

S L U G

SALT LAKE UNDER GROUND

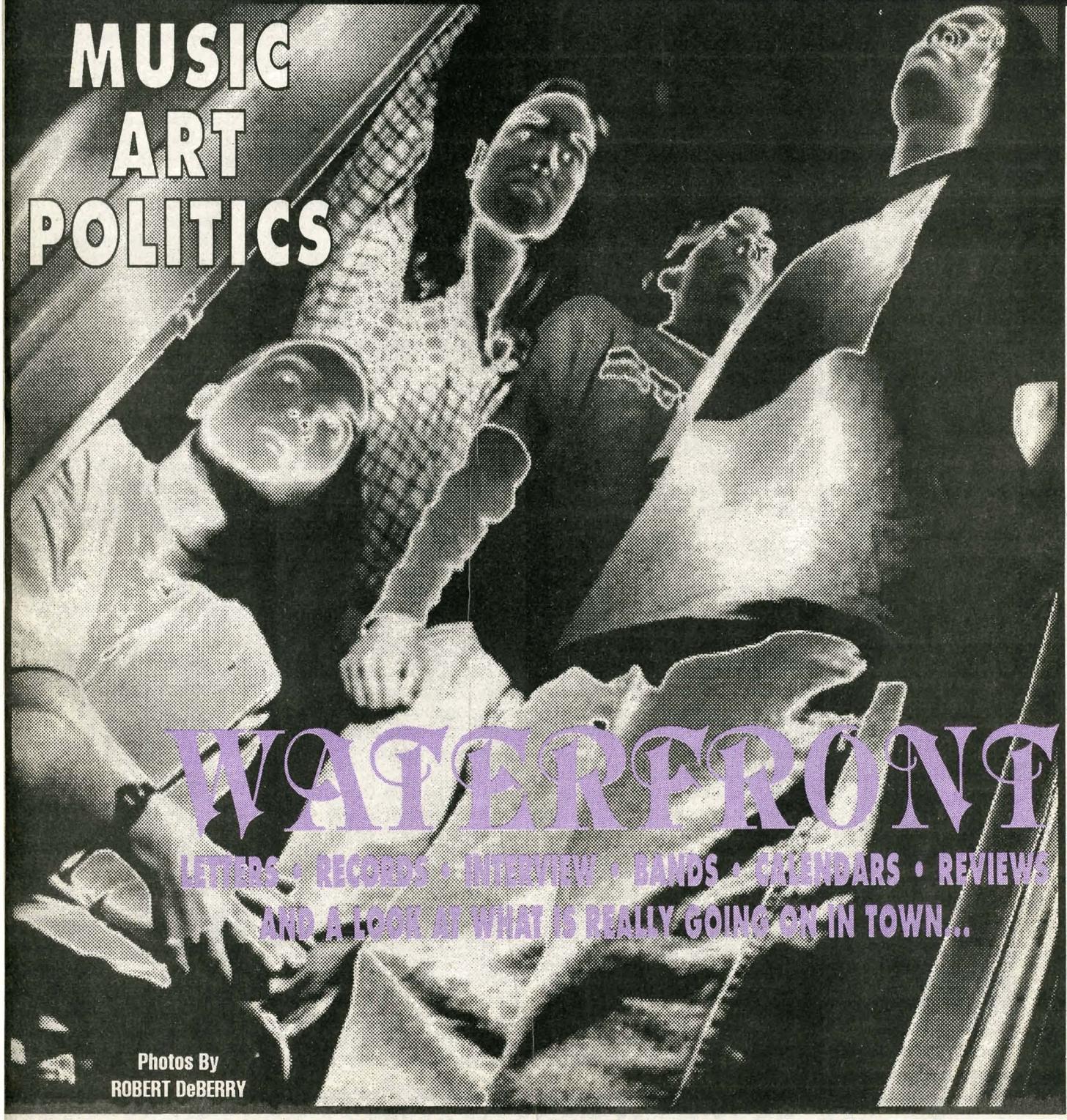
OCTOBER
1992
ISSUE 46
FREE

**MUSIC
ART
POLITICS**

WATERFRONT

LETTERS • RECORDS • INTERVIEW • BANDS • CALENDARS • REVIEWS
AND A LOOK AT WHAT IS REALLY GOING ON IN TOWN...

Photos By
ROBERT DeBERRY



SLUG

ISSUE #46
OCTOBER
1992

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DEAR DICKHEADS...

Dear Dickheads,

Douglas Spotted Eagle?????

Are you going to do Lawrence Welk after that? Personally, I have nothing against either one of them, but they aren't exactly alternative. I mean, doesn't Spotted Eagle do Muzak-type cover tunes or something. I know the guy has to make a living, but I don't want to listen to that kind of stuff.

I think you should cover underground acts, and leave Douglas Spotted Eagle to *Utah Holiday* or something.

