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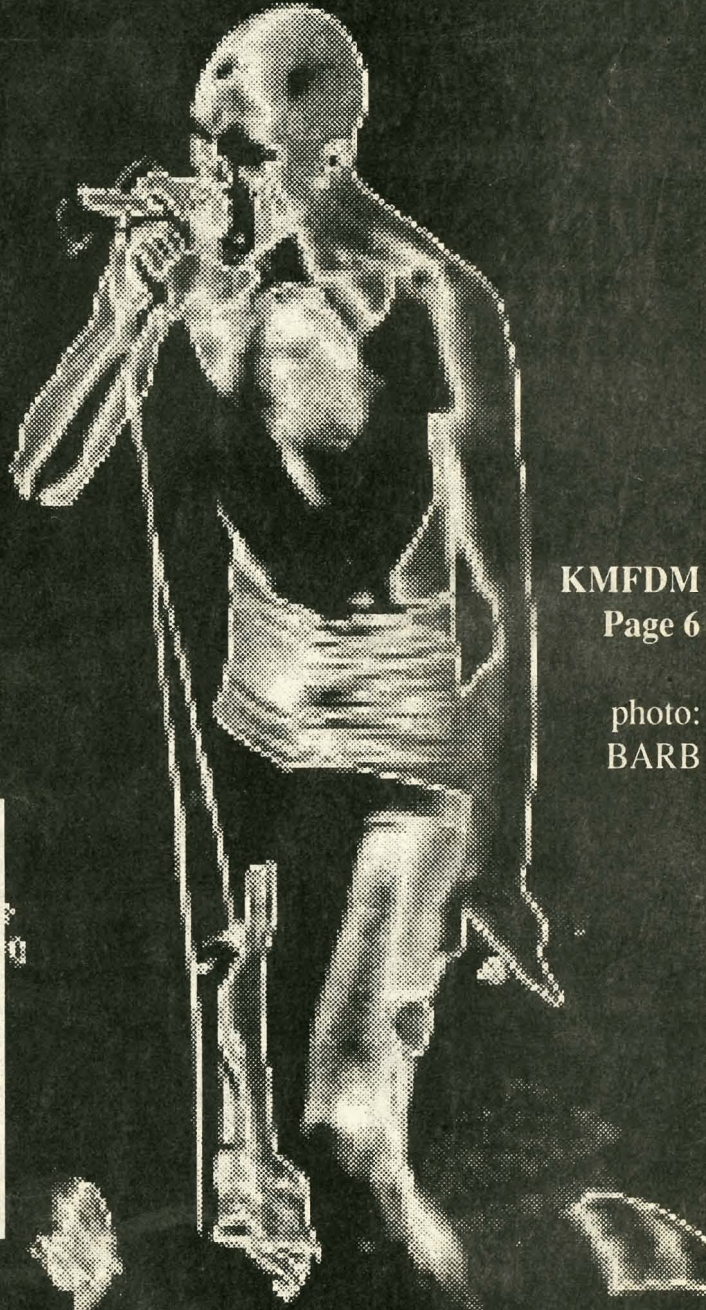
SLUG

JANUARY 1993 • ISSUE #49

A TALK WITH KMFDM

THE MALODY OF IMMORTALITY

F-DUDE
RECORDS
COMICS
MOVIES
POLITICS



KMFDM
Page 6

photo:
BARB

A LOOK AT WHAT IS REALLY GOING ON IN TOWN

SLUG

JANUARY 93
ISSUE #49

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LETTERS

Dear Dickheads,

Two quick points before the tidal wave of hate mail rolls in:

ONE: The Change may not rate on the Cap'n Crunch Punk-O-Meter, but they are a good band with talented players and cool songs and these guys put in a lot of work. You don't have to be fourth on the bill every other month at some Tuesday night skannkk show to be "valid" in the local "scene." Just don't get carried away and put The Obvious on the cover.

TWO: SLUG (articles and graphics) gets to be a better read all the time. Here's hoping it's around for another four years.

One last thing: Amphouse Mother makes plenty of apologies for being so damn grungy. Stay tuned for their full night of grungified T.V. theme songs ("Bassmasters" is, like, Godhead).

Sincerely

Frost (Ampmom)

Dear Dickheads,

Just gettin' around to responding to the Nov. issue article on health care. A friend I love recently needed medical attention. Now she is \$1,000 in debt. Meanwhile the government wants another \$1,000, or so, that she managed to keep them from stealing via taxation earlier in life when times were better. Fuck national health care, government will abuse its power. National healthcare means we will be dependent on the government for our healthcare. And, because they are pigs and always will be, they will abuse that power and fuck us with it. That is what happened to my friend because government is already doing too much. It is just an excuse to tax us more and blackmail us with the benefits. We shouldn't make ourselves reliant on the government. We should make it useless and the destroy it so we can take care of ourselves.

The most important point is this: when government institutes something like national healthcare, that means they are going to regulate and control the entire market. They will decide who gets it, when and how. I know liberal people think we can have service on big brother and still control it, but, it has never and

will never work that way. Everything we ask government to do whether it is to defend us or give us health care just makes it bigger and gives it more power. Y'all may not have noticed this but our government is fucking huge and it really fucking sucks. How many non-violent people do you know who have been in jail or prison. It's all government and it's all related. Socialization is what makes health care so outrageously expensive. I want everyone to have access to quality healthcare that is why government should stay the fuck out of it. If we want to be able to take care of ourselves we have to destroy the system we have now (not make it bigger) and that's not just healthcare but the whole fucking thing so we can work together without our piece of shit government interfering every goddamn second to tell us what to do. Like trying to run a punk club. I know this is more emotion and rhetoric than facts but I feel emotion is more appropriate in this forum. Just consider that a national health care program isn't the only way to change the shitty situation we are in now. It may make our problem worse. Think about it yourself. Do you really want more government or should we try to solve the problem without an outside government? You may think I'm idealistic but thinking we can continue along the same path and truly maintain is the idealism the pigs want us to believe. Kill pigs.

*Love and peace,
Billy Blizzard*

P.S. Fuck Bill Clinton and I hope there's a hell so Mrs. "Warning Label" Tipper Gore and her ilk can scorch in it.

Dear SLUG,

The Disgusting Brothers (DBs) are doing their 8th Annual Wilderness Benefit concert and dance for the Utah Wilderness Association (UWA). This event will be held Saturday, January 30, 8:00pm at the Greek Church Hall, 279 South 300 West. Refreshments (beer etc.) will be sold. Tickets are \$7 at the door and \$6 in advance and are available at Wasatch Touring and Smokey's Records.

Yeah, I know, the Disgusting Brothers ain't exactly "alternative" like Athlete's Butt, Commonplace,

NSC, Mouthbreather, or Doghouse (all of them are great local bands). But, the DBs are a lot of fun, they play great classic rock and roll, and the benefit will help the environmental work of UWA. Besides, if their guitars are a little out of tune they might even sound a bit like Jesus Lizard.

Sincerely,

*Gary Macfarlane
Conservation Director*

Dear Esteemed Dickheads,

The Salt Lake City Alternative hard core scene never ceases to amaze us. We're writing concerning the Triggerman & Down By Law show on the 12th of December. It appears to us that the "music fans" of our local scene are more concerned with looking cool and releasing testosterone than listening to and appreciating good music. We especially direct this comment to the tall scrawny, cap-wearing, trifocal motherfucker that thinks he's edge. We were fortunate enough to gaze upon his presence at the above mentioned show. How many of you actually think that knocking some body unconscious from "behind" for another reason than the "ego foder" it provides is an edge thing to do, or maybe it is seeing how often it's been happening lately. What did that kid do to you? It was probably his first show and this is how we introduce him to the hard core scene by knocking him out! Maybe you should put your over-active hormones to use cruising State Street and playing with yourself. These activities would probably be more productive than pushing smaller people down when their backs are turned. We do not intend to cut down all the straightedgers in Salt Lake just the ones who pull this kind of stupid shit. Start the pit...Not the shit.

As a final note from us: We're sorry we're not as cool as you, we're sorry we don't dress like you or act as tough. Maybe some day we'll be into your scene, but until then, I guess we will be outcasts. If anyone has any problems with this letter please contact "Squeegee," "Grudge" or The Bluster Of Hate Crew, at P.O. Box 1406 Layton, Utah 8404. There a bit more prepared to deal with this problem in your way than the rest of us are.

