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#155 vol.12

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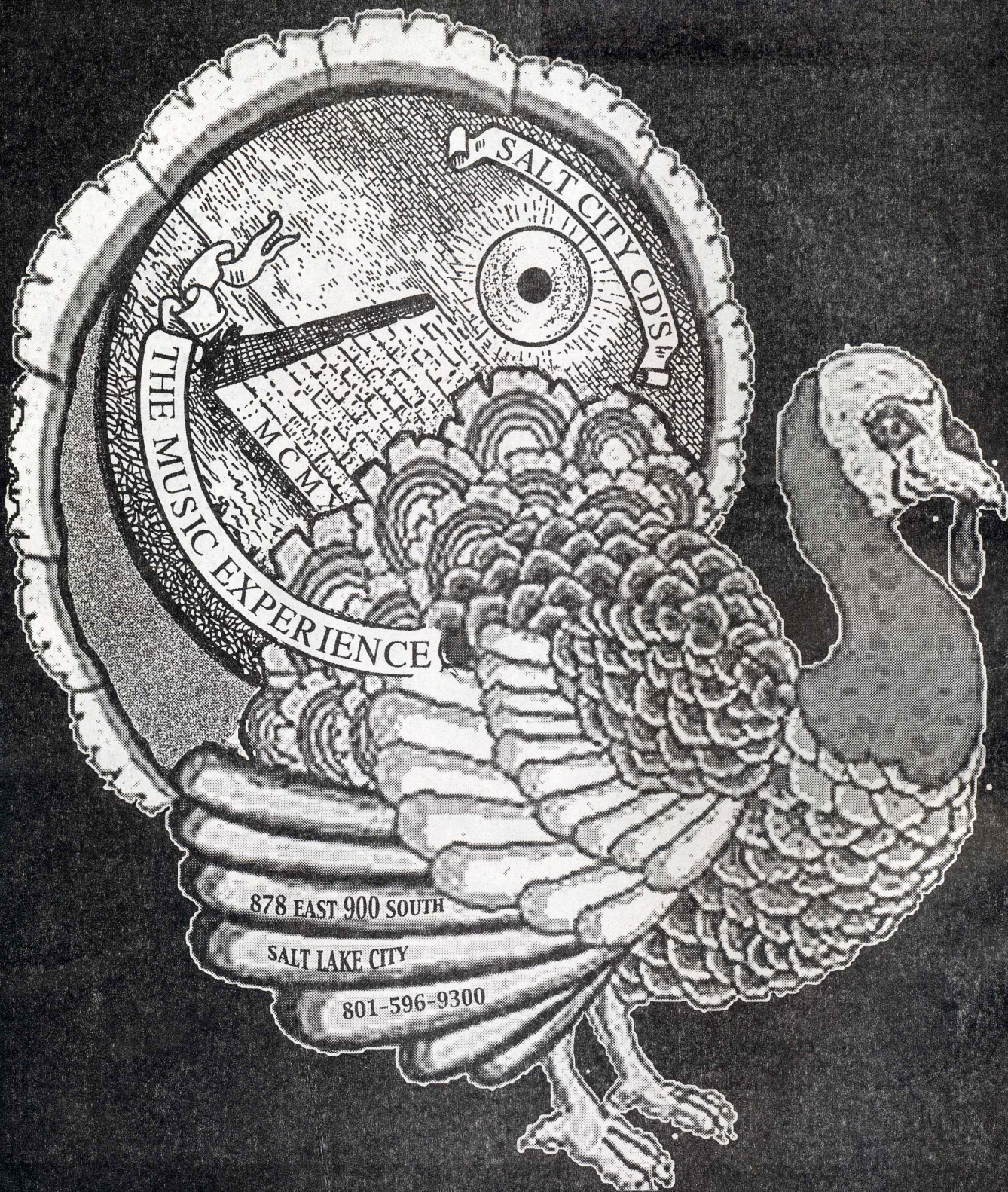
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SKATEBOARDER MIKE HAYS PHOTO: AARON OHRT

**48**

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Dear Dickheads,  
 We would like to offer our sincerest and deepest apologies to the **Unlucky Boys, Fistfull and the Adjustments**, concerning the gross misconduct and ill-treatment directed towards them at the show on 10/27/01 at the *Club Expose*. We want to make it clear to all who were there, or who heard about it, that behavior of that type is inexcusable under those conditions. To that end, we are terminating our association with that particular club entirely and severing all ties as bookers or performers at that venue permanently. Quite frankly, we were trying to help the club, the local scene, the bands, as well as our own name as musicians and it backfired most horribly. It is and was difficult for us to watch whatever good will it took us the entire month to build up vanish in the course of one night. We feel very badly about how events transpired that night and again offer our apologies to those affected.

—Brian Staker, *Get Stakerized!*

**ED NOTE:** *Staker is referring to the recent tantrum thrown by the owner of Club Expose over a pair of disco lights. It was a minor miscommunication with a band member (of the Adjustments) about the on and off switch of these lights. It happened during Fistfull's performance- causing the band to forfeit their set while the cops showed up. The Police sided with the customer/band member asking if he wanted to press charges for the shove he experienced during the argument. Needless to say, the show ended early "Exposing" the real secret of why this place was unheard of until last Month.*

*I find it is funny, just how many businessmen fantasize about opening another Burt's Tiki Lounge. They think that investing in a bar equals hot chicks and a large profit margin. They don't realize that it takes patience, dedication, and a passion for the local music scene to make it really last. It is evident that the Club Expose has none of these qualities and will go down fast- whether or not the owner gets that strip bar permit.*

*One more thing. Mr Lee, Will you*

*stop calling Rebecca? She doesn't find you attractive and doesn't want to go out with you.*

Dear Dickheads,  
 i'd just like to thank republican utah one more time on your overwhelming allegiance towards bush, and the 70% plus of the voting populous who without any hesitation, voted republican across the board. you people are in effect now responsible for the demise of the the current freedoms in which you take for granted. yes all you young republicans, you can take pride in knowing that in your bid to establish yourselves as the self ordained new wave right wing, you have just initiated the beginning of the end. i dare say that any of you will even resist the fact that ole bush is going to dissolve the constitution in his crusade to end the terrorist boogie-man. i guess i should be thanking all of you pseudo concieass, alterna-hipster types who did absolutely nothing to post any opposition to the repubbies and their reich reminiscent tactics in cheating their way into the white house. be warned, that your right to privacy is about to disappear, and big bro is going to be payin every body a visit real soon. get used to being home by 11p.m too because these are just the precursors of the imminent regime mandates in which you are partially responsible for. your man bush is already justifying this under the flag of homeland security. rest easy in your sedate, comfortable homes knowing that the age of convenience is over and your whole passive existence is about to get violently ass fucked once again, a round of applause to all of you lazy, poser fucks, who failed to vote against the new fuhrer bush, yet consider yourselves aware, or punk rock or whatever. see ya on draft day.

—IDI AMEN

**ED NOTE:** *Come on now, we both know that Bush would have bought his way into the presidency (remember the re-counts?) regardless of the fact that most "SLUG posers" do not vote. However, I do agree with you that there is no excuse for not exercising your right as an American to vote. The USA Patriot Act scares me too, but we're saving that can of worms for the*

*next issue. Until then...I think I'm feelin' a little tired and lazy. I think I'll go drink some beer...*

Dear Dickheads,

Yeah, what the fuck's up with George? I represent the pizza place he refers to in his little article and would just like to point out some facts that he so strategically omitted.

1.) I was always polite, although not submissive when speaking with Shalice, even when she was beligerently making unfounded accusations as to the cleanliness of our store. She also seemed a bit confused about the color of the hair she found.

2.) George also fails to point out that they demanded a new pizza to replace one that was already half eaten. Thus a smaller one was offered and refused, thereby wasting our time and effort AGAIN to keep up the charade.

3.) Do these people really think that we would risk not only a hair in their pizza and losing a frequent customer, but also the legal disputes that could arise from such an event?

4.) I am still baffled as to what I could have done to please these people, especially when I replaced the pizza and they refused it based on some petty paranoid bullshit that we may have sabotaged it. Come on! Grow up people! We're not in business to fuck with people's food. No one who works here has a vendetta against anyone, and if we do, we just talk shit about them. I like to exact revenge in subtle harmless ways like, oh say, reviewing their store on Citysearch, or proudly displaying the postcard they sent to us. I did what I thought was reasonable given the circumstances. These people not only sent the driver back with the replacement pizza, but also the hair they "claimed" to have found. No one who works here has that same hair color. I can only speculate as to the source of the hair, and I say it's time for George and Shalice to pull their pants up, put the tweezers away and come out of the restroom. You have customers waiting at the counter.

—anonymous

# JACK



# ASS

OF THE MONTH

Redneck Motherfucker Jack Ass:

"You got to be kidding me, there's a group called The Queers?" (in the most dumb ass redneck voice you can imagine)

Me:

"Like they ain't queer or nuthin'!" (in the same dumb ass voice)

Redneck Motherfucker Jack Ass:

(under his redneck breath): "Then why would they call their group that?"

And I'm thinking because they want to fuck you in the ass.

I refrain from saying this, but I throw on the new Queers live CD for this faggot (I mean this in the true sense of the word). You should have seen this guy's face when Joe Queer shouts out "WERE THE FUCKIN' QUEERS MOTHERFUCKER" and then I played the classic Queer's song "You're Tripping" — "Can't you fuck in' see? ...this ain't 1945" "Can't you see? ...this ain't Nazi Germany" ..... "Bring on the beers...because we are The Queers"

**BROUGHT  
TO YOU BY**







# LOCALIZED

By Mark Scheering & Stakerized

While last month's **Localized**, the **SLUG Magazine Monthly Music Festival**, began with the light and ethereal sounds of **DulceSky**, it quickly descended into a creepy, dark and disturbing experiment in Halloween horror with **Little Sap Dungeon** and **Uber Faction** - Hell yeah! The Urban Lounge was fantastic: newly remodeled, clean, with excellent sound and cheap drinks. (I liked it so much, I booked my band on the 20<sup>th</sup>, you should check it out [Shameless self-promotion, how lame is that?]). This month we have moved **Localized** to its new regular night; every 2<sup>nd</sup> Friday of the month. I am very excited to see **Hot Rocks**, **Starmy** and **Chubby Bunny** playing together and here's why-



### Starmy is an Army of Stars.

They write simple and melodic structures of fundamental rock with hints of darkness. The songs are about sex. No silly emotions to mess the whole experience up. While typically, I try to use more of the English language than the ease of generality that profanity brings, in this case the following is completely appropriate: Starmy songs are about fucking. Their presence on stage is charming, disarming, silly and sexy. The music is clear rock and cunning hooks with little mess made from effects. I want to join the Army of Stars.

(Mike Sartain: vox, bass, guitar, *dick-tator*, Veronica; Mike Sheranian: vox, Melissa; John Lyman: guitar, bass, Beth; Will Sartain:

drums, [Fill in *your* girlfriend's name here]) (We now join the conversation already in progress)

**Will:** So have you ever gone to those poetry slams at Cup of Joe?

**SLUG:** No.

**Will:** I do those, like once a month.

**SLUG:** Right on. I don't make it out to those all that often because I'm-

**Mike Sa.:** I'm a dick-

**SLUG:** I'm a narrow-minded hick truck driver.

**Mike Sa.:** You have to mention our girlfriends in the magazine.

**SLUG:** Why?

**Mike Sa.:** Because it's super-important.

**SLUG:** Wait a minute! Two nights ago at *Localized* we had a conversation where you said *this town needs rock stars, sex and songs about how much you want to have sex with [the audience] and now you want your girlfriends mentioned?*

**Mike Sa.:** No, that's OK. First of all, every man needs a wife, a mistress and a hooker. You know what would be cool is if you put like our names and bass, vocals - whatever, and then like Veronica, or Melissa. Dude, our chicks would dig that! Then they'll get like *totally* naked. I want to carry Utah into the new dimension of rock stardom. Everybody's either too reclusive and shy about things, but I'm not afraid to be goofy, or super-expressive, or take my pants down or whatever.

(A conversation then ensues featuring the various very public moments Mike has let his pants down, and the various local music personalities that have with him, some within my own band.)

**SLUG:** Every single Starmy song is about sex.

**Mike Sa.:** Well, pretty much; we're boozers too. We love booze, everyone except Will, he doesn't really drink much; he's only 137 pounds.

**Mike Sh.:** He might weigh more if he drank. He doesn't though, Will is very socially conscious.

**Mike Sa.:** (remembering a comment earlier) YOU GOT STONED THE DAY BEFORE YESTERDAY? You asshole, why didn't you tell me that? I'm all yelling at you, "It goes one, one-two, one, one-two".

**Will:** I know.

**John:** You're not smokin' weed ever again.

**Mike Sa.:** NEVER again dude; it makes you dumb.

**Will:** I know, I don't want to do it again.

**Mike Sh.:** Yeah, don't do it again.

**Will:** I smoked it last night though, too.

**Mike Sa.:** What is your problem? You guys are bad influences on my little brother, you fucks!

**Mike Sh.:** You just have to do it more often and you'll get used to it!

**John:** The more you do it the better it gets.

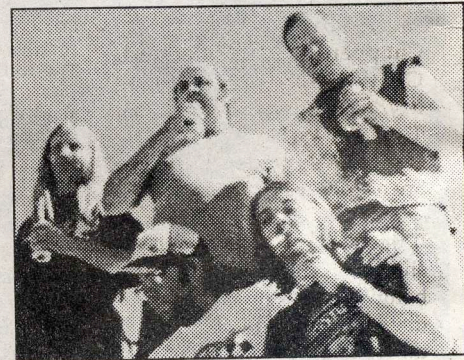
**Mike Sa.:** Shut up! You're warping my brother.

**Mike Sh.:** If you had it your way, you would have everybody ploughed before practice.

**Mike Sa.:** When have I showed up-

**John and Mike Sh.:** Yeah.

**Mike Sa.:** (to John) You better bring that plate back to the Coffee Garden or that'll be bad karma on Starmy.



### Hot Rocks has trumpeted the greatly over-phophesized Return of the Rock.

The facts: Their names? Leif Myrberg, drums. Dave Griffiths and Jeff Haskins, guitar. Joe Jewkes, bass. Chopper, guitar and vocals. Chopper notes that Jewkes and Haskins on backup vocals offer "immoral support." Legends in the local music scene, Myrberg from Tarn and currently in **Deathboy Goes Electric** and **Shimmy She Wobble**. Chopper was in the **Decomposers** and **Wormdrive** before he and Myrberg started HR, and is still in **Tommy Gun Killers**. Griffiths was in **Decomposers** and **Richie and the Rednecks**, **Long Silas Lang** and the **Washington Generals**. Haskins was in



Long Silas Lang and Jeff's Grass and the Decomposers. Jewkes was in Victims Willing, Torn Between, Moral Suckling, "and about ten others I don't remember."

The songs? "Coyote in the City," not particularly coherent for a rock'n'roll song but seemingly about being wild in the streets. "Get Up," the most Stones-y song of the bunch. "Red Roses," about a particularly rough way to grow up: "red roses, broken bones/bloody noses, throwing stones." It's boogie rock reminiscent of the New York Dolls and dozens of other groups, but the group has it's own voice as well. The Jewkes-written "Time Bomb," he says about "human time bombs, keeping emotion inside until it's ready to explode." The only cover: "The Nile Song" by Pink Floyd, from the mind-blowing soundtrack to the film More. A showcase for Haskins' lead work. But the group's favorite? "Rusty Nickels," about something that tastes like, um, rusty nickels.

Favorite bands:

Chopper— Motorhead.  
Griffiths— HotRokx.  
Myrberg—Herb Alpert & Tijuana Brass.  
Jewkes— bands like Jon Spencer Blues Explosion.

If they had to play with sports shown on a big screen TV behind them, what sport: drunken Canadians racing downhill on snow shovels.

What Leif and Chopper spent some of the money they made the night before in their show at Todd's with Tommy Gun Killers and Deathboy:

Leif— beer.  
Chopper— hamburger and french fries.

Final note: my pleadings with Hot Rawks to play "Low Book Sales" go by unrewarded.

Friday, November 9th 2001, LOCALIZED, the SLUG Magazine Monthly Music Festival will present Hot Rocks, with Starmy and Chubby Bunny. Show starts at 9:00 pm and is just 5 bucks.



5 question with No Knife  
BY TERRANCE DH  
(answers by guitarist Ryan)

1) Give me a brief description explaining your sound.