—Dick Angry

Ed. Note: Sorry Dick, but I couldn't resist. Usually I would throw these letters away because they are so fucking narrow minded and redundant, but since I feel it epitomizes Salt Lake's "alternative" minded so well, it had to go in. I know you hadn't read the story on Douglas Spotted Eagle because your letter came in before that issue. Your letter just came in too late. I guess you are right, I checked my Cap'n Crunch Punk-o-meter and Doug's music isn't punk. So, I guess he better get some grungy guitars and Sub Pop hair and then he can be alternative too. Catch a clue, open up your mind, and wake up. There is more to a musical scene than "underground" bands.

Dear Dickheads,

This letter is for Robert DeBerry who wrote SLUG's September cover story on Athletes Butt. I enjoy Athletes Butt as much as the next guy, but in the article he said that Athletes "is one of the very few (bands) in Salt Lake City that actually has female members who both write and perform very well." Reading this, I came to four different conclusions. Either;

A. Robert DeBerry is a sexist fuck.

B. Robert does not go see many bands with female members.

C. Unbeknownst to us all, there is a vast number of terrible underground female bands that only Robert knows of, or:

D. Robert DeBerry is a sexist fuck.

The fact is, although, there really are few SLC bands with fe-

male members, I have yet to see one with a female who can't pull her weight as a musician. For instance, the bands My Sister Jane, Godthing, Mouthbreather, Playground, Doghouse, Stone Monkey, Ratchet, and Commonplace all have at least one female member, and are all incredibly talented bands.

In Robert's attempts to give Athletes Butt a good review, he cut on all the other female musicians in SLC who are already wading through sexism and stereotypes to be taken seriously and appreciated as good musicians. I am not a feminist man-hater, but I am sick and tired of women being judged and having to prove themselves before they're given a chance and really listened to.

Yes, Robert, there really are very few SLC bands with female members, but contrary to your opinion, just about all of these females do "both write and perform very well."

Signed,
Still Wading

Ed. Note: Good point, but first of all the story that Robert wrote was almost completely re-written when it came in. I wrote that in there and believe me, I have a lot of respect for the female musicians in this town. That story was written at 5:00 am and was never proofed by any of our editors (all women). So I guess the answer to your question is E: The editor of the September SLUG is an idiot. My apologies to anyone offended. It was a grammatical error and a big mistake. Thank you for writing, your opinion was helpful.

Dear Frustrated & Deprived
C/O Dickheads at SLUG,

Waaah-fuckin'-Waaah!

Love & Cuddles,
Julie

Dear Penal Heads,

I have been reading your mag for the last couple of months and I must say you are doing a great job! But (and that's a big but), I have a few bitches to vent. Your positively queer article, while being a good idea, is lame, weak, contrived, and

bullshit. There are lots of gay people who do not blame the world for their problems and do not think they are owed something because they are gay! Get a life and write about real gay issues.

Secondly, just because you've been to Seattle or you used to live there, does not make you cool. Seattle, Seattle, Seattle, Blah, Blah, Blah! If the "Seattle Scene" had any balls it would be in San Francisco. Where did the "dress-like-an-idiot" style thing come from anyway? Wash your hair! Give those flannel plaid shirts to Goodwill! There's a big difference between playing "Mr. Hippie Love-Peace" because it's the thing to do, and actually having those beliefs and holding true to them in your life.

So, shut the fuck up and listen to some old Steely Dan and throw that Nirvana CD in the trash where it belongs!

Finally (thank God), where are the rights of the single hetro male. It seems that if you are straight and male you get shit from everyone (especially from the feminist insecure population) for wanting to have regular sex, or should I say sex regularly? Sorry, but I had no childhood traumas that fucked me up for life, I don't resent my parents, the only "bones" in my closet is mine when I'm in there masturbating. Guess I missed out on all that happy horseshit therapy.

Truthfully Yours,
Mr. I-don't-spell-my-name-
funny-to-be-different

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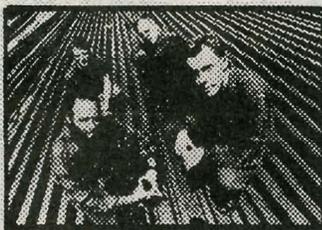
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RECORD REVIEWS...

JARBOE

Thirteen Masks

Sky Records

Jarboe's *Thirteen Masks*, is the latest release from SKY Records. Jarboe is the keyboard player and second vocalist for the SWANS.

The music on *Thirteen Masks* reflects Jarboe's background. She has been a performance artist and body builder/bondo boxer. She is also a student of religion, mystery, ritual and ceremony. She sang in tent revival meetings and played a pump organ in a dirt-floored church as a child. The first song, "Listen," is hauntingly beautiful. Jarboe chants-sings over only chimes.

"Red" has been released as a CD single. A combination of heavy metal, industrial noise and hip hop "Red" is a standout cut. Jarboe raps about every conceivable thought that comes to mind with the color red.

"A Man of Hate" is a dark hymn with attendant organ music. "The Believers" reminds me of Danielle Dax's work. Jarboe doesn't stick with this one style. The song concerns a ritual with believers worshipping their priestess.