Sincerely,

*Scott B from Reality, Matt from
Miskreant, Squeegee, Grudge,
The Bluster Of Hate Crew*

THE THURSDAY ALTERNATIVE

THURSDAY THE 7TH



AMPHOUSE MOTHER
with **ONE EYE**

THURSDAY THE 14TH

DECOMPOSERS

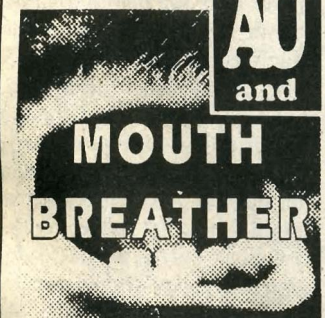


w/
RIVER BED JED

THURSDAY THE 21ST

Daughters of the Nile
with guests
RED # 5

THURSDAY THE 28TH



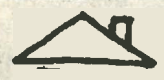
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- TUE 12 RIVERBED JED
- TUE 13 RIVERBED JED
- THU 14 DOGHOUSE
- FRI 15 MIND @ LARGE
- SAT 16 MAND @ LARGE w/ DOGHOUSE
- MON 18 MOD NIGHT
- TUE 19 SCHEME OF THINGS w/ TO-MO-NOT-KIDNEY
- TUE 20 SSURJ w/ SCABS ON STRIKE
- THU 21 AMPHOUSE MOTHER
- FRI 22 KILLER CLOWNS
- SAT 23 AU
- TUE 25 MOD NIGHT
- TUE 26 TBA
- FRI 27 TO-MO-NOT-KIDNEY
- THU 28 J. BINDER
- FRI 29 J. BINDER
- SAT 30 ONE EYE w/ ABSTRAK

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RECORDS

The Colour Theory

Steel Glass Shadow

ANDA House Records

It's taken the Colour Theory a couple of years or so to put *Steel Glass Shadow* out on CD but they've finally realized their dream and it was well worth the wait and the obvious effort on their part. The sound quality alone makes this CD worth purchasing but there are also nine great tunes which give the listener a feel for the band and their musical direction and influence.

The CD is atmospheric, layered with ethereal noises and disembodied voices, but very straight-ahead in overall style. Over the top of Ziggy Orchard's throbbing bass and Van Christensen's steady drumming and rhythms come Paul Drury's driving guitars and deep, rich vocals. Images of Andrew Eldridge or Wayne Hussy come to mind when hearing Drury sing; not in imitation but strictly in the emotional response evoked by his voice. Harmony's also add depth to the music as well as the samples and backwards versions of anthems by Mozart. Colour Theory has also taken advantage of the use of technological advances and effects to augment their sound and enhance the feel of *Steel Glass Shadow*.

A clash of genres— most notably gothic rock, dream pop and basic rock 'n' roll— *Steel Glass Shadow* is a moody album without seeming pretentious or contrived. I find myself returning again and again to the second track on the disc, *Circles*. It has a dream-like quality, dark and droning, full of shadows and negative spaces which hold untold revelations. Clocking in at just over eight minutes it may seem self-indulgent to some but this song, as well as all the songs on the CD, really hold your attention. You can hear new things each time you listen to the CD.

If you haven't had a chance to hear the Colour Theory yet or are unfamiliar with the band, this CD is the perfect chance to get to know their music. It's a refreshing change

of pace and style from many of the other bands in Salt Lake, making the Colour Theory a unique addition to the Underground. Get yours now!

Taylor.

SALT FLAT COMPILATION

Various Artists

Salt Flat Records

Finally from the Salt Lake music scene (a word I don't like to use comes a comprehensive look at what is going in Salt Lake. I hate to use any word to describe a class of music but this compilation best describes what is happening in the "hard-core" scene. The Big Mountain LP that came out last year gave us a glimpse of what was happening in the more punk side. Both, very good and very crucial.

When I asked Fred why he was willing to put out so much money for a compilation, he told me that he was going to use the money for a motorcycle but opted to release this CD. Between Salt Flat, R.U. Dead Music and Flatlin Records Salt Lake is now producing some great music. This dedication is long awaited and will eventually help a lot of Salt Lake bands get noticed.

My favorite thing about this CD has to be the three cuts by Dead composers. The two cuts by Bad Yodelers were also a nice bonus because their latest Semaphore release *Windows*, is almost impossible to find. I had never heard River Bed Jed before the release came out so this was my introduction. Let me tell you, Chad casing like a mother fucker.

One of the more interesting things on the CD was the two cuts by Lumberjack. The music drags a bit but the production on them is great. I couldn't follow the rest of the music but the whole CD is great and everybody should own it. As by the way, if you missed the CD release party at DV8 you missed a legendary show. Support the locals and get out and buy one. No

Less Nessm

SALT FLAT COMPILATION

FEATURING

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



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LOCAL BAND

RIVER BED JED



RIVER BED JED LIVE AT SPANKY'S PHOTO BY ROBERT DEBERRY

Anticipation is high as an echoing guitar starts out. A dark Morrison/Cornell-in-blues taunts you, as the sly bass chords hint to its arrival. After a brief silence-boom! Philosophy is in high gear for the first song of the set at Spanky's the 26th of December.

Power. Loud, no ear-drums bleeding, but the soul quakes. You're hearing River Bed Jed. This four man band creates a meditational orgy of sound and energy that captures the audience instantly.

Devin Affleck (Drummer) can hold a conversation like he carries his drums-de-

manding and precise.

Lance Everfill (Guitarist) is "mom" to the band in scheduling shows and practices, but when playing, the "renegade" in his breathtaking riffs on the Gibson.

Jimmy James Velour (Bassist) keeps the frenzy going with the definite "Fuck You!" sounds that keeps the crowd in touch.

Chad Herd (guitarist/vocal) is surely the main focal point with the presence of a king, He'll stroke your senses in his bluesy-grunge vocals that sugar the sounds for the RBJ experience.

In the recently released Salt Flat compilation CD

(available now) anyone can get a taste of this upcoming Salt Lake Phenomena. Even though nothing is better than a live show, especially when ad-libbing is just a part of River Bed Jed's "natural creation," it's definitely a plus.

We hope to hear more and new things from this band, a definite change from most of Salt Lake's usual. When

asked about the band's objective, Chad states: "I'd really like to be able to affect people mentally to impress their attitudes to music and its power and energy. People really underestimate the force; like Pied Piper leading the mice out of town mother fucker"

Trish Dee-Iish



JANUARY

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SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
3 CLOSED	4 The Lounge Show	5 Lunchbox Rapture Animation	6 Singe Bitch & The Orange Silver Banios Lilies Remains	7 MANX TBA	8 IDAHO SYNDROME Ashes Poets, Lovers & Lunatics	9 CONTINUUM TOMMY KNOCKER
10 OBLIVIA X	11 CLOSED	12 INDUSTRIAL DANCE with Shaun Boy Walton	13 MOUTHBREATHER GIFTED WRAPPED Singe Bitch & The Orange Silver Banios	14 SHANGRILA	15 DEAP BLUE Pop, Sex & Violence	16 Rapture PERPLEX VERTIGO
17 TBA	18 Rock Utah	19 INDUSTRIAL DANCE with Shaun Boy Walton	20 Decomposers Anger Overload	21 MOUTHBREATHER Anger Overload Consumed	22 Come Down Easy SECLUSION One Hundred Crowns	23 ABSTRACT One Eye
24 TBA	25 FREAK SEEN PERPLEX Animation	26 INDUSTRIAL DANCE with Shaun Boy	27 SLUDGE PLOW	28 PLUG Nurse Sherry	29 Waterfront TBA	30 Makeshift Consumed

Sign Of The Times

Money, music, politics, Tipper Gore, the New world Order and a European's perspective on the changing state of America and the world.

Sasha Konietzko of KMFDM talks with SLUG.

SLUG: The new album's called *Money*, which is a provocative, one-word title...

Sasha: Well, it's not that new.

SLUG: How long ago did you record it?

Sasha: About a year. A year and a month maybe.

SLUG: And when did it come out?

Sasha: It came out in February probably. Late February, early March. Something like that.

SLUG: And this is the second time you've been pressured to support it?

Sasha: Yeah.

SLUG: So have you been working on some new things then?

Sasha: Yeah, we have *KMFDM Sucks!* ready to be released. Actually, it's been released and available as an import already. It should have a U.S. release...about Christmas.

SLUG: Is that a full length?

Sasha: No, it's a single.

SLUG: It's going to be out on Wax Trax!?

Sasha: Yeah.

SLUG: Like I say it's out on KMFDM Records as a European import. And for the U.S. it's going to be on Wax Trax!

SLUG: Just takes

while to get it out in the States?

Sasha: There was some restructuring at Wax Trax! They improved their manufacturing and distribution system so, actually, the consequence will probably be that even in Salt Lake City it will be abundant in the stores.

SLUG: That's good for you.

Sasha: Yeah, I hope so. I don't care really. KMFDM doesn't really matter in terms of record sales. We're not one of those so-called "selling out" acts. We're not looking for deals and we're not really trying to get lots of money-advances from major companies. We're pretty confident with what we're doing and the way we're doing it. We have one hundred percent control of everything. We don't have to do things that we don't want to do. And we can afford to do things that people maybe would not like us to do if we were part of the music business or music industry.

SLUG: It's nice to have control over what you do...

Sasha: Well, that's all that counts. I mean,

why live the life like we do and then at some point giving in for lousy fucking money? That's why the album is called *Money* too. Of course KMFDM isn't.

SLUG: Anti-money?

Sasha: Oh it's not anti-money, it's just money is everything as it appears, but it's not everything. You know, *money can't buy love*. They said it pretty well thirty years ago.

SLUG: You've been pretty busy on the side too, doing *Excessive Force*. And I notice you've been doing some remixes too.

Sasha: Yeah, *Excessive Force*, we're having a new album probably in February/March.

SLUG: You do that with Buzz (of Thrill Kill Kult)?