Well, about five years ago we coined the term "audio karate" to describe the No Knife sound. We never use typical power bar chords. Our goal is to make a song melodic and somewhat challenging to the listener either in its rhythm, melody or unpredictability.

2). Any good stories from the Sunny Day Real Estate tour?

Let's see... I remember we all split up individually while in New York City one night-a day before the show, and within a twenty minute period I bumped into Christina Ricci at a convenience store, then randomly bumped into Nick (SDRE bass player) and Greg (touring SDRE guitar player) walking down the street in Manhattan, joined up with them and ended up in a downtown bar with Will (SDRE), Craig & Adam (Shudder To Think), among others; and we were all smoking a joint with some local midget. I know I've seen him in something before, but I forget where. That was a weird night!

3) Any likes or dislikes about SLC?

No offense, but SLC has never been one of our favorite touring cities. We've had a good time while we're there. We've met some really cool people and have never had any real problems, but I think Utah (in general) scares the hell out of us! Every time we cross through Utah something bad happens to us. The worst was when we hit an Elk. Our van was totalled, we were stranded and had to cancel some shows...

4) Besides the band, what else do you do?

I'm currently in school studying radio and television. I work in the local TV/film industry and I'm trying to break into the radio advertising market, writing and recording radio ads, jingles, station ID's etc. For fun you can always find me at a SD Padres game, on the golf course or painting houses for extra money.

5) What's next for No Knife, when might we see you in SLC again?

I have no idea when if and when we'll tour again. Although I've been talking to our Jimmy Eat World friends a bit lately, who knows...? They're our favorite band to tour with. Basically, a lot is up in the air right now... just the way we like it.

# THE URBAN LOUNGE

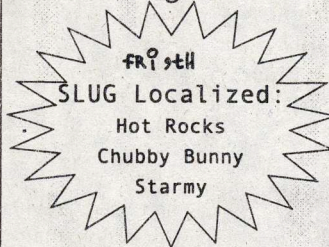
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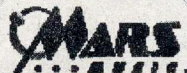
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Photo: Dan Cooper

## THE SECRET DOUBLE LIFE OF NETTY MARSHALL, SLUG PRINCESS

BY REBECCA VERNON

As I was arranging to interview Netty, I called her, left a message on her machine and then went out. Later on that evening I came home and checked my caller I.D. "Lynette Marshall? Who the hell is that?" I said, flipping through the numbers. Netty's real first name was only one of the many surprising, shocking and cool things I found out about Netty, Salt Lake's enigma.

We had our interview at Burt's (of course), where Netty promptly buckled herself into one of the tall bar stools and asked Shannon—who she calls "Dad"—for a beer. "You have to buckle yourself in?" I ask. "Yeah, the bartenders were getting worried about me because they're afraid I'm going to keep jumping off the bar and hurt myself one day."

"Safety first," yells Shannon from across the bar.

"And you call Shannon 'Dad'?" I said, envisioning twisted bartender incest S & M practices at Burt's after hours. "Yeah, once we went to a wrestling match and he told everyone 'Hell, yeah, I let my eight-year old drink!' So from then on I called him 'Dad.'" Cool. Jeremy Cardenas then arrived for moral support. We sat through the middle of *The Exorcist* and then about an hour of high-intensity WWF—one of Netty's biggest passions.

**SLUG:** So if you could wrestle in any type of substance, what would it be and why?

**Netty:** I would wrestle in pudding. It's softer and more tasty than most substances. After wrestling in applesauce at the SLUG Queen Contest, I went around smelling like tomato sauce for hours. Like an after-smell.

**SLUG:** Would you wrestle in Jell-O?

**Netty:** Sure.

**SLUG:** What's the best show you've ever been to at Burt's?

**Netty:** Probably the Hostile Amish. They seriously had butter churners and sang things like, "Who put the sea monkeys in mama's douche?"

**SLUG:** What's the craziest thing that's ever happened at Burt's?

**Shannon:** Probably the time the guy in the wheelchair tore the sink off the wall.

**Netty:** Oh, yeah, that was bad.

**SLUG:** Wow.

**Jeremy:** Hey Netty, since you're a princess, how do you feel about Princess Di dying?

**Netty:** Shut up! (laughing).

**SLUG:** So do you like living in Salt Lake?

**Netty:** I love Salt Lake.

**SLUG:** Why's that?

**Netty:** The people here are unbeatable. It's so cool, in the underground, if you know 1 or 2 people, you know 15. There's a lot of unity—we've been through a lot of the same experiences. People don't have hang-ups, they're friendly.

**SLUG:** What are some of your favorite local bands?

**Netty:** The Unlucky Boys, and Thunderfist.

**SLUG:** What would you like to see different about the local music scene?

**Netty:** I'd like to see more band members go to each other's shows.

**SLUG:** So you went to college?

**Netty:** Yeah, I have a bachelor's from the University of Utah in Urban Planning.

**SLUG:** Really?

**Netty:** Yeah, I'd really like to go into government and plan city layout.

**SLUG:** How have you liked being SLUG Princess?

**Netty:** It's been a LOT of fun. Being in Sabbathon, getting free stuff at the contest, getting to go to Las Vegas for punk rock bowling.

**SLUG:** Is it true there's a nudie photo of you over by the cigarette case?

**Netty:** No, it just looks like I'm nude.

**SLUG:** Is it true that you can you really drink your body weight in beer?

**Netty:** Yes. It is true.

**SLUG:** What message would you like to send out to all the SLUG readers? One last, enduring message that people can remember you by. Anything at all.

**Netty:** Buy me a shot next time you see me—I like Jim Bean.

**Look for Netty at Burts Tiki Lounge and upcoming SLUG Events!**





"Capitalism might be the wicked game, but we're caught up in the middle of it. So we better make up the rules, with some capitalism, some Marxism, some Afrocentrism. The only way to change problems isn't necessarily a violent revolution, but a revolution in education at least."

-Chuck D, Public Enemy

First off, I want to send love to the Skunkee Boo family out there; you know who you are. Peace to Pharcy Wisdom and Buddha Milk. Lookin' for some inspirational releases this fall? Neck sore, head bobbin', and oh-shit-sayin' type inspirational shit? You know, the way you felt the first time you heard Cypress Hill's "How I could just kill a man" or Planet Asia's first EP?

If you're looking for the ill classic New York style underground shit, check out Da Beatminerz new joint, *Brace 4 Impact*. When I say underground, I mean that raw, subterranean sound with true hip-hop slang. Check Gang Starr's *Daily Operation* or Diamond's *Stunts, Blunts, & Hip Hop*, then you'll know what I'm talkin' about. The *Cocoa Brovas* drop some on this platter being Boot Camp Click officials and lemme tell you, the beat gave me whiplash. The stand-out track on this one is "Hustler's Theme," with The Last Emperor on

the mic. This song speaks to those of us who are out there making something out of nothing.

The new Baldhead Slick & Da Click album is on the shelf. With GURU on the executive production, working with names like Pete Rock, DJ Spinna, DJ Premier, Edo G and more, this album brings some east coast thug backpacker jams. On Ill Kid Records, this is like a GURU solo album but with guests appearances. Not as solid as past Gang Starr records, but more fluid than Ill Kids' first compilation. It's worth giving a whirl.

There is something that came out lately that is worth a serious check. J-Zone presents *The Old Maid Billionaires* featuring Huggy & Al-Shid (Pimps don't pay taxes) is a sonic collage of soundtrack snippets, b-boy tomfoolery, and uncouth toasts. The production is of the most ill smoothness. There's even a dis J-Zone segment where his grandma says he's full of shit. Mikah 9 also comes correct on his *Timetable* album. This is like a compilation of old and new jams by the verbal jazz slinger of the *Freestyle Fellowship*. Some 4-track quality and live jams on this one too. This is classic material.

I found a copy of Madkap's *Look Ma Duke, No Hands* on cassette out of state for \$4.20. It's a jazzilicious excursion by some L.A. heads from '93. The live trumpet player was an addition I'd hoped would become standard. They tell stories of the West coast street life with a humorous perspective. Good luck finding this

# SKUNKEE BOO CREEK

## BY JUNKYARD JOINTS

out of print classic.

On the compilation tip, there is a CD called *Golden State of Mind*, mixed by DJ Serg and, as the title suggests, it's full of seminal Bay Area underground tracks from the mid part of the last decade. This includes classic jams by Bored Stiff, Hobo Junction, The Derelicks, Charizma (RIP) and many more including white labels versions. If you don't have this one yet, you may be sleeping.

Will I Am of Black Eyed Peas come hard on his solo project on BBE, the label that brought you *Petestrumentals* and *Welcome to Detroit*. It's called *Lost Change*, and it's an original soundtrack. Will could hold it down on his own, but he slams us with creative beat production and guests like Planet Asia and Medusa.

DJs, practice yo shit. You're representing a sacred aspect of hip-hop's genesis that should only be done by experts. It's a secret trade that is passed down by elders in the hip-hop game. Remember, hip-hop comes from the street. Now it's a billion-dollar industry. It will be interesting to see where our culture develops, but remember, we shape this game.

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NOVEMBER 12, 2001



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# Flat Spots and Broken Boards,

# Yes, I've Been Skateboarding

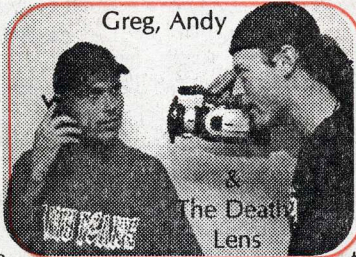
By: Ricky Stink

Photos by Brian Meyers

### The Players:

Andy Pitts/Greg Wrotniak-Directors/Henchmen  
Aaron Ohrt-The Technician/Digital Cub

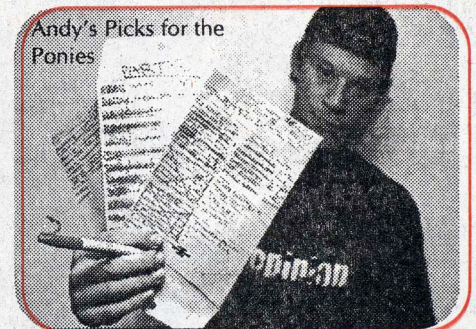
In the summer of 1996, 100 degree plus temperatures, a broken swamp cooler and an excess of cheap beer fueled the beginnings of the runaway freight train that was the Dirty Hessians and the videos they spawned, videos that set the standard for local skateboarding videos forever. What started out as a drunken vision to create a local skate zine was quickly put on the back burner with the omnipresence of the video camera. The name Dirty Hessian was coined from a t-shirt that depicted a third grade drawing of a mullet rocker with the term Dirty Hessian above it, classic.



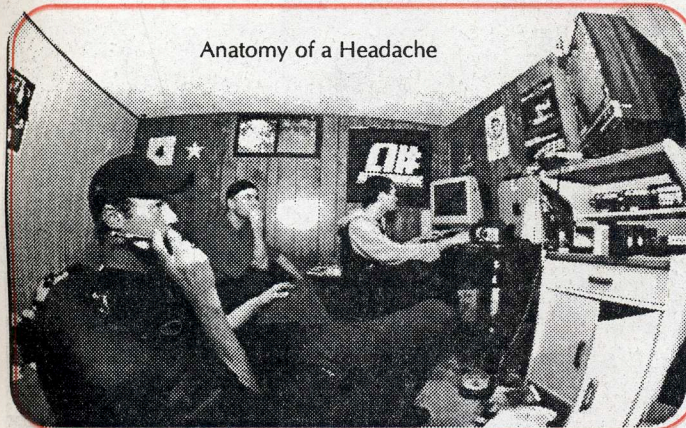
professionals. "On our first video with Ohrt, we decided to change our name from Dirty Hessian, which we felt was getting stale, to 48 (D is the fourth letter of the alphabet and H is the eighth). Five years of videos is really taking its toll," explains Andy.

"All year round, if I'm not working, I'm skating, filming or editing. I still love doing it; it's a creative outlet for me. And with Ohrt now filming 80% of the video, it takes a little stress off of Greg and I. The videos are starting to be more expected now than fun for us. People who used to call me to go skate now call to see if we're filming today. Aaron has actually been making appointments with skaters to film. It is a lot of work for little to nothing as far as profit goes. We have even lost money on a few videos. Unfortunately this could possibly be our last video, Ohrt is moving out of state soon to pursue a higher education. We have our fingers crossed that we can possibly generate enough money from video sales to purchase a computer and software

"I've Been Skateboarding", is by far the best to date; the best local talent is showcased along with a few cameos by some well-known pros. The editing is not only top notch, but imaginative without the abundance of artsy crap prevalent in many of today's videos. Love 'em or hate 'em, 48 videos are a staple in the skateboarding community. Come see the new video on November 9, 2001, with shows at 7, 8 and 9 o'clock at the Fine Arts Theater at the University of Utah, or pick up a copy at a local skateshop.



Anatomy of a Headache

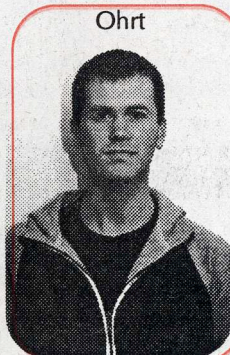


The first few videos were primitive; camera to VCR was the standard technology. No understandable music, legible titles or clean editing were even conceivable for the first video. A total of one copy was hand-made and is now lost. But that was the beauty of it, a skate video made by friends for friends. By the third video, Andy had joined forces with Greg and would continue to film and edit 90% of the next several videos. With Andy going to school for video production, he had the University's editing equipment at his disposal. Needless to say, the production quality increased greatly, as did the level of skating in Salt Lake

to continue. But we're not holding our breath."

The latest video,

Ohrt



Fast-forward to 2000: Greg, with Andy and Aaron film and edit videos to rival the

let's get some  
**GREENWHEELER  
PIZZERIA!**

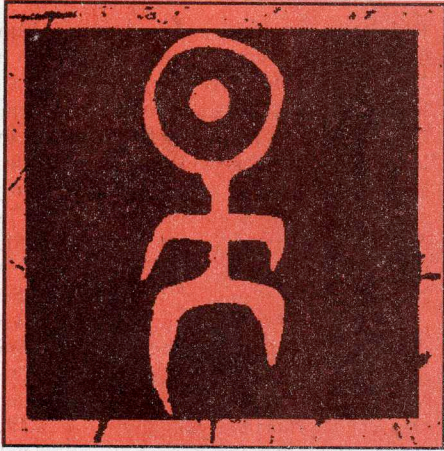
**GROOVY  
BABY!**

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After 20 Years  
**Green Wheeler**  
Still the Perfect Pie





Einsturzende Neubauten have influenced a lot of people- many may not even realize it. This includes almost anyone indulging in electro-acoustic music as interpreted by the industro-punk tribe. They entered the then wide-open field of industrial music in the blossoming early period in 1979, as a three-piece of Blixa Bargeld, N.U. Unruh and F.M. Einheit. They soon released the *Fur den Untergang 7* in 1980 followed by 1 side of the Monogram Sampler done with Bargeld, Unruh and new member Alexander Hacke (then a 16-year old Alexander von Borsig). Mark Chung joined the troupe by 1982. While early English prototypes of industrial, Throbbing Gristle and Cabaret Voltaire, had incorporated the din of factory ambience into their pioneering electrical suites, it was the young German Einsturzende Neubauten who really stripped this down to the central essence of its most primal and machine-like synergy. Tools, manual and power became their instruments: pneumatic drill, electric drill, sledgehammer, jackhammer, axe, metal shopping cart, discarded sheets of metal, large springs, grinder, chainsaw, etc. They attacked their instruments with ferocity, frightening and enthralling their listeners. Their live shows are legendary, with the very stage sometimes suffering complete and utter destruction, literally hacked up and burnt in the midst of the brutal exhibitions. A black painted dog bone served as ticket to their 1984 Mojave Desert show with Survival Research Laboratories. A local man, John C. Rowe, allowed his junkyard to be Neubauten's musical gear while Mark Pauline's Survival Research Laboratories unleashed their large industrial scrap robot monsters to run amok, terrorizing and blowing up the nearby hillside with

dynamite. Einsturzende Neubauten continued to destroy all in their path until it was all but expected of them by their audience. New ways to challenge listeners included infusing elements of pop and classical into the noise hybrid. Their fusion of man and metal remains among the most interesting experiments in the alchemical process of capturing music. I spoke with veteran bass, keyboards, free-falling objects, tape echo, blue bin, vibrator and amplified pneumatic piston player Alexander Hacke on October 4, 2001.

