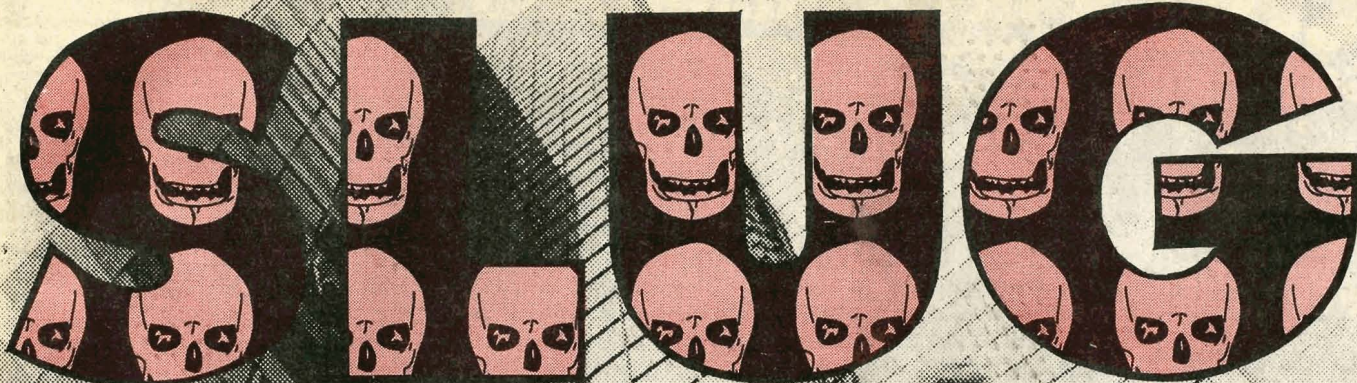


**MUSIC • ART • POLITICS • DECEMBER 1992**



# THE CHANGE

**WORLD ACCORDING TO CLARK  
STIM BOY'S BEST & WORST • F-DUDE  
CONCERTS • COMICS • RECORDS  
INTERVIEW: SONIC YOUTH**





# SLUG

**ISSUE #48**  
**DECEMBER**  
**1992**

**PUBLISHER/EDITOR**

**J.R. Ruppel**

**EDITOR/SALES**

**Natalie Kaminski**

**CONTRIBUTING WRITERS**

Matt Taylor, Dennis Christlieb, Lara Brinkard, Chris Robin, Scott Vico, Todd, Less Nessman, Ryan Workman, John Zella, AmberMcKee, Clark Stacy, Carrie Hall, Chopper

**COPY EDITOR:**

**JO YAFFE**

**PHOTOGRAPHS:**

**Robert DeBerry**

**F-DUDE &**

**ILLUSTRATIONS:**

**Ryan Waymont**

Special thanks to Jo Yaffe, Dan Keough and Kris Johnson without whom this publication would not be possible

**SLUG IS:** A monthly News and Entertainment Guide that is printed by the 5th of each month and can be found at over 100 locations. All writing is contributed by local writers. All material printed in SLUG is the opinion of the writers and not necessarily those of the editorial staff. All submissions, advertising, letters, pictures, poems and art work must be received by the 20th of the month to be printed in the next issue.

Please Send to:  
**SLUG MAGAZINE**  
P.O. BOX 1061  
SALT LAKE CITY, UTAH  
84110-1061  
or Call **467-4742**



© 1992 SLUG PRODUCTIONS

**SORRY, SUBSCRIPTIONS NO LONGER AVAILABLE**

## DEAR DICKHEADS...

**Dear Dickheads,**

One of the stupidest things that I've seen in a long time is the posters at Starrz of the half clothed women. Maybe I'm just not up on the latest fad, but what does it really have to do with anything? And, are things like that supposed to be cool? Another thing, to the real "hard" guy that head locked the girl and repeatedly punched her in the head. (November 7th at Starrz.) Go home. We don't need someone like you ruining things for everyone else. Thanks to everyone else that was cool.

*See ya,*

**Anthony Waterfront**

Lungfish and Monks of Doom weren't on the same night after all?

Here's a question. Why don't you have a column listing a few of the better upcoming shows with a paragraph on each? Sometimes when I'm scanning the upcoming calendars in SLUG my neural synopsis slips into a state of "dumbfuckedness" and don't properly relay the message, I missed Zipgun and Gnome because the event didn't register in my brain even though SLUG was in my face. Then again, maybe Zipgun and Gnome played the same night as Lungfish and Monks Of Doom.

*Sincerely,*  
**Gary**

**Dear Dickheads,**

Why did you sponsor Lungfish and Monks of Doom on the same night? It was impossible to see both shows. Also, the calendars in SLUG sometimes have incongruous days and dates. For example, a calendar may indicate a Tuesday show on the 19th when Tuesday is really the 17th. Maybe

**Dear Dickheads,**

I am so very pissed off! Words couldn't express to you how pissed off I am. Who am I pissed off with you ask? "America the fucking beautiful"...NOT - "Home of the free." ...NOT. We fight almost to the death for our first

amendment—Freedom of speech! We've burned flags, wrote letters, used naughty lyrics, protested and defended ourselves in the name of art. Then someone makes a statement correct or not and we (music biz, America, radicals, conservatives, right wingers, republicans and democrats) shun and turn against her.

If you haven't been living with your head in the ground lately, you would know I am talking about...Sinead O'Connor's infamous "picture-ripping" performance on Saturday Night Live.

Why is it that one of the most beautiful and most talented musical artists is shunned for using a freedom we take for granted.

I am so ashamed to be called an American! That's all there is to it.

*Sincerely,*  
**A Shamed American**

**WRITE...NOW!**

**P.O. BOX 1061**  
**SALT LAKE CITY, UTAH**  
**84110-1061**

**F-DUDE IGNORANT, IGNORANT & IGNORANT**



IGNORANT IGNORANT & IGNORANT



# BLUE BOUTIQUE

2100 South 1100 East 485-2072

CHRISTMAS GIFTS

HOLIDAY DRESSES

LUSCIOUS LINGERIE

HOSIERY • FISHNETS

LARGE SELECTION  
OF CLOTHES FROM  
NEW YORK

LIP SERVICE

NAPPY THREADS

FIZZY JEANS

FUNHOUSE ROCK &  
ROLL THREADS

NASTY THINGS

ADULT NOVELTIES

LARGE SELECTION OF  
FUTONS & FRAMES

LARGEST STORE  
OF ITS KIND

7 DAYS A WEEK



# RECORD REVIEWS...

## MILK

### Tantrum

Link 81380

Finally, the long awaited album arrived in the mail. The band comes from what the UK music papers termed the "Camden Lurch Scene." Other members of this "scene" included Silverfish, Sun Carriage and Th' Faith Healers. The bands hated the term, they said they didn't come from a "scene" and according to press materials it was quickly dropped.

The "Camden Lurch" refers to the audiences swaying and headbanging reaction to the music. After listening to the tape I can think of no other reaction. If you are under 30 buy this tape and play it for someone over 30. Force them to listen, tie them up if necessary. If they don't like it, play it for them again, repeat as many times as needed until they admit that this is a fantastic album.

If you think the heaviest music comes from Seattle, you haven't heard anything yet. Milk is about the heaviest thing I've heard in decades, maybe since the first Black Sabbath album. No offense to Seattle, there is still great music coming out of the city as you will see when I get to 7 Year Bitch.

What is Vic, (vocals, guitar) screaming about? I have barely a clue, I can understand few words he screams. It has to be important from the screeching, clanging, banging sounds he makes with his guitar and that insane pounding Chin, or new drummer, Vic Tracy, puts out.

The vocals are mixed so far to the back as to be mostly incomprehensible. I've listened to this repeatedly and I can only make out snatches of words here and there. From what I can pick up I would say the band has had some truly horrible relationships and religious experiences.

Have I mentioned the bass player, Duncan? No, not yet, I'll just say he's no Ron Carter or Jamaaladeen Tacuma. Of course he doesn't play jazz, unless it is free jazz, he puts out some of the hardest, rhythmic grind yet.

Milk is not a heavy metal band. Sure at times they sound like one,

but there isn't a heavy metal band in the world that would lay down the totally free avante-garde noise of "Spyrosulphate."

In fact most of the album is pure pounding noise with bits of melody thrown in. The guitar alternates between a swarm of angry wasps and police sirens then veers off into total white-noise feedback. Like the guitar, the bass and drums are in separate bands playing whatever comes into their heads, then all come together for a little truly thrashing metal before returning to their own space.

I'd call MILK the spawn of a plural marriage between heavy metal, free jazz, avante garde and hardcore punk and I'll jump on for the ride.

—William Athey

## PIGFACE

### Fook

Invisible INV. 018

As the press release says, "Where else can you find a band containing members of all your favorite bands?" That is if your favorite bands are Ministry, Murder Inc., KMFDM, Silverfish, Rollins Band, Skinny Puppy and Thrill Kill Kult to name a few.

This is Pigface's most accessible album to date. After the heavy metal noise of the latest Ministry and just plain noise of the latest Skinny Puppy, Pigface has released the best of the batch. An album that retains the noise element we all love while adding substance like female backing vocals and a bowed cello to increase the enjoyment.

"Satellite" will please the "metal head" side of you with Paul Raven contributing his truly heavy bass to William Tucker's metal guitar and Chris Baskett's backwards guitar. "Hips, Tits, Lips, Power!" has deep bass, Paul Raven and Mary Byker's vocals layered over a woman chanting her pride in female power.

Em Esche from KMFDM has one of the most disturbing voices in music. He thoroughly demonstrates his talents on "Alles 1st Mine," "I'm Still Alive" and "Go!" "Alles 1st Mine" is a frightening punk polka and opens the CD.

"I can Do No Wrong" ends the

album with Martin Atkins, on drums, David Sims on Bass and Chriss Connely providing vocals and guitar, banging away and chanting "I can do no wrong." He is right, in my opinion this is the best Pigface album yet.

—William Athey

## JESUS LIZARD

### Liar

Touch 'n' GO TG 100CD

I would like to thank the U.S. Postal system. The Jesus Lizard CD was mailed on October 9, I never received the first copy so it had to be re-mailed in November. I finally received it along with a booklet sized press kit. Every music publication in America and England has written about the CD by now so I'll just plagiarize what others wrote.

I don't think so, I do have some integrity, maybe not the skill of a paid journalist since no one will pay me to do this. If you want to read the opinions of paid journalists - go buy a magazine.

The Jesus Lizard's Duane Denison (guitar) has never learned how to properly tune the thing. The vocalist, David Yow, sounds like he made a megaphone from an empty toilet paper tube then sang through it into a microphone. *Liar* is filled with atonal minimalist guitar and pure noise.