Sasha: No, Buzz was just involved for this one thing. *Excessive Force* is more, whoever I like to work with at the time I just work

with. And this time it's going to be Liz Torres from Chicago. She's a house singer. She's really famous... infamous... especially in the Hispanic House scene. She's actually more known in Great Britain for some reason even though she's

from Chicago. It's a real contrast. It's real hard in one way, and then her voice is really Housy, really cool. And it's really Techno-y in a way too. So, I think it's an interesting project. It's a lot of fun to work on that stuff 'cause it's so...way over the top. It's just a lot of fun. And I've been doing mixes for White Zombie, Megadeth, Flotsam & Jetsam, Blackbird...that's it so far.

SLUG: You did some stuff with Sister Machine Gun?

Sasha: Yeah, I produced that album.

SLUG: How did you get involved with all those Metal bands?

Sasha: Well, basically there's a need for the Metal market to expand into the Alternative market 'cause, A: industrial music has become a part of the mainstream and B: the Metal scene is subject to the whole crossover idea. Industrial music becomes more and more metal and Metal becomes more and more industrial, 'cause nowadays Metal bands even admit that they use samplers and that kind of stuff. I guess the A & R people at the Metal record compa-



KMFDM live at DV8 photo: Barth

nies, they just pick names that they get from papers, and apparently bands like Nine Inch Nails, KMFDM, Ministry and some bands are just represented in the papers a lot so we're the people that they contact first. I guess that's why. And they just call up and they go, "here's sixteen grand, do two mixes," and I'm like, "Well, maybe."

SLUG: You use some pretty heavy guitars in the KMFDM stuff, whether sampled or live. You have that one Slayer riff in *Godlike*.

Sasha: Well, I like guitars. I've always been into guitars even though I don't play guitar. I just like the whole guitar idea. A guitar is a pretty violent instrument, in a way, and it just sounds way way better than a drum machine or something like that.

SLUG: Or just straight keyboards?

Sasha: Yeah, I hate keyboards. I never use keyboards really. Actually, when you get a keyboard, it's always the guitarist that says, "yeah, we need a keyboard." And I'm like, "no, I don't think so." Sometimes he just talks my ear off and we do it.

SLUG: So, has

the political state of Germany had an effect on your songwriting over the past few years?

Sasha: Certainly. Oh yeah, certainly. One of the first things that actually resulted in a song was probably

the

reunification, and the song was *Split*. Actually, there's a lot of stuff happening in the recent past weeks that is pretty alarming I think. I mean, things are getting way out of control there. It's pretty heinous.

SLUG: We're hearing more and more on the news about the Neo-Nazi factions that

are starting to run rampant.

Sasha: Well, I haven't been over to Germany in a long time so I can't really talk from experience. I also depend on what I get to hear on the occasional German paper I find. But, it doesn't seem like a good development at all. I mean, the Germans were totally into this reunification frenzy and it was totally obvious that certain problems would derive from the reunification. And it came worse actually. It came worse in every respect. There's not one good thing about the reunification except, of course, that the East Germans are free. But apparently they can't handle the freedom. They need to be regulated. Their conditioning has not prepared them to be responsible in any way. They just can't put up with themselves, pretty much.

SLUG: It's got to be quite shocking to just be "released" all of a sudden.

Sasha: Oh yeah. Like everything...like every political development things are easy, simple if you look at the individual. That's

how you explain things. Just imagine the regular East German youngster - let's say like sixteen to eighteen years old - going to school, being taught all the crap you need to know in school and this highly ideological indoctrination program; followed

up in the afternoon by sports and athletic competitions; and then changing uniform and doing little banner parades and swearing the socialist oath; and having a fire and roasting sausages in the evening; and then go to sleep in the barracks of the youth camp or something. And all of a sudden...They weren't bad in a way. The



don't have a great life, I'm sure, but they were kept so busy they didn't really have time to think much. And all of a sudden, they find themselves...there's no perspective for work or a bright Western future. There's nothing to do. They're just hangin' in the streets. The Socialist Youth Clubs are closed and there's no need for it anymore. And, eventually, they just find something to do, and that's bashing foreigners. That's their sport. That's their substitute. Actually, the German government is thinking about changing the constitution. The German constitution is the most liberal in Europe towards refugees of all kinds, political refugees especially. They're thinking about changing the constitution in terms of that, but it wouldn't help. It would just make the situation worse. I think that a multi-cultural society is the only way into the future. We cannot be fundamentalist. We cannot go into some sort of xenophobia in our minds. That's the total wrong thing to do. And a state of the country of the government gives in according to an estimated forty thousand neo-fascists, then what else can forty thousand neo-fascists do? They already get the constitution changed. And it certainly reminds me of the situation in the Weimar Republic in the thirties, out of which finally the Third Reich evolved. It was just not enough democrats to stand up and speak out because apparently the ultra right-wing terror is a very strong instrument of intimidation. People are really afraid to speak out as it seems.

SLUG: Do you think that the European Free-Trade agreement will spread those problems throughout Europe again?

Sasha: Well, again, what I said before: Look at the individual. I mean, the French apple farmer, for example, has fear for his existence because apples from Spain are much cheaper and once the borders are open...So the French farmers they sit in the bar and they drink their wine in the evening and they talk nationalist crap you know. Just like, talk the Spaniards. That's the situation in every country. It's not that it's not a good idea. It makes a lot of sense to get one currency and open the borders and build Europe and make it a real strong economic force, but that is a sort of imperialism, and every sort of imperialism costs the little guy. They're always the ones that pay for everything. And they don't want to do it. And, of course everyone in Europe, no matter what country he comes from seems to be kind of scared that someone else will come and take away what they have and what they worked for so hard. I know we all have to share, we all have to give up things, but most people don't tend to think like that. They're too much into having things. Everyone is into having things.

SLUG: I'm sure with the fall of Communism, Capitalism is going to look better to a lot of the people.

Sasha: Well, see in Russia, it's great. After eighty years Communism, it's gone. But the people, they're like, "well we don't have bread anymore." They had shitty bread, but they had bread. Now they don't have it. They could, theoretically, open a store or

start a business, but they don't know how, they don't have the money. The corruption, especially in the Communist countries is so big, so overwhelmingly everywhere, that it's really hard to get a grip on your life, just in economic terms. And it doesn't matter. I mean, the mind is only willing to be good, tolerant, and constructive, when the stomach's full actually.

SLUG: Definitely.

Sasha: So that's why we see a lot of devastation in these countries. I mean, smaller places like Romania and Bulgaria, you don't get to know a lot of what's going on there. Apparently it's a war on so many frontiers it's unbelievable. And Yugoslavia, of course. That probably beats it all. We're living in the nineties and we're looking at pictures, we're hearing news that sounds like it was reported in 1942 from fucking German concentration camps. It's unbelievable. I don't get it. And, apparently, there's not a solution to that kind of thing. What would be done? Would the Americans send troops? Would the Germans? Would the European countries? What can they do? They can do nothing. It's a strictly Nationalist kind of conflict and the world does not seem to be prepared to handle things like that. And the New World Order just miserably fails right there. I mean, that would have been a challenge, even though I would at no point say there was or is a solution, a recipe to do something, but nobody even seems to pay any attention very much. Everyone goes, "Oh my god!" and scratches their heads, but when it comes down to that, all these politicians can't find their asses with both their hands.

SLUG: Very true.

Sasha: It is. I mean, there's many things. What about censorship in this country for example? People are aware that there is censorship. People are, "well, fuck it!" But nobody seems to do anything. I miss sort of this big outcry, and everyone goes on their stages together and just fight being regulated. Fight being told what's right and what's wrong. I think, theoretically again, we should all be able and responsible enough to decide what is good for us. I mean if we can smoke or can't smoke; if we can drink or not; if we can read pornographic magazines or not; or whatsoever. Where's all this going to? Now, even though I think Clinton is definitely better than Bush, Tipper Gore is going to have even more influence now. And what's going to happen? It's wierd, kind of. I don't really see that it's my place to make too big of an issue. I'm not even an American. I can just be a little cynical about it and point it out here and there. But I'm certainly not the one to go on a stage and go, "oh, fuck censorship," and stuff. I'm just wondering, you know. I come from Germany and you can say, depict, consume, do whatever, however you want. Sometimes I feel kind of wierd when I'm facing all this stuff that's going on here. You know, certain books that you can't buy or certain albums that you can't buy, certain things that you can't say on the radio. And then again, Oprah Winfrey, this morning, some chick said, "well, we're all Americans.

We all have the right to say what we want and to have our opinions." Yeah, right. But then, go and say "fuck" on the radio or stuff. It's not that I'm saying it's absolutely necessary to be able to say "fuck" on the radio, that's not it. It's just the principle. Everybody says "fuck" so why not say it in public?

SLUG: There's still that Puritan ethic going through America though.

Sasha: Yes, but it's time to redefine some values, you know? Christianity has totally proved to fail, whatsoever. But Fundamentalism is on the rise. And why is that? Cause people are afraid. Nothing works better than catching people with fear. Especially in a state of alienation. It is very handy to have some television evangelist or something; some people that just tell you what's the enemy and where you are. This whole process of defining an existence by pointing out, "well you are what you are because you're not that," is not really constructive. It will be important to redefine values and say, "we are what we are because..."

SLUG: We saw a little bit of that with the Bush administration trying to push their idea of family values.

Sasha: Well, yeah, to a certain extent I agree. Family values are important, but not in that way. That is crap. I mean education is probably the key word. Education leads to responsibility. Responsibility leads to more responsibility. If you know what's going on, then you can determine who the person that you empower is, because power is a thing of trust. You vote for someone, you give them trust. You give them power. If you trust someone you give them power over yourself. So, I mean, Bush calling himself the *Education President*, that's a real joke. The Chicago kids have to bring toilet paper to school. When there's not money for toilet paper, do you think there's money for books?