**SLUG:** Hello Alex. Wie gehts?

**A.H.:** Hello, David, Good, thanks.

**SLUG:** What time is it in Germany?

**A.H.:** 8 o' clock in the evening. (It was noon here).

**SLUG:** So, ... First thing I'd like to ask you is, I'd heard that Neubauten was going to

doing a Klaus Kinski movie, a biography?

**A.H.:** The fact is, they had discovered poems that Klaus had written in the early 50's. A suitcase of writings appeared. The publisher asked Ben Becker to do a spoken word of his poems. Not all of them were fit to be published. I came into the soundtrack picture and they asked me to produce. I picked out 12 out of 50 poems. I directed Ben Becker. It's out on BMG Word and titled *Fever*.

**SLUG:** Someone told me his autobiography is filled with lots of sex stories and hardly anything about acting and movies.

**A.H.:** He was a special character. For me it would be better to maybe do a biography written by someone else.

**SLUG:** Do you think Neubauten will still perform live?

**A.H.:** Yes. We are very much, you know....We love each other. We're not into rock and roll touring thing where you maybe do 5 venues and have a day off. You never really see the places and meet the people who have come to play with you. If there are special locations that seem more interesting.

**SLUG:** Like the infamous Mojave Desert concert?

**A.H.:** I'd like to do Burning Man. I've seen some great videos and heard things. Of course, there are many places on the planet with much exciting music. The roots of music are all over. I don't think we played Salt Lake City, Reno maybe. We stopped

## AUSPICES OF THE SLOW MOTION APOCALYPSE,



### EINSTURZENDE NEUBAUTEN IN THE NEW END

BY DAVID PARISH

be done after *Silence is Sexy*; is that just totally false?

**A.H.:** Done the way it was before. Fixing to go into the studio for a 3-year period to make 17 minutes of music and a 2-year process of touring and promoting on the rock and roll circuit. Touring, promoting...we're kind of bored with that. We'd like to produce shorter amounts of music on different media.

**SLUG:** Are you planning any more soundtracks in the near future?

**A.H.:** A soundtrack is something you can't plan. Many things have to be in place. Blixa has been touring extensively with the Bad Seeds. I've been doing some traveling.

**SLUG:** I had heard a rumor that you were

over in Salt Lake once.

**SLUG:** Most people skip Salt Lake City. Is it true the logo came from Stonehenge?

**A.H.:** No, it's an ancient symbol. I'm not sure what exact period, the Stone Age or Jurassic Age. It symbolizes the skyline, it's not meant to be a person. What you would consider the legs is really the earth, the arms are the people and the circle is the sun. The different points represent involution. Have you ever heard of involution?

**SLUG:** Um, ... no.

**A.H.:** Involution is a world system based on the human body, much like chakras, do you know about this?



**SLUG:** Yeah, I have a Tibetan book on healing and it is very illustrated and it goes into that. Another thing I wanted to ask you about, you're probably getting a lot of this, is the World Trade Center; I'm sure you probably made the immediate connection with your name.

**A.H.:** We've been reading the discussion on our list [Bluwastebin.com](http://Bluwastebin.com). People have been discussing whether or not we should delay the release or even change our name.

**SLUG:** Ridiculous!

**A.H.:** It's really not my calling to comment on this. We were all completely shocked. I was transfixed for 3 days in front of television until they kept repeating it over and over, the same image. I think the most terrible thing really, is people need to experience these sorts of terrible things to learn. I mean, the terrorists were trained by the C.I.A. You had George Bush Sr. who financed the contras and created Noriega and now here you have Baby Bush. The states have [been] training and financing terrorists for years.

It's not the worst thing that has ever happened. Many people have died in many struggles.

**SLUG:** I just had to go for that one, Collapsing New Buildings being the translation for Einsturzende Neubauten.

**A.H.:** It has nothing to do with music. The

name means music. It's talking about the concept in music.

**SLUG:** Are any of your recordings—pre-Neubauten—available, like the *Hiroshima 12*?

**A.H.:** No, maybe if you can find it. I get people writing me to ask for copies. There are some around but they are maybe hard to find. Maybe on e-Bay. I'm trying to kick off a thing by myself. And I want to travel many places. Besides traveling, I've gotten some high-end recording device that is portable. I want to travel and record; I'll visit your country and make music with my friends, maybe release my childhood recordings.

**SLUG:** The new collection...what do you think are the most striking difference between the new *Strategies Against Architecture III* and the other volumes?

**A.H.:** First, it covers a much longer period of time, 1991 to 2001. Also some basic changes, some catastrophic and some good things. We were the same 5 members until F.M. Einheit and Mark Chung left. We had decided to call it in 1996 after the completion of *Tabula Rasa*. But we continued on, like it is in our name, *Ende Neu*.

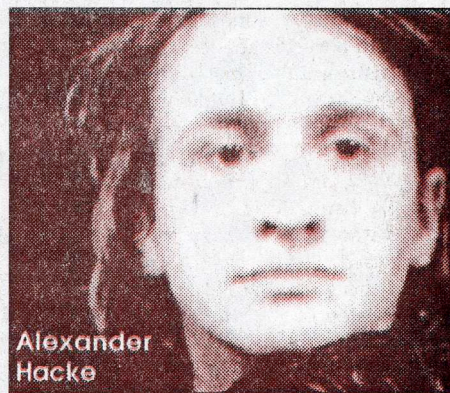
**SLUG:** For the good of all of us.

**A.H.:** We further continued with *Silence is Sexy* and a new period of Neubauten.

**SLUG:** And it's a beautiful period. Thanks for calling and Guten abend.

**A.H.:** Good night.

Einheit left to concentrate on his many solo releases and Chung left to devote more time to his FrieBank publishing company which includes Neubauten, Swans, Kirsten Hirsch and Amon Tobin, among its many clients. They also lost longtime friend and keyboardist Roland Wolfe to a car accident while in the process of becoming a new member. It is amidst this turbulent last decade which the third compendium of their work, *Strategies Against Architecture III*, 1991-2001, documents their change. They were a five-piece through *Tabula Rasa* in 1993, then went down to Bargeld, Unruh and Hacke by 1996's *Ende Neu*, and expanded back to five with Rudi Moser and Jochen Arbeit in 2000 for *Silence is Sexy*. The assortment of reprisals, rarities and live tracks exhibits how they have courted a vitriolic nihilism into auspicious new forms of beauty.



Alexander Hacke

TOWER

MIDNIGHT  
MADNESS!

JUST \$5  
FOR DAMN  
DIRTY APES!

**PLANET OF THE APES**  
November 9, 10

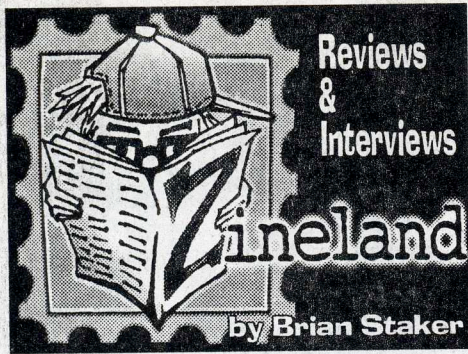
**FERRIS BUELLER**  
November 16, 17

**JACKPOT**  
November 23, 24

**CITY OF LOST CHILDREN**  
November 30, December 1

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Recently, we've been celebrating the longevity of a few zines of renown, and The Big Takeover just published its 20th Anniversary issue earlier this year. The parallels with last month's Punk Magazine feature are almost eerie—a New York zine started on a shoestring out of nothing more than a love of the music by a guy coming of age in the early punk years who immersed himself in the scene. What do you do when you're 16 and want to take on the world? Maybe, just maybe, you create a magazine with the motto, "Music With Heart."

Talking to Jack Rabid, publisher of The Big Takeover, barely a week after the events of September 11, it's evident that the tragedy has had an effect on the New York resident. "I feel a bit guilty, like anytime you go to a funeral, how do you go on? Only this is 6000 strangers."

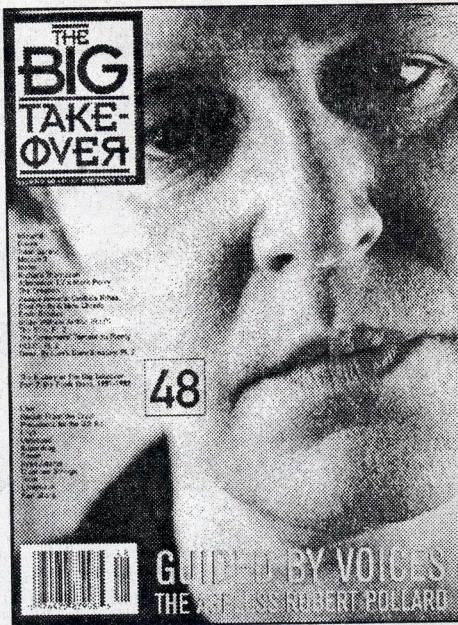
His story started not far from New York, but miles away musically, in the New Jersey suburbs. "I was a product of my environment, and stumbled across rock music. Once I got into Bowie, it was a downhill slide. Once I got into live shows, the more you get involved, the more you want to do. Like with the tragedy, everyone wants to give blood. Certain events stir people up. With me, getting out into the world was ecstasy. It was mind-blowing, all the things they were talking about in New York. Everyone was making movies or taking pictures. It was a do-something scene, not like a lot of kids now."

Before he started The Big Takeover, he first got into the New York scene as a musician. "One of my goals was to be in a New York band. We thought we had to join one; my friends didn't realize we could start our own. Nick Marden, the lynchpin of the New York scene, and his group, the Strangulators, needed an opener." Rabid took up drums and a friend sang and played guitar, and they called it Even Worse: "We were terrible but fun; we played our first show for 700 people. We were on the New York Thrash comp with Bad Brains and the Beastie Boys, which sold 100,000 copies. Making the zine came out of the same spirit."

"When you're sixteen, your mind is like a tin can waiting to be opened. I was reading a lot of books, having a lot of sex. The idea that you can destroy all the traditions ingrained in the world of art and music was intoxicating. I was never

nervous, just excited. Nervous means worrying that you'll fail. When you're excited, you're anticipating what can happen."

The Big Takeover's first issues were only on one or two Xeroxed pages. "We had no computers when we started in '81-'82. In 1983, we started getting a little bigger, about 20 pages. In 1985, we got a word processor. In 88-89, we got PCs and bumped up to 100 pages. Each issue keeps growing. We went all glossy in the mid-90s, and now are close to 300 pages." The Big Takeover isn't just big, it's a lot more heavy on content than some music magazines, with over a dozen interviews, shorter reviews and hundreds of CD reviews in each issue and you don't have to wade through a sea of ads to find the articles.



**"I don't understand how people outgrow their passions, unless [those passions] are juvenile like baseball cards. Old people still buy paintings; why should music be any different? To me, that's growing up. I know 80-year-old women with more passion than some 35-year-olds. I never got bored because music was never self-contained—punk rock referred to the world outside, and always made me think."**

"We're very much like a child that's grown; it's very gradual because I've never taken out a loan. The first issue we just gave away, put them on the jukebox at Max's Kansas City and record stores. We just gave them away; there was no guile involved. We weren't trying to meet girls, but it was a great way to meet girls. We made a lot of friends too. It was a great time, everybody pulling for each other. All the bands came out to see each other play."

"Then we had to start charging when we got bigger and it cost us to produce it. In 1989, we got distribution. In the last six, seven years we've gotten in Barnes and Noble, Borders and Books a Million. You can only grow so much through word-of-mouth. When I was

young, I read Slash, Trouser Press, Search and Destroy. When you're sixteen, you don't know stuff. When I heard that Iggy had been a band called the Stooges, it was news to me. I want to write for kids that age, as well as more knowledgeable people."

"In Summit, NJ there was nothing there, but my room was plastered with posters. When my parents were selling their house, they told people, 'these posters will come down.' Mom used to routinely take down my Buzzcocks' "Orgasm Addict" poster; it was an ongoing battle. That person you see in the picture is still me, just 23 years later. Now I'm almost 40, and there are still bands doing things that excite me. Instead of putting them on the wall, now I put them in my magazine."

He still managed to make music as well as write about it. In the band Springhouse from 1988-94, he played 400 gigs and the band released two albums on Caroline. "We played a CMJ label showcase in between the Smashing Pumpkins and Hole. Once Dave Matthews opened for me!" In 1986, he toured with the legendary indie band Leaving Trains, and his newest band, Last Burning Embers, just recorded their debut album.

What happened to pop music? "There's been a lot of collateral damage from MTV," he believes. "It killed a lot of what we had. It wasn't that different from the 50's or 60's early rock and roll, or the 20's Chicago jazz, for that matter. It was just a community where people were excited about live music. People still enjoy live music, but the general attitude of the industry is different."

"Now more bands tour. Early bands like X had to scrounge for gigs. Now any given night in New York you can see 25 different bands. But it's harder to see a homegrown scene. Like the heydays of San Francisco, New York and Athens, GA. Phoenix '94 was one of the last great ones, the dreampop. That's what really encourages music—when people around you dig great tunes."

"There's more of a national and international scene. It's easy for someone my age to say we did things better, so I try to be specific. Some things better now are more mail order, the Internet, and more access to music. My mag couldn't have sold 14,000 copies in 1982."

"I'm a big fan of 60's music. I'm shamed when I look at the Top 40 from back then. About 20 were incredible, 10 good. There were the Stones, the Beatles, and even the one-hit wonders. Music back then had heart; it changed people's lives. Since 1980 on the charts, I might find one out of 20, but right now, there's not one song I find inspiring. There's a lot of great music now, but it's not getting promoted widely."

How does The Big Takeover fit into the strange musical universe of 2001? "I'm kind of in this



strange niche. Corporate mags are glorified lifestyle magazines, trying to sell vodka, cigarettes and designer jeans. For them, music just exists to sell a lifestyle. And there are a lot of underground zines below me. We are in between those extremes. Magnet is there too: their circulation is three times mine, and it's a fine magazine. They can sell 40-70,000 copies without putting Limp Bizkit on the cover or a girl with hands on her breasts. I can remember when Rolling Stone was a music mag."

"Music is just a way to sell kids product. It's like you can 'buy into your scene.' I tell kids just to buy the music. I've been spending 21 years challenging people to cut through the deluge of marketing. To quote Joe Strummer, I'm a "bullshit detector." I tell people to have your OWN music. When you find good stuff, pass it along. That's what we do. I'm trying to bring back the love of music. New stuff like REM or Radiohead can have major label marketing and still have heart."

How does he manage to interview people like Radiohead or Guided By Voices' Robert Pollard (the magazine's last two cover stories) and manage to elicit new insights that other magazines don't get? "After 21 years, I've never been awed by musicians, even as a kid. Joe Strummer was just this guy who happened to be a musician I admire. I met Brian Wilson of the Beach Boys. If I met George Harrison, I might faint on the spot, but just for a minute, then get up and launch into questions."

"No one else asked Ray Davies what "Wicked Annabella" was about, and he said it was fun to be asked stuff like that. I just talk like a normal fan, and they open up and tell me their thoughts. I interview people I admire, so I guess I stack the deck. An interview, what a great opportunity. I hope I can get people more involved, more excited about life. There's always another tragedy; now is the time to do and appreciate what means the most to you."