Jarboe again shows her versatility on "The Lonely Voyeur." Comprised of acoustic guitar and Jarboe's singing the song contains more religious imagery. "...of the sign, of the sign of the cross...so don't walk this red red river drink the blood from the cup."

With "The Never Deserting Shadow" Jarboe returns to a Danielle Dax style. "Wooden Idols" returns us to church. The song has a gospel flavor combined with rhythm and blues. Religious images are again contained in the lyrics. "...she was the devil's daughter but now she carries a cross."

"In An Open Sea" describes two hearts inseparable, despite the constant assault of life. Snakes, black crows, the mad moon, and an angel beneath the ocean waters are some images Jarboe uses describing the two inseparable hearts and minds.

"Shotgun Road (Redemption)" opens with the sound of rain and simple repetitive keyboard. Almost an acappella song similar to the opening "Listen." Surrealistic imagery of mirrors shattering, the feeling of living a life



JARBOE photo: Steve Midgley

someone else lived before, and a deadly game of solitaire. "I Got A Gun" returns us to the industrial noise arena. Jarboe will keep us from entering her house with a gun.

"Of Ancient Memory (The Oblivion Seekers)" has Jarboe with Annie Lennox's rich deep voice and Laurie Anderson's vocal distortion combined with surreal imagery and the color blue. Silent cold stars sending poison, black seas, red mountains and burning dead. Two lovers drink the waters of delight.

"A Man Of Hate" is reprised with acoustic guitar replacing the organ. No longer the dark hymn, it is now almost a folk song.

"Freedom" is prefaced by "Yo," a spoken, "He who suffers shall not be pitied." "Freedom" is another industrial song. Jarboe seems to address a co-dependent lover. "I don't want your love, I don't want your pity, I don't want your body, I don't want your mouth, I don't want your violence...freedom, my freedom."

The CD ends with "Cries (For Spider)." Here we get the concept of the CD. The masks everyone lives behind.

Do the songs on the CD describe the masks Jarboe puts on to face the day? Buy it and decide for yourself. The poetry on the CD is dark, surreal, filled with colors, vivid images and religious references.

The CD has been a repeated visitor to my stereo. The music is so varied, so haunting, so disquieting that I never tire of listening to it. Jarboe brings a feeling of unease with her voice and lyrics combined with pleasure at the beauty of her recording, "Thirteen Masks."

—William Athey

VOTE VOTE VOTE VOTE VOTE

ART SPACE...

PAUL BOOTH THE DARKER SIDE IN THE ART OF TATTOO

This week I had the chance to speak to a traveling artist who stopped in our town. His name is Paul Booth and he is from New York. He is a 25 year old tattoo artist who has become popular in the last year because of his unique style.

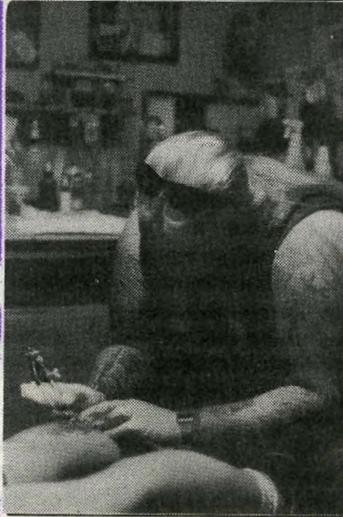
When I first met him I was quite intimidated by him (no more so than I am when meeting almost anybody though). However, I have been quite interested in his work and he was more than willing to take time from his work to talk to me.

Four years ago, Paul started tattooing as an apprentice in a shop where he learned his trade doing traditional, and some custom work. Since he was just apprenticing he didn't have the chance or the confidence to really do his particular style of art. Once he had his own shop and regular clientele, he soon found that there was a want for his particular style of tattooing.

He describes his style as black and grey demonic. I know it sounds awfully severe, but if you have seen any of his work, it is quite intense. He prefers working in black and grey because of the contrasts and boldness of the work. He said "A lot of people are afraid to put a portrait of Satan on someone's body...but I live for it." His work is very dark and to some, that is not for them, but he says there is a large market for it out there.

About a year ago when he had become independent he decided to venture to the Tattoo Expo in Pittsburgh to try to get more exposure. He and his girlfriend, who he has most of his best work on, left to make a name for himself. When he got there people were so impressed by his work, he did an interview with *Tattoo Magazine* and they put a picture of his girlfriend's back on the cover of the magazine. Since that time, he has become quite popular and his work is featured in almost all the tattoo magazines and people will now travel to his shop for his work.

Paul spends about three months of the year on the road to both see the country, and give people a chance to get work of his done. He said that Utah has been good to him and we had the usual conversation of how



PAUL BOOTH AT WORK AT A.S.I.

surprised he was at the surprising amount of people here who are interested in some type of alternative lifestyle. Regardless, he said he would definitely be back again.