SLUG: There's no money to pay the teachers anyways.

Sasha: Right.

SLUG: So how do you see KMFDM fitting into the changing world?

Sasha: Well, I don't have a problem with that. We're changing all the time. I think we're pretty aware of what we're doing. We're unlike many other bands that are around and are mentioned in one role with us. We're not really a fake or poseur band and the audiences, the kids, they seem to feel that and they seem to appreciate it too. And it has to do with what I said initially. We don't have to sell out. We can do what we want to do. We don't have to regulate ourselves for money. We don't have to abuse the power that we have being on a stage to make people more scared or more aware of how bad everything is. It has to do with what we are, or what I am, writing all the lyrics. The ideological contents come out of my head mostly. I've come to the point where I can say that I don't really see too much coming from fighting. I see more from standing in for what I like. It's not really worth it to fight all the time, and point out what is bad. It's good to preserve whatever is good and even if it's really small-even if it's really small fire-you just have to nourish it. Nutrition

is the word.

SLUG: So are you based out of Chicago now?

Sasha: Yeah, most of the time.

SLUG: How does that work out for you?

Sasha: It's pretty good. I'm doing my work and having a nice time.

SLUG: When was the last time you were home in Germany?

Sasha: About six months ago. Just for a week.

SLUG: Last time we talked you said that American bands were more accepted in Germany than German bands. Has that changed at all?

Sasha: No, I don't think so. Germans tend to think that Germans are not good for some reason. I don't know why but for some reason foreign bands are bigger than German bands.

SLUG: It would seem that there would be some sort of Nationalism. Like in America, bands from other countries, on the whole, don't make it in the big market. Occasionally you see a U-2 that makes it...

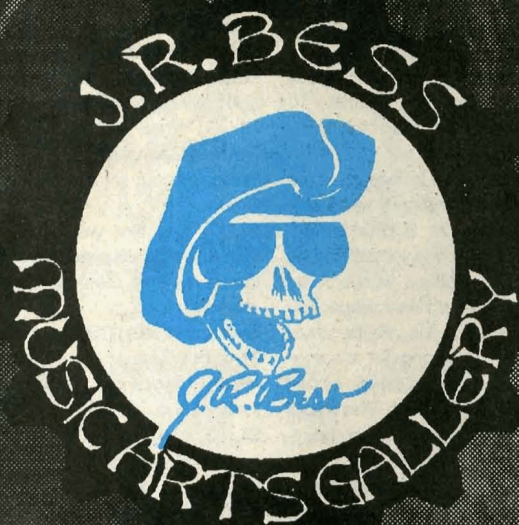
Sasha: America is certainly leading the flock in terms of where does it all come from. Where does all the mechanism, the marketing and all the money come from? It's America. That's always the way it is. Of course, I mean a band like The Young Gods would not make it here, cause no one would understand the lyrics. Even when the guy sings in English no one can understand it, I think that's the main point. Germans are totally used to listening to English lyrics. Even though they might not understand everything, they're used to it. And whenever they hear German lyrics it goes into some sort of Folk music chapter, and that's, of course, you don't have to like it. Or you have to not like it. Here it seems different because of course the U.S. are the center of the world. Pretty much everyone is monolingual, so what use would there be to have Danish lyrics or Swedish or German? Of course you have some people that remember their granny spoke German and they know *guten tag, zieh hell, mein fuhrer*, something like that.

SLUG: Don't you think that Americans miss out on something, culturally, by not being able to appreciate that, or even tolerate that, to the point where they can listen to a song in another language?

Sasha: Well, miss out? I don't know. The benefits that Americans have from being Americans and living in this wonderful country are one. Maybe not having the chance in your lifetime to go to Venice and maybe spend a couple of weeks there is another thing. But I don't think really they're missing out. There's a huge tendency here to do things like in the Old World, whether it's cooking or interiors. Sometimes it's a little bit laughable, of course. That plastic furniture doesn't really do it. I don't know. I mean, I choose to be here. I like it here. I'm not saying all is good here and all is wierd somewhere else. I'm fully aware of the pros and the cons but you have to make choices and you have to live with the consequences.

SLUG: So will you remain in Chicago?

Sasha: As it looks now I will. I'm employing quite a few Americans so I think I'm getting everything worked out with the I.R.S. and



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CONTINUED FROM PAGE 7

I.N.S. and I've become a regular taxpayer here. If I would have to go back to Germany I wouldn't really know what to do, but here I can be productive. Like I say, I can give other people work. I employ right now fifteen Americans. That's pretty good.

SLUG: Is that with KMFDM Enterprises?
Sasha: Yeah.

SLUG: How's the business doing for you?
Sasha: Well, with the mail-order stuff, I don't have anything to do with that. But, with the record company and the publishing- the whole management organization- that's going really well. I mean, the mail order, what I hear is it costs money to maintain it. It doesn't make money at all. But that was never the point to. It was at least to get some information out 'cause we're not touring as often as, say, Nine Inch Nails. We're not available around the clock really. But with this mail-order service we are. People can send letters or ask questions. They get the little brochures for a minimum subscription that's, like, two bucks a year or so. There's all kinds of funny, informative stuff, and the merchandise. I mean, that's not even worth mentioning really.

SLUG: Is it all stuff that you've put together or are you just overseeing it?

Sasha: No, I just approve it or I don't. I get to read the brochure and if I think it's not quite correct then I make the changes. I'm not really an office type person. I hate paperwork. I like studios and cables and flashing LED's and stuff like that.

SLUG: So it gives you the freedom to do what you want then?

Sasha: Yeah.

SLUG: Do you have any other projects planned?

Sasha: Yeah, actually. Excessive Force...I'm going to concentrate on that. Plus, KMFDM is going to take a break now. We've been pretty productive in the last years and we just need a little bit of time for everyone adjust to other things and maybe in a year or so start recording a new album. So, in the mean time, I'm going to concentrate on Excessive Force a little more and Sweat M., the KMFDM guitar player, and I, we're going to start another project just for the fun. I don't even know what it's going to be. He's an ambiguous guitar player and I'm an ambiguous Metal fan so we might just do the fastest, hardest band in the world, or something like that. I don't know. Just really fast.

SLUG: So, who does your artwork?

Sasha: That's a friend of mine from England.

SLUG: It's incredible work.

Sasha: Yeah, it's pretty neat. Actually, we're trying to get Wax Trax! to release a folder as sort of a Christmas thing. A folder with nice

prints of all the covers, full colors; like a collector's edition.

SLUG: There's a definite identification with the artwork. You know immediately it's KMFDM.

Sasha: Yeah, that comes in real handy I think. We have a couple of artworks in stock already for the next releases. You know, just in case the guy O.D.'s maybe or something. Make sure we have some and in a year or so I'll be able to make it myself.

SLUG: Are you an artist?

Sasha: No, but I can handle a pencil, I guess. Or just take a computer and assemble them all.

SLUG: So do you do other things besides music?

Sasha: Not really. I read alot. I sleep alot. Music is pretty much everything.

SLUG: Your hobby and your vocation?

Sasha: Yeah, like I say, I do run a small publishing business for all our stuff, all our projects, En Esch's participation in Pigface, Sister Machine Gun, Coil...Just like a very small selection of bands that I've known for a long time or worked with, or really like or



so. Then again, this puts me in the situation of being an office person and, like I say, I don't like that too much. I don't think I'm going to expand on that too much.

SLUG: How do you write?

Sasha: Lyrics usually come from books. It's not like I sit down and write one song in a row. I make notes sometimes when I'm on a train or something.

SLUG: And fit it in as the need arises?

Sasha: Yeah, Getting all my notes and see what I've compiled over the months or weeks or days or so. It works pretty good. A lot of thoughts turn out to be kind of continuous and developing without really being conscience of it.

SLUG: Is there one theme that recurs during your lyrics?

Sasha: Well, everything is recurrent actually. It's more of a process of expanding than anything else really. Things come to mind. More and more often certain experiences give another angle or another perspective on certain things.

ART SPACE

MR. SUNDANCE RISING a preview of the upcoming film feast

The less initiated might dismiss the Sundance Film Festival as simply a place where "the mainstream runs through it", but I'm here to declare that there are a few underground typical fashion unconscious SLUG reader might find worth wading through before settling into cinematic hibernation for the winter. Just peering through the film guide, one happily finds several photos alluding to those twin sure-fire commodities: sex and violence. Who can resist the blood-drenched, meat cleaver-wielding maniac of *Dead/Alive*, (This certainly isn't Joe Albertson's supermarket.) Or the can't-miss aim of our *Man Bites Dog* hero, who gives new meaning to the tired-old phrase "Deadhead". And seriously, which visual makes you want to see *Autumn Moon* more: the passive couple fishing on page 42 or that naked embrace on page 6?

For the John Hinckley in you, I'd recommend *Hard-Boiled* and *Man Bites Dog*. Both have received considerable press so there is a chance they might even deserve it. *Hard-Boiled*'s director John Woo makes Sam Peckinpah look like a pacifist, and anyone who's witnessed his previous film, *The Killer*, will know they're definitely in for an artery-spurting good time. When festival programming director Geoff Gilmore says it "elevates the interplay of blood and bullets to a ballet", he isn't just playing chopsticks. As a side note, *Aileen Wuornos: The Selling of a Serial Killer* definitely gets my vote for prom queen. Mass murder is no

longer a male-dominated profession.