Denison simply practices his scales on some songs, his guitar sound goes from minimal scale practice to full blown white noise. He can play the thing though as he demonstrates by adding a surf tone to "Puss." The rhythm section of Mac McNeilly, drums, and David Wm Sims, bass, provide a solid foundation for Yow's nightmarish vocals and Denison's guitar experiments.

There aren't any horns, but the dissonance of the Birthday Party is everywhere. The Birthday Party never played with the speed exhibited on *Liar* but Yow's horribly painful vocals can only be compared to Nick Cave. The Jesus Lizard plays full in your face confrontational rock and roll.

From the opening punk minimalism of "Boilermaker," through the buzzsaw guitar of "The Art of Self Defense," to the dark brooding "Slave Ship," the thrash

speed of the DK's style cowpunk of "Rope" and the vomiting and screams of "Dancing Naked Ladies," The Jesus Lizard have created a thoroughly unlistenable and enjoyable masterpiece with *Liar*.

—William Athey

## SKREW

### Burning In Water, Drowning in Flame

Metal Blade 8 28948-2

I can't understand what the hell vocalist Adam Grossman is screaming about, but Skrew included a lyric sheet. Here are a few examples. "I look into I see my God eating filthy, I see my fear, I see my heart burning up. I see my soul sick and grey." Those were from "Feast." I interpret it as a song about the depression resulting from being dumped.

Reg E.C. provides the rap and Jason Wolford does a little turntable scratching in "Poisonous." Allen Jourgensen contributes some guitar to "Charlemagne."

You guessed it, this is some extremely hard and heavy metal with more than a little industrial flavor. Take the pure heavy metal guitar of Danny Lohmer and Grossman's voice, layer it all with terrifying industrial samples and some banging, clanging, industrial noise straight from the nearest foundry for percussion, throw in programming and samples from the entire group and their many friends, then take Grossman's demonic voice and have him scream incomprehensibly throughout. That is the sound of Skrew. A frighteningly possessed, ear-splitting piece of recorded music.

Is the album any good? I don't know, but after listening to it a couple of times I took all my old Ozzy Osbourne records and copies of *Kerrang!* magazine, built a fire in the fireplace with them and cooked and ate my kid's pet rat. The album has a parental advisory sticker, I don't understand why, the vocals aren't understandable. Maybe it's to protect the little ones from the horrible sounds. Don't miss their version of the Rolling Stone's "Sympathy For The Devil" it is a pure hellish, distortion filled reading of the song and it rules.

—William Athey



## 7 YEAR BITCH

### Sick 'Em

12 Records 12048

They are an all female band, so can girls rock? What a stupid question. Have you ever heard of Cordell Jackson? She proved that females could rock close to 30 years ago along with her contemporaries Wanda Jackson, Sparkle Moore and Janice Martin. So quit asking the question!

The album is dedicated to Stephanie Sargent, the guitarist on all tracks, who died one month before the album's scheduled release. So here's to you Stef, what a job!

*Stick 'Em* is a shiny aluminum slab of grinding, pounding, thrashing rock and roll. What do they sing about? Things women should have started singing about more than 20 years ago when they burned their bras. The first song, "Chow Down" addresses infidelity, money can't buy love, and violence.

"Knot" is about smoking too much and "getting drunk from loving you too much." Moving on to "In Lust You Trust" we hear about a woman who had been "hit, whipped, lied to, raped and if "in lust you trust, you're goin' to get left in the dust." Gun, "I want a gun, give me a gun, to see your fear and watch you run." She wants to point it at a "stupid ass fool" with his "macho poses."

Sargent has the buzz-saw guitar style down perfectly, Elizabeth Davis, bass, can play funk, metal or thrash depending on the song. Valerie Agnew, drums, pounds away in perfectly time to Selene Vigil's pleasantly raw vocals.

7 Year Bitch don't hate men, they are just fed up with the treatment women receive at the hands of men. In "Lorna," Vigil sings, "She made love, she didn't get laid." In case there are any questions "You Smell Lonely" and "Dead Men Don't Rape" serve to clarify their stance.

These girls address women's issues in a manner that should scare the misogynist rappers out of their "butt crack" pants and heavy metal "hair" bands out of their spandex.

The music doesn't break any new ground, hard core punk has been around for well over a decade. Sure it's hard and will fill a

"mosh pit." The real reason to buy the tape, CD or record is to hear the viewpoint expressed.

Women received the vote in 1920, they burned their bras in the 60's and now in the 90's there are some girls around who demand equal treatment, not just lip service. If you don't give it to them they just might kick your ass.

—William Athey

## GRAY MATTER

### Thog

Dischord Records

After two great 7" releases over the past year, D.C.'s Gray Matter finally fulfill the anticipation for something more with their first full-length album *Thog*. After a long sabbatical, and a short lived project with the band 3, the members of Gray Matter are back with the furious and intelligent sound one has come to expect from the D.C. music scene, and more respectfully, Dischord Records. Hell, with an alumni list consisting of cool bands such as Soul Side, Dag Nasty, Minor Threat, and of course, Fugazi, you know that any new Dischord release is worth the listen.

Complete with the combination of both melodic lyrical notes, and upbeat guitar fury, *Thog* is an album of powerful emotion and intelligent thought. Tracks like "Bite the Bit" and the Hammond organ laced "Drain" highlight guitarist/vocalist Geoff Turner's true singing talent, spewing out words in an almost story-like manner...straight from the gut.

Suggested tracks are the title track *Thog* and "I've just seen a Face," which is one of the most unique rendition of a Beatles song I've heard since the Breeders did "Happiness is a Warm Gun." So all things considered, this one's a keeper.

—Ryan Workman

This Month

No Locals...

Sorry!

Next Month

All Locals...

Send 'Em In...Now!

**LIVE AT CLUB DV8**

**SATURDAY, DECEMBER 5TH**

**rage against the machine**



TICKETS \$5 ADVANCE • SHOW STARTS 9:00 (PROMPT)

**TUESDAY, DECEMBER 8TH**



**LIVE REGGAE**  
featuring  
**Eek-A-Mouse**

tickets \$8 Advance

**WEDNESDAY, DECEMBER 9TH**

**The Darling Buds**  
-----**THELONIOUS MONSTER**

with locals **COMMONPLACE** tickets \$6 advance

**MONDAY, DECEMBER 14TH**

**SUPREME LOVE GODS**

**TICKETS JUST \$1<sup>96</sup> at door only**

**TUESDAY, DECEMBER 15TH**

**SALT FLAT CD RELEASE PARTY FEATURING  
BAD YODELERS • DECOMPOSERS  
STONEFACE • LUMBERJACK**  
Tickets Just \$6 Doors 8:00

thursdays  
**\$1 NIGHT**

fridays  
**DEJA VU**

saturdays  
**X96 NIGHT**



**CLUB DV8**

115 South West Temple  
Information 539-8400

a private club for members

TICKETS AVAILABLE AT MODIFIED, GRAYWHALE (PROVO ONLY),  
CRANDALL AUDIO, DVB (DURING BUSINESS HOURS)



# SLUG PRESENTS

ALTERNATIVE ENTERTAINMENT SOURCE



THURSDAY THE 3RD \$3

## DIM and LOVE BUCKET

THURSDAY THE 10TH \$5

FROM NEW YORK

## INTO ANOTHER

with **ANGER OVERLOAD**

THURSDAY THE 17TH \$3

## IN MADMAN



ONE EYE



60 E 800 S • 533-0340

A PRIVATE CLUB FOR MEMBERS

# THE WORLD ACCORDING TO CLARK...

J.R.,

It's Publisher's Clearing House Sweepstakes time again, and I predict that this is the year that Ed McMahon will push me too far. For several years now Ed has been promising me astronomical sums of money; and I have sheaves of colorful and exciting letters bearing his signature to prove it. Meanwhile, I continue to receive impolite invective from a presumptuous association of half-wits calling themselves "Salt Lake City Corporation." They claim that I am indebted to them for parking MY car on MY planet, and have mailed several columns of incomprehensibly large figures to my esteemed legal counsel, Dr. M. Bacchus Stern. I have had these letters forwarded, as I do all such correspondence, to Mr. McMahon and the corporate lice who pull his strings.

Ed McMahon is a foul gourd of stale lies and empty promises whose continued failure to acknowledge his debt to me and remit in full has tried my patience to exhaustion. The tension between Ed and myself is approaching its zenith and I predict a terrible showdown that will test the mettle of everyone involved. Ed and I will both want this kept out of the popular press, if at all possible. I rehash all of this for your readers now because the time is drawing near when I may have to call upon Dr. Stern to join me in a late-night visit to Ed's posh Beverly Hills estate. We will creep into his lavishly appointed bed-chamber—furnished as it is with my money—and we will beat him like an old donkey with tube socks full of wet sand.

This unfortunately necessary

brutality may keep Stern and myself tied up for some time, and your kind words of support will be appreciated. Gifts of money, cigarettes, etc. will be forwarded by our representatives at the Bar and Grill—simply whisper the word "measles" to the bartender and deposit your offering in his tip jar.

Actually, this enterprise cannot monopolize my time, because other plans are being made. I can't seem to get enough politics lately—my thirst for drama was not slaked on November Third. The voices in my head will not be silenced. They say it's not over yet; it's going to get weirder...there are several helpings of Spider Pie still on the buffet. These voices have never failed me, although they sometimes speak in deceiving metaphors. Now they are telling me that My Time Has Come, and that it's OK to tell you about it.

Here, then, is the timeline for the next six months. Write it off as speculative political purdity if you will; I'm telling you I have my finger on the pulse of this city, and unimpeachable sources in the very highest levels of the government behind the Government. Mayor Deedee Corradini is on her way out. Whoosh. Kaput. Goin' the way of the buffalo. Appointing an experimental, malfunctioning Nazi android to run the Salt Lake City Police Department was the last straw. Deedee will be quietly reclaimed by her own, and will probably return to business in another state under an assumed name. Not so Ruben Ortega. He will be flogged out of office in shame, and will spend the rest of his life at the airport; whimpering and gibbering and reading Rod McKuen to anybody with their

arms too full of luggage to hit him. The mean time, I am being groomed by the local branch of the Knight Templar to step into the vacant mayoral post. I am optimistic about my chances, as I feel that the resume I submitted was a fine specimen of apocalyptic literature.

I am looking forward to all of this naturally, and I'm making plans. I fully realize, however, that the people to the City-County Building will be long and treacherous. The new mayor is being chosen by a specially appointed committee of Temp Adepts, which has been in session for over a month already. This suggests to me that they are scrupulously checking my references and while I admire their caution, I assure you confidentially that none of them can be traced.