You can read it on the web at [bigtakeover.com](http://bigtakeover.com)

In October, Utah's New Rock 102.3 the Blaze gave away hundreds of tickets and backstage passes to:

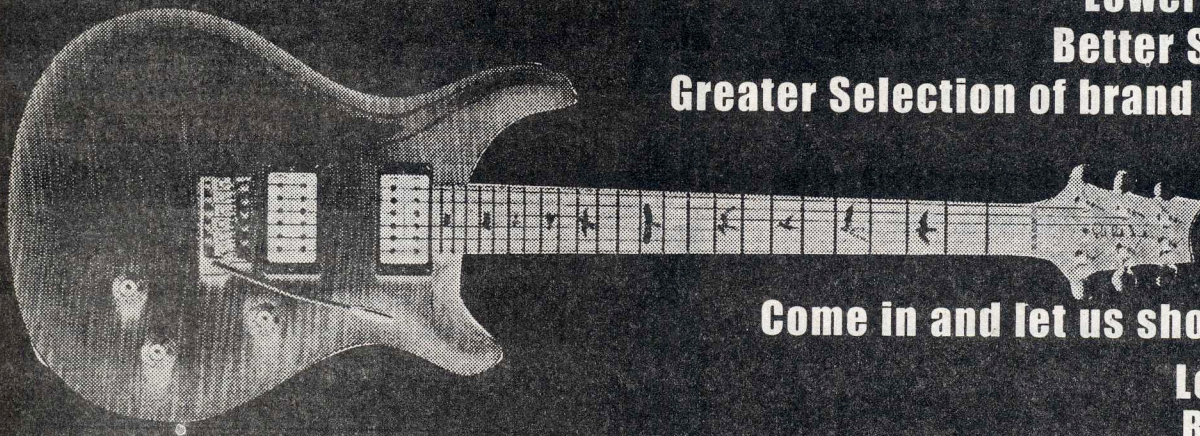
**Fuel, Saliva, Nickelback, U2, No Doubt Incubus, the Start, Default, Disturbed, Adema, Systematic, Drowning Pool, Stereomud, Long Beach Dub Allstars**

In November the winning continues, on Utah's New Rock 102.3 the Blaze

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# Glitter, Gutter,



and Trash

By  
Ryan  
Painter

HOPE SANDOVAL & THE WARM INVENTIONS  
BAVARIAN FRUIT BREAD | ROUGH TRADE/SANCTUARY

When I first listened to the *At The Doorway* EP, I wasn't overwhelmed. I don't know what I expected, or wanted, but somehow it just didn't move me. It wasn't until a week or so later that I fell in love with its simplicity. I've never understood why I love **Hope Sandoval**. Her work with **Mazzy Star** came along when pop culture was more interested in distorted guitars played by boys with dirty string hair and you had to stop and listen. "Fade Into You" was a country ballad that people who hate country music could embrace. The ambience of the music, the tambourine slapped gently against her thigh- it was pure bliss. But this isn't Mazzy Star. This is acoustic guitars with her voice and the results are a truly beautiful album. Colm O'Ciosoig, formerly of **My Bloody Valentine**, uses just enough restraint to strip down the arrangements to let Hope's voice take center stage. For a moment you might feel disorientated as you struggle to find that tambourine, but don't be too alarmed when you realize eleven tracks later that you've long since forgotten it was missing. "Around My Smile" is my choice for sleeper hit of the year and *Bavarian Fruit Bread* has reserved its place as one of the top ten albums of 2001.

RAOUL BJORKENHEIM AND  
NICKY SKOPELITIS  
REVELATOR | INNERYTHMIC

A very approachable mix of layered guitars and world beats with the occasional sitar overseen by **Bill Laswell**, the busiest man in the music industry. **Bjorkenheim and Skopelitis** successfully duel with guitar lines swirling around the rhythm without falling into the possible pitfalls of triviality that often is connected with new age and world music. Not quite as moving as **Nusrat Fateh Ali Khan & Michael Brook's** *Night Songs*, which pulled two styles into one with tremendous effect.

THE DEAD LEAVES RISING  
WAKING UP ON THE WRONG  
SIDE OF NO ONE  
FLOW CITY

Bravo to **Michael Lozinski** for this brilliant album of somber acoustic guitars and hushed vocals. Yes, it is sentimental and painfully honest, but it also understated and thankfully restrained; on par with the more haunting songs of early **Red House Painters**. Delicate and nearly perfect for a season when emotions are swinging. Highly recommended.

LILAC TIME  
LILAC6 | SPIN ART

**Stephen Duffy** might be best known as 'Tintin' and his hit "Kiss Me," but his true pop contributions came via his various projects that followed. I'm not convinced that this release is as good as their third album *And Love For All*, which was produced by **Andy Partridge** of **XTC**, a collaboration that was revisited on Duffy's *I Love My Friends*. The combination of **Partridge** and **Duffy's** wit produces an energized cynicism merged with beautiful pop arrangements that feels to be lacking in *Lilac6*. However, the album is still a cut above just about anything you're going to hear on the radio and unless **The Church** release something soon, this could be the year's best electric-folk-pop record.

ROPE  
IT'S NO FUN TO COMPUTE | GEIST

**Rope** comes across as an artist trying to catch the attention of **Atari Teenage Riot** which could be both good and bad. All the expected details are there: distorted sounds, broken up beats, noise and the occasional melody as it all smashes together. Louder than most **Warp's** lineup, inline with most of the **DHR** releases. Never boring, nor does it come across as too repetitive or annoying. Worth a listening if electronic anarchy with a bite is your cup of tea.

ERIK TRUFFAZ  
THE MASK AND REVISITE | BLUE NOTE

**Erik Truffaz** is a French trumpet player that just might revolutionize jazz with his use of old-school stylings and occasional live break beats from drummer **Marc Erbetta**. At times he sounds traditional, a prototype of 2AM smoke-filled clubs, and then the drums kick in. The first time I listened to *Mask*, my jaw dropped. Drummers shouldn't be this talented, drum machines aren't this good. This isn't acid jazz; this is something new and organic. *Mask* is an absolute must for anyone interested in the evolution of jazz or anyone looking for something new and original. *Revisite* is a collection of remixes pulled from *Mask*. Because many of the remixers replace the original beats, the songs end up lacking some of the atmosphere and spontaneity- a nice companion piece nonetheless.





Wumpscut

Wreath of Barbs

Metropolis Records

Rating: 4

With a few consecutive let-downs, Wumpscut had a lot to live up to with this release. When I first listened through it I couldn't say enough bad things about it; the excessive use of vocoder, the monotone female narration, the absence of dark anthems, etc. *Wreath of Barbs* has grown on me like a sick fungus that you don't want invading your nether-region. Most of the anger is gone, what anger is there seems somewhat ill-warranted, but the astounding melodies and beats never stop. From the first single *Deliverance* to the foreseen club favorite *Christfuck*, I don't think anyone could keep from at least tapping their foot. Wumpscut is obviously way above average as far as popularity and song-writing goes, but the unfortunate thing is that he's being cocky, as opposed to being modest about it. Everyone will have a chance to join Rudy and his ego on the next single for the title track with a remix contest. If you're good enough, your mix will make the release. If you're almost there, your MP3 will be up on his site. If you suck, then.. well. See [www.betondisco.com](http://www.betondisco.com) for more details.



Funker Vogt | Code 7477

Metropolis Records

Rating: 1

The reigning champs of aggro, electro dance music are at it again. This time around, they're presenting us with a short EP of new remixes of older tracks. The new sound that the band has developed recently is being incorporated into the tracks 'Blackhole,' 'Funker Vogt,' and everybody's seemingly favorite 'Funker Vogt 2nd Unit'. I have been a die-hard fan of **Funker Vogt** for some time now and to be quite frank, I find this entire EP to quite annoying. They're taking the old, raw tracks that got me, along with most other fans, into the band and taking away the edge with mostly clean vocals and over-produced sounds. I see this as nothing more than trying to make a quick buck. The only good I see coming from this is that we can all go back to the original tracks and appreciate them that much more, thinking to ourselves, "Jesus, at least it didn't sound like that." Fucking hate it. DIE! DIE!

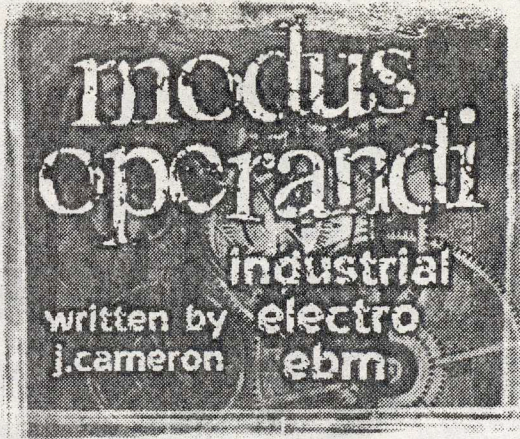


Hocico | Untold Blasphemies

Out of Line

Rating: 4.5

This single is the first testimony that Hocico has jumped on the band wagon of forfeiting their edge for the sound of over-production. The track, and all the mixes accompanied by it, are absolutely brilliant, but I think that they sacrificed something to make Hocico Hocico appeal more to the club scene. Nevertheless, it's very well written and executed, something that it seems that they can't fail at. At least they didn't start writing **Apop**, type love-techno. They may have a different kind of melody now, but at least it's still Satan with melody.



Suicide Commando | Love Breeds Suicide

Dependent Records

Rating: 3

This release had way way way too much hype behind it. With the success of *Mindstrip*, the anticipation for the next single was probably at the biggest height of **Suicide Commando's** career. The problem is that the release kept getting more delayed and more delayed, and pretty soon the hype stopped, and eventually it was released and it didn't seem like anyone cared anymore. There are two edits of the title track that just seem like a couple of different renditions that weren't the mixes that made the album. **Artz+Pfus**, a band that I was left under the impression that broke up long ago, remixes 'Dein Herz, Meine Dier,' which is the first **Suicide Commando** track ever with German lyrics. The original mix of this song, which has been a long-time live show favorite that was finally recorded in the studio, is also to be found on this release. Along with that new track, the most remarkable song on the disc is the new track 'Cry For Mother,' which, along with the **Artz+Pfus** mix, is the only reason that justified the purchase of this one.



Front Line Assembly | Epitaph

Metropolis Records

Rating: 5+

**FLA** is a band that has let me down in the past, but has never ceased to amaze me either, if that makes any sense. With **Rhys** leaving and **Chris Petersen** taking over, we've definitely witnessed a different side of the band. *Epitaph* is the best album since *Hard-Wired* by far, putting both *Implode* and *FLavour of the Weak* to complete shame. *Implode* was good; a darker side of **Frontline**, but wasn't an album that I could listen to start to finish. *Epitaph*, however, is an album I've listened to more consecutive times than I can keep track of. Granted, **Bill Leeb** is one cocky fucker, but it is so incredibly justified. This album possesses the best melody incorporation since *Tactical Neural Implant*, and has a lot of the same feel of songs like 'Lifeline'. The single for 'Everything Must Perish' was an unfair forewarning of what the full-length would bring. My vote for best album of the year has most definantly been changed to this one.



# indie label Spotlight

DeSoto Records — A Smooth Running Musical Machine

Indie Label Spotlight by Stakerized!

Washington DC's DeSoto Records, despite only having five main bands on the label, is one of the better-known indie labels. Maybe because it was started by someone who knew record labels from both sides, from indie to being in a major label act. And not to mention being a fan, just loving to hear it.

"It's really funny, the way the label started," laughs founder Kim Coletta. "In 1989, local DC band Edsel put out a record using DeSoto Records as a fake label name. In 1990, my old band Jawbox formed and wanted to put out a 7". Ian McKaye told us we had to have a label name, so we used DeSoto again. Ian had me do all the production work—he said it would be good experience—and as usual, he was right. And that made me think, damn, why don't I just start a label?"

"In the early years, for a long time I thought of the label as a hobby. And Jawbox was a serious musical career up until we broke up in 1997. It was easy to find bands. We'd play with a lot of other bands and say, 'do you want to put something out?' I've never really put something out that was submitted on a demo, though I like to listen to them. I don't think most indie bands get signed

that way; it's usually word of mouth. We were friends with the bands first. And like Dischord, we don't use contracts. If the bands aren't happy with us, they're free to go their way."

In the early years, the label focused on releasing 7"s. "We put out stuff by Compound Red from Milwaukee, Candy Machine, Hurl from Pittsburgh, and Trusty, who were originally from Little Rock but then moved to DC. Dismemberment Plan was one of our earliest and most serious bands. Dismemberment Plan and Burning Airlines are probably our two biggest bands. There's another funny story: a few years ago, Dismemberment Plan thought they might like to try a major label, and we helped them get something with Interscope, but then the music industry went haywire and a lot of bands got dumped, including them. But they got to keep the tapes. That was their last album, *Emergency and I*. It's a great record, and it was paid for by Interscope." That album updated the angular rhythms of 80's new-wave punk with synths for a new generation, with some great lyrical surprises as well.

Burning Airlines, with former Jawbox singer J. Robbins, recently got into some controversy over their name after the September 11 tragedy. On the website, Coletta responded: "Burning Airlines was on tour in Phoenix, AZ when the terrorist attacks occurred. They called me and debated whether to cancel the show that night. Upon thinking about it, I told them they should play. People don't want to be isolated when terrible things happen; it's good to get out of the house, see other folks, and talk about it. Besides, I didn't see that Burning Airlines holing up in the motel and watching 8 more hours of CNN coverage would be good. So they played, kids came, and rock life goes on ... albeit with a heavier heart."

"After my experience with a major label in Jawbox, I said I wouldn't work with a major again, not out of anger but it's just a big bureaucracy, and it's a relief not to have to. Shiner, from Kansas City, was another of our early bands close to my heart. They left for 'greener pastures' after their first album, but then came back to DeSoto to release their fourth, so that was kind of an odd journey." Two other bands on the label are Seattle's Juno





and newcomer the Eternals from Chicago. Juno released both their full-length albums on DeSoto, although they've released 7" on Sub Pop and Jade Tree. It's that kind of freedom that bands appreciate.

When asked if she has had any difficulty running a record label as a female, she says "I definitely ran into more sexism while playing in Jawbox on a major label. In the early 90's, sometimes we'd hit smaller towns, and they'd want 'rock music,' and the sound guys would occasionally have a few choice words for me. But just running a label in general, everyone knows at first there's no cash; I put my own money into it. Now I'm not getting rich by any means, but I'm able to be self-sufficient. And I make sure the bands are treated well. Because I was in a band, I think I know what bands like in a label."

"It's a steep learning curve, running a label, and getting the records made is the easy part. It's figuring out what to do with them after you've made them. How to promote and sell them is the hard part, because what's cool is changing all the time. And any business that has any inventory is a pain with all the accounting. Royalties have to be paid. There isn't just you, there are a lot of people, and the accounting has to be good. A lot of people are daunted by how much work there is for very little return. It has to be a labor of love."

As far as DeSoto's music itself, she says, "don't categorize it." And before I can even bring it up, she cautions against using the "E word." The Eternals would never be described as emo. Great music is where you find it. When the word emo came into common parlance, we thought it was so funny here because we had always used it jokingly to refer to something a bit overwrought. I just like rock music, and like it really loud. If a band isn't emotional, I think there's something wrong. PJ Harvey is extremely emotional, but I don't think you'd call her emo. All the DeSoto bands make strong emotional statements with their music, and might find eager emo ears to hear them, but they are more than that; harder-edged, more punkish, more discomfiting and thought-provoking.

"We just had four releases in a row, and we are just going to let them percolate for a while. We're not looking for new bands; I don't like to bite off more than I can chew. Most of our bands tour a lot, and Juno and Dismemberment Plan are touring Europe this fall. I like my bands to be really happy, and they really love to go over to Japan. They are spoiled there; they really roll out the red carpet. Because I've done a label for so long, I have the luxury to do fluffier things, like get Japanese licensing for our bands. An 18-year-old starting out can't do that; you just have to stay afloat. It takes a long time to get a label profile on the map." But the DeSoto label is definitely on the map, and makes their way down the road from their home to yours. All their groups are among the favorite evenings when they play here at Kilby Court, as they all have several times. Kim says to look for Dismemberment Plan coming back later this year.

The label's latest releases are Shiner's *The Egg*, a shimmering, shining orb of hard-edged melodicism; The Dismemberment Plan's *Change*, Burning Airlines' *Identikit*, a surreal musical looking-glass; and Juno's *A Future Lived In Past Tense*, which may very well be the musical future happening now.

DeSoto Records is online at [desotorecords.com](http://desotorecords.com).