When I talked to him, I expected a total superior attitude which I have noticed from several tattoo artists who have achieved this type of notoriety. I know it sounds judgemental, but it is what I have experienced. Paul was quite humble about his work, and getting him to boast was nearly impossible. Even though his work is so dark, he is really quite positive about things around him. He draws a lot of his inspiration from the music he listens to and the "twisted" thought process he feels he possesses. It is not surprising he has become the terrific artist he is. He has spent his whole life drawing and studying art in one way or another.

One of the most interesting things we talked about was his influence in his style. He has developed his style on his own. He tries not to spend too much time in anybody's art for fear of it becoming too ingrained in his style. He feels it is plagiaristic and he wants to make sure that everyone he works on is getting an original piece of art. He prefers drawing the picture right on the skin then tattooing it in. If he does use flash (pre-drawn pictures) he will always try to customize it for the person so it can be personal.

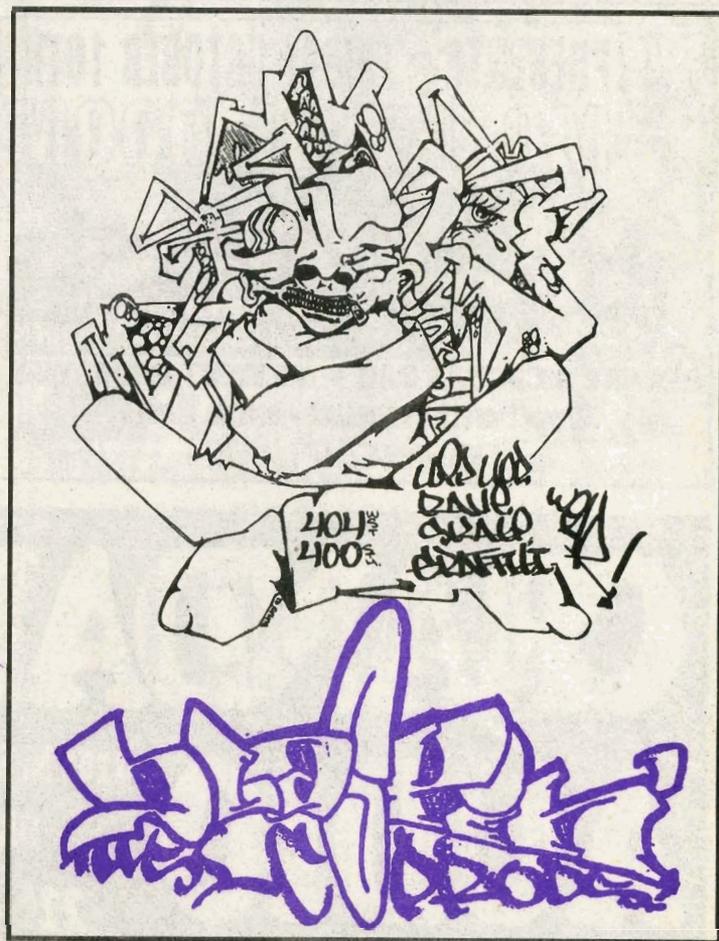
If he comes through town again, and you are a tattoo collector, check him out. He worked this time at A.S.I. and will probably do so again. Next time we find out about him and other traveling artists, we will let you know. Happy Tattoo.

—JR Ruppel

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MISCELLANEOUS...

On The Road... HOME!

the CD player with The Replacements and hit the road.

I for one am sick to fuckin' death of all the rave about the killer "grunge" scene in the Godlands of the Pacific NorthWest, so being there was not that cool. The area is nice but every time you walk into any record store, head shop, or tee-shirt shop you get Sub Pop shoved right up your ass. The worst of it was the first night we were in Portland. Commonplace was playing a place called the Bone Club (coincidentally, the same night Idaho Syndrome played The Satyricon about six blocks away) which actually turned out to be one of the better gigs on the tour. The band was supposed to play in the middle of the evening, but got bumped back by a band from Arizona. I'm not going to say who the band was because if I had seen them anywhere else I probably would have thought they were okay. Here I am, standing in a club in Portland, watching the epitome of all super duper grunge bands. Cut off Levis, long blonde curly hair, detuned guitars and boy, they even had the moves

I have been mixed up in the music business about as long as I care to remember in one way or another, but this month I went on tour for the first time. I was never able to keep a band together long enough to go myself, so when Commonplace offered to take me with them, I jumped at the chance. I hadn't had a vacation in a long time and I was due. Hey, I was going to see 6 cities in eight days and all traveling expenses were paid. Hell, what would I do here besides watch bad TV and drink myself stupid.

I don't know that what happened on the tour was especially interesting to people here, but seeing things in other cities made me appreciate Salt Lake a bit more. Don't get me wrong, I am not going to get all self-righteous about Salt Lake, but it is an okay place if you know your way around. Well we loaded up the rig, loaded up



THE MOBILE COMMONPLACE

down. I felt like a bored seven year old at the bank with his mom. I was so bored, I wanted to lay down on the floor and throw a fit. It was absolutely picturesque. Regardless, I will never see the movie "Singles" and I hope you do the same.