All City Council meetings will be conducted in Gaelic when I'm in charge, and Deedee's Liberty Park fountain will be a cascade of flaming kerosene in tribute to Helio Meter maids will be taken off the payroll—they can work for tips. This will free up the cash for a shadow but powerful "Mayor's Fund," to be spent in forming a covert defense department in case we are attacked by Ogden.

It's going to be lonely at the top, J.R., and I can accept that. But surely you recognize how crucial it will be to surround myself with good people—people with sharp vaudeville instincts who know "what's really going on in town." Think over. The worst that can happen is that we get shoved into a comfortable room with a remote control, vacant expressions, and jobs at permanent Neilson Co. monitors.

Certainly a nicer fate than the one my sources tell me awaits Dan Quayle. Apparently he's being auctioned off by the Republican Party in a series of expensive closed-door fundraising dinners. The highest bidder so far has been our own Senator Orrin Hatch, who has announced his intention to have Dan cryogenically frozen for use as a tuning fork.

I await your reply eagerly, but you'd better make up your mind soon. Things are going to be happening very quickly.

Credo Quia Absurdum

—Clark Stace

**BEER**

**LIVE MUSIC EVERY NIGHT**

**POOL**

**FOOD**

**A ROCKIN' LI'L ROADHOUSE**

**168 SOUTH WEST TEMPLE • PHONE 328-GOAT**



# BUMPER STICKER OF THE MONTH!

"IF YOU CAN'T TRUST ME WITH  
A CHOICE, HOW CAN YOU  
TRUST ME WITH A CHILD"

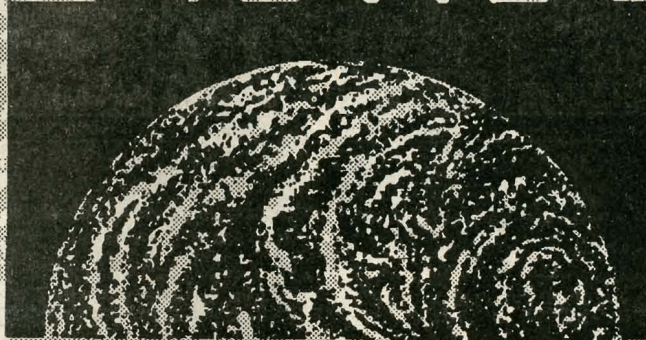
## GRATEFUL DEAD STICKERS

- INCENSE •
  - JEWELRY •
  - BUTTONS •
  - BODY OILS •
- INCLUDING:

PATCHOULI • SANDALWOOD  
FRANKINCENSE • ROSE  
GAIA MUSK • RAIN FOREST  
BLACK OPIUM • OCEAN

BLACK LIGHT  
POSTERS AND BULBS

# GAIA



CELEBRATING THE SPIRIT OF THE EARTH

241 E 300 S • 532-2121

GAIA: NAME OF MOTHER EARTH

## JERRY BEARS

LARGE SELECTION OF  
LONG AND SHORT  
SLEEVE TEE-SHIRTS  
INCLUDING:

- TIE DYE & WHITE
  - ENVIRONMENTAL PEACE
  - RAINFOREST • DOLPHIN
  - GRATEFUL DEAD DESIGNS
  - CERAMIC DRUMS
- 10% OFF

BEDSPREADS FROM INDIA  
BEADED DOORWAY CURTAINS

EXTENDED CHRISTMAS  
SHOPPING HOURS  
STARTING DECEMBER 14TH

# LIVE DECEMBER @ THE BAR & GRILL

60  
EAST  
800  
SOUTH  
info  
533-0340

A PRIVATE CLUB  
FOR MEMBERS

SUNDAY TUESDAY WEDNESDAY THURSDAY FRIDAY SATURDAY

Sunday Nights Acoustic Music 99¢ Food Specials Only \$2 Cover	1 <b>D.O.A.</b> CHERRY POPPIN DADDIES	2 PRODIGAL OF SMILES	3 <b>DIM</b> LOVE BUCKET	4 <b>JOHN BAYLEY</b>	5
6 Acoustic Colin Kelly and Mike Graves	8 <b>THE FRANKS</b>	9 <b>AMPHOUSE MOTHER</b>	10 <b>INTO ANOTHER</b> ANGER OVERLOAD	11 <b>LITTLE WOMEN</b> with A.U. and CALICO LUNCHBOX	12
13 <i>New Age</i> <b>Jamie Galegos</b>	15 <b>I-ROOTS</b>	16 <b>THE OBVIOUS</b>	17 <b>L. MADMAN ONE EYE</b>	18 <b>SKANKIN PICKLE</b> with GAMMA RAYS	19
20 Acoustic <b>Andras Jones</b>	22 <b>STONE PONY</b>	23 	24 CLOSED FOR	25 CHRISTMAS	26 <b>DEAD KATS</b>
27 Acoustic <b>Folk Weasles</b>	29 <b>A.U.</b>	30 <b>DEAD KATS</b>	31 <b>GAMMA RAYS</b> NEW YEARS EVE Bash	1 CLOSED	2 <b>GAMMA RAYS</b>



# A Benefit For Marty Farr

Sunday, December 20th

Spanky's

45 WEST BROADWAY

for more info call 359-1200



**IMAGINE MUSIC**  
*A Great Selection  
 Of Music...*  
 Buy • Sell • Trade  
 Imports to Locals  
 Compact Discs & Cassettes  
 New Releases Always On Sale  
 109 No. Main Street  
 Bountiful • 292-3759

## MISCELLANEOUS..

### BEYOND THE VALLEY OF THE DOLLS

There's nothing like a quick jaunt down to the toy store to hammer in that image of impending societal collapse. Let's face it, the subversive nature of toys is second only to that of pornographic material, and ultimately more damaging. While ad execs propagandize that growing up is a sham to be avoided at all costs, the greater forces at large fill the aisles with objects that incorporate paradigms of a siphistic or glorified existence.

The new generation of toys breed a diseased reality that serves as a model for the worlds in-coming, and will certainly lead to their demise. Sure the television is slightly to blame, but kids will always be more influenced by something that requires hands on experience; something they can either protect, manipulate, or break into at least a handful of pieces.

The sad reality is that a few good ideas from ages ago have now been bastardized to accommodate technology and greed. The great builders of history grew up with legos that required a little time, thought, and soul in their construction. Now the land of Lego comes pre-fab, like the rest of the world, no longer wasting all that possible creative energy. You'd be hard pressed to find an erector set anymore, let alone one with real metal parts, but that's okay, you can play with trolls instead.

There is no more abject, harmful toy in the world than the doll. While the current resurgence in Troll dolls cannot be a good thing, neither will it last. No, the root of this problem is found in the traditional doll and its many incarnations.

It used to be that dolls were simple, lifeless forms of natural beauty, which a young woman could inject with her own personality, giving the doll a form for being. Now, the roles are reversed and the doll serves as a matrix for becoming. And, what are these matrices but that of glamour and unabashed hedonism. Either the subject becomes the fashion model proposed by "Suzy Snapshot," or she forever walks the tightrope of insecurity, something the packaging

fails to warn about. If the child does in fact become a model, a path to destruction is still guaranteed. It is just a little more prolonged than the other choice of suicide.

The Barbie doll has always been the quintessential marriage of beauty and form. Within the burgeoning electronic age Barbie can now receive and transmit messages like "I can get enough clothes" or "let's have a pizza party." A few days of this subliminal persuasion, let alone a few years could turn your little darling into a possessive, base little troll.

How strange it is that Barbie can eat all this pizza yet maintain such a lithe, fresh figure! And where does the money for this pizza and shopping come from? No doubt, it'll come from a life of shoplifting, whining, dependency, and increasingly more complex eating disorders.

Even worse is the eventual fallout wrought upon the male figure, who stumbles on the talking doll while rifling through a sister's possession. What sort of behavior will be so planted in a shy boy who presses a button directly over Barbie's crotch to hear her coo "That feels good?" The suggestiveness of this temptation will stir a lad towards a life of abuse becoming twofold once he discovers her lack of panties or a bra.

Perhaps the most diabolical of those creations is the "cheerful, tearful" baby. Here we have a baby that actually pisses itself, and sets crying at random. It's realistic functions keep the child guessing...that until the child can't stop the doll. At various tries, just maybe the child will discover that the only way to silence this little bundle of joy is to beat its head with a rock. And, if it works, "L'il Cheerful," it should work on your younger sis too! This doll is a veritable powder keg waiting to explode in the family's face.

If you have to buy your child a toy in order to get the monkey off your back, at least stay away from the mind distorting trash and look for something with lasting value, like a commemorative Powell & Schwarzkopf statuettes, or a world soccer star action figure. Better yet, just stay away from the toy stores altogether and do your shopping at McDonalds.

-Ivar John Ze





4700 South 900 East, # 28  
Ivy Place • 269-8338

- † Tour Posters & Show Cards †
- † Tee-Shirts † Stickers †
- † Import & Domestic CD's †
- † Box Sets †
- † Patches † Insence †
- † Propaganda Magazine †
- † New Items For Christmas †
- † Underground Boots & Shoes †
- † Lip Service †
- † Alchemy Jewelry †
- † Books & Videos †
- † Long Sleeve Tee's †



**COMPACT DISCS, THE PERFECT GIFT,  
NOT TOO MUCH...NOT TOO CHEAP!  
PERFECT!!!**

**SALT LAKE • OGDEN • PROVO**

**Open Now!!!**  
**726 South State**  
**521-0572**



# COMIC REVIEWS...

Graphic storytelling (comic books) and the cinema have a great deal in common, especially with a strong emphasis on imagery. Thus, it is no surprise that there should be some carry-over and cross-over, with comic books adapted into movies, movies adapted into comic books, and so forth.

Comic book adaptations of movies have come a good distance since the late 1970s Marvel Comics bastardizations of box office garbage. The following section reviews some of the more ambitious film-to-sequential art projects.

## THE CABINET OF DR. CALIGARI

(3 Issues)

Script by Ian Carney

Art by Mike Hoffman

Monster/Fantagraphics Comics

For those whose taste in horror films runs to Friday The 13th, The Cabinet of Dr. Caligary is considered one of the classics of the horror/suspense genre, you dopes.

Writer Ian Carney and illustrator Mike Hoffman have chosen to depict German Expressionism and the result is interesting but ultimately unsatisfying.

The story concerns an idyllic town which employs two intellectuals, Francis and Alan. Into this mix comes a sinister presence in the form of one Dr. Caligari and the contents of his deservedly renowned cabinet, the somnambulist Cesare.