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**SELF HELP**

with Mike Brown

## Lonely man seeks Advice as to the ways of the woman

Dear Mike Brown,

*I recently went through a very traumatic event with my ex-girlfriend of 7 years. We've been going out for a long time, since I was 15. And we never had sex. We would please each other in different ways. I would vacuum her muff carpet with my tongue and she would paint my fence with her lips. Sometimes she would even rearrange my back yard if you know what I mean. About a week ago I was spelunking her tuna cave when my taste buds came across a rubbery flavor. I kept eating her casserole not thinking too much of it until I pulled out a condom with my teeth. Since we don't fornicate in the traditional sense, I knew right there were she was spending her Tuesday and Thursday nights. At Eighties Night, possibly dancing with you, Mike Brown. A condom must have somehow wedged its way off of the slimeball's micro-wienie and lodged its way into my girlfriend's vaginal canyons, only for me to find it with my mouth (not to mention I have a dental appointment this week, how do I explain this one to my dentist?)*

*Fortunately, your revenge article has taught me how to properly deal with her in particular, so thanks for that. But what I need help with now is getting back in the game. I obviously haven't*

*been around girls in the social sense for a long time. And I just need to know how to get back into the swing of things. What do I say these days to make a girl want to cream her panties so bad that she'll slide around in her chair? I just need some good girl advice. Thanks for all that you do, Mike Brown; I feel that you are really an asset to SLUG as well as Salt Lake City.*

Sincerely,

Rubber Breath in Riverton

I like to think of myself as somewhat of an expert when it comes to the ways of the woman. I have 4 sisters and 1 mother. Being surrounded by this much estrogen at such an early age has given me somewhat of a superpower, or sixth sense if you will. And the one secret for any guy to get any girl is so simple it can be summed up in a mere 6 words. Allow me to bold, underline, and capitalize these words so you can get the message loud and clear, Rubber Breath: **YOU JUST HAVE TO TRICK THEM.**

I often compare picking up on women to freshwater fishing. And I compare the actual women to freshwater fish. Allow me to explain. When you go fishing you are basically tricking the silly creatures onto your line. You use bait. And different bait will catch different fish. Basically I think that there are 6 kinds of freshwater fish that amount to females. The best are the Trout, particularly Rainbow trout and Brown trout. If you catch a Rainbow trout on your line, keep it. Don't let it go. You can marry a Rainbow trout and be perfectly happy. Brown trout will make good wives too, but they just ain't no rainbow. A Brown trout will make an excellent girlfriend. Then you have your Bass. Small-mouths and Big-mouths. Small-mouth bass will make OK girlfriends. Large-mouth bass are funnest to catch and release, if you know what I mean. After that you have your bottom feeders, Carp and Catfish. You can catch and eat these fish, but they eat garbage and taste like shit. Anyone can catch one of these fish, but no one really bothers.

I must give credit for the fish scale to a young cowboy friend of mine named Derek. He used to pee everywhere. And one time while he was pissing in the parking lot of a Wall Mart after buying me and my underage roommate firearms, he looked at me and said, "Mike, don't go fishin' for carp." I had just broken up with a carp, my first real girlfriend and didn't know what to do. Ever since then, those words have echoed in my head when I'm going fishing in my favorite ponds and bars.

Now back to the ways of the woman. You need to make the women in your pond think that you are the "Alpha" male. This is where you have to start tricking them. The best bait ever in the history of mankind used on women is the almighty \$. Make a girl think you have Bling and 9 times out of 10 she's yours. Here's where the trickery comes in. If you do not have Bling tell her something like, "My Range

Rover is in the shop getting looked at." Or spend a little extra money to get a nice hair cut. For some reason girls will pay more attention to your hair than your clothes, and the thrift store look is in this season.

Now make sure that you are in the right pond. The Alpha male at Club Axis is not the Alpha male at Kilby Court or Area 51. If you hang out at Kilby Court (my favorite Venue in SLC) or Area 51, the Alpha male will have black hair, be in a band, and have lots of tattoos. If you do go fishing at Club Axis, make sure you've been working out, have 1 tribal tattoo, wear way too much cologne, and you better look good in a skintight hurly shirt.

Different circles of people have different Alpha males as well. For instance, I work in a snowboard shop. And I'm around the Salt Lake Snow Tard Circle quite frequently. I've noticed that the Alpha males in this circle have lots of sponsorships. And they are treated very much like Alpha males despite the fact that most of them are as dirty and cheap as your typical skateboarder. For the life of me, I could never really be capable of hooking up with a Snow Tard Pro Ho. Because I'm not sponsored by anyone for slipping down ice and doing loop-ti-loos in the air.

But I am in a band, The Fucktards. Which means I get the pleasure of slaying many band slut dragons. Being in a band allows me to trick girls into many things. They think I'm well traveled because of being on tour or something.

So here are some good tricks to use while going fishing. If you do happen to be fishing in a snowboard pond use this for bait: "I just got dropped by Burton for blowing out my knee, and I had to leave Mt. Hood early this summer." Or this one: "That last box I got from Volcom was so big, I don't use that many clothes for one season."

If you're fishing in a musical pond of sorts, use these tricks: "I can't believe that Epitaph wanted to sign us. I hate that label." Or: "We totally have to do a second pressing of that last 7-inch we recorded. The first presses are almost out."

If you're fishing in a hippie pond, you really don't need to say much. Just make sure you got the best weed.

If you're fishing in a jock pond, you don't have to say too much either. Just make sure you got the Justin Timberlake look down right.

Over all, remember that women are not very concerned with physical appearance. It's not what your pole looks like; it's the bait you're using.

Write Mike Brown at [mrbrown101@hotmail.com](mailto:mrbrown101@hotmail.com) or else he will just keep making up stupid letters.

*PS. I almost forgot to mention that Clint Marvin of Good Times Tattoo will be fighting in the Tough Man Competition at the E-Center. He is very confident that he will take the whole thing. Go down to Good Times and place your bets with Clint ASAFP.*



At long last, Dave was going to meet Michelle's parents, an important milestone for any couple, but especially for him and Michelle. Their romantic alliance had been stalled in a committed and cohabiting, yet indecisive, limbo ever since they finished grad school. However, come this Thanksgiving, the day after tomorrow, they planned to drive from Moab to Ogden for a doubly historic feast. It would be a long trip, but an even longer step forward in their relationship, one perhaps leading to engagement. Dave certainly hoped so. It would definitely be a step in the right direction as far as he was concerned. He was tired of introducing Michelle as his "partner," "significant other," "lover," "girlfriend" or whatever description matched the degree of political correctness a particular social situation required. After five years of co-owning an extreme sports equipment business and living with Michelle, it would be a relief to simply refer to her as, "my wife."

"What time are they expecting us?" he asked his maybe potential fiancée, who was at that very moment on the phone with her mother.

His girlfriend (partner, lover, significant other, etc.), her features stormy with displeasure, frantically gesticulated at him to hush up. It was obvious that she didn't like what she was hearing on the other end of the line. Dave could detect the faint insect buzz of Michelle's mother whining long distance across mountains and desert, but could make out no words. Since Michelle's half of the conversation was composed entirely of curt staccato "yes's" and "no's," he remained clueless as to what was annoying his beloved so. After five tense minutes, the unhappy dialogue terminated with Michelle's abrupt and angry monosyllabic "bye."

More curious than he wished to appear, Dave raised his eyebrows in mute inquiry.

"We're not going to Ogden. Mom and Dad are getting a divorce," Michelle said shortly. "Dad's flying to Vegas and Mom's coming here to have Thanksgiving dinner with us." Before Dave could offer any words of commiseration or comfort, she stamped her foot and exclaimed, "Shit! Now I have to clean and cook!" Then she strode to the kitchen and began opening and closing cabinets and drawers, not forgetting to slam them loudly in the process.

Dave followed, walking gingerly, as if the floor had suddenly turned to eggshells. "Sweetie, what are you doing?" he asked tentatively, unsure whether to offer Michelle emotional support or to retreat to higher ground while she got her anger out of her system.

"I'm making a list of stuff we need to buy for Thanksgiving. What does it look like I'm doing?" she snapped as she whirled around the messy room like a dervish, taking inventory and clearly finding the results woefully inadequate. "You've never met my mother," she continued, stating the obvious, and

# THANKS, BUT NO THANKS

by jd zeigler



almost hyperventilating in panic, "She's totally anal. Everything's got to be just right. She makes Martha fucking Stuart look like a pig in a sty. If Thanksgiving isn't perfect, I'll never hear the end of it!"

So, in other words, thought Dave, his potential mother-in-law was definitely a tightass and quite possibly even an asshole. This was more information on the woman than Michelle had ever imparted before. He filed the disturbing tidbit of data away for future reference, muttered a noncommittal "uh huh," and backed silently out of the kitchen, unnoticed by his preoccupied and agitated other half.

Gaining the safe haven of the living room, he speculated, for the umpteenth time in five years, about Michelle's parents. Who were his dearest's mysterious progenitors? What were they like? All Dave knew was that they both taught at Weber State College - him in Engineering, her in English Literature and that they were very adept at staying out of their daughter's business. Nearly as cryptic, Michelle never had much to say about them in return, good or bad. Nor did she much bother to visit them, even though they were only a day's drive away. It was glaringly obvious that she wasn't exactly dying for Dave to meet them, either. Family, for unsentimental her, seemed to be a non-issue. Which probably explained why she was in no rush to marry Dave, or so he surmised.

"C'mon. We've got to go to Walmart before it closes." Michelle's voice put an abrupt stop to his train of thought. She stood in the doorway, an unfamiliar desperate look in her eye, her coat already on, and tossed him his jacket.

"What for?" he asked innocently, failing to see any connection between the evening's bad news and a late night expedition to a behemoth discount chain store.

"For things."

"Things?" He repeated with the distinct feeling he was pushing his luck with his normally even-tempered darling.

"Yes. Things!" replied Michelle emphatically, as if his obtuseness was a deliberate attempt to sorely try her patience. "Thanksgiving things, like a tablecloth, napkins, a roasting pan, serving platter, carving

knife, a baster, whatever! We don't have any of that crap. That's what for."

"Oh," replied Dave, obediently shrugging his jacket on and following Michelle out the door. She had a point. Their domestic arrangement was more like an extension of their store than a normal human dwelling. It was easier to find a can of three-in-one oil than olive oil in their kitchen. Pitons and ropes littered the floor of the living room. Bike helmets instead of pillows adorned the sofa and there was a pair of his and her kayaks stacked in their bedroom cum home gym. Heartened by this first indication of his mate's dormant nesting instinct, Dave cheerfully shopped for the next two hours, pushing a perilously overloaded cart while happily imagining it was a jogging stroller containing his and Michelle's future twins.

The next morning, with equal cheer, he accepted from Michelle a grocery list as long as his arm. Apparently, she was planning quite the feast to impress her persnickety mother: turkey, stuffing, cranberry sauce, rolls, succotash, mashed potatoes, pumpkin pie, candied yams, and more. Dave didn't know that Michelle could cook anything besides ramen noodles. He was pleasantly surprised and even moved to speculate on whether or not a set of expensive copper-bottomed cookware with a diamond ring hidden in the saucepan might be an appropriate Christmas present for her.

While he was at the supermarket, Michelle transformed their small house from an athletic equipment storage bin into a cozy little cottage, replete with throw pillows on the sofa and the sweet stench of potpourri in the air. Dave wondered at the change when he returned. The place was so clean and neat, so unlike the home he'd left not two hours before. He also wondered where their bikes, rock climbing gear and kayaks had gone.

"Don't open any closets," Michelle direly warned him when he was foolish enough to ask. Then she disappeared into the kitchen, furiously preparing for the next day's meal. Dave, his male intuition telling him that it was best to keep out of her way, left and hid out in their store until well past closing time. When he came home that evening,

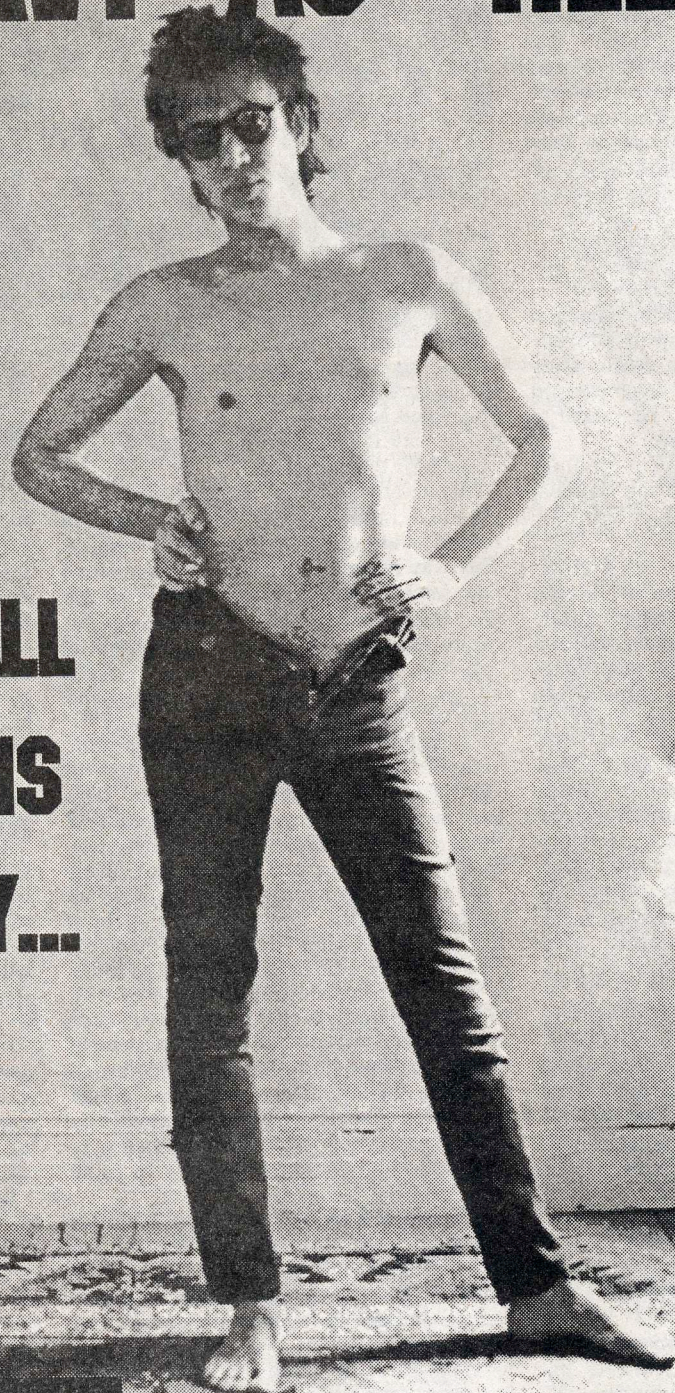
Continued on Page 33



# HEAVY AS HELL



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The first time I heard Motörhead I was loaded and 17. I worked at Golden Corral, the best little steakhouse in Tooele. One of the cooks had invited the dishwashers and waiters back to his house to tie one on. He lived in the grungiest part of town, the place where "bad" people live. We hit the Jack and Cokes pretty hard. I was buzzed, and sitting by some speakers, when the most apocalyptic fucking noise I had ever heard boomed in my face. It sounded like it might be a bass guitar, but it also sounded like it might be the Anti-Christ coming to take us all away for being bad steakhouse workers. Then the words started, "If you like to gamble/ I'll tell you I'm your man/ You win some, lose some, it's all the same to me." I screamed, "What the fuck is this?!" As the song progressed, my mind was just wrecked. The music was loud, it was fast, the voice was, well, there was that unmistakable voice. It sounded like punk (which I was into) but it sounded like rock. I didn't know whether to shit or go blind. Then one of my friends told me, "It's Motörhead, dumbass." What a glorious way to be introduced to a band: "It's Motorhead, dumbass"

Ian "Lemmy" Kilmister, singer of Motorhead, was born on Christmas Eve, 1945. He is the living breathing embodiment of Rock and Roll. He has played more shows, played louder, and rocked more people than you could ever begin to imagine. His career has spanned over three decades, and it doesn't look like age, drugs, bullshit music trends, or any one of us can ever stop him.

I have a whole bunch of questions, so we'll try to work through them really quick... That's great, because I have a whole bunch of answers.

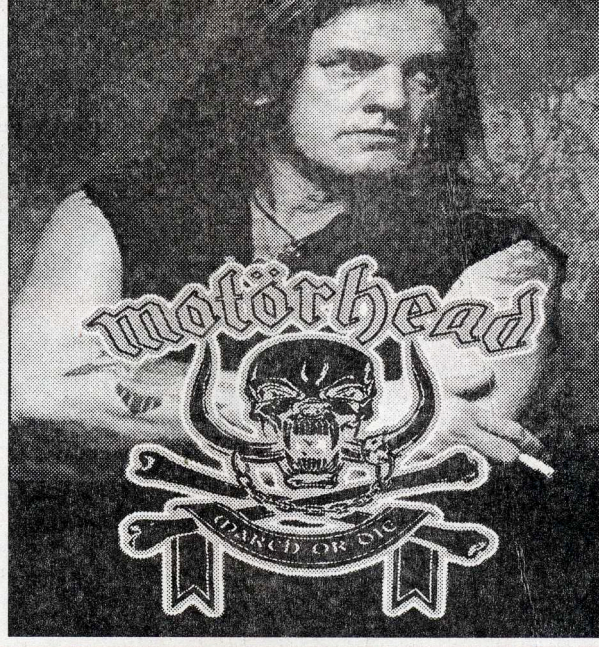
Man, this is the ultimate interview of my young life, so... Thank you, hopefully things will change later.