Anyone looking for residue from David Lynch has a few films to tend to. The most significant being *Boxing Helena*, a "no other color but" black comedy, directed by his daughter Jennifer. It'll be interesting to see what's sprung forth from David's loins. In addition, Dave's Agent Cooper (alias Kyle MacLachlan goes from accusing to accused in a reworking of Franz Kafka's *The Trial* (Don't worry. Soderbergh had nothing to do with this one.). Meanwhile, *Public Access* is described as having a "tone reminiscent" of *Blue Velvet*, but it could just be a bastard child with no real claim to the throne.

And if you've ever wondered whether Dave "Naked Lunch" Cronenberg could act, then judgment day has arrived because *batting 6th* in the Shorts Program III lineup is *Blue*, featuring Dave Dave as a porno addict (No word as to whether this was type-casting.). It might be worth sitting through the 61 minutes just to see how much of a ham Dave really is.

If money is a concern, and you want to witness how to make movies without it, the two prime suspects are Robert Rodriguez's *El Mariachi* (Made for \$7,000) and Jon (one-man band: "director/writer/cinematographer/editor") Jost's *Frameup*. So instead of buying that Geo, why not become an independent filmmaker? I should be quite a festival. Thanks, Bob.

—F.E.

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The Malady Of Immortality

Dracula

Directed by Francis for Coppola

Screenplay by James V. Hart

Starring Gary Oldman, Winona Ryder,

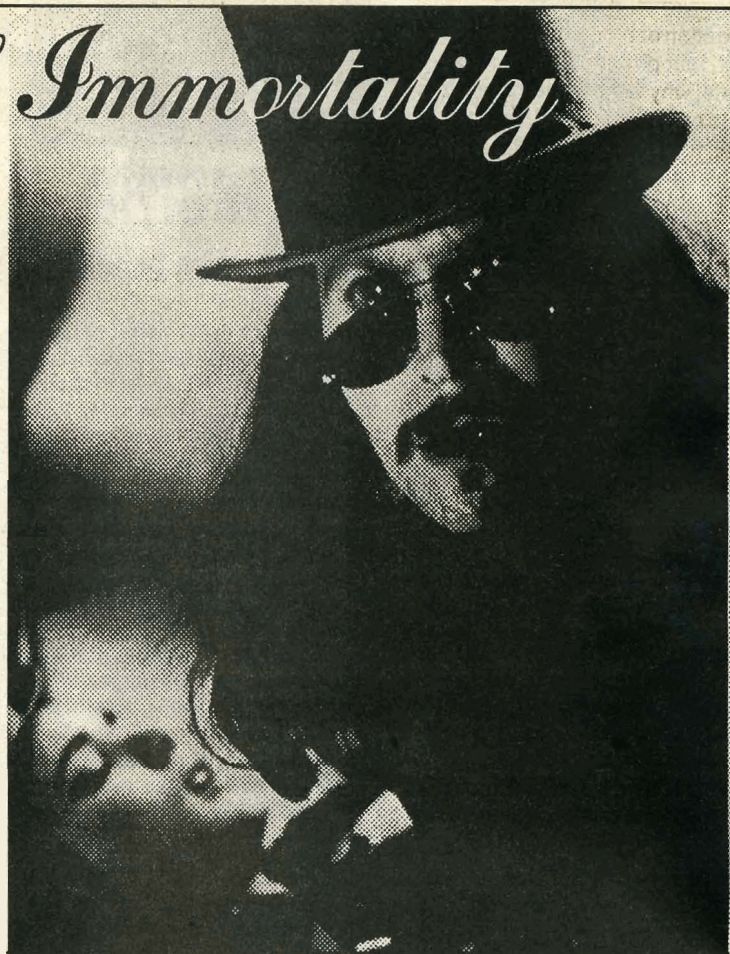
Anthony Hopkins and Keanu Reeves

Screenplay published by New Market Press, New York.

The Tale Of The Body Thief

By Ann Rice

Published by Alfred A. Knopf, New York.



"I want it," he said, but how strained his voice was, how dark, how without that bright lyric note: "I want it more than you can know, Do it now, please. Don't prolong my agony. Come to me. What can I do to invite you? To assure you? Oh, I've had longer than you know to brood on this decision. Remember how long I've known your secrets, all of you"

Ann Rice, *The Tale Of The Body Thief*.

Vampire folklore has ancient origins, the life force of blood leading to tales of those who maintain their immortality by feasting on the blood of others. Documented in the Old Testament, God admonishes his followers to "eat not the blood for the blood is life." (Deut. 12: 23) Odysseus visits hell and feeds the dead with blood to give them strength to speak. In the Middle Ages, research has suggested that quite a few people suffered from a deadly blood disease, the symptoms including: emaciation, tight lips and gums, protruding teeth and a severe sensitivity to the sun. Those who suffered from this malady slept by day and wandered by night, supposedly in search of fresh blood to relieve their pain. Superstitions surrounding bats, wolves and vampires have grown over the centuries, fed by ignorance and religious fervor.

The legends continue into the twentieth century where they fascinate and engage the minds of intelligent, and supposedly enlightened people, finding new life and creating new sensation. Societies exist in the present day that claim to hunt vampires. Musicians, authors and filmmakers create art based on vampires. What is it about these creatures that holds so much interest to us? Why have the *Dracula* film and the latest addition to the *Vampire Chronicles* met with so much success?

Could it be that *immortality* is the key word to unlocking this puzzle? Death has always held a certain amount of stigma, even in our "modern" society. Death is still a taboo subject not to be broached in polite society and *life after death* is either dismissed or drowned in religious red-tape and idealism. You deal with death when confronted by it and avoid it at all other times.

But legend has given us a creature that does not die. Here is a being that will live forever, that has already lived for centuries, watching the progress of the world, experiencing life to its fullest with no fear of death nagging at the back of its mind. This creature also has the power to bestow life eternal, in the same way that religion promises. What could be better? And what could be easier? Forget all the dogma, all the *Thou Shalt* and the *Thou Shalt Not*. Here is salvation with no strings attached.

According to *Dracula* Screenwriter James V. Hart, "Vampires offer a delectable alternative to the drudgery of mortal life and the promises of religion. They offer immortality here and now—life after death that you can take to the bank, because you can see it in action right before your eyes. You don't have to take a chance on going to heaven or hell; you can live forever right here on earth."

Hart also says, "Vampires se-

duce us and take us to dark places and awaken us sexually in ways that are taboo. The vampire comes and says, 'I'm going to kill you and you're going to love it—and not only that, you're going to want more.'"

The vampire makes death enticing to human beings. No fear. No regrets. Slight, or no pain. Even to be killed by a vampire is an erotic adventure. But to be made a vampire is the ultimate spiritual experience one can have on earth. Vampires are the distorted shadows of angels in general, and the Christ figure specifically. As Christ was resurrected to eternal life, the vampire is also resurrected, but to eternal death.

Says filmmaker Francis Ford Coppola: "Man's relationship with God is sacramental; it's expressed through the symbol of blood. So when *Dracula* rejects God, blood becomes the basis for all kinds of unholy sacraments in the story: baptism, marriage, the Mass..." Blood has always been symbolic of the path to salvation through Christ. "Whoso...drinketh my blood, hath eternal life; and I will raise him up at the last day." (John 6:54) In vampire lore, blood becomes the literal

means of immortality as the drinking of the vampire's blood makes the body eternal.

Coppola goes on to say: "Even if people don't feel a sacramental relationship with God, I think they can understand how many people renounce their blood ties to the creation—to the creative spirit, or whatever it is—and become like living dead. The vampire has lost his soul, and that can happen to anyone."

The movie and the book are both wonderfully constructed, delving into the psyche of the vampire, and making the horror and shock secondary. They do not merely satiate our human bloodlust but study human reactions to the supernatural and the spiritual. Through the responses of the actors in *Dracula* and the characters in Rice's novel, we can examine our own attitudes towards death and immortality and vicariously see how we might choose if given the opportunity. How many of us would drink the blood of eternal life? How many of us are happy just as we are? These questions are eternal and are raised through the vampire legend, far enough removed that we can make our decision without

obligation or pressure to our souls. If the vampire fascinates our own minds, why is that? If the creatures of the night disgust and frighten us, what does that mean? Reaction is meaning.

Coppola's *Dracula* is incredibly true to Bram Stoker's novel, especially in the mood and the passion elicited on the screen. Based on the Fifteenth century prince, Vlad Tepes, or *Vlad the Impaler*, Coppola's Count is much more real than most movie *Dracula*'s or vampires in general. The Count (Gary Oldman) is still in touch with his "human" passions and emotions. Moving into the Nineteenth century, Count *Dracula* is motivated by love to seek out the fair Mina (Wynona Ryder) and involve her in his immortality. He seduces her, but with a gentleness and sincerity not usually associated with the demon vampire.