It seems Cesare "has slept away his life" and the good doctor alone can awaken the sleeper to answer any questions. The unfortunate Alan makes the mistake of attempting to expose this as a fraud and challenges Cesare to tell him how long Jane has to live, to which Cesare answers, "until tomorrow's dawn." And, predictably enough, Jane is soon targeted by Caligari, who orders Cesare to dispose of him, only to have Cesare fall in love with Jane and kidnap her...

There's more to the story, of course, but that should be left to

the reader to investigate. Suffice to say that the tangled web of events becomes even more complicated.

All this is depicted on the printed page by Carney and Hoffman. Writer Carney keeps the dialogue to a minimum and leaves out extraneous exposition in keeping with the film. Similarly, illustrator Hoffman keeps the spirit of the filmmaking alive with his black and white artwork, which is at times very good.

But...in the end this comic is a failure because it does not translate the powers of the movie to the page. Yes, the storytelling keeps the spirit of Caligari, but it fails to go beyond that. The starkness of Wiene's staging, scenery, and camera angles all fail to translate well, in addition to the sense of impending horror and doom, and these are the film's strongest points.

So while Carney and Hoffman should be applauded for staying true to Wiene's tale, the effort is fruitless. Those intrigued by The Cabinet Of Dr. Caligari should rent the video instead.

(B&W \$2.25)

## FREAKS

Written by Jim Woodring

Illustrated by F. Solano Lopez

Monster/Fantagraphics Comics

Tod Browning's 1932 film Freaks was one of the most reviled films of its time, finding recognition only after the movie industry had lost much of its repression.

Artist Francisco Solano Lopez and writer Jim Woodring attempt to re-create the atmosphere of Browning's movie (itself an adaptation of writer Tod Robbins's *Spurs*) for a modern audience of comic fans.

Freaks takes place at the Rollo Brothers Circus, where we are soon introduced to characters like the two-faced man, the human torso, and the double-bodied woman. The unfortunate attractions of the Circus comprise a bizarre, and close-knit community, which soon begins to unravel due to the presence of a beautiful acrobat, Cleopatra.

The "normal" population of the circus sneers at the "freaks," it seems, and the situation is soon

exacerbated by Cleopatra as she manipulates a kind-hearted midget, Hans, and with the help of her brutish lover, Hercules, connives to kill Hans for his money.

Lopez's drawings and designs are entirely adequate. In Lopez's version, the "normals" are just as "ugly," if not more so, than the "freaks." The "normals" leer, snarl, and grimace.

Similarly, Woodring's scripting reveals the crudity of the "normals," as well as the cruelty. It is here that the comic succeeds, because the point of the work is emphasized. Who's to say just who the "freaks" in the Circus are?

Unfortunately, in other areas the comic is sadly lacking. While Lopez's designs are fine, he lacks panel-to-panel flow and fails to depict emotion well. And Woodring, in his eagerness to underscore the work's theme, often sinks to heavy-handedness.

It may sound as if this critic is carping, but it's hard to see just why FREAKS needed to be turned into a comics, especially when Browning's movie is available on tape, with a little searching. The comic book just doesn't add much if anything to that work, and so can be seen as essentially useless.

(B&W, \$2.50)

## M

(4 Issues)

Adapted by Jon J. Muth

Like the other two comics reviewed, M takes its inspiration from a classic of the cinema, in this case the 1931 collaboration between master filmmaker Fritz Lang and writer Thea von Harbou. (A work inspired by the heinous act committed by Germany's Peter Kürten.) Tackling the ambitious job of adapting M is master illustrator Jon J. Muth.

The tale begins simply, with children singing in the streets of a nameless city. It soon becomes apparent that things there are less than perfect, though. The city is in the grip of a child murderer, and Elsie Beckman is the next victim.

The entire populace is on edge and the police are ineffectual. Paranoia is rampant, as innocents are attacked. The police, desperate, begin raiding the underground criminal organizations, hoping to roust the perpetrator. In response,



the criminals vow to catch murderer themselves to get police off their backs. An ingen plan is hatched...

Muth differs in his approach from others who have adapted into this medium. While he follows Von Harbou's script, he stages scenes with an acting comp using that staging to paint the story. For this, if nothing else, Muth should be applauded. Rather than try to re-create Lang's mood and Muth makes M his own.

Is it successful though? It depends on whether one judges the comic book by M the standard. Compared to Lang's vision, it falls far short. But judged on its own merit, it is a powerful work. While the imagery isn't nearly as stark or haunting, it is stylistically emotional, and evocative.

Muth is unquestionably an artist of tremendous talent and employs silverpoint, graphite, charcoal, and paint in the rendering. The illustrations are occasionally achingly beautiful and even in story were without merit, the work would be worth the money just for the art. But, coupled with Harbou's masterful story of a woman terrorized by a murderer, M is a delight.

(B&w & Color \$5.00)

## Afterwords:

It's probably become obvious from the above reviews that this critic is skeptical of comic book adaptations of movies. While there may be value if creativity is employed, more often the work is a little sad. It's preferable to see creators following their own vision and the blanket condemnation should be expanded to include most movie and T.V. tie-in series of comics. If it doesn't add anything to the original, then why do it at all?

—Scott



# AIDA HOUSE RECORDING STUDIOS

PROFESSIONAL  
8-TRACK RECORDING  
AND  
DIGITAL MASTERING

ONLY \$15<sup>00</sup> AN HOUR

Can Mix To DAT or Reel  
Free Set Up • Free Coffee  
Call Paul or Stephanie

**484-4607**



**DR. VOLTS**

**COMIC CONNECTION**

2023 EAST 3300 SOUTH • 485-6114



# CRANDALL AUDIO

1202 NORTH STATE ST.  
PROVO • 226-8737

## SHOP FOR THE WHOLE FAMILY!

BUY ONE CD  
AND GET THE  
NEXT FOR

**\$2<sup>00</sup> OFF**

(EXPIRES 1/15/93)



# DECEMBER COVER STORY...

## The Change

*Do you wanna be...*

The snares rattle and the symbols and hi-hat on Kurt Borich's drum set quake slightly as lead singer Steve Simsich plays a Spanish sounding riff on his guitar and speaks into the mike with a staccato, "Two Check. Two Check."

The quaking intensifies for a moment while keyboardist-come-sound engineer Alex Kim sets the levels on the board.

"Sounds all right to Jeeeeezussss," Kurt quips as bassist John Ward joins in the cacophony of warming-up sounds with a quick funk on the bass.

"Steve's gonna show us a new song," he explains. "When did you write it Steve?"

"I wrote it in the car on the way here," Steve answers as he launches into the opening chords of the tune. The others—with the exception of lead guitarist Doug Hammond, who is in Seattle or Portland, depending on who you ask—listen for a half a minute or so, and then add their own interpretation in to the emerging song.

The Change's practice studio, at least for the next week or so, is a square, low ceilinged cubbyhole with make shift sound insulation taped on the wall. The music is loud as they practice, but enjoyable. They stop every couple of minutes to alter the tempo or to shout out a chord change. You wouldn't guess they'd never heard the song 10 minutes ago.

"That'll be groovy," Kurt says, when they're done. "Should we play 'Piece of Me'?"

The Change is one of the most enduring of Salt Lake's local bands. They've been together since New Year's Eve 1989. During any given week you are likely to catch them playing at either the Zephyr or the Bar & Grill, although they've been known to play other places as well.

"We usually play enough to pay the bills," John said.

Recently, they also competed in a battle of bands at the Zephyr

called The Showcase, the winner of which will have all expenses paid to play in Austin next March at The South by Southwest Showdown.

"It's cool if we win," John quips, but adds, "The Zephyr's gonna have one band that loves them and about 30 that hate them [when this is all through]."

Contests aside, in the immediate future the band hopes to make a move to Fast Forward recording studio, where Alex works in order to spend their time writing some new material and recording a CD.

"We don't have enough shit to go anywhere right now," Steve says, to which Alex and Kurt protest that they listened "to about 20 old songs in the studio the other day."

"We've got to get enough together to have out there," Kurt concedes. "It's embarrassing to hand out a tape with so few songs."

He refers to The Change's five-song self-titled demo tape which includes tunes Change devotees might recognize; "Backstroke," "Far & Away," and "Pain In My Heart."

They hope to get at least 10 new songs together in the studio so they can start more active pursuing contracts and out-of-town gigs.

"At least we're trying," John said, adding he thinks it's easier to be a band in Salt Lake City than other locales.

"There are not as many bands," he said. "With Seattle and California going bone dry, the record companies will be looking other places."

And if not, Kurt sarcastically predicts their future to be The Bar & Grill. "Thank God for the Bar & Grill," John says, "it's one of the few places that give local bands a chance."

Clubs which offer alternative music nights, and contests like the Zephyr's showcase, have really helped support the local scene he added.

"You guys went to school with [owner] Kris [Johnson] didn't you?"



Kurt quizzes Steve and John. "Maybe that's why we get to play there?"

Levity aside, the members of The Change take their music and their supporters seriously. The band's following has been solid, they say, around a couple hundred people.

"A lot of our friends have been supportive as hell," Steve adds. "We've had a consistent draw."

They have a couple of upcoming shows in December including Friday the 4th at the Zephyr and a free show at Bar & Grill on December 23rd.

However, during the last six months the band has been trying to overcome a lack of motivation, which the studio change will undoubtedly help.

"I wish we had some [motivation]," Alex says, to which John says, "We're getting it back."

"It was the end of the summer," Steve explains.

"Yah, and next summer it'll be 'The End of Winter.' Springs are bad and we don't like Fall much," Kurt jokes.

The loss of focus was due in part to changes—John went back to school and Doug started his new business—but the band agrees, they simply lost direction.

"You have your rude awakening one day and realize there are 10 million people out there trying to

make it doing the same thing," Steve says.

"For a while there, the most interested wasn't in the band," John said. He calls Dan Hendrickson, The Change's manager, "the glue that holds the band together."

"Yah, he's a big piece of glue," Steve adds.

Loss of direction or not, The Change is getting back on track. New people are getting involved with their music and it is motivating them.

And, besides, what would they do with themselves if they broke up?

"I don't even know what it would be like not being in a band," Alex said. Most of the members were in bands before The Change was begot. And being in a band is always a learning experience, they say.

"We've played for just one person before, after setting up for four or five hours and sound checked for two more," John says.

The guys agree that the business part of the job is actually playing. In fact, they say, the transition from stage to reality can be depressing.

"It bums you out when you are done playing and you have to go back to your real life," Steve said. "It'd be nice to just hop on a train bus and head out."

—Amber McK...