The rest of the gigs on the tour were mediocre because they were all set up at the last minute. I spent the rest of the time making sure the band was never louder than the jukebox, and trying to convince the club owners that the slightest discount on beer for the band wouldn't put them out of business.

I couldn't have chosen seven better traveling companions because the whole trip, we were either laughing at each others terrible sarcastic humor or getting or having good conversation about politics to the validity of Madonna in the music business. If you think the clubs around here are lame to bands, hit the fuckin' road. Very few bands travel through this town without a gig, and while they are here they are treated well. In most other towns the bands are treated with very little respect and are lucky if they even get to play, let alone get

paid.

Road life can either make or break a band, I know from working with a lot of bands that have traveled throughout town. You know it wouldn't hurt you to show up at a club on an off night and see some no name band from somewhere else play. Most bands that tour have something going for them or they wouldn't be on the road. The notion that only good bands are on major labels and get radio play is bogus. The best bands I have seen aren't and may never be on any label at all, but they are good. As ridiculous as I think the whole grunge scene is now, it all started with a supportive community that supported it and helped the bands get where they are today. Salt Lake isn't nearly as big a city as the ones that grow up north, but the bands are just as talented and have just as much to offer, but the city has to support them. Get off your lazy asses and do something...support your local musicians. Who knows maybe one of them will make it big and people will pay attention to us...God forbid we could use some good publicity in this town.

—Less Nessmen

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MISCELLANEOUS...

IF YOU DON'T VOTE, YOU CAN'T BITCH.

A politically non-aligned essay on voting.

One evening this past summer I found myself arguing the power of voting with a member of Live, an American band, over a plate of vegetarian lasagna. This Live-guy felt people shouldn't vote because it doesn't do any good anyway, and besides, if you just live your life doing what's right and humane, life will be good to you regardless of the reigning administration's political philosophy.

I beg to differ.

Not voting is exactly what those in power want you to do. Why do you think it's difficult to register? Why do you think Bush vetoed the motor-voter bill? Because if registering to vote was as easy as getting your driver license, you might actually saunter into the polls and vote against the establishment.

Getting you to stay away from the polls translates into votes for the status quo. It's always much easier to maintain the status quo than it is to change it. Change scares people.

Bill Clinton has recognized the power of the disenfranchised "MTV generation," as the 18-34 "demographic" is referred to. George Bush is terrified of it. He's been ignoring you as long as possible. And before

him, Ronald Reagan ignored you for eight years.

I'm not saying vote Democrat, vote for Clinton, there are other candidates out there — Ross Perot, Bo Gritz, and a few other independent, populist and libertarian party candidates you won't even recognize, but they'll be on the ballot. Hell write in your own name for all I care about your actual choice, just VOTE!

No matter how much you think your one little vote doesn't count, the fact of the matter is voting is the way changes are made in this country. Even if one-man, one-vote isn't the way you want things done in America, you're still going to have to vote to change it.

Bush can deny a recession exists, shun America's growing homeless population while sending billions to other countries, but he can't ignore election returns.

This year the general election falls on Tuesday November 3. You still have time to register to vote, which will not only allow you to vote for the presidential candidate of your choice, but Utah's next governor, senators, and congressmen and women.

In order to vote in Utah, you must register by October 29. Simply call (801) 538-1502 for instructions on how to register in your neighborhood.

You can protest all you want, but the American public has the final VOTE.

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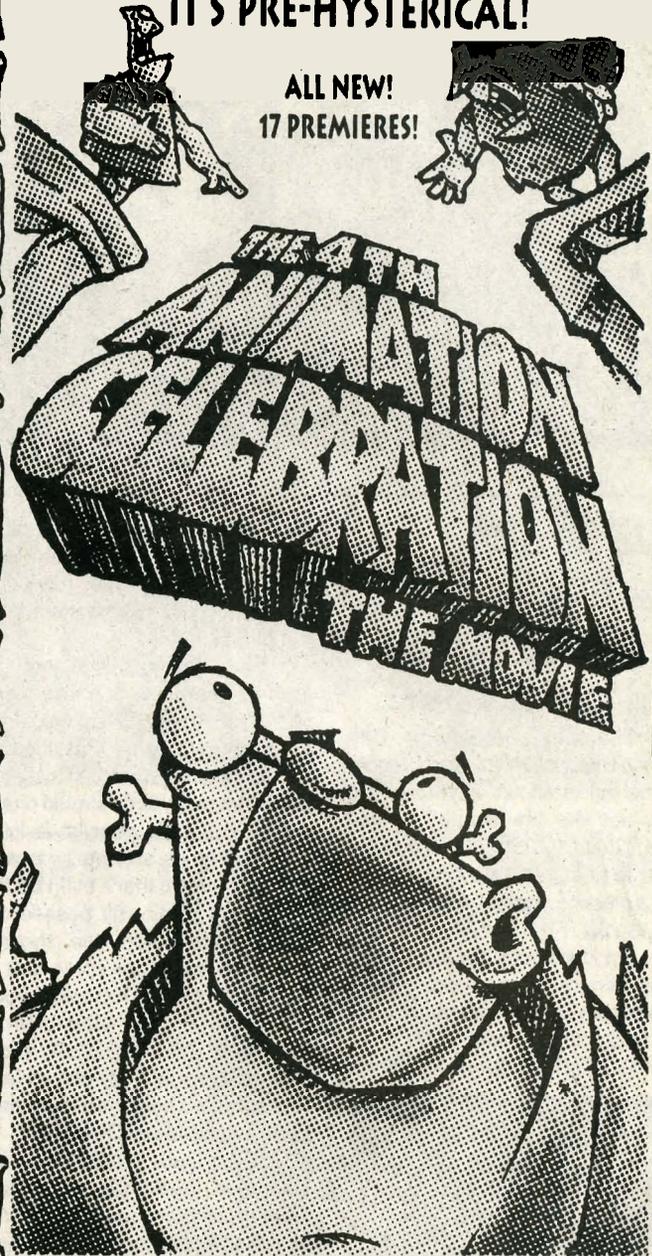
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Guitar Gallery