Dracula also captures the essence of the vampire mystique. Full of dark shadows and deep, rich colors which add to the mystery and the sensuality of the vampire. *Dracula* is, essentially, a love story. It is the love of a man,



across time, for a woman; the love of humans for life eternal; and the love of the darker side of nature. The Count is a seducer of men and women alike, as he appeals to man's baser instincts, to the heart and soul. Perfectly opposed, portraying man's rational side, is Van Helsing (Anthony Hopkins). He is not taken in by the count or by the promise of immortality, but sees

Dracula as a monster, a thief of time and a devil, fallen from God's grace. The war between the mind and the passions is personified in these two men, just as the struggle takes place within the individual. This is the beauty of Coppola's *Dracula*, and also its success.

Ann Rice's influence was felt even by the cast of the *Dracula* film. In preparing for his role as the fabled Count, Gary Oldman researched his part by reading Rice's *Interview With The Vampire*, the first in the series of the *Vampire Chronicles*. Says Oldman: "Vampires are fascinating. They are selfish, destructive creatures who half despise what they're doing yet can't avoid doing it." This pretty much sums up the character of Lestat throughout *The Tale Of The Body Thief*. He makes choices and doesn't give a damn about the consequences. He lives only for the moment, no matter what the danger to himself or others. This is the excitement of *The Tale Of The Body Thief*— the unpredictability of Lestat.

In much the same way as *Dracula*, the Vampire Lestat seeks

human companionship, but is presented with a unique way of achieving this; offered a chance for salvation through true death. Rice poses some fascinating and revealing questions about being immortal: What would the vampire do if given the choice of regaining his flesh and blood body? Are immortal creatures dissatisfied with their existences?

Both Lestat and *Dracula* face their immortality and the question of their relevance in the world of mortals. Both are given to choose the life of a blood drinker or natural death. Both make opposite choices. One is comfortable with his "condition" and the other is not.

And so we come back to the question of immortality. Perhaps in some back recess of our minds we long for the freedom that the vampire has and for the chance to live forever, free of death. It definitely is enticing and maybe that's why we love vampires. They will always be with us, taunting us with their promises, a reminder that death is lurking around some dark corner, just waiting.

M.

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10 NEW AGE Jamie Galegos	12 MEMBER THE FRANKS	13 THE FRANKS	14 AXXO: DECOMPOSERS AND RIVERBED JED	8 THE CHANGE	9
17 ACOUSTIC Pat Munson	19 MEMBER SO WUT	20 WALT MINK	21 AXXO: DAUGHTERS OF THE NILE AND RED + FIVE	15 WXX SUBURBAN RHYTHM and KNUCKLE BROTHERS	16 GAMMA RAYS
24 NEW AGE Jamie Galegos	26 MEMBER PROBABLE CAUSE	27 THE OBVIOUS	28 AXXO: MOUTH BREATHER	22 REGGAE JOHN BAYLEY	23 REGGAE
31 NEW AGE Mike Whightman	SUNDAYS • ACOUSTIC MUSIC & FOOD SPECIALS TUESDAYS • NO COVER FOR MEMBERS THURSDAYS • ALTERNATIVE MUSIC				

Comic Reviews

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THE CHEESE HEADS

Written and drawn by Nick Craine

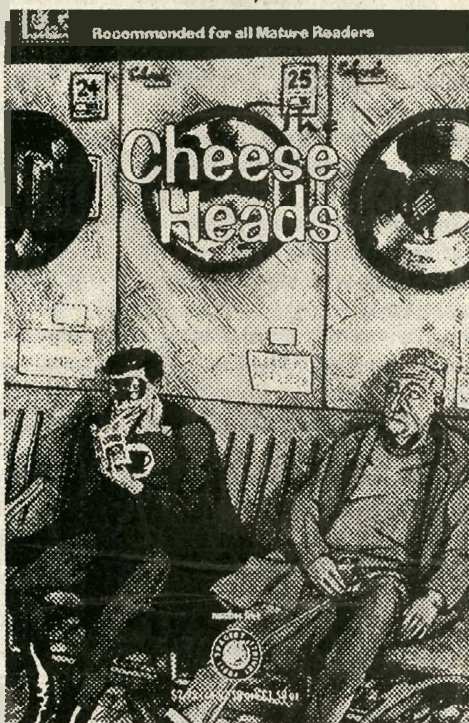
Tragedy Strikes Press

Fans of surreal comic books should take note: Tragedy Strikes Press has a comic for you; **THE CHEESE HEADS**.

THE CHEESE HEADS is the work of Nick Craine and features (astoundingly enough) three guys with big blocks of cheese where their hair should be. These bewildered (and bewildering) "cheese heads" are on "the run" following the accidental "death" of one "officer Jerry." The Cheese Heads actually had nothing to do with Officer Jerry's mysterious disappearance and are attempting to find a cure for their affliction.

As **THE CHEESE HEADS #5** opens, Officer Jerry's widow in "the middle of fuckin' nowhere" with "the most unhelpful, most boring man alive," the police are starting a man-hunt for the Cheese Heads, and those same Cheese Heads are at Stinky's Laundrette (a combination beatnik hangout and laundry).

Sound Bizarre? It is, but it works in a weird, ethereal way. Craine's art is wonderfully depictive and has grown since early issues. The drawings suit the story and move it along, while the baffling narrative progresses. All this is hard to describe and is better experienced first hand. Craine's tale has been compared to that of **YUMMY FUR**'s Chester Brown, and while both work with bizarre subject matter, they are otherwise dissimilar. While Brown ventures into some fairly disgusting realms, Craine focuses on more heady material. An added bonus to issue #5 is a guest ap-



pearance by John MacLeod's **DISHMAN** character...

The above review may turn off more mainstream comics readers, but that's fine. The more experimental and interesting comics seem to be beyond the mainstream, anyway. But, those looking for something different and enjoyable should seek out **THE CHEESE HEADS**. (B&W, \$2.50)

TANTALIZING STORIES

Written & drawn by Mark Martin and Jim Woodring
Tundra Publishing

How to describe Mark Martin and Jim Woodring's **TANTALIZING STORIES**? How about (simply put) the best new comic book of 1992?

Seriously, all ranting and raving is entirely suited to this comic book. Woodring and Martin were evidently weaned on the "Our Gang/Little Rascals" and Salvador Dali, judging by their material.

Take the debut issue, for ex-

ample. The fun begins with Martin's "Montgomery Wart" in "Halloween." Montgomery's pal Cicero Buck is hiding under a table, terrified of the spirit of Halloween until Montgomery pops along. Soon enough, the two are dressed up as gang members and then acting the part (with Cheese Wiz!!!). Before you know it, the two reckless animals have accidentally given Santa a hot foot...

Martin, who has been best known for his "20 Nude Dancers 20" strip in a comics publication, really has a chance to "break out" and showcase his amusing work. He has a delightful and fluid style that meshes well with his engaging yarn-spinning.

But...the highlights of **TANTALIZING STORIES** is Jim Woodring's "Frank." Previously seen only in short appearances in the late, lamented **JIM**, Frank is probably on the verge of becoming a cult sensation.

In an 8 page excursion, Frank (evidently an animal of some kind) receives an invitation to "a party in honor of the Dead at the House of Mystery." After that, the events that transpire are indescribable. Woodring abandons dialogue entirely, choosing to depict the mood and tone with a few sound effects and a cartoony, impressive manner of delineation. The appeal to this is impossible to convey in a review. Frank is best savored personally.

Rounding out the issue is part one of Jim Woodring's "Age of Reason," featuring two mischievous youths, Chip and Monk.

All in all, **TANTALIZING STORIES** is a rare treat. You owe it to yourself to find a copy. (B&W, \$2.50)

BONE

Written and Drawn by Jeff Smith
Cartoon Books

Welp, the idea that comics can't be fun and be good anymore has pretty much been swept away by Cartoon Books' **BONE**.

The sole creation of Jeff Smith, **BONE** revolves around the misadventures of three cousins (**FONE BONE**, **PHONEY BONE**, and

SMILEY BONE). It seems the cousins have been "run out" of their hometown of Boneville, thanks to greedy entrepreneur Fone's schemes and become lost and separated after crossing a desert and rugged mountain terrain. Smiley, the most innocent and charming of the three, soon encounter a bewildered array of creatures, from 'possums to insects to large, sinister rat creatures to the "mythical" red dragon before stumbling across beautiful young Thorn and her grandmother, Gran'ma Ben. Relying upon Thorn and Gran'ma Ben's generosity, Smiley soon finds himself with faint hopes of returning to Boneville.

Issue 6, the latest, featuring Smiley traveling to Barrelhaven and reuniting with the noxious Fone and misguided Phoney. But, there's a dark undercurrent: prior to journeying to Barrelhaven, Gran'ma Ben's residence is destroyed by an attack from the rat creatures' master, who seeks Fone's soul...