**OH, COME  
ALL YE  
FATEFUL!  
TO THE  
GUITAR GALLERY  
CHRISTMAS SALE!**

**Electrics from \$149<sup>00</sup>**

**Acoustics from \$139<sup>00</sup>**

**Amps from \$99<sup>00</sup>**

**All Accesories Half Price**

**Anson Custom Guitars**

**Available Now!**



**Guitar Gallery**

**17th South Main Street**

**484-0800**



# MOVIE REVIEWS...

## DRACULA

### A Romance For The 90's

★★★★★

This is the long-awaited re-interpretation of Bram Stoker's 1897 novel. Think of it, nearly 100 years later, this story still has the power to spellbind audiences. Powerful stuff. As indeed this offering from Francis Ford Coppola is, Mr. Coppola has taken a bit of artistic license with the story, but uses it to good effect. The character of Dracula, in a powerful invocation by Gary Oldman, (Sid & Nancy, Track 29, Chatahoochee) has been given the dimension of a human. Instead of being an all evil, bloodthirsty killing machine, he has a past, a history, a love story. He becomes the most dynamic character out of

the cast of stellar portrayals. Mr. Coppola neatly avoided what is common pitfall in the Hollywood scene, the casting of a pretty face for its own sake. Dracula could have been just another handsome hunk surrounded by some nifty special effects. He is instead compelling, charismatic, and very three-dimensional.

One of the most striking differences between this Dracula movie and its predecessors is the frank exploration of the erotic nature of vampirism, and the sexual tension present between the vampire and his victim consort. As we well know, this aspect of the original story has been more suppressed, or, at best, hinted strongly at, with the notable exception of the Hunger. However, as before, the vampires in The Hunger are still the two dimensional "evil force" present in most



movie) this remains a visually stunning production, with the ability to draw the viewer in and make them feel for the characters, at least while watching it. Anthony Hopkins is wonderfully deadpan as Dr. Van Helsing, and provides much of the comic relief necessary to keep this film from taking itself too seriously. Winona Ryder as Mina is ethereal and heartbreakingly beautiful, although I found myself rooting for Dracula. This was because the character of her fiancé, Jonathon Harker, as played by Keanu Reeves,

portrayals.

While tending to be a bit superficial, (after all it is a Hollywood super-budget

is almost too pale in comparison. All in all, it is the best Hollywood cheese you'll ever eat.

# TETSUO: THE IRON MAN

"★★★★½

A Japanese Cyberpunk-horror riff that plays like an old time Godzilla movie with its delirious headlong energy."

-New York Newsday

"UNCONSCIOUS!"

A series of stomach-churning man-machine transformations...drawing on apocalyptic sci-fi animation like the cyberpunk Akira and hardcore rock."

-J. Hoberman, The Village Voice

"BRILLIANTLY CONCEIVED!!

Boldly ventures into the outer limits of our imaginations."

-The Hollywood Reporter

"NECKBREAKINGLY SPECIAL EFFECTS

worthy of any Schwarzenegger megabudget actioner."

-Film Threat



"SCORCHING JAPANESE METALMANIA!"

Exhilaratingly profane and delirious... Eraserhead meets Japanese manga comics... Eye-popping quintessential outlaw art."

-New York Press

"FRENZIED & NERVE-JANGLING!"

-The Washington Post

"HYPERKINETIC!"

Driven by a perverse sense of humor...A live-action science fiction cartoon in which there's a visual explosion every ten seconds."

-The New York Times

"ASTONISHING!"

Impossible to forget."

-Interview Magazine

a film by  
**SHINYA TSUKAMOTO**  
an Original Cinema Release ©1992

## TOWER THEATRE

Playing Jan 1-7 (5:30 & 10:20) Latenight Jan 8-9  
876 East 900 South 359-9230



WEDNESDAY, DECEMBER 2 • ALL AGES • 7:30

# BOB EVANS

DECOMPOSERS  
MOUTHBREATHER

CLUB STARRZ

\$5.00 Early Show

WEDNESDAY, DECEMBER 9 • ALL AGES • 7:30



**INTO** REVELATION  
RECORDS

**ANOTHER**

with locals

**ICEBURN  
MAKESHIFT**

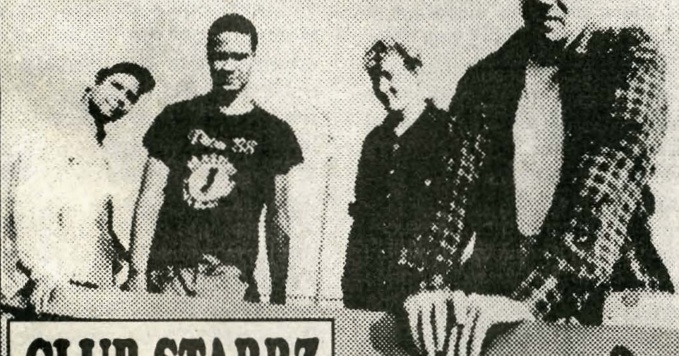
CLUB STARRZ

\$6.00 Early Show

ALSO  
THURSDAY THE 10TH  
AT THE BAR & GRILL  
A PRIVATE CLUB FOR MEMBERS

SATURDAY, DECEMBER 12 • ALL AGES • 7:30

# DOWN BY LAW



CLUB STARRZ

\$6.00 Doors 8:00

**TRIGGERMAN  
LUMBERJACK**

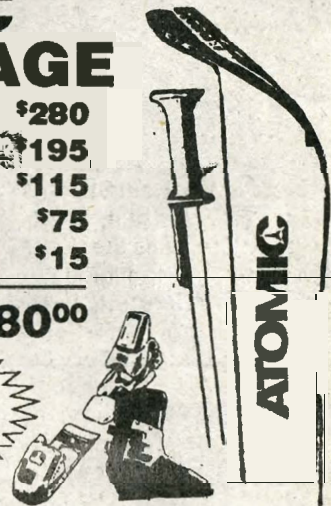
**PEDERSEN'S ANNOUNCES GRAND OPENING**  
OF STORE #12 (PORTLAND) & STORE #13 (BELLINGHAM)  
SALE CONTINUES THURS. DEC 3 THRU SUNDAY DECEMBER 6  
**ADULT SKI PACKAGE**

## ATOMIC SKI PACKAGE

Skis Atomic \$280  
Boots Nordica \$195  
Bindings Marker \$115  
Poles Scott \$75  
Mounting \$15

TOTAL VALUE \$680.00

COMPLETE  
SKI  
PACKAGE **\$299<sup>13</sup>**



**PEDERSEN'S**  
SKI & SPORTS

**PEDERSEN'S GUARANTEES  
LOWEST PRICE**  
We guarantee we will meet or beat any advertised price.  
When it comes to price, we're the best.

ALL STORES OPEN SUNDAY 12 TO 5, EXCEPT OREM

FASHION PLACE  
MALL  
266-8555

CROSSROADS  
MALL  
355-4111

VALLEY FAIR  
MALL  
984-1711

LAYTON HILLS  
MALL  
545-2143

UNIVERSITY MALL  
OREM  
225-3000

COTTONWOOD  
MALL  
276-5353

OGDEN CITY  
MALL  
821-4733



# COSMIC AEROPLANE

**FLIES  
AGAIN!**

New Ownership  
New Location

Check It Out at...

**HALCYON  
SQUARE**



ANNIVERSARY SALE THRU DEC 15  
10% OFF OF EVERYTHING

1300 South 900 East  
487-9505 or 1-800-955-2328



# CONCERT REVIEWS...



The Flaming Lips

## OUTSPOKEN MOUTHBREATHER MAYBERRY

October — Club Starrz

Sex, drugs and rock & roll began the evening. Mouthbreather wasn't exactly what you would call the right kind of band for the night, but, definitely the high point.

What you need to do is, drink a sixer of P.B.R., stumble in the door and come do the Hokey Pokey with me and Mouthbreather. They are forging the future of beastiality. Eli is a real goat-fucker and I love you Amber.

Mayberry I didn't like too much. I guess they were good if you like boys with curly hair. But, putting everything aside they sound like a Stench rip-off band. Hint: Do a Black Sabbath cover and I will like you a lot better.

Come on kids, Outspoken has nothing going for them except playing 90 miles an hour. I like some aspects of straight edge, but, having preachy kids shove X's down my pants is not one of them. I left. "You can't imprison my, you can't imprison my mind."

—Chopper

## The Putters Amphouse Mother Smell

November 5 - Bar & Grill

Amphouse Mother is the kind

of band that I would marry if I were a girl. I'd even take them home to meet the parents. They're dirty, bluesy, lovesick sound is just damn good to listen to.

I finally had the opportunity to check out Smell. They are fairly new in Salt Lake and they are really good. Punk rock to the highest degree of punkness.

I know, I've heard it all before, if the Seattle scene had any balls at all it would be in San Francisco. So what, The Putters put on one great fuckin' show. Even though their balls are a little bit peach fuzzy, surely they will mature into a great bands like many others from their home town of Seattle.

—Chopper

## FLAMING LIPS MOUTHBREATHER

November 8 - Bar & Grill

Heaven. Volume so loud you could feel the music in your bones, the only way that Mouthbreather



The Putters

should be listened to. Mouthbreather is by far my favorite local band and seeing them with The Lips was a total bonus. Thank God that the Bar & Grill will do these kind of shows cause this was the kind of show that was much better when you're fucked up. Eli of Mouthbreather could either write great slasher novels or incredible pornos and somewhere between are the lyrics for Mouthbreather. It is like listening to The Beatles raised in fucked homes trying to get back at their parents.

This was The Flaming Lips third visit to Salt Lake and not a minute too soon. They are on the road with Throwing Muses and they got off track long enough to spend a Sabbath day in Salt Lake. Jesus, what a revolting thought. This was one loud motherfucker of a show but the ear damage was worth every drum-splitting minute. They haven't changed a bit, they just have a big label paying the bills behind them now. Buy the album, turn it up loud and kiss my ass if you don't like it.

—Less Nessman

## DOGHOUSE AMPHOUSE MOTHER

November 13 - Spanky's

I haven't seen Doghouse play for several months. The last time I thought they were one of the most talented, virtually unknown bands in Salt Lake. They are still virtually unknown and now, without a doubt, one of the most talented bands in the city.

Opening with a song from their self-titled tape and with a total of five people present they were cold. As the size of the audience increased, warming the hall, Doghouse also warmed up. Guitarist, Dennis Maw, or "Neck Man" as the audience and vocalist/bassist, Brenda Lazerus, referred to him, had his movement restricted by the neck brace he wore. (Following an automobile accident about a month ago.) The brace didn't restrict his fingers from flying across the strings of his guitar.