COMIC REVIEWS...

The comic book industry has been dominated for years by two companies, MARVEL and D.C. But lately, so-called "independent" companies have been gaining strength. One of the foremost of these is DARK HORSE Comics.

DARK HORSE has built a great deal of popularity around movie tie-in titles like PREDATOR, TERMINATOR, and ALIENS, yet the company's strength lies in its willingness to publish quality work that would likely not see publishing except for DARK HORSE'S gutsiness; titles like *Concrete* and the continuing *Deadface* material.

Three of DARKHORSE'S most recent and highest quality titles are reviewed below.

GRENDEL: WAR CHILD

Created by wunderkind Matt Wagner in the 1980's, GRENDEL continues in the 10-part WAR CHILD mini series.

WAR CHILD is Wagner's "swan song" with the GRENDEL myths (except for special projects) and Wagner is ending on a high point.

For those unfamiliar with the characters and situations, the GRENDEL storyline stretches from the present-time to the distant future. In the span, a force known only as Grendel has grown from an inhibiting spirit to a way of life. In the future, a man known as the Grendel-Khan, Orion Assante, became the ruler of a united North America and started an almost feudal system inspired by the samurai-like Gendal clans.

As WAR CHILD begins, Orion I has died, leaving the ruling of the Grendel Empire to his heir, Jupiter, and his stepmother Laurel Assante. Laurel has proved a tyrant with

refarious plans, however, and so a lone unidentified Grendel warrior kidnaps Jupiter and the race begins.

Wagner writes and inks the art on WAR CHILD and he has crafted a swift-moving and entertaining storyline encouraged by Japan's *Lone Wolf And Cub* series. But, Wagner throws humor, a little science fiction, zombies, post-apocalypse landscapes, and more to the mix, and the result is a delight. Where the previous storyline on Grendel may have been a bit too ponderous in its scope and ambition, WAR CHILD manages to be thought-provoking and entertaining.

Wagner's partners-in-crime in WAR CHILD are pencil artist Pat McEown and color artists Bernie Mireault and Kathryn Delaney. McEown's previous work was featured on some Aircel titles and the pencils on WAR CHILD show remarkable growth and maturity. Wagner's scripts leave the artwork to carry much of the tale, and McEown easily runs with the notion. But, the coloring, done animation-cell style, makes the artwork stunning. Kudos must go to Mireault (best known for his fabulous *Jam* series) and Delaney.

Rounding out the total package is cover artist Simon Bisley, who turns in his usual stunning work.

Yes, you could term this a "rave review." After seeing two issues of this series, one is almost saddened at the thought of author Wagner leaving the story behind, but the future promises more GRENDEL special projects and GRENDEL TALES (a title featuring clans as done by a rotating stable of artists and writers.) Rush out and buy this series! Color \$2.50)

NEXUS: THE ORIGIN

Like Grendel, NEXUS began as a series in the 1980's for a similar defunct comic book company. Unfortunately, NEXUS ran out of steam as its run ended, especially after artist Steve Rude left.

Happily, Rude is reunited with writer Mike Baron on NEXUS: THE ORIGIN, which re-tells the origin of the super-hero Nexus and promises to serve as a lead-in to future NEXUS projects.

The tale features a futuristic premise and begins with General Hellpop, an adjunct ruler of the Soviet planet, Vradic. The good general, it seems, is the father of Nexus (Horoh Hellpop). The general is loyal to his empire, and while he has a conscience, he destroys Cradic, rather than surrendering control to outside forces. As atonement, Hellpop decides to pilot his spaceship (with wife and unborn child aboard) into a black hole. However, the ship winds up on the mysterious planet Ylum, and things get weird...

Further plot revelations I'll leave to the comic. However, it should be noted that while NEXUS is a superhero title, it features super-heroics with content. Nexus, you see, is driven by nightmares to seek vengeance on mass murderers.