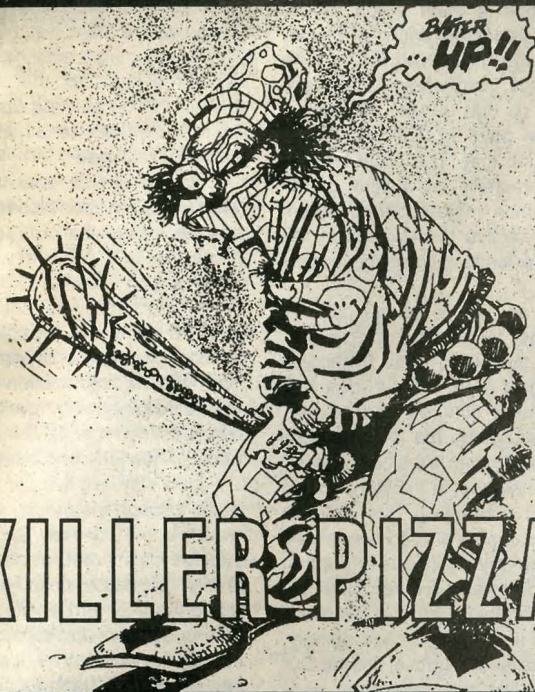
All this is masterfully depicted upon the printed page, thanks to Smith's virtuosity. Smith blends humor, a fantasy setting, intrigue, and fascinating characterization into a delightful whole. Smith's rendering has been compared to that of **POGO** creator Walt Kelly and it's a valid and flattering comparison. His lines are very clean and precise and the figures are fluid and expressive, backed by detailed scenery. The diminutive, cartoony Bones seamlessly fit in with the more realistic humans to create a distinctive world.

But all that would be attractive trappings without Smith's talespinning. Smith reveals the real goings-on a little at a time, all the while drawing the reader in. While the situation occasionally seem grim, punctuation with humor never allows the tone to sink to gloom. The dialogue is natural and evocative, and exposition is entirely eschewed (why sink to extensive captioning when a facial expression can carry the mood?).

There's a lot more to **BONE** than just this, but that should be left for the inquisitive to seek out. The bottom line is that **BONE** is one of those all-to-rare comic books that make graphic storytelling worth interest. (B&W, \$2.95)

—Scott Vice

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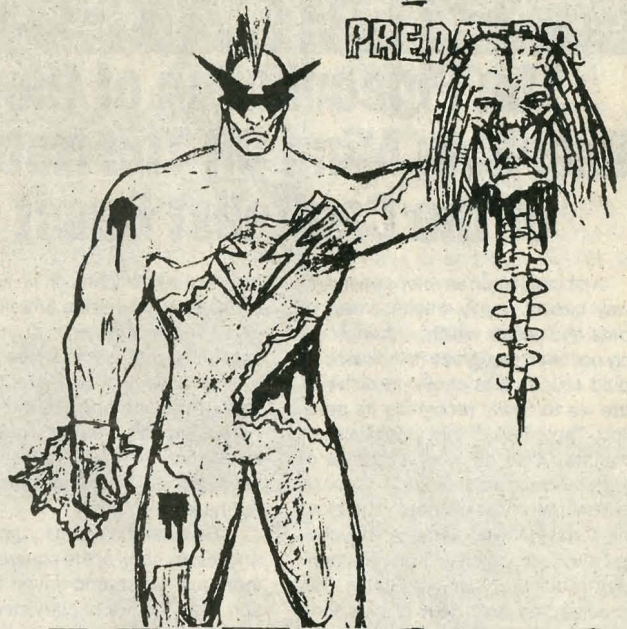
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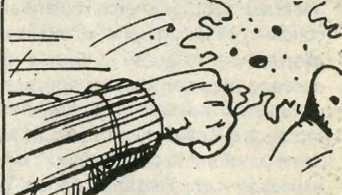
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POLITICS

The Pigeonholing of the American Mind OR The Nature of the Capitalist Beast

A smokescreen envelops each and every one of us. A smokescreen of words and beliefs which, although we may not be able to recognize its existence, would cause us to choke in disbelief were we to finally recognize its presence. The origin of this smokescreen emanates from the very structure of our democratic society and I propose to show how this is ultimately the most singly destructive element (psychologically, sociologically & environmentally) in our 'free' United States. His monumentally destructive force is none other than the capitalist business venture itself.

In and of itself, the capitalist venture can do only so much harm. But combined with the principles necessary to its success (i.e. constant growth and expansion - more aptly termed with their inherently negative connotations exploitation and depletion of the Earth's resources) the capitalistic venture becomes a force which definitely needs to be reckoned with.

What makes this capitalist creation of demand (and thus consumption) doubly destructive is that it is then in the best interest of commercial business to condition us to consume, which in turn allows them to grow, 'progress' and succeed. You can feel the success of commercial advertising in the harsh reproach directed towards people who do not conform to this dictated 'norm' - especially in physical appearance. You can feel the pressure to succeed, to maintain composure and to make a 'name for yourself' that capitalism has successfully instilled in practically each and every one of us. As you see people rush crazy out of their minds to get to work on time every morning, to pay their debt to society one can witness, first hand, the successful installation of the drive to produce and consume.

The very fact that our culture found it necessary to coin the phrase 'conspicuous consumption' points to our societally conditioned need to prove ourselves financially successful to each other. Where did this need come from? As human beings we all need some degree of self recognition to remain stimulated and interested, a part of life, but the competitive nature of the business world has perverted this need in requiring us to show that you're one up from the next guy, succeeding in life and making the better grade. 'Live simply so that others may simply live

a phrase which then can be seen to go completely against the American world view. This in turn hints at the distinct possibility that we must be a nation largely devoid of any great spiritual strength and an inner reality because if our society had even the slightest grasp of such concepts the term 'conspicuous consumption' would have never found the need to emerge.

So enter the world forum of action and ideas. Look at the squares, look at them run - tense and driven to perfection. See the fire of conviction in their eyes, knowing that the race is on, grabbing all they can get, righteously proclaiming amidst the smug satisfaction of their financial success that this is the right way to progress and freedom! Amen!

But is it? The boom and bust nature of capitalist expansion and exploitation does more to me than simply hint at its eventual collapse. We are a nation out of balance despite our forefathers well-intended application of a federal system of checks and balances. Considering ourselves to be higher and mightier than any creature on Earth, by virtue of our oversized brains only, we have lost touch with the Earth itself. We are unable to confront the environmental destruction that our technological 'progress' has wrought upon the world head on lest we have to admit that 200 years of capitalist, technological 'progress' wasn't really progress after all. We forget that the Earth fared well enough alone, before we ever inhabited it, and now we surround ourselves with metal, lass and Formica, cordoning ourselves off from each other on this spaceship Earth that we share. But more importantly, soon our minds have cordoned themselves off in this competitive, judgemental society we live in and "the race" itself has won. Environmentalism is a trend. Language/media a subtly subversive tool.

We are a nation of consumers. And consume we must if we are to expand, profit and succeed. The more, the better. We largely define ourselves and each other by where we shop, what we eat, what we read (if anything), what music we listen to, what kind of car we drive, where we work and then, not surprisingly, find ourselves to be most comfortable with people who consume the same interests as we do.

But what we might not realize is that big business lays these choices

out for us and that these choices have already then, in a way, been made. Consumption is almost completely a passive, non-creative activity as wild, sexy and exciting that commercial enterprise would like us to think otherwise. Consumption is tailor made to our needs. Demographic analysis. The information age has arrived. Just in time for Christmas. Hurry while supplies last. So much so that Judith Williamson makes the point in *The Politics of Consumption* that "The great irony is that it is precisely the illusion of autonomy which makes consumerism such an effective diversion from the lack of other kinds of power in peoples lives."

The very nature of the patriotic ideal almost forces us into this consumptive, capitalistic mode. Patriotism doesn't allow room for the idea that other people's cultures and governments may not be too ill-considered after all. Our system is the best and will always be the best in the world (or so we are led to believe). This 'patriotic ideal' point can be argued conversely in the same way skinheads argue that they don't defame other races but simply have pride in their own. But the moral majority is finally, albeit begrudgingly, admitting at least an iota of defeat. Our president elect now pays silent testimony to our need for 'change' in a system that is slowly defeating us. We couldn't rest on our laurels forever.

Despite Bush's ousting from office we're still going to need Sure deodorant tomorrow. We're still going to need to buy G.E. lightbulbs to create our artificial day even though the technology exists to manufacture a bulb that won't burn out. We're still going to have to continue buying compact discs tomorrow since vinyl is an inferior, passe medium now - even though the next technological step past CDs is a reality big business will have to squeeze this medium for all its worth first. We're still going to be conditioned into mowing our lawns and trimming the hedges in this world that we are taught is unordered and chaotic and therefore need tidying up. And women are still going to be coerced into thinking that the hair that naturally grows under their arms and on their legs is gross and should be shaved off. And still the fact that the world's ecosystem is going to hell in a handbasket due to this overabundance of needless waste will be sheened over with a high loss, water resistant polyurethane plastic commercial finish that doesn't stain, shrink, tear or mar no matter how many environmentally caused cancer cases you throw at it.

Initially I wanted this article to be solely about the environmentally destructive phenomenon of 'planned obsolescence' or the practice of marketing products which are intended to break down or become quickly obsolete thus insuring a relatively quick repeat sale (cars being one of the grossest violators of this practice). But upon closer

inspection I realized that planned obsolescence wasn't entirely a factor of corporate greed. Planned obsolescence is an appanage which leads right to the very heart of the capitalistic beast itself which is to create demand and need (via mechanical breakdown and human vanity) where there was none before. This produces the massive consumption by the population that is needed to sustain this burgeoning disaster waiting to find an excuse to happen called a Capitalistic society.

Be pissed. Be very pissed. For what it's worth, upon closer inspection one can discern that our reactions and responses to a variety of naturally occurring and commercially induced stimuli are nothing but societally conditioned responses brought about by the controlling interests - namely money. They bear no direct relation whatsoever to who we might really have been inside, before the commercial/comunal mind and its knee jerk responses took over.