Lemmy, are you God? No, I saw God on acid once, and he was much taller...

If you had to fight God, who do you think would win? Well, I think God would probably win, if he's still there. I think he's got the day off at the moment.

# Stone Deaf Forever An Interview with Ian "Lemmy" Kilmister

by Jeremy Cardenas



Does the lawn still die if Motörhead moves next door?

I pinched that off of Dr. Hook and the Medicine Show. I think it's more true of us than them anyway, isn't it?

You're beyond being a rock star, at this point it seems you're a rock icon; how does that make you feel?

I'd rather be a contender, because with icons, you stop buying their records, and you stop listening to them too. It's a shame, I'd rather be a contestant. I mean, an icon is a small, badly done Russian painting, I'm not sure I'd want to be one of those...

I've read that you liken Motörhead to the Yardbirds in that the Yardbirds weren't fully appreciated until long after they were gone... Yeah, that's true...

Do you still feel that's the way it's going to be, or do you think that more people are coming around now that there's a new generation of rock and roll listeners?

There is a very good younger generation listening to rock and roll, the trouble is that they might get sidetracked into listening to people like

Limp Bizkit, which is a very real danger, it's not rock and roll, it's hip hop. Rock and roll is right indestructible, rock and roll will go on long past me and you. Rock and roll is fine. There's no problems with rock and roll. The problem is when a whole generation gets sidetracked by MTV.

When you encounter one of these younger bands, like the Limp Bizkits, do you feel like you get the respect from them that you deserve?

Nearly always, yes. It's one nice thing about being the bloody icon, people come to respect you before they even know if you're respectable or not (laughs). So, they need to stand up and see if you're worthy of it, which is okay...

Motörhead has never had really stellar record sales, the band has been more about consistency and doing what it wants to musically. How have you maintained in a money-driven music "industry"?

We're living by the skin of our teeth financially. We make just enough to keep going. It doesn't matter. That's why we don't do big stage shows and play in big places. It's a shame, because we were making big money in England at one time, and we had huge stage sets that you'll never see over here, unfortunately...

When I see a show with a band that has about 1/16<sup>th</sup> of the talent that Motörhead has playing in a huge venue to all these stupid kids...

It's a waste of money, isn't it? The poor devils don't realize that they're going to get the bill for all that. But I guess if they're paying for it all.

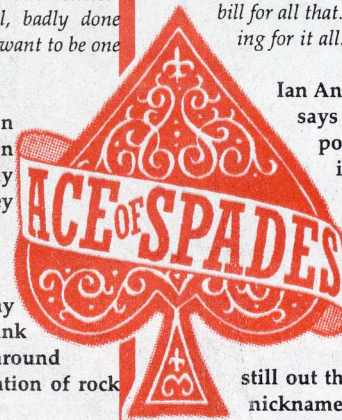
Ian Anderson from Jethro Tull says that you still owe him a pound that he lent to you in 1965.

He can probably afford to write it off by now.

He says you probably wouldn't remember it, but it's

still out there. Is it true that your nickname "Lemmy" came from the fact that you used to borrow

money from people all the time... Hey there, watch it now!



pre-motorhead

12/24/45	1954	1959	1963	1965	1966	1967-69	1971	1973	1975
Ian "Lemmy" Kilmister Born Stoke on Trent Stratfordshire England	Lemmy Starts Smokin' Age 9	The nickname "Lemmy" originates from borrowing cash from people. "Lemmy a fiver"	Reverend Black A Rockin' Vicars 1st 45 was "It's all right" w/Lemmy 1st British band to play behind the Iron Curtain	Lemmy meets John Lords of the Artwoods (Later to become Deep Purple)	Lemmy is in Sam Gopal & Opal Butterfly (2nd & 3rd bands)	Roadies for Jimi Hendrix (first tries LSD) 8/29/69 Hawkwind formed, first show	Lemmy replaces Dave Anderson in Hawkwind. 1972 1st Hawkwind album featuring Lemmy, "Doremi Fasel Latido"	Urban Guerilla Brain Pox Pollution released, but banned due to NRA violence	Last song wrote for Hawkwind Motorhead, slang for "speedfreak". Formed Motorhead w/Lucas Fox and (Larry Walls of The Pink Fairies). Lemmy fired by Hawkwind for possessing 'Amphetamine Sulfate' mistakin.



"Lemmy a fiver . . ."

It's true. Those days it was a quid, "Lemmy a quid til' Friday." I even had some T-shirts made up then that have haunted me ever since. I wish I'd never done it.

Your first band was called the Rockin' Vicars, correct?

No, my first band was called the Sundowners, but they were extremely local, and very poor.

I found a Rockin' Vicars LP on the internet.

Well, that's very unfortunate for you.

I was surprised because the sound was definitely leaning more toward The Who, you know, the song was even called "It's All Right", kind of like "The Kids are All Right".

Yeah, The Who is what we were modeled on to a large extent.

What happened with the rest of the Rockin' Vicars?

They're still going as a cover rate band up in the north of England, the Rockin' Vicars. They're still doin' the old circuit of the, well, you wouldn't know 'em, but the richer men's pubs up there, and all that . . .

Is it true that they was the first band to play behind the Iron Curtain?

Yeah, in Yugoslavia, 1965. I think England got the Red Army Orchestra in return, and I'm sure they're swamped, really . . .

Between that and Hawkwind you played with Sam Gopal and Opal Butterfly.

Yeah, that's where I met Simon King (later Hawkwind's drummer).

I was amazed at the connection that you've had to basically most genres of music that I enjoy listening to: hard rock, garage, psychedelic . . .

Lots of people, plus the punks.

Yeah, you played with the Damned for a show, correct?

That's right, one show, and did some recording together.

# motorhead



That Slade song, "Ballroom Blitz," right? Yeah.

Before Hawkwind, there was being a guitar tech for Jimi Hendrix?

It wasn't so much a guitar "tech." There were only two of us doing all his stuff! Sounds ridiculous by today's standards. Two of us. Entire tours!

Was that where you got your first experience with drugs and the like?

That was where I got my first experience with that many drugs in that short a time, yeah

I can't imagine touring with Jimi Hendrix, and not taking a shitload of acid.

Yeah, and that's back in 1967 too, man, we would do sugar acid and the pill at the same time.

God. You were probably wrecked. I can't imagine being able to set up gear like that!

I know, you learn to function under all circumstances, you know what I mean. And then Hawkwind was just an extension of that.

Listening to Hawkwind, you can definitely hear the "Lemmy" sound to it. Your bass playing brought vitality and energy to that music.

Yeah, I was the driver, that's why they couldn't maintain after they fired me. It was working for me; it wasn't that I was indestructible, it was that they picked the wrong guy to replace me. They picked a very local, very slow, very jazzy bass player, and he's not the guy to replace me, don't you think? Funny, because the bass player who replaced me was the ex-lead guitarist of the Pink Fairies, Paul Rudolf. [We had talked about the Pink Fairies earlier, in case you were wondering].

And he was a Canadian!

He was murder on guitar. Really energetic, but then on bass, he was just crap.

So, have you always played so hard?

I started out on guitar, and I played rhythm guitar, so that's where the style comes from mostly.

Is it true that you collect Nazi memorabilia, like daggers, guns, etc?

Yes, I do. Not guns.

Not guns?

I don't like guns. Knives are so much more personal, don't you think?

Why Nazi memorabilia as opposed to, say, collecting stamps?

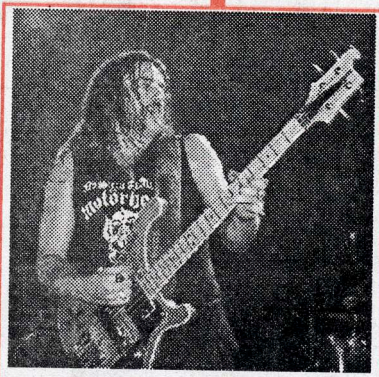
Why do people collect things, I don't know. Something fascinates you, so you collect it. It's probably because I was born the year the war ended, so it coincides. It's just I was fascinated by the pageantry they revived. It's the last great sort of public display of government we've seen. It's unfortunate that it was connected to the wrong ideas, but what can you do? Most of the great governments were tyrants anyway—the British Empire, Napoleon, for example.

I can understand, I mean I collect records, so . . .

I used to until I had my whole collection stolen.

Really?

A thousand albums, and six hundred singles, yeah. I had things like Roy Head on Backbeat doing "Treat Her Right." And it all went in one night, so I just sort of gave it up. You could never get half of the things I had, like the MC5 bootlegs on vinyl. All kinds of good shit. When you lose the whole lot, it's terrible. I got about eight of them back from the junk shop just down the road, some guy gone in and sold a few of 'em. I got



motorhead 75 on

1975

Motorhead's First Glg

9/24/77

Motorhead's 1st Album "Motorhead" released on Chiswick Recs.

1978

The Damned split up do reunion show as ("Les Punks" or "The Doomed") w/Lemmy on Bass. Lemmy records "Ballroom Blitz" w/ The Damned

"It's Little Richard's fault, all of it! He is directly responsible for Motorhead. "I heard "Good Golly Ms. Molly" and that was the end of it." -Lemmy

3/24/79

Motorhead's "Overkill" released on Bronze Records.

10/27/79

Motorhead's "Bomber" released on Bronze Records



those back, and that was it. I haven't even got all the fucking Motörhead albums!

Well, I'm just now working on getting my Motörhead collection together. I don't have a record player, so I get CDs.

I've got the new one on vinyl, "Two on One." Let me get your address, and I'll send you one, but you've got to get a record player.

Okay, back to the interview..

Are you a Mormon, man?

No. Actually I grew up Catholic in the middle of all the Mormons, so...

That must have been funny.

It actually has been..

We've only been to Utah, what twice, I think. Both times with Alice Cooper, I believe.

Really?

I was at the hotel bar, I think it was a Holiday Inn in Salt Lake City, I got up to go to my room with my drink, and this woman nearly had a fucking heart attack. She goes, "You can't take that to your room, I'll call the police!" I said, "What the fuck are you talking about?" I mean the bar and my room are in the same fucking hotel. I remember that one incident.

What happened after that?

This Mormonism has brainwashed them, you know the story. Joseph Smith, is it? Unbelievable. Mind you, you can get people to do anything; if they're desperate to believe in something.

You were kicked out of Hawkwind in 1975, to get back to the topic, for an incident at the Canadian border involving drugs. I'll quote you from this interview I read: "I was kicked out of Hawkwind for doing the wrong drugs . . ." What did you mean by that? Was it because they were into psychedelics, and you were doing something else, or what?

Well, I was doing psychedelics too, they just weren't doing speed. It was just like the caste system in India, you know what I mean. "Well, we'll take these drugs, because they're cool, but we don't take those drugs because they're not . . ." It was very strange, because anybody who does take those 'lesser' drugs must be a fucking pariah. Unmentionable.

The last song you wrote for them was "Motorhead", right?

Yeah.

Wasn't "Motorhead" slang for speed-freak at that time?

Right.

In "Ace of Spades" you say, "I don't want to live forever!" but I'm pretty sure you're going to . . .

It's changed now; I say, "I don't want to live forever, but apparently I am . . ." (laughs)

Do you attribute your longevity to your lifestyle of self-abuse?

I do stiff work, and everything else . . .

During your career, you've worked with, or helped out a number of female rockers, like Lita Ford, Wendy O. Williams, Doro, Nina Hagen. A lot of people have this perception of you that you are a super-macho kind of guy, and that's it. Can you explain why you help these women out?

Maybe because I'm not the basic Jew. I never was. I was raised by two women, and I never had a father that I knew until I was 10 years old. I'm quite comfortable with women. I have no trouble with women. I don't feel like I have to dominate them, or conquer them, or fucking kill them. I get along with women. They're a lot smarter, really. Easily. They're more aware of what's going on, while guys are too busy worrying about who has the got the biggest dick in the world. That gets pretty boring after about 10 football games, you know?

I like bands like L7, I don't care what gender or whatever they are, they rock the fuck out!

Yeah, they rock like shit, man, no problems with them. It's all the same mindset, isn't it? You should investigate a band called Skew Siskin too. They're from Germany. You'll have to look for their records, but you'll know where to look. The first album is on Giant Records out here, it's just called "Skew Siskin" and there was one released briefly on Gun Records in Germany, which you will be a bit harder to find. It's called "Electric Chair Music," which I wrote several of the songs for them, and I sang on one track.

I'll be looking for them.

They're an astounding band, you wouldn't believe it when you hear them.

I read an interview with Dee Snider in 1982 where he attributes their entire career not going down the tubes to you introducing his band to a hostile Motörhead audience. He says that you saw that the crowd was ready to murder them, with hands cocked back to throw things, and you stepped in to save the day . . .

I don't know about that. I just saw that they were shit scared. That was their first show in England, and there they are, dressed up as huge women. It's a bit of a funky ass version of things, so I go, "Would you like me to go on and announce you?" and they go, "Oh thank you, thank you, thank you!"

It's kind of funny to picture Dee Snider off to the side of the stage scared like that.

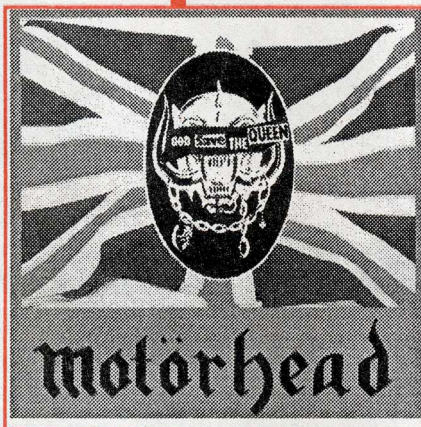
Yeah I know, it's not like him, is it? All of 'em built like fucking quarterbacks, but the trouble was that they were wearing corsets.

And makeup.

They were sorta like Kiss in a lot of ways.

And now he's got all kinds of piercings and tattoos . . .

Yeah, and that was a good movie, wasn't it?



motorhead 75 on

1975  
Motorhead's  
First Gig

9/24/77  
Motorhead's  
1st Album  
"Motorhead"  
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Motorhead's  
"Overkill"  
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10/27/79  
Motorhead's  
"Bomber"  
released on  
Bronze Records





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 EXECUTIVE PRODUCER  
 TROMA PRODUCTIONS  
 2002

**TROMEo  
 &  
 JULIET**



Do you enjoy being in movies that are all about violence, sex and gore?

It's just funny to me. I have a British sense of humor, don't forget, and they're not as focused on the real world. Their

[Troma's] level of violence is just absurd. It's impossible. Great fun.

You were also in John Wayne

Bobbitt's 'Uncut' film. You did a cameo in that?

Yeah, the dick bounced past me, you know.

Is that how you met

Hey, Lemmy, I would like to thank you for your music, and thank you for doing this interview.

Thank you, sir. Listen, check out those things I told you about. I'll send you the vinyl, and check out Skew Siskin. I think you'll really like them.



Strangeland?

That's a pretty good movie, that is . . .

You were the narrator for Tromeo and Juliet, and then in 1999 you were in Terror Firmer..

And then there's Citizen Toxic as well . . .

Is that the new one?

It's about to come out, I think.

Lloyd Kaufmann holds his Troma Dance film festival here during Sundance in the winter.

Have you met him?

Yes, I have. He's a very strange person.

So are the people that he works with. Are you friends with him? Is that how you have ended up in all these films?

Who got me into that? It's been so fucking long now, that I can't remember. I've known him for so long...



Ron Jeremy?

No, actually I got in the movie because I knew Ron Jeremy already. He goes to the Rainbow in L.A. where I go. I've known him a long time.

So that's how you ended up in his "Freak of the Week" video?