Writer Baron throws ridiculous elements together with some strong science fiction postulation and (gasp!) mid philosophy. Baron's strength lies in characterization and great dialogue. The angst and dramatics in the story never overwhelm, but underscore the heady themes.

But...the primary allure to the story lies with renderer Rude. Action, drama, facial expressions, fluid depiction odd scenes...Rude accomplishes all these with aplomb. Rude's Kirby-esque style manages to make the tale vivid. Plus, he also draws some of the niftiest aliens to be seen in comics.

Luckily, Baron and Rude will be continuing with NEXUS material next year. But for now, NEXUS: THE ORIGIN is evidence that not all super-hero comics are crap. Indeed, they can even be...entertaining?! (Color \$3.95)

STAR WARS: DARK EMPIRE

Continuing Dark Horse's com-

mitment to publishing movie-related material, writer Tom Veitch and artist Cam Kennedy have crafted STAR WARS: DARK EMPIRE.

DARK EMPIRE picks up the Star Wars storyline several years after Return Of The Jedi (and shortly after author Timothy Zahn's new book series based on the Star Wars films. It seems that the victory of the Rebel Alliance over the Empire is not as complete as believed. While the rebels struggle to unite their gains, the disorganized Imperial forces have been combining and achieving strength under the seemingly resurrected Emperor Palpatine. Even worse though, the Emperor wields new technology that seems to doom the rebel forces. To combat this, Luke Skywalker surrenders to the Emperor under the auspices of learning the ways of the "Dark Side" in order to overcome Palpatine. But will the allure of the "Dark Side" prove too tempting...?

Scripter Tom Veitch previously did uninspired work on D.C.'s *Animal Man*, but has created a surprisingly thoughtful and exciting tale. Better yet, Veitch manages to capture the spirit of the movies admirably. Indeed, the writing makes one wistful and nostalgic.

Veitch is well abetted by artist Cam Kennedy, who combines pencil and ink drawings with painted color. Kennedy draws great space scenes but also shows wonderful skill in likeness. The mood and scope of the tales are depicted well.

Yes, your reviewer is gushing...an admitted Star Wars fan. Luckily, *Dark Empire* avoids the pitfalls of Marvel's awful STAR WARS series, blending great story with powerful art. *Dark Empire* is only slated for six issues, but, Dark Horse is promising that Veitch and Kennedy will return in 1993 with more STAR WARS material. The anticipation is delicious. (Color \$2.95)

ADDITIONAL RECOMMENDATIONS:

Besides the above titles, there are some other comics worth checking out lately. Dark Horse continues the DEADFACE saga with the EARTH, WATER, AIR, AND FIRE mini-series, Fantagraphics has published 10 YEARS OF LOVE AND ROCKETS (which is the perfect beginning point for those interested in picking up LOVE & ROCKETS), and Evan Dorkin's MILK & CHEESE'S THIRD NUMBER ONE continues the mayhem. Happy Reading.

—Scott Vico

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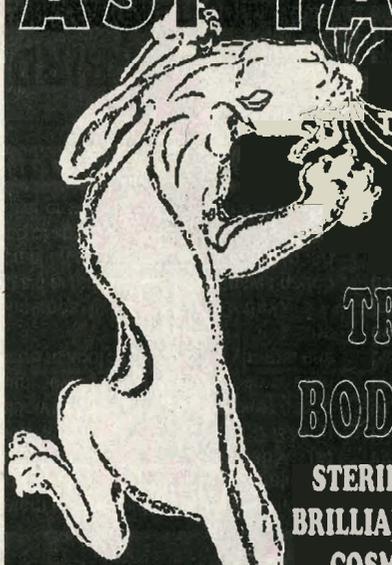
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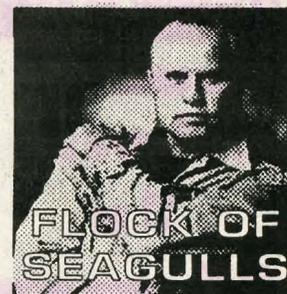
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18 ROGER HANING FROM NYC	20 THE FRANKS	21 The ID	22 SUPERMARTIN ON CRACKERBASH	23 DEAD KATS Free for Members	24 DEAD KATS
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COVER STORY

WATERFRONT

Four guys, one band, with a hard driving, truthful sound. the music may sound, it can always be improved. This level

Waterfront has been together for a year and a half. The band was formed due to vocalist, Anthony Davis' need to do something other than sit on his

ass. The band also consists of Tai Lee (guitar), Dan Davis (bass guitar) and Chris Bowers (drums). Chris and Dan were previously with the local band Sadhana. These four members have created a sound that flows together into a melodic fury.

Waterfront sounds as though it has been influenced by the D.C. Dischord style. Their lyrics deal with everyday life situations and feelings.

The bands appeal has increased over the past little while, especially since the release of their 7" *Confusing The Truth*. They will also be featured with other esteemed locals on a compilation from Salt Lake's own Flatline records as well as another track on another compilation from Salt Flat Records due out in November.