Maw lays down some of the sweetest surf inspired guitar ever heard east of the Pacific ocean. The surprising thing is that he claims to have never listened to any surf music. Surf guitar is only



Stomphox

one small phase of his style. He combines surf, jazz, psychedelic and straight rock guitar in his head duties.

The other lead instrument in Doghouse is Brenda Lazerus' voice. Just as the early Jefferson Airplane reached fame on the power of Grace Slick's voice, Lazerus carries the show with her arrestingly similar vocal chords. She also lays down tremendous groove with her talent on the bass. The third member of Doghouse is drummer Jeff Lazerus. A rock solid skinsman, he keeps the time and flails away behind his kit with such power you wonder where he gets his energy.

Doghouse defies categorization. Without any cover songs their show carries you to the beaches of "Endless Summer," to a psychedelic view of Woodstock's mussy fields and back to the bleak present and uncertain future of the 90s.

Next up was Amphouse Mother. From the moment they appear on stage there is no question about their style. They are a grunge band and they look the part. Opening with a tight cover of Nirvana's "Aneurism," they make no apologies for the style. They demonstrated to me that there is life in grunge yet. Amphouse Mother, like Doghouse, is a three piece. Bassist, Mark Ross and drummer, Doug Petterson amply back Bill Frost's show-off guitar style.

The band was fueled by more than a little liquid fire in their veins which only served to increase their





Shudder to Think

entertainment value. They did a grunge version of the theme song from "Fresh Prince of Bel-Air," they also started to cover the horrid "How Do You Talk To An Angel," thank God only using it as a launching pad for one of their originals.

The highlights came after they took a short break for additional refreshment. Guitarist Frost played slide guitar with an empty beer glass, it was the first time I've seen it done and he wailed. Some audience members offered him full glasses, but he declined that demonstration.

Finally Frost strapped on a white Flying V and to climax the show he smashed it into the stage. With pieces flying everywhere it was a fitting end to a highly entertaining two-band night at the Cinema Bar. I'm convinced that Salt Lake City has a growing talent pool of good bands, so get off your fat ass and go see some of them play live.

—William Athey

## SHUDDER TO THINK

## ICEBURN

## LUMBERJACK

November 17 — Club Starrz

Lumberjack is a great name. And they totally kick ass. They have a hard and heavy sound with clear melodic hardcore vocals. You really should check them out sometime.

Iceburn, Shmiceburn. Blah...blah...blah.

I didn't see Shudder to Think

but I would guess by the size of the crowd that they must have been good. I opted for Stompbox.

## STOMPBOX PRODIGAL OF SMILES

November 17 — Bar & Grill

Salt Lake's Finest band ever (just kidding). Prodigal of Smiles puts on one entertaining show. They go through all the necessary motions...jumping around, screaming profusely, and banging on things. Way to go.

Stompbox from Boston, MA would have to be compared to White Zombie or Bullet Lavolta. They are thrashy hardcore with a dose of Flaver-Flav humor top keep things light since their music is real heavy. For what its worth, if they ever come back you should check them out.

All  
Photos  
By  
**Robert  
DeBerry**

## MUSIC SCHEDULE

THU 3 SCHEME OF THINGS  
RIVERBED JED  
FRI 4 A.U. • DIRT  
SAT 5 A.U. • DIRT  
SUN 6 JAZZ/BLUES  
MON 7 MOD NIGHT  
TUE 8 COLOUR THEORY  
WED 9 MY SISTER JANE

CD RELEASE PARTY

THU GAMMA RAYS  
FRI DOGHOUSE  
SAT 12 MAND @ LARGE  
SUN 13 STRAY  
MON 14 MOD NIGHT  
TUE 15 MIND @ LARGE  
WED 16 INSATIABLE  
THU 17 DEAD KATS  
FRI 18 KILLER CLOWNS  
SAT 19 BIG PICTURE  
SUN 20 BENEFIT FOR MARTY  
MON 21 MOD NIGHT  
TUE-THU 22-24 TBA  
FRI 25 POOPY D  
SAT 26 RIVER BED JED  
SUN 27 STRAY  
MON 28 MOD NIGHT  
TUE 29 J. BINDER  
WED 30 SKABS ON STRIKE  
THU 31 CAMP NIGHT

TICKETS \$10 ADVANCE

CALL FOR MORE INFO

• POOL  
• BEER  
• FOOD  
• LIVE  
MUSIC

45 West 300 So.

359-1200



# STIM BOY SEZ...

Welcome to my final column of 1992. I missed the deadline in the last issue because I was preoccupied with my job as campaign manager for my brother Jo Jo's presidential race. We saw our 15 point lead in the polls evaporate after Ross Perot alleged that we had substituted photos of Mr. Ed and Nipsy Russell on his daughter's wedding invitation. The resulting populist furor essentially eliminated our ticket from contention although we still managed to run a close fifth behind Bo Gitz and Lyndon LaRouche in Idaho. Allow me this opportunity to categorically deny all charges. Jo Jo was so distraught after the scandal that he self-immolated in a paella pan near Madrid's Puerto Del Sol. Well, the campaign is over, and we finally have a democrat in the White House. Now we can turn our attention to important things like punk rock.

1992 will probably be remembered as the year Nirvana broke open the underground and the "grunge" factor came into play. All you have to do is read the letters to the editor section of *Flipside* or *Maxi Rocker* to see how bent out of shape all the punkers are that their precious little scene is being co-opted by the "corporate ogre." I predict that nothing will substantially change. Major labels, being what they are, will sign dozens of shitty Nirvana-bees and then drop them a year later. Radio and MTV will continue to suck up to rat fucking hair farmers like Jackyll and Roxy Blue and the media will invent another scene to build up as the underground hotbed when the Seattle craze pans out. My prediction is that Chicago or Minneapolis will be the agenda for the Royal corporate clusterfuck. The major side effect of Nirvana's success is that now we're stuck with a buttload of mediocre flannel-glamala Pearl Jam and Alice and Chains. The secondary side effect is more press for Courtney Love. I think Hole is a great band but she certainly has managed to milk an inordinate amount of press out of one LP and two singles. You don't suppose it has anything to do with being the mother of Frances Cobain do you?

Another casualty of Nirvana fallout has been Butch Vig. Butch, as you recall, produced *Nevermind* way back when Nirvana was still the darlings of the underground. Now Butch is in demand, and every magazine I pick up has some comment about Vig "ruining" the sound of Sonic Youth and L7 by making them sound too slick. Why is it that I never read about him ruining Killozer, Urge Overkill, Chainsaw Kittens, or The Fluid? After all, he produced their albums too. It probably has something to do with the fact that none

of those bands were on major labels at the time and therefore, the mainstream press had never heard of Butch before. Sonic Youth are big kids, they know what they're doing. Butch didn't write the songs for 'em. If they want to make a pop album, it ain't his fault. As for L7, they're still great, I just don't think the songwriting is as strong as it used to be. They'll probably never come up with anything as great as *Fast and Frightening* or *Just Like Me* again. Who could? Here's a part of a conversation I had with Mark Metzger of Chainsaw Kittens:

STIMMY: What's it like working with Butch Vig?

Mark: He is the most "non-producer" producer in the world, he just says, "play how you usually do and I'll make it sound cool."

Well, enough pontificating, now it's time for the real fun stuff. Here are my annual Stimmy Awards for 1992. The category is best albums, in no particular order.

**Alice Donut** *The Untidy Suicides of Our Degenerate Children* (Alternative Tentacles.) Killer riffs, disturbing images, psychotic ravings and a great package. If the Smashing Pumpkins had any guts they might be half as good as this NYC quintet. Most amazing to me is the fact that Kramer produced this and I like it anyway.

**Screaming Trees** *Sweet Oblivian* (Sony Corp.) Mescaline soaked slabs of pure sonic bliss. Mark Lanegan is the best singer since Lou Rawls. Not as experimental as their earlier work but more consistently brilliant.

**Helmet** *Meantime* (Time-Warner Inc.) This choice is pretty obvious. I'm only wondering how *Spin* managed to overlook this surgically brutal masterpiece. Of course, *Spin* likes En Vogue and puts Public Enemy on the cover every other month while ignoring Ice Cube or anything else from the west coast except for the neutered Ice-T.

**Thelonicus** *Monster Beautiful Mess* (CEMA) Indeed it is. It's good to hear Bob Forrest's poignant whining once again and you get a Tom Waits duet to boot. On the last album they covered a Tracy Chapman song, this time Joan Armatrading gets the nod. I wonder if Bob will set Wanda Coleman's poetry to music for the next album.

**Jon Spencer Blues Explosion** (Caroline) Praise the lord, I've never seen the light. Pussy Galore with punch. One cool motherfucker of an album.

**A House** *I Am The Greatest* (Matsushita Music Division) These guys are so honest it almost hurts to listen. As usual the best band from England is actually Irish.

**Chainsaw Kittens** *Flipped Out In*



**Singapore** (Mammoth) Gender bending power pop from Norman, Oklahoma. Hanoi Rocks on PCP, T-Rex on crystal meth, Cheap Trick meets Crispin Glover.

**Jesus Lizard** *Liar* (Touch & Go) This gang has yet to disappoint. Any Jesus is a guaranteed slugfest and this is no exception. One of the few bands who continue to grow and improve with each release.

**John Moran** *The Manson Family Opera* (Polygram) I don't know what papa Charlie himself thinks of this but I think it's a masterpiece. Moran manages to evoke the paranoia and group psychosis of the Spahn Ranch without resorting to sensationalism and you can't beat the casting. Iggy Pop, Terre Roche and an absolutely chilling Paige Snell. It's creepy-crawly good fun.

**Babes In Toyland** *Fontanelle* (Time Warner Industries) Go back to school Courtney. This is, as Stephen Egerton would say, "the real shit." I can live without the Bauhaus lit on the instrumental however.

There are a dozen or so other records I would recommend with qualifications. Sonic Youth deserves a listen through but check out the *Dim Stars* album while you're at it. L7 still rocks my world. If you liked the last *All Record* you'll like the new one. *Pavement*, *Pelvo* and *Seam* are basically the same band; Lou Reed meets the Fall and they take Ecstasy. Pick any one of the three and if you like it, buy the rest. I'll wait for the next *Superchunk* album. *American Music Club* is still great and the *Lemonheads* have yet to disappoint although *Evan Dando* seems to be "maturing" in his dotage. The *Cows* are always good for a laugh. P.J. Harvey probably wins the prize for best debut.

