.

**SLUG:** What are the titles of these?

**Lydia:** *Right Side If My Brain and Fingered*.

**SLUG:** Are these hard to get a hold of?

**Lydia:** No, very easy. Just write to DEATH TRIP Films. P.O. Box 1022, NYC 10019

**SLUG:** Well, thanks for your time.

**Lydia:** Good Luck.

—Interview by M. Hell

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## HOROSCOPE

The days are growing beautiful and the birds have come back to the land of splendor. Yes, Utah is the place to be when the smog of Geneva leaves the valley and the global warming keeps the snow elsewhere. Does it bring joy to your soul to know that we may be living in a desert by

the year 2007? I anticipate the world to desist before then. I also predict that George Bush will come to the film screen as a mud wrestler and challenge Arnold Schwarzenegger to a duel, where we witness all the violence and bloodshed including screwed up economic policies and dilapidated love scenes. My confidants and advocates, here are your Horoscopes:

from your congenial psychic  
*Nevis Invictus*

### LEO: (July 23-Aug 22)

Listen to the sounds of yourself while gurgling at the sink and you might think up a spiffy tune that will be leading you to tell friends and family about the flowers that talk about mushrooms. Not that it's a sexual frustration, it's hormones. Keep eating your popstarts and they will keep you in high spirits as you prepare to meet a member of the opposite sex whose name starts with the letter "Q."

### VIRGO: (Aug 23-Sept 22)

Do you hear bells when you run? Keep out of reach of loose drawstring chords to your blinds that can be a cause of child strangulation or lead to greater entertainment when in the use of home lighting effects. Go see a movie animated with fish. Be circumspect and don't talk to auslanders bearing any "Protect the Rain Forest" flyers. Wear a name tag upside down.

### LIBRA: (Sept 23-Oct 22)

Start your own fan club but keep your gimmicks to wearing under clothing that is yellow. This will give the worn look to some, and to others it will tell them to stay away from acorns. When jumping fences watch out for glue. If you see someone naked tell them that the boulevard is green and following blue people might place them in a freudian cross of E.T. and Herbie Goes Banana's.

### SCORPIO: (Oct 23-Nov 21)

This month will be your month to collect cash and toy instruments. His name is Doug Vermeeran and though he talks very slow you know what he is saying. Be careful of bowling tournaments and strange accents that grab hold of you and

dig into the deepest chasms of your thought. This could be a friendly experience that might lead to new friends. Or a previous President of the United States.

### SAGITTARIUS: (Nov 22-Dec 21)

Buy spatulas and call some man that has the name of Harry. This is all I can give you. The moon bids me say no more.

### CAPRICORN: (Dec 22-Jan 19)

The equation  $x=14$  is your equation for this month. All problems may be solved with that and may be the key to a romance or relationship that has been long overdue. Artificial insemination is not fun. Refer to it as the "big freeze" and tell a member of the family that you love spaghetti. Don't discriminate against police, they have jello too.

### AQUARIUS: (Jan 20-Feb 18)

Do you know that you made someone very happy this month? Call your special guy/gal words such as: pancakes, cantaloupe, love fruit or funny pickles. These words are great to tease and don't make them feel conscious about their feet or hair. Borrow your great friend Aries' camera and take a snapshot of peanut butter filled into a celery stick. Stay healthy and you will see beings that you haven't seen before.

### PISCES: (Feb 19-March 20)

Om yim yow twakshtow oh himim harmoyim, goo nooo. The chant that epitomizes all hexes, spells and various other goodies. It will bring you love, money and things of this world that cannot be otherwise. If your birthday is in March and you are not a Pisces this chant does not apply to you. Stay clear of bus-

ses that have people picking private parts or anything with the letter "P."

### ARIES: (March 21-April 18)

Rust figures prominently as your tools have been rusting away. Your mind has been gone on a vacation to some place containing a semi-permeable membrane that sucks all states of consciousness. It's time to come back. Realize that your time is coming to really physically travel. Prepare for love and all that benefits the number "7".

### TAURUS: (April 20-May 20)

"Surout" is a secret name that you will go by for this month. This could be considered artistic or incredibly stupid but one thing that is certain is that you will come across a new stick or vegetable that has an inexplorable religious symbol. Keep to your beliefs, that green is the color to wish for things and that lucky pennies that are found on the ground can bring bounty, beauty and hair.

### GEMINI: (May 21-June 21)

How can you let people treat you as though you were a cat? It's time to do something about your eyelids. You have been hiding in the smog but now it has cleared, prepare for a bowling league that will be your source of triumph. Under the disguised name of "Doug" your path to fortune and fame is clear. Believe that 21 is that which will be your number in line for groceries. Buy Cap'n Crunch!