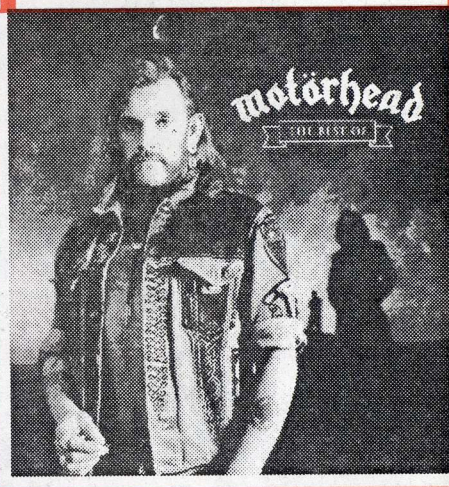
Yeah, that's been about 3 or 4 years.

Do you foresee any more XXX films in your future?

It's all right with me. It's not the worst job in the world to be surrounded by naked, horny chicks all day.

And when you've heard it, will you call me back and tell me what you think?

I will man, thanks . . . We'll see you next time . . .



motorhead 90/90

3/10/98  
 "Snakebite Love"  
 album released

3/23/99  
 "Everything Louder  
 than Everyone Else"  
 released

5/16/00  
 "We Are Motorhead"  
 album released

8/28/00  
 "Best of Motorhead"  
 album released

10/24/01  
 Slug Mag  
 Interview by  
 Jeremy C.



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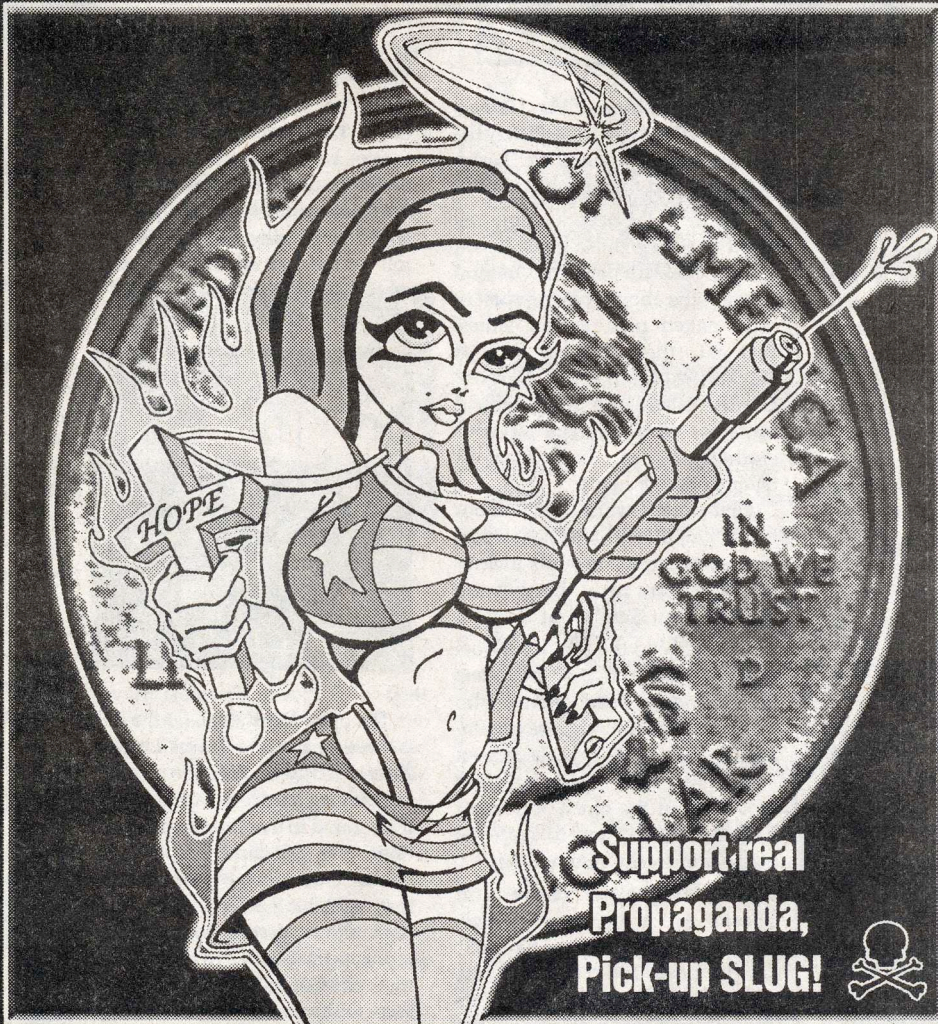
**Recent**

**Terrance DH  
recordings @  
Counterpoint  
(Skint, Nurse  
Sherry, Yield)  
wants (Wolfs,  
Alchemy, NTD)**

**Nov. 23rd**

**6:00pm  
155 S. 600 W.  
(Mexican Civic  
Center)  
Nokturne (L.A.)  
Excommunlon  
(Denver, CO)  
IBEX THRONE**

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CLINT  
FIGHT  
AT THE  
TOUGHMAN  
CONTEST!  
11/9/01**

**THE OPPOSABLE THUMB  
11/9 @ Mo's Grill  
(All Ages)  
11/14 @ Atchafalaya  
(a private club)**

**Us Against One Clothing  
will be available soon at  
Real Ride SkateShop,  
Uprok, and a few other  
skate shop by  
Thanksgiving**

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**Mon. Nov. 23rd 10pm  
EROSION & VIOLET RUN  
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(A Private Club)**

**hOTT trashy new-wave pop band  
needs a FEMALE bassist  
must have style. decent gear.  
be able to practice 3 times per week  
EMAIL trashPOP@sexynrds.com**

**Pantyboy is a Mish.  
Us Against One  
Clothing Co.**



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With Your Host Kevlar7

# Concert Previews

Fortunately, this semester of school is halfway finished and it sure has gone by quick. And there sure were a hellu-

va lot of good shows to help ease the madness of stress in prepping for tests and composing papers in pursuit of a higher education. Some of the best last month, in which I hope y'all were able to attend, were **Rocket 350**, **Red Planet** and **Slender**, **Southern Culture on the Skids** and **Slim Cessna's Auto Club**, and the farewell show for **Murder City Devils** (not their best performance, but still a good one) and the later karaoke session with members of the MCDs at **Todd's Linger Longer Lounge** heard one of the

rowdiest rendition of Van Halen's "Hot For Teacher" ever. Bitter disappointment when **The Turbo A.C.'s** missed their show at Burt's on the 29<sup>th</sup>; I'd been looking forward to seeing those guys. If you would like to compare mental notes of the above shows or just to send naked pictures, (of ladies, that is), then drop a line at [Kevlar7@hotmail.com](mailto:Kevlar7@hotmail.com). Alright!! Get the calendar, highlighter and bottle of whiskey, take all your clothes off, lean back in your chair, and take notes.

First thing I want to talk about is a movie that all you sleazy pervert types (myself proudly included) should not miss: the showing of **Mau Mau Sex Sex** at **Brewvies** from the 5<sup>th</sup> to the 8<sup>th</sup>. It's a documentary about two of the oldest independent filmmakers who made a career making exploitation and B-movie cult classics—a very hilarious side-splitting T&A films and how to reap the benefits of trashy filmmaking.

The 6<sup>th</sup> has **G. Love and Special Sauce** at **Kingsbury Hall**. One of the funkiest musicians of late, G. Love doesn't play hippie white bread funk, he just plays down home groove that gets the ass shaking.

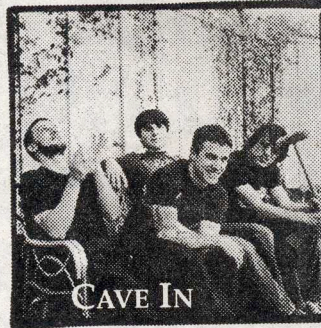
Having decided to leave her band at home, **Tori Amos** is on a solo tour with just her piano. Without getting chewed out by **Senorita Margarita**, let's just say Tori reminds me too much of **Kate Bush** (who I drool over) for me to get into her music. So, if you worship the pixie look-alike, then you'll want to hunt down tickets for the 6<sup>th</sup> at **Abravanel Hall**.

For me, I think a night with the **Butthole Surfers** at the former **DV8**, now called **Xscape**, will do me just fine. Also on the 6<sup>th</sup>, **The Buttholes** have put out a new record that is a fine example of the weird but engaging sounds of these Texas natives. Opening is **Kid 606**, so get there early.

On the 7<sup>th</sup> is a show that will be

worth the long drive to Provo to see. **The Love Cowboys**, an English rockabilly band, hit the stage at **ABC's**. Playing just about every style of greaser music, (psychobilly, honky-tonk and jump-swing to name a few), these guys must not be missed live.

Oh, the dilemma!! Two killer shows on the night of the 8<sup>th</sup>. The first is **The Candy Snatchers** and **The Hellbenders** at **Kilby Court**. The Snatchers are reminiscent of a rowdier version of **New Bomb Turks**. The Hellbenders I don't know much about, but they sound promising. Grimy rock n' roll for the soul, so every greaser who reads my column faithfully needs to be there.



The other killer show on the 8<sup>th</sup> is **Cave In** and **The Icarus Line** at **Xscape**, (ex-DV8). **Cave In** started out playing hardcore, but matured their sound to that of epic compositions that are similar to **Hum**, **Shiner**, and **Failure**. My best bet for that night, hit the **Kilby** show first, (their shows start early), then race to **Xscape** to catch **Cave In** below the roof off. Good luck, I'll be right there with you.

On Nov. 8<sup>th</sup>, **Steven Blush** is coming into town to sign his book "American Hardcore: A Tribal History." Never heard of the guy? Shame on you. He was a prime mover during the hardcore punk rock movements he covers: he promoted a lot of punk shows, ran a record label and DJ'd a college radio show and wrote for **Spin**, **Paper**, **Interview**, **Village Voice** and **Details**. This event is tentative; contact possible **Sam Weller** for more details.

Check out two bands that play music that's steeped in soul-meets-rock: **King's X** and **Moke**. **King's X** have been around for a long time and their sound is like a switchblade, sharp and to the point. **Moke** hails from England and are able to balance abrasive guitars with beautiful vocals.

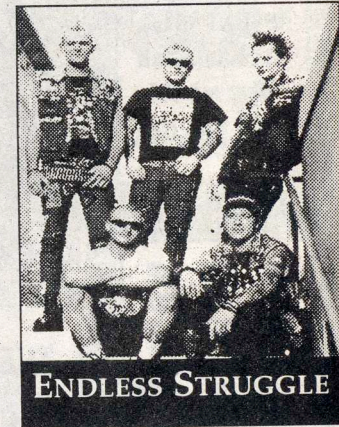
Make sure to be at **Liquid Joe's** on the 9<sup>th</sup> to catch them.

Next, check out **Clocked In**, an emotionally-charged hardcore quintet from Atlanta, GA at **Ya Buts** also on the 9<sup>th</sup>.

Or mosey on over to **Salt Air** on the 9<sup>th</sup> to see **The Start**—if you haven't heard them on the radio yet, they rehash a kind of 80's sound with some whiny **Gwen Stefani** voice elements thrown in. Gorgeous! Or not...

Support **SLUG Magazine** and the local scene by attending **Localized** featuring **Hot Rocks**, **Just The Two Of Us** and **Starmy** on the 9<sup>th</sup> at **The Urban Lounge**. Come and see some of the best that this city has to offer and display your affection to rock journalists who sweat blood and tears to report the real musical scoop (hint; hint).

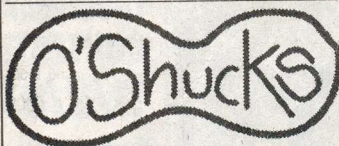
**Nightmare Productions** and **SLUG Magazine** get together at **Club Sanctuary** for an American Red Cross benefit concert on Nov. 11<sup>th</sup>. **Riverhead**, **Panic Button**, **Awaiting Treatment**, **Frankensystem**, **Endless Struggle**, **Tragic Black**, and **Redemption** play punk, industrial, goth and "moody glam."



**Joe McQueen**, Utah's seminal 80-year old sax player, is the jewel in **Ogden's** crown, back when trains heading West stopped in **Ogden** to let the rich people stretch their legs and partake in some of the best jazz in the country, namely **Joe McQueen**. He is playing the **Deadgoat Saloon** on the 12<sup>th</sup>.

Great indie music on the 14<sup>th</sup> with **Les Savy Fav** at **Kilby Court**. Blending noisy grinding guitars with pop sensibilities, this band will be a great one for the indie kids to pick up on.

**CLOTHING DRIVE**  
Friday, November 9<sup>th</sup>.



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All clothing will be donated to **St. Dysmas' Shoppe** (part of the **Episcopal Community Services Outreach Program**) located at the **Jubilee Center** on 300 E. 100 S. in Salt Lake City.

Other event organizers and sponsors:

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**Hildegarde's Food Pantry**

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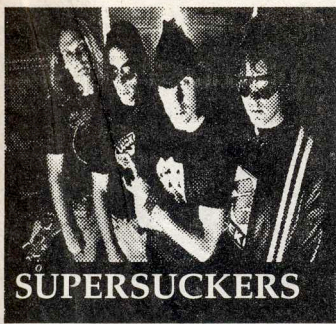
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**SUPERSUCKERS**

But I encourage everyone to attend the return of the mighty **Supersuckers**, also on the 14<sup>th</sup> with **The Hangmen**, and **Thunderfist** opening. Hitting the stage at *Liquid Joe's*, these guys will show the crowd what rock 'n roll is all about. They will assault the senses with their musical assault while entertaining with their rock 'n roll antics. One of the godfathers of the scene that bands like **Social Distortion**, **Rev. Horton Heat**, **Zeke** and **Rocket From the Crypt** have helped pioneer, these guys should not be missed by anyone, especially the greasers.

Fans of the band **Sister7** will want to be at *O'Shuck's* on the 16<sup>th</sup> and the 17<sup>th</sup> for **Patrice Pike** and the **Black Box Rebellion**. Not my kind of music; Patrice's latest disc has that kind of **Dave Matthews** folk style going on these days, similar to **Sister7**. So if you like that kind of music, then check it out.

Instead of the above show, I will be at *Kilby Court* for the return of **Dashboard Confessional** and **Rival Schools** on the 17<sup>th</sup>. **Dashboard** is this emo kid with an acoustic guitar. Which is pretty cool, but too many "sensitive" types are starting to annoy me with praise of this band. The band to see is **Rival Schools**, featuring former SLC local **Cache Tollman** on bass; they have emo stylings, but also have some rock-out moments. Kind of like **Burning Airlines'** new disc: disjointed but melodic.

The 18<sup>th</sup> at *Xscape (ex-DV8)*, there'll be three bands that have a kind of commercial radio sound, but a catchiness about them that makes them engaging to listen to. The bands are **Good Charlotte**, **Lefty** and **Mest**. All are **Warped Tour** veterans, and put on good shows, which have earned them large-size followings.

Indie rock kids will want to be at *Kilby Court* on the 20<sup>th</sup> for **Cry Baby Cry**, a band that resides on **Skoda/Dischord Records**. Be

prepared for disjointed mathematical indie rock.

Funny pop punk comes into town with **Big In Japan** and the **Mr. T Experience** at *Kilby Court* on the 21<sup>st</sup>. Those people who shamefully listen to **Blink 182** but faithfully love **The Vandals** will eat up **Mr. T**, who don't take things too serious and keep the jokes rolling with their brand of pop punk.

The 24<sup>th</sup> is another indie *Kilby Court* show with **Love as Laughter** and **The Glands**. **The Glands** are pop that reminds me of psychedelic pop like **The Eels** and **The Beatles**.



**LOVE AS LAUGHTER**

Blues anyone? **Too Slim** and the **Taildraggers** get kudos just for the fucking cool name. They will be at the *Dead Goat Saloon* on the 26<sup>th</sup>. If you like the blues with elements of rockabilly then you will not want to miss this one. Chalk this one up as another show for the greasers, or those who are curious as to what the scene is about.

Also on the 26<sup>th</sup> is a show that will appeal to those lovers of tight and musically skilled bands in the indie scene. The show is at *Xscape (ex-DV8)*, with **The Juliana Theory**, **The Movie Life** and **Starting Line**. **The J Theory** are best described as a post-hardcore indie band that has a big sound and killer live show. **The Movie Life** reminds me of the great band **Seaweed**, playing post-punk with melody and skillfully structured melodies and progressions. Don't miss either band.

And the last show of the month is at *Kilby Court* with **Aspera** and **Rocky Volato** on the 29<sup>th</sup>. **Aspera** features member from the now defunct **Jejune**, a band that makes most indie kids drool at the mere mention of their name. Those who don't know that band, but like great music, are encouraged to attend.