On the reissue front, kudos to *Touch & Go* for putting the Big Black catalogue back on the shelves, to *Relativity* for buying up the Twin Tone back catalogue and licensing Pain Killer domestically, to *Caroline* for the *Pussy Galore Corpse of Love* compilation. And finally to *Cargo* and *First Puppet* for rescuing Jon Wayne's *Texas Funeral* from oblivion. *Slash* finally put the first *FEAR* album out on CD but we're still waiting for the *Germes*. And as you all know, the

**Crass** A-sides compilation is finally available. (Rudimentary Peni on CD Yippee.)

Now for the really fun stuff! Stim Boy's Sniveler Awards for the biggest villains of 1992!

For complete hypocrisy in the name of punk rock ethics the winner is **Maximum Rock and Roll** who announced they would no longer accept advertising or review records from those whom they consider "corporate" labels. This includes Caroline and Relativity who, in addition to their own titles, also distribute Dischord, Epitaph, Alternative Tentacles, Cargo, Crass, and all the rest of the precious independent labels Maxi Rocker drools over. They may call it editorial discretion, but I call it fascism. They're dictating which art should and should not be endorsed just as surely as Hitler was when he shut down Bauhaus and the Cabaret Voltaire.

Lollapalooza and Perry Ferrell win the prize for crass commercialism. Perry's no fool, he knows Jerry Garcia won't live forever. What will the Dead heads do when Jerry's arteries finally squeeze all circulation from his drug addled head? It doesn't matter, just dress a Grateful Dead show up in flannel and leather and slap an "alternative" label on it to make it seem like some kind of significant event. It can't miss. Two notes: (1) Every artist on that tour except Ice Cube has played in Salt Lake for less than 500 people and less than \$10. (2) Every artist on that tour except Ice Cube is signed to a major label with megabucks behind them. It's nothing but a glorified mayfest.

Finally, a big flip of middle digit to U2, Polygram and Island records who nearly sued SST into oblivion because someone's little feelers were hurt when *Negativland* had the audacity to release an album which tangentially kinda, sorta made fun of Bono Incorporated. The first amendment and the copyright law went right out the window on that one and it's taken SST nearly a year to dig itself out of the hole U2 Industries dug for them. Of course that hasn't stopped Polygram from raking bucket loads of cake off Soundgarden, who of course, were originally on SST.

Well to end on a happy note, it wasn't such a bad year for me. I got to have a beer with Paige Hamilton and get my *Helmet* set list autographed. I met my personal heroes, Jon Spencer and Cristina and got to see Spinal Tap, Alice Donut, Jesus Lizard, Fluid and a shitload of other great bands. The Salt Lake scene is picking up again, the bands are getting better, there's more clubs, and the Jazz finally have a bench. Have a successful 93, kick much ass, and take a minute to remember the friends we've lost in 92 and try not to join them for as many years as possible. Until next year, Stim Boy signing off.



## SALT FLAT COMPILATION

FEATURING

- BAD YODELERS
- WATERFRONT
- LUMBERJACK
- DECOMPOSERS
- MAKESHIFT
- STONEFACE
- RIVER BED JED
- MAYBERRY

17 SONGS — 72 MINUTES  
AVAILABLE FROM

**SALT FLAT RECORDS**

PICK ONE UP AT: RAUNCH  
HEAVY METAL SHOP • MODIFIED  
GRAYWHALE • SOUNDOFF

**CD Release Party**

**FEATURING**

**BAD YODELERS  
DECOMPOSERS  
STONEFACE  
LUMBERJACK**

**Tuesday, December 15th**



**CLUB DV8**

115 South West Temple

Info 539-8400

A Private Club For Members

Doors 8:00pm • Cover \$6.00



**Great Selection Of  
New & Used LPs  
Compact Discs,  
Cassettes, 12" & 45s  
Great Christmas Gifts**

**1115 EAST 2100 SOUTH  
SUGARHOUSE 484-6495**



## ALL AGES WELCOME

**Thursday, December 3rd**  
**For What Its Worth • Sin**

**Friday, December 4th**  
**Perplex • Baldo-Rex**  
**Rapture • One Eye**

**Saturday, December 5th**  
**Generic Supply + Guests**

**Wednesday, December 9th**  
**Into Another**

**Iceburn • Makeshift**

**Friday, December 11th**

**Straight Jacket • The Book**

**Saturday, December 12th**

**Down By Law**

**Lumberjack • Triggerman**

**Sunday, December 13**

**Crash Worship**

**Thursday, December 17th**

**Trenchmouth • Animation**

**Friday, December 18th**

**Generic Supply • Oblivix**

**Saturday, December 19th**

**Tommy Knokker • Darkess Knight**

**Sunday, December 26th**

**Black Ivory • Maggoheads**

**Wednesday, December 30th**

**Mayberry & Guests**

**Saturday, January 2nd**

**Five Year Plan • Makeshift**

**Friday, January 15th**

**Deap Blue • Pop, Sex & Violence**



740 South 300 West • Salt Lake City • Concert Info: 359-1323

## NEW TRIBALISM...

In spite of the bass-ackwards theocracy governing this little state, we are fortunate enough to have a very strong tribal/pagan community. The response to the Crash Worship show in October seems to prove this well. As dedicated Crash-heads, we have had the opportunity to see shows in other cities, and the energy created by the Salt Lake crowd was far beyond most of the other shows we've seen this year. In fact, the response was so tremendous that Typhoon ADRV (Crash Worship to the uninitiated) is due to hit Salt Lake again! Rumour has it that the show will be on December 13 at Club Starrz. For those of you who are wondering what Crash Worship has to do with tribalism, well, you will just have to be there. Just don't forget to check your inhibitions at the door (\$1.00).

Additionally, the celebrations of the eight seasonal holidays, as held in the public circle Quickbeam, have a large following. Quickbeam began about six

years ago as a way to observe the seasonal/solar holidays, and has helped to build strong pagan/tribal community in Utah.

If you are interested, look for flyers announcing the next observance on the Wheel, which is Yule, prior to the weekend of the 19th-30th of December. Last Year, more than 200 people came to help mark this joyous occasion! Drumming—there are several formal drumming groups here in the valley, the best place to find one would be in one of the numerous new-age bookstores. These stores either sponsor their own group, or may know about one. The best kind however, is the one you put together with a few friends, a few drums, and lots of open space. Drumming is still one of the best ways to create a cohesive tribe, for the heartbeat is universal and almost no one can walk away from a good drum session unmoved.

*Until Next time...  
 merry meet!  
 Tara S & Dave S*

COMING SOON FROM SLUG PRODUCTIONS

## SLUG COMPILATION 3

Local bands Interested in being On It Submit Music To:  
 P.O. Box 1061, Salt Lake City, Utah 84110-1061  
 One Song Only Please. Music must be on DAT and must be accompanied by band photo, logo, artwork as well as any contact information about band. All submissions must be received by December 31, 1992





## Harder Than Your Husband

**Sunday, January 3rd**  
**The Bar & Grill • 60 E 800 S**  
**533-0340 Cover just \$1**  
*A Private Club For Members*

**THURSDAY, DECEMBER 17TH**  
**AT THE BAR & GRILL**



**SLUG**  
 PRIVATE CLUB  
 1000 E 800 S  
 SALT LAKE CITY, UT 84102

**with special guests ONE EYE**  
*A Private Club For Members*

**\$3**

**SALT LAKE'S OLDEST ESTABLISHED SHOP**

# ASI TATTOO

*High Energy Work That Speaks For Itself*

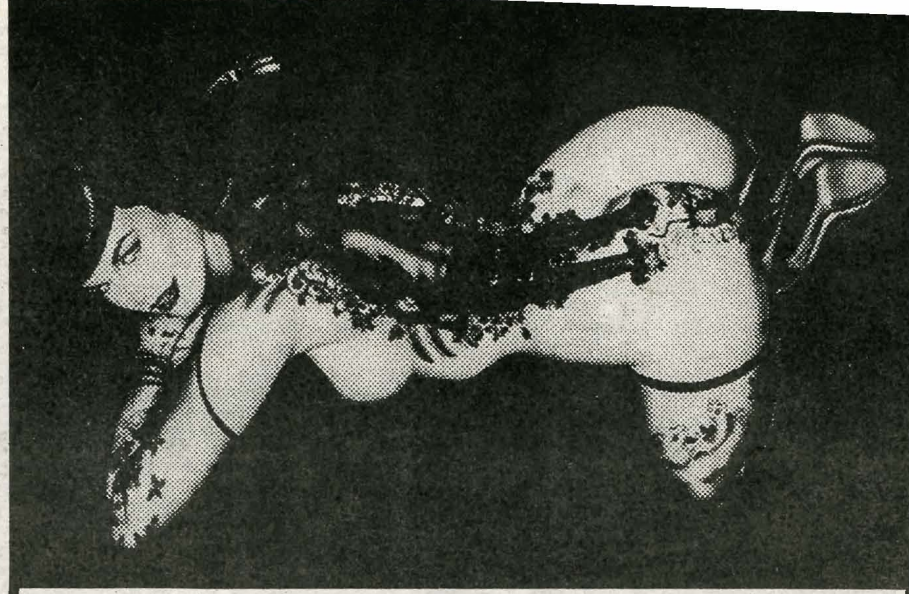
**CUSTOM**

**TRADITIONAL**

**BODY PIERCING**

STERILE METHODS • PRIVACY  
 BRILLIANT COLORS • COVER-UPS  
 COSMETIC • TEMPORARIES

**SALT LAKE: 1103 SO. STATE STREET**  
**(801) 531-8863**  
**IN OGDEN: 2443 KEISEL AVE.**  
**(801) 625-0233**





# INTERVIEW...



## Sonic Youth

Interview By Lara Bringard

No they won't be in town soon, and, yes, their record came out a while ago, but SLUG had a chance to talk to one of them so we did. Spare us the attitude and read what Kim Gordon of Sonic Youth had to say about Dirty, natural anarchists, and a Free Kitten.

**SLUG:** What's your favorite song on Dirty?

**KIM:** Oh, wow. That's hard. I don't know, there's a lot of songs, but I guess Sugar Kane.

**SLUG:** What's that all about? I noticed in the liner notes that Thurston kind of shies away from explaining too much about it.

**KIM:** Uhhmm, I don't know what it's about [laughs]. The name is the one Marilyn Monroe used to use on hotel registers but, I don't know if it's really about Marilyn Monroe.

**SLUG:** Does Thurston write most of the lyrics?

**KIM:** Only the songs he sings.

**SLUG:** Is that how it works in SY? Whoever writes the songs, sings the songs?

**KIM:** Yeah.

**SLUG:** I was listening to Dirty over and over and over and found it had this underlying hum, a kind of pleasure buzz what with one song leading right into the next. Is that calculated?