### CANCER: (June 22-July 22)

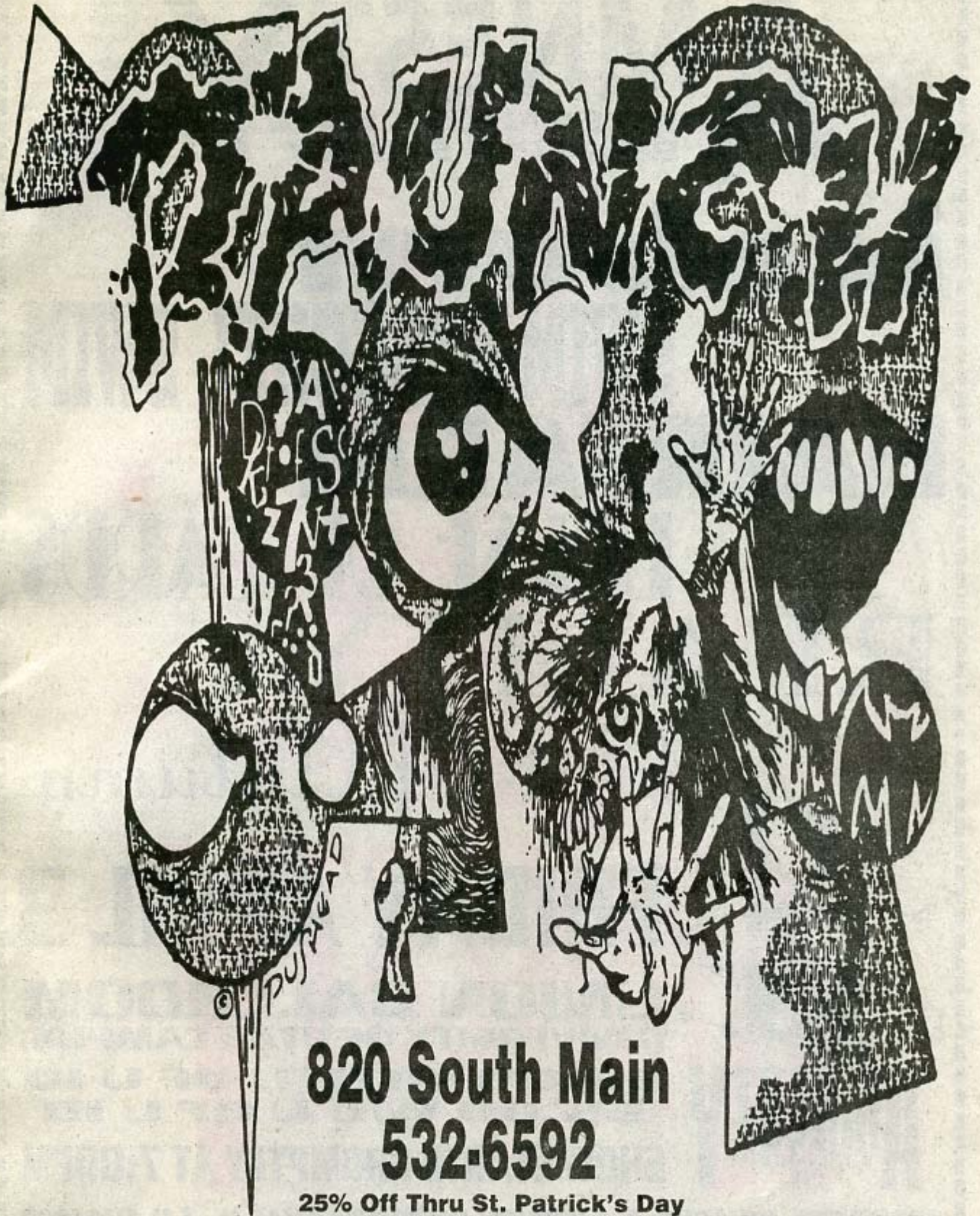
Like Taurus, you will have a secret name that will keep in line with the cosmos. You shall go by the name that my cousin used as he swam the great waters "Kifersap." This may sound as though you've been hit on the head, really it's for your good and will bring friends and love into the dark spots of life. Please brush your teeth and keep a good hygiene program for yourself. Blue socks this week.

### Dearst Horoscope Readers,

I have foreseen the following occurrences within the Zodiac. The solace to all that has been alluded to will bring you truth of whiter socks that cannot be obtained at a K-mart store. Thrift shopping is the way to make impressions, so close your nose and let no foreign aromatic waft through your system. Until next month I sojourn as your benevolent psychic,

-NEVIS INVICTUS





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