In a way, we live our lives vicariously through the media. We become what they tell us we are. Baby boomers, yuppies, delinquent, minorities, nuclear family. Capitalism destroyed the natural community and isolated us as singular producers and consumers pitting us against each other. It's no wonder people are so fragmented from one another. There is no cohesion when we are trying to market ourselves as better than everyone else to get that job. Not only did the new technology change the world of work, it changed the very way we think. To succeed capitalism had to destroy the traditional community and instill needs and fears that we never knew we had. To move beyond capitalism we need to reinvent community, restore trust in ourselves and respect for one another create our collective reality anew.

So rise. Rise above the smokescreen, prepare the psychic attack and transmogrify in the eyes of the status quo. The terror only exists within, it's time to let it go - it's only been instilled... The life you live may finally be your own. Instantaneous worldwide communication already exists. Time to slow it down, look at what we have done. Time to find time to live and love again because there is time enough for love. It all becomes just so many words after awhile but... Didja ever feel like your possessions owned you and not the other way around?

Christo Wrecko

Recommended
Marshall McLuhun
Culture Is Our Business
The Medium Is Massage
 Neala Schleuning
Idle Hands and Empty Hearts

"The major advances in civilization are processes that all but wreck the societies in which they occur."

A.N. Whitehead

CONCERTS

Breeders

October 31st - Club DV8

Kim Deal has to be one of the few, say, five *real* women in rock 'n' roll. A woman who retains her feminine identity without making pop music and having a glitzy "image" thought up in some office suite in L.A. She can handle a guitar better than most men (as well as being a pro on the bass) and write and perform catchy, yet meaty songs that simultaneously stroke and pinch your nervous system.

But the one word that best describes the Breeders show at DV8 is fun! The Breeders made everyone feel comfortable and came across as being incredibly relaxed and at ease on stage. They probably enjoyed themselves more than a lot of the audience members did; but isn't that what playing in a rock band is *really* all about? Forget all that rockstar bullshit. The Breeders have stripped that all away. They sound just as rough and raunchy on their records as they do live. Just plain old guitars and scratchy Kim and Kelly Deal vocals over Josephine Wigg's bass lines and Mike Hunt's powerful drumming.

The relaxed atmosphere allowed the band to play some new songs, with Kim Deal telling the crowd to submit any lyrics to the t-shirt concessioner as she sang nonsense and enjoyed the thrill of playing for a friendly crowd. There was a lot of interplay between band members, passing significant looks to each other and draping guitars in spider webbing. The band also talked with the audience, making conversation between songs.

An incredibly personable band with a terrific live sound, the Breeders rock like nobody's business! If you missed them live, you'll just have to take my word for it.

M.

Sugar Throwing Muses Boo Radleys November 20th U of U Ballroom

Was this the loudest show you've ever been to in your life? Painfully so. Apparently Mr. Mould wanted the show to be so incredibly loud. What's that old saying? *If you can't play good...*

The Boo Radleys played an all-out sonic assault on the audience, much to the surprise of those in attendance. There was a wall of guitar noise akin to

early Swans or Sonic Youth, only prettier, more emotion laden. Starting off the set with *Does This Hurt?* and then launching straight into *Sometime Soon She Said* from last year's *Boo Up!* EP, the band played hard and with insatiable energy. Some of the other highlights of the set were longer versions of *Skyscraper* and *Lazy Day*. The Boo Radleys were joined on a couple of songs by a female trumpet player who was met with cat-calls and wolf whistles. Not very PC Salt Lake! The horn playing added depth to their live show as it does to their latest Creation/CBS release *Everything's Alright Forever*, but the band failed to play the lovely ballad *Spaniard*, which opens the album with acoustic guitar and trumpet. Disappointing, but that didn't detract from a great performance.

What can I say about Throwing Muses? Muses were definitely the strong point of the show, playing just as tightly as a three piece as any time I've seen them with four members. They didn't act or sound like a band that's undergone loads of personal turmoil in the past year. New bassist Bernard Georges fits in well with Kristin Hersh and David Narcizo, not missing a beat as they tore through songs that spanned the 4AD career of the Muses, from *Hate My Way* all the way up to *Pearl*, *Firepile* and *Furious*. Muses even threw in their cover of Hendrix's *Manic Depression* b-side from a recent single. While Hersh seems even more subdued and introverted than past shows, it was the music that stood out and took control. Whether playing fast, incredibly fast, or slow, Throwing Muses cleared up any doubt as to why they are one of the most interesting and innovative bands to grace the shores of these United States in ages.

Sugar? Well, Bob Mould's lost a bit of weight since the last time he was in Salt Lake, eh?

Dead Joe.

D.O.A. Cherry Poppin Daddies Athletes Butt December 1 - Bar & Grill

Punk fuckin' rock That totally describes this evening.

Imagine if you will, Harry Connick Jr., sped up a thousand times, mix in a dose of hardcore and you have Cherry Poppin Daddies. They have all the makings of a ska band but they sound like dinner music. Complete with organ, a three piece horn section, fast guitar and these boys brewed up a stew of punk rock that shivered m'



D.O.A. @ Bar & Grill

timbers.

D.O.A., definitely one of punk rock's heavy weight contenders, stopped in town to make fun of the Mormons and say that Salt Lake's Golden Eagles sucked. They also stopped long enough to rock the roof of the Bar & Grill. They played old stuff and some new stuff, however, they never got around to playing my favorite "Africana Security."

The prize for being the most punk rock was the fuckface that stole my coat.

—Chopper

Down By Law Triggerman Lumberjack December 12 Club Starrz

I have really been impressed by the amount of people who are finally coming to shows at Starrzzzz, but the bands still need more support. You cats missed a killer show this time around.

Lumberjack ... was one cool opener. They are great and the line-up consists of four boys you have seen around a long time. They have fused together to form a great band.

Triggerman impressed me more the last time they were in town two summers ago but they still were pretty cool.

Boys and girls, I was at Down By Law and you weren't. Dave Smalley, (formerly of All and Dag Nasty), father of punk rock, always rubs me the right way. This was definitely the feel good concert of the year. There was no pit, no trouble makers and a smile on everyone's face.

—Chopper

Salt Flat CD Release Party December 15 - DV8

This show was definitely a lot of fun. It was by far one of the best shows I had seen even though I had seen all the bands a million times.

Lumberjack, one of the coolest bands in Salt Lake, heated up the crowd. I have to admit I really like Jeremy's voice.

The Next band, Stoneface, rocked. I even got the chance to hear one of their best songs, 12th of November. Great job guys.



Decomposer @ BV8

My Jesus Bird Bath!!! Decomposers are really amazing. I have never seen a band as well dressed as these guys were hat night. They easily topped the night by playing several new songs.

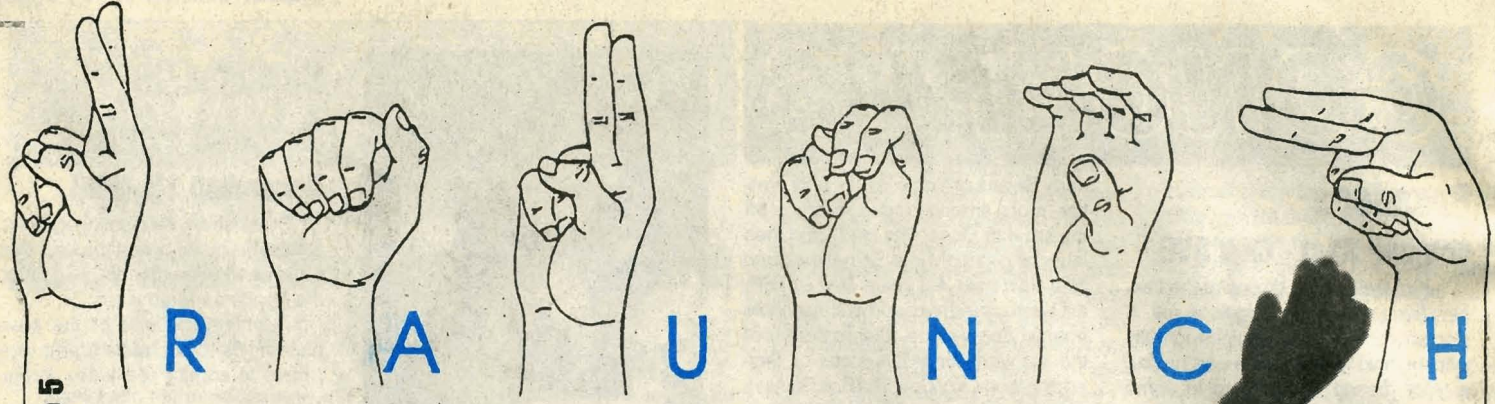
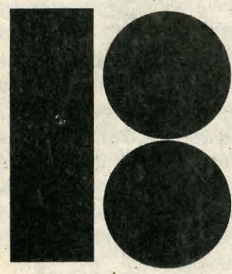
Oh, I touch myself, Terrence is so cute. The Bad Yodelers played some old stuff and some new stuff, but really no favorites.

I think the evening was successful, I hope the CD does as well as the show does.

—Chopper

Photos
by
Robert
DeBerry

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Rider: Tony Sandoval Photo: Daryl Three Pin

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