**KIM:** No, but it's nice it works out that way. It's pretty intuitive, you know. Sometimes we ... the songs are already done and everything. Sometimes we're sort of reacting more from the last record than anything. On the last one, the songs are more sort of concise and I think it was a more minimal kind of record.

**SLUG:** What do you set out to achieve with each new project or do you?

**KIM:** Nothing [laughs]. To achieve making a record. We try to achieve good vibe-ology.

**SLUG:** Okay. Speaking of good vibe-ology ... I've noticed you guys are popping up a lot in Sassy magazine of all places. In the last bit I saw you were getting your roots retouched on a Sassy beauty day.

**KIM:** They just called me up and said we're going out to this salon for a day of beauty, you wanna come? [laughs] I said 'Okay'.

**SLUG:** You guys seem to have a lot of fun with image, you don't seem to really care about it one way or the other, whereas with some bands their image has more to say than their music. What is music about for you? You've got a couple of side projects, right?

**KIM:** I have a band with Julie Cafritz from Pussy Galore. It's called Kitten, actually Free Kitten. We had to change the name because of an R&B pop recording artist named Kitten on Atlantic Records. We've recorded an EP called "Call Now."

**SLUG:** Is it like Sonic Youth?

**KIM:** No, it's more ... I don't know what it's like. It's more minimal, it's more basic. It's just two guitars. Actually there are a few drums on it, but the drums are more like afterthought.

**SLUG:** Did you and Julie do all the work on it?

**KIM:** We did it all. Next time we're going to hire studio musicians [laughs].

**SLUG:** Speaking of recording, with SY being on a big label now, were you able to indulge yourselves a little more

on "Dirty"? Or has budget ever been a constraint in the past?

**KIM:** No, I mean, we spent about the same amount as the last record ...

**SLUG:** How much, may I ask?

**KIM:** ... about, like, \$150,000. But everything went really smoothly. We felt like it was sort of ... I mean, other bands on indie labels have producers. I guess it's kind of like an indulgence for us to have a producer and it was really easy. It worked out really well.

**SLUG:** What was it like working with Butch Vig [Nirvana, Smashing Pumpkins]? As a producer, how much did he influence SY's recording process?

**KIM:** It was good to have someone there just to say, you know, make sure the performances were good. Just to make sure everything remained straight forward the way it was recorded. He's also an engineer, which is good. He really knows what he's doing.

**SLUG:** Do you think that this will be the album that will bring SY widespread consumer attention? Not necessarily because of the Vig/Nirvana association, though.

**KIM:** I don't think so. I mean, I don't think any album will [laughs] ... maybe this will come the closest. It's been doing good. But every record we put out has sort of doubled [our audience]. It's like ...

**SLUG:** It builds exponentially?

**KIM:** ... yeah, exactly. I don't know if it's a natural evolution, or what.

**SLUG:** Lyrically, the songs seem to revolve around the seamy side of life. Is that the experience of the band, or your environment, or New York coming through?

**KIM:** Well, it's just things we're interested in. Different things. It's not that much fun to write a song about, uhhmm ... [laughs]

**SLUG:** Boy meets girl?

**KIM:** ... yeah, exactly. And like Beverly Hills 90210. I guess you could write a song about that, then that would be sort of kitschy.

**SLUG:** So, this having been a political year, does SY have anything to say about the choices, or lack thereof, this last campaign?

**KIM:** Well, we don't usually don't talk about politics in any specific way.

**SLUG:** So that's a no comment?

**KIM:** No, I mean, you know. We're not like a political band. We're not working on the Rain Forest or anything.

**SLUG:** Well, if you were to do a benefit record, what would be the cause?

**KIM:** We've done Pro-Choice benefits. We all feel pretty strongly about that. And, I would just say vote for all the women, because men have sort of fucked it all up.

**SLUG:** I was reading over the press clippings that Thurston put in SY's bio material and there's one where you say: "My theory is that women make natural anarchists because they're

outside the system in so many ways—it's that unpredictable, wild female thing." (August 1990 *Interview* magazine)

**KIM:** Well, I mean it's just that ... the rules aren't for women. They're sort of made by men, for men for the most part. So that would leave it that women are used to working around that in building another order of their own. A sort of non-order.

**SLUG:** So is SY only a small part of what your musical plans are for yourself? I'm talking about over a lifetime.

**KIM:** Oh, I don't know.

**SLUG:** Did you get into music because that's what you wanted to do, or did you fall into it?

**KIM:** I sort of fell into it. I was raised to be a visual artist. I just ended up doing music because I couldn't figure out a way to ... I didn't have an emotional framework in art in order to say what I wanted to say. Because I wasn't interested in abstract expressionism. I just couldn't put my interests into conceptualism with what I wanted to say emotionally. Like when I came to New York, I was most inspired by the music I saw happening.

**SLUG:** What kind of music was that?

**KIM:** No-wave bands like DNA and The Statics, this band Glen Branca was in, and the Contortions. Stuff like that. It was much more exciting.

**SLUG:** Are you doing any visual art now?

**KIM:** Not really, I think I'll always sort of ... Whether I do art or music, I would apply similar ideas. Just commenting on popular culture in different ways.

**SLUG:** The letter you wrote about the cover art, the bunny art ...

**KIM:** Those pictures are by this artist Mike Kelley. He's done a series of work with these stuffed animals that he gets in Salvation Army stores. Those were from a particular series of portraits that were printed in an art magazine, and then that picture beneath [the cd] was shown in a gallery where he had the stuffed animals laid out on blankets around it. It's sort of to drive home the aspect of the sort of repression of whatever's dirty in American culture.

**SLUG:** Comparing your older work, like Badmoon Rising and E.V.O.L., to what SY does now, do you think that the earlier music was darker? And that now SY incorporates more pop elements into the mix?

**KIM:** I think we've always done that, but I think maybe now things are just more focused. Or it's more clear that's what we're doing.

**SLUG:** Lastly, where does SY go from here?

**KIM:** Good question [laughs].

**SLUG:** Is the ballad album next?

**KIM:** I guess we're going to do country-western and blues songs. You know, copy Sinead. That'll keep us busy!



# FRACTAL METHOD

AVAILABLE

FRACTAL METHOD

FRACTAL METHOD



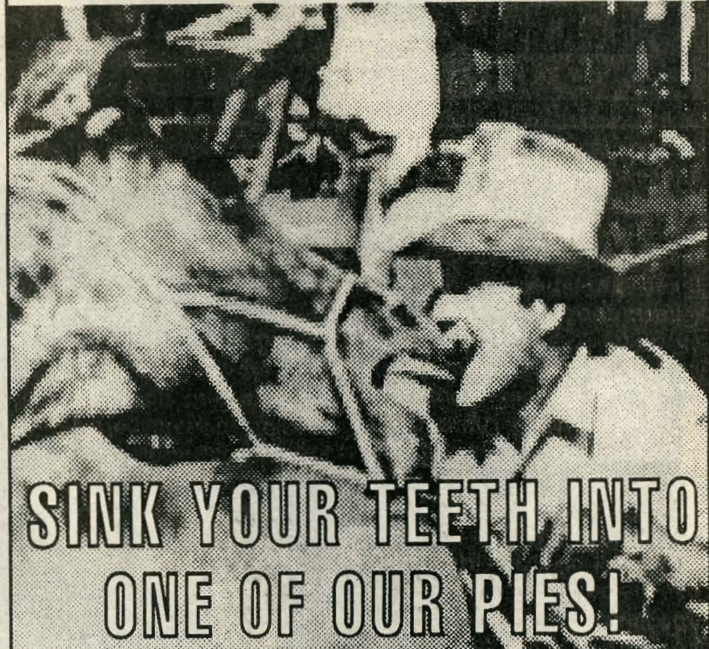
STRANGE  
ATTRACTOR



CHAOS

AGAIN!

# Free Wheeler Pizza



SINK YOUR TEETH INTO  
ONE OF OUR PIES!

**LARGE 16" PIZZA**

ANY TWO ITEMS

**\$9.99**

LIMITED  
DELIVERY  
AREA

INCLUDES ONE DOZEN  
GARLIC ROLLS OR 2  
16oz. SODAS

—TWO LOCATIONS—

**DOWNTOWN 322-FREE**

In The ZEPHYR CLUB • 301 So. West Temple

**SUGARHOUSE 486-3748**

1624 South 1100 East

**FREE DELIVERY**

**MOD**ified

**ALTERNATIVE MUSIC**

RECORDS • TAPES • CDs

POSTCARDS  
STICKERS  
POSTERS

TEE-SHIRTS  
BOX SETS

RARE VINYL

SPECIAL ORDERS

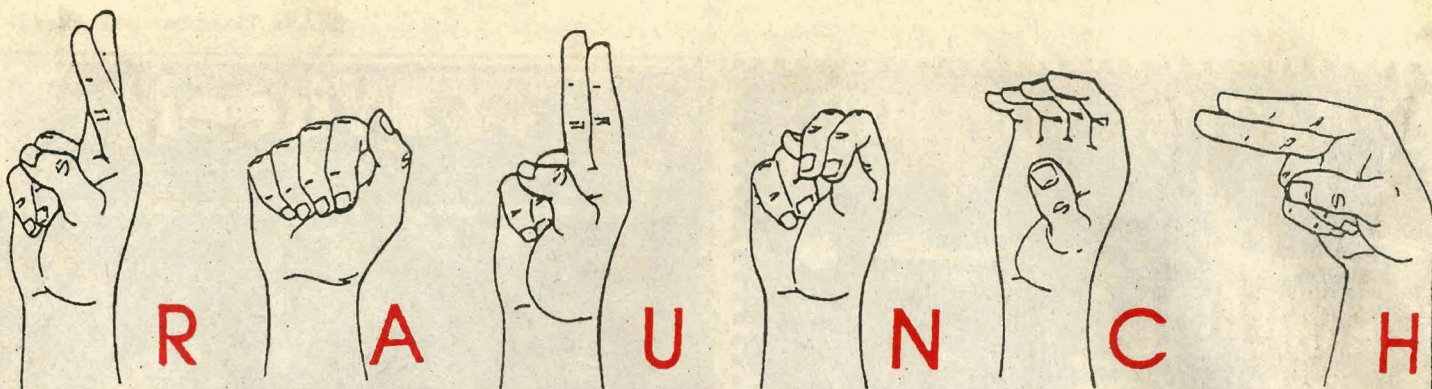
**NEW  
and  
USED  
IMPORTS**

OUT OF PRINT

857 East 900 South, SLC, Upstairs • 355-1770

**GIFT CERTIFICATES AVAILABLE**





*Merry Christmas*

**1121 Willmington • Sugarhouse • 484-3778**