The long term plans for the band consist mainly of leaving an impression on people wherever they go. Their philosophy on music is no matter how good

of thinking will keep the band's sound improving and keep the band together and on the right track. As for their live performances, they rock, and they don't fuck around. Their music is tight and powerful, with a capital "P."

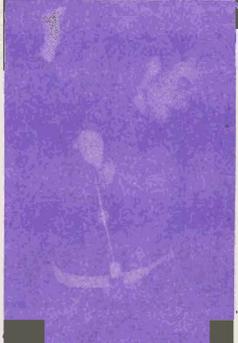
With dozens of live shows throughout Utah and a pending tour on the West Coast (starting in Berkeley November) they are a band certain to be noticed. First impression of the band off stage is quiet and subdued, but if you have ever seen them live, you will know differently.

Anthony prefers to spend his time on stage not preaching, but sharing his experiences. His blank stare and lyrics give time a demanding presence that people notice. The members agree since the music scene in Salt Lake has changed for the worse and this has only made their music more intense.

Waterfront live by only three rules 1) Stay out of politics, 2) never compete with other bands for shows and 3) live and let live. This is quite apparent in their attitude that has and will keep the band working for a good purpose.



DAN



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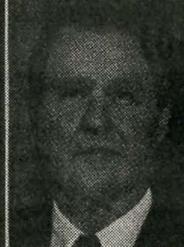
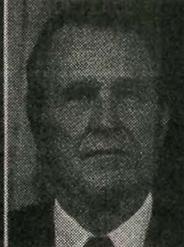
It happens every four years and no, it isn't the Olympics. The telecast is free. It's the presidential election. Not only is it election year, it is election month. What a fitting time for an article like this.

If you own a television, you have probably noticed how hard it is to find refuge from the deluge of election year infomercials. Twenty seconds to cut down the competition and to sell you something you don't need for way too much money. Do we need a president? Well, strictly speaking, no. But the fact is, we are going to get one anyway, so we might as well inform ourselves to our choices.

President Bush, the man behind our kinder, gentler nation whose thousand points of light took a year to stop burning in Kuwait. The man whose family values have forced women's rights groups on to the defensive and has put children in the jail of poverty. He would like to force all babies to be born and then he strikes down a bill that would have guaranteed an unpaid work leave to a newly made mother. Soon ladies, you will not be able to get an abortion unless okayed by your neighborhood bishop, then you run the risk of losing your job while you are forced to have

that child. Forcing you into poverty if you were not there already. A much kinder, gentler nation.

Governor Clinton is harder to pin down because we haven't lived with his policies yet. He already has two strikes against him in my eyes. First of all, he's a politician. That in itself is bad enough.



Secondly, the wife of his running mate, the infamous Tipper Gore of the Parental Music Resource Committee (P.M.R.C.). The vice president's wife doesn't traditionally do much, but I would hate to see her with more power than she already has. Now let's look at Bush on.

Draft Dodging; well if someone doesn't want to go to war, that is his or her right. It is unfair that one who is not privileged enough to have strings to pull has to leave the country or go to jail. I

can't blame him for trying if he actually did pull strings. Pot smoking. Now, I don't partake of this drug, but if Bush did, maybe he wouldn't be such an asshole. Recreational use shouldn't be held against anyone to that fact alone. Especially if it happened a long time ago, I can think of many other past deeds that would sway my vote a lot more than pot smoking. Maybe like Iran-contra's?

The Bush campaign has also tried to make Hilary Clinton into a political liability. All I can say is that she probably has better ideas than Bush. I don't see a strong minded wife as a drawback. His attacks only reinforce the fact that he does not agree that women should hold positions of authority, unless of course she was a "yes" woman.

backin? Probably. A lot of people plan to vote for him without the slightest idea about what he wants to do with our country. I have seen rough drafts and it is scary. Drug testing, boys and girls.

This election is not about voting in the right person. It is about keeping the wrong person out. We know how Bush runs the country, and it sucks. Clinton and Perot have neither proven or disproven themselves. Give one of them a chance. Then in another four years if we think they suck, we can vote the bastards out. Just like we should do to Bush this year. Yes, it is unfortunate that this is the way it has to be. If people would get off their asses and speak out, things would change. Our elected leaders will only do what they think will keep them in power. By abstaining our vote we are saying yes to the status quo.

I really don't care who you vote for as long as it is against Bush. We won't have a decent choice until we pull our vote out. They don't care about us if we won't vote them out. A vote for Clinton, Perot, Jello Biafra, or Mickey Mouse is a vote against the establishment of today. Remember folks, Silence = Death.

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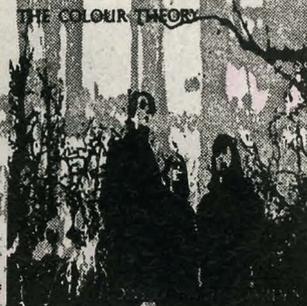
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