And that's it for this month. Good luck with school, and remember to save a good seat for me down in front. Look for the guy doing the drunken swagger. Until next month.

# GALLERY STROLL

WITH MIRIAH MANN

Gallery Stroll, a time when the arts of Salt Lake City can be seen by the masses. With most galleries being open from Monday through Friday 9 a.m. to 5 p.m., it is hard to check out the local art. That is why the Salt Lake Gallery Association has been hosting Gallery Stroll for several years now. Gallery Stroll is the third Friday of every month except for December, when it's the first Friday and Saturday. The Galleries stay open from 6 p.m. to 9 p.m. and choose this night to hold receptions for the artist's show for that month.

The arts are alive and well in Salt Lake City. As mentioned in last month's SLUG issue, **Simple Shoes** chose the highly acclaimed University of Utah's **Modern Dance Company** to showcase on their national road tour. The show was magnificent! The conclusive dance piece was a humorous reconstruction of a work called "The Mechanical Organ." This performance converted me into a strong supporter of **Modern Dance**. The "Simple Stream of Consciousness" road tour will be back in April but you can pick up tickets to any of the upcoming dance performances by calling ArtFix @ 355-ARTS.

The University of Utah Union Gallery, located in the A. Ray Olpin University Union Building 200 S. Campus Drive room 225. The Gallery will be showcasing a show about Veterans. **Walter Jones** from the Salt Lake Library is curator. This show runs until Gallery Stroll night, Nov. 16th. The second half of November features a show called "Emotion and the Human Form." It includes sculpted works using freestanding bronze, bas relief and cast marble. If you have any questions about the Union Gallery, please email Wren at gallery@union.utah.edu

The Finch Lane Gallery is located at the Art Barn in Reservoir Park. Finch Lane will be hosting an opening reception for artist **Brian Draper** and **Jenny Snow**. Brian's work is in stone and bronze sculpture and Jenny has national notoriety for her quilts. For more information call (801)596-5000.

**Left Bank Gallery** is located at 242 South 200 West. This month features photographs taken by the University of Utah's **Chronicle Staff**. This show will run until the end of November. For the December Gallery Stroll the 7th and 8th, **Left Bank** will have a group show by their in-house artists.

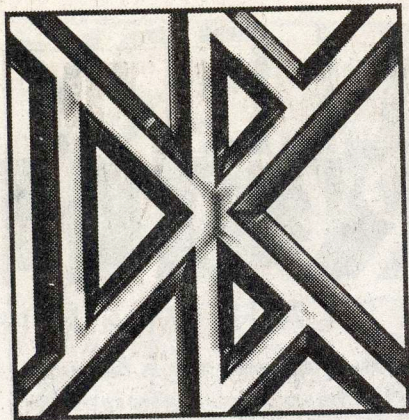
**Dolores Chase Gallery** is located at 260 South 200 West. They will have a show of "Peace and Joy" by local artists **Cheryl Merkley**, **Lorie Nelson** and **Linda Etherington**.

**Walk of Shame Studio** is located at 351 West Pierpoint Avenue. The Studio/Gallery will host artist **Jeremy Bringard** and his photographs along with artist **Derek Mellus** and his abstract shadow boxes.

**Derek Dyer** and the **Warehouse** present "Acute Schizophrenia," - A **Derek Dyer** production featuring "Liquid People." **Derek** will envelope several shows in one by using projection installations, paintings and photography, and there will be live music by **Koteba**, an African Drum group. This show will run from 7 p.m. until 11 p.m. and is \$3 at the door. Proceeds go to the **Diversity Ball Fund** - a project to finance the construction of the world's largest disco ball.

This is not a complete list of galleries, just a quick reference guide of a few shows which interested this writer. For a complete list of participating galleries, pick up a Salt Lake Gallery Association Gallery Guide, available at all participating galleries. For all those Christmas shoppers, the Gallery Stroll for December will take place on the 7th and 8th. If you are in the know about an upcoming show, please share your knowledge. You can email me at mariahm@worldstrides.com Support Local Art!





# DAVE BROCKIE EXPERIENCE

## The Rambling of a Madman By Frank

I had the opportunity to get Thai food with Dave Brockie (Oderus Urungus) Mike Derks (Balsac the Jaws of Death) and Brad Roberts (Jizmak da Gusha), all members of **GWAR! The Dave Brockie Experience** (DBX) is their current side project.

Before I could actually begin my interrogation, he answered every question I had.

**SLUG:** What are you going to order, sir?

**Dave Brockie:** Want to split one of these soups? It's really good, it's like coconut and fish sauce; let's get a tureen with chicken please. Give us an order of Thai calamari as well, and a Thai beer. We're gonna drop some cash. We very rarely get to eat. When I got your call I was like, yes! a good meal. We really start to look forward to things like Carl's Junior driving through the desert, I was so happy: "Oh, Carl's." One of the greatest things that could happen to us. I was just laying there totally fucked up on some kind of weird drug, air conditioner totally out, 400 miles to go. Been reading the same line of the book for the last three hours.

With **GWAR**, you got catered meals coming in, you got air conditioned busses, TV, VCR, DVD, satellite, plush bunks and everyone's needs met. When you get to the venue, it's big dressing rooms, everything's laid out, deli trays. This tour is nothing like that and we did it that way on



purpose. It's just a little three-piece band, no costumes, nothing. We were musicians a hell of a long time before we got in **GWAR**. **GWAR** is the greatest, coolest thing that ever happened to us. It's given us the opportunity to take side projects like **DBX** and shove them into the public eye.

When we did **X-Cops**, we didn't hype the connection and we got burned. We went out on tour and there's like five people at each show! We got the label to give us all this tour support money and we spent it on a bus. We were like fuck it, we can't go back to our van. So we're driving around in our tour bus pulling up to these clubs; "Oh, it's still early!" it's like eleven o'clock and there's five people there. So we're shameless about promoting the **GWAR-DBX** connection.

Oderus is the greatest character ever created. Oderus Urungus is the greatest thing I've ever had anything to do with, he's a joy to play. They will bury me in that suit, why not? But I've created millions of characters before I got around to Oderus, he just happens to be the most successful one. He's the baddest, ugliest, smelliest, loudest one. But I have tons of other characters that I've done through the years and people get to see these characters in the **DBX** show. We're not using props and costumes but it's almost like stand-up. It's funny, bleak and black and exactly what people need to hear right now. You ready to order your entrees? The Gang Keow Wan and another beer please.

The label is ready to do a new **DBX** record immediately. It's a cheap record for them to do, it's good for us. I've got all the songs written. But I want to get with Derks and write a bunch of new shit before we go into the studio. I want the next **DBX** record to be denser. Yeah, I just want to take it maybe just a little bit...I don't....I just want it to be different. But this album's so fucked up anyway. I think it would be great to do another **DBX** album, but we won't be doing that until after the end of next year. What I hope happens is that the next **GWAR** album is so huge that our whole next year is just dominated with touring all over the world. We haven't even been to Japan, that's unthinkable! We've got like three months of production, a lot of rehearsal, and then a tour. When **DBX** sneaks shows in every now and then it sucks because we never get to practice and then it's just a big drunken flail fest. Right now it's great

because after 3 or 4 shows, we really start to get tight and good and the voice is in good shape. I know the second Brad drops a stick!

I talked to our publicist just today and we decide that it's the patriotic thing to continue to go forward with the new **GWAR** album. To deny the American public access to artists who are going to comment on this



he cleans up real good

PHOTO BY AHB

terrorist attack in a different way than CNN is really unpatriotic. We're not deliberately targeting the World Trade Center or anything else. We make sweeping commentaries about mankind's foibles and if people get offended more so than usual, then that's their problem. If our society is saying "Oh no, you can't do that," that's even more disturbing because usually it's the government you have to worry about censoring you. Hopefully it will wear off soon. The horror of the attack is still so fresh in everyone's minds and CNN isn't doing anything to help by showing the same footage over and over again.

Even if Osama did it and it's pretty obvious that he had something to do with it, but we don't have proof. We create a monster and then you have your airport security people, they get \$3.50 an hour, no job benefits, no chance for advancement. And then something like this happens and people are all surprised.

But unfortunately, the people who are behind this attack are not about getting the people of the US to rise up and change





PHOTO BY AHB

**Check out Brockie's web page:**  
[sites.netscape.net/maggotmaster/homepage](http://sites.netscape.net/maggotmaster/homepage)

our government. They are our enemies. Unfortunately, they're going to succeed in polarizing our society. We need to learn from this, we did fuck up. Sat back on our big fat complacent US butt, forced atrocities across the length and breadth of the world for hundreds of years. We do a lot of great stuff as well, don't get me wrong, America's the only place I'd want to live. But we have to be responsible for every aspect of our society and we did fuck up.

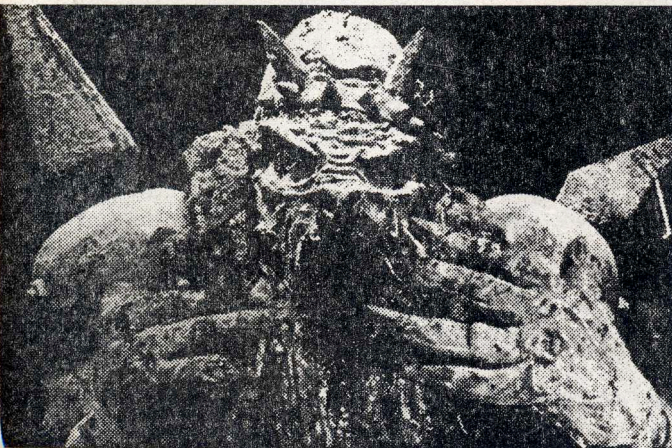
I didn't go out of my way to make this new GWAR album overtly offensive. I just wrote good metal from the heart. That's what I felt and the theme was just about grinding up humans and medieval torture machines and expounded lyrically about why they deserve to be treated that way and it's a metaphor and inadvertently became a very timely statement about

what's going on in the world right now. GWAR basically says to the human race "get your shit together or we're gonna wipe you out," because we're here working on it.

DBX is a more personal hook-up. The difference is obvious. In GWAR you are writing through a character, like writing for Harry Potter, just coming up with an evil character for him to fight. With DBX there is nothing like that, I go straight to the paper with whatever I feel like. I never have to worry about confusing the listener because the context is all skewed. Both DBX and GWAR are effortless. Sometimes the A/C sucks. I can't equate any of this with work because it's so much fun and the best songs come out of you naturally.

We'll all die one day. But hopefully by then, the clones will have been produced. I was reading an article recently about how we might be one of the last generations that actually dies. In a hundred years, people will look back at the humans that had to die and be like "oh, those poor guys." Because they will be able to grow new organs left and right. So GWAR can keep going forever. They are immortal. I think this next year with the way the GWAR album sounds and the way times are we are, going to get a lot of new fans. GWAR will live on regardless. Let's get out of here.

**Pick up The Dave Brockie Experience Diarrhea of a Madman (Metal Blade) and look for the new GWAR album, Violence Has Arrived (Metal Blade) due out on November 6.**



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## Getting Closer All the Time A Glimpse at Just the Two of Us

BY GARED MOSES

Just the Two of Us is one of Salt Lake's newest creations.

This rock duo has no agenda other than to express themselves in the fashion of their own minds. The difference between said minds and say, the typical is infinitesimally small. The drive behind their idea to freely communicate, without being hung up on their surroundings, is largely experimenting with originality. With Richard Visic alternating between the keyboard and guitar, his tunes force you to attention with punk/pop authority. His ability to connect the audience with his unusual albeit mind-grabbing song writing is made whole by the capable hands of Penny. Penny is the keeper of the beats. She sits to the side behind her small drum kit, communicating with Richard in a way that would make you swear they'd been destined to play together.

As you probably know, they have a history. A history etched permanently into the memories of those who comprise the local creative community.

The Jenni Jensens were considered

by many to be one of the most original bands in Salt Lake for quite some time. But when singer/guitar player Kara and Carri (from the **Fumamous**) moved out of state last August, the group was forced to retire.

Richard and Penny wasted no time. Unquestionably, their passion towards work cannot be slowed. The duo played a full set of new material at Club Expose' during the first weekend in October. Their performance was well practiced and enjoyable on many levels. When I asked Penny to describe the music in words, she explained sarcastically, "Sloppy, sloshy, out of tune, out of key and all in 'G', with two chords in 'A'".

Aside from **Just the Two of Us**, they both keep themselves busy with other projects of artistic origin. Penny is the host of **Kickin' Judy**, a radio show every Saturday from 9pm to midnight on **KRCL 90.9**. Along with her co-hosts, Tracy and Angie (**Chubby Bunny**), she successfully raised around \$1900 for the community radio station during October's **Radiathon**.

With a Bachelor degree in Fine Arts from the University of Utah, Richard manages to keep **Little Monkey**, his original comic strip about naked men and drinking, alive and well. You can find it in **Proper Gander**, an independent comic and story magazine out of Austin, Texas. **Rock City Records** also provides the comic and the free publication, go there and buy something.

Look for **Just the Two of Us** appearing around Salt Lake and surrounding areas.

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Hey, kiddies, this is a test of the Dirty Dish Broad-casting Service. Welcome to the first installment of this nasty little column designed to keep you abreast of all the hottest gossip, juiciest rumors and sauciest insider tidbits on your favorite local rockstars. With an emphasis on catty fun and no harm intended we'd like your help to bring all the pertinent dirt and info about you or your friend's band. Write me at [janedope36@hotmail.com](mailto:janedope36@hotmail.com). We promise not to expose anyone's shortcomings, so to speak, or kinky sexual tendencies. We just want to keep you informed. I'm a no good tramp who can never get enough of that sauce and I thrive on this shit. So keep those ears open and those pencils stiff and ready.

**HOBBS WITH PAUL:** Lotsa body swapping going on these days. This is how scenes get inbred, folks. Look out for the new super group popping up from the demise of **Wormdrive**. Mike "mouth" Mayo will be joining

**Thunderfist** as bassist and backup singer. This means Chris is out of a job. Apparently, he'll be joining neo greasers **Chrome Molly**, who think that Dep and a

wife-beater make you rockabilly. Only kidding, fellas. Geez, take a pill, it's not like I fucked your girlfriend or anything. In what may prove to be a stupid decision, **Thunderfist** have also said good-bye to Jeffo. This type of head-hunting is so 1984. It'll be interesting to see how it works with two cooks at the helm. Rumor has it Jeffo might be bedding down with super loser Shame Shady again for an acoustic duo act. Eli Morrison has called it quits with the **Bennies** to spend more time with his main squeeze, **The Wolfs**. Mike Sartain from **Starmy** has taken the throne on drums for the **Bennies**, pounding it for all he's worth.

**DON'T KNOW WHAT YOU'RE MISSING:** Can it be? **Casa Diablo** are rising from the dead under the new, more terrifying moniker **Die Monster Die**. Only bummer is that

"Dammit!" Janet's strapping loveliness will be missing, with B-Rock coming back to fulfill bass slapping duties. I think Janet was the best thing to happen to Casa. I'm not so sure that B-Rock will look as hot and sassy in a vinyl mini-skirt and thigh-highs! But, keep your tits crossed, a butterfly told me that Janet and her twin sister may be cooking up something twice as nice. Rising from the ashes of **the Beaumonts** are former frontman Matt Hill's new trashy electric pop band, **the Items**. Salt Lake's been needing a sassy pop band you can dance to. Who's that sexy girl behind the synthesizer?

**HEAD 'EM COMING:** **Fistfull** played their farewell show at Liquid Joe's at the end of September. If you weren't there you need be slapped up side the head with 9 inches of limp rubber strap-on.

The girls are leaving us after the snowboard season and going to L.A. where Todd has finally joined his wife. Troy is said to be hookin' it up with a national touring act which I have yet to get details on. Funny thing is that **Fistfull** has played two shows since then. You really shouldn't toy with my emotions like that, ladies. I think I speak for a lot of girls when I say it won't be easy letting go.

**THAT'S NEW TO ME:** New local CD releases to get your grubbies on. **Wicked Innocence** have a 2-song EP out called **A Prayer For Those Who Are Prey**. Even though I can't get off on their sore-throat core, there are some heavy messages oozing out of this. **In Effect** have a new EP coming out. And I hope to heck you were there for the **Never Never** CD release at Burt's on Halloween. If not, I hope you at least made it to the **Pur-I-Do** reunion party at the Moroccan on the same night. If not, where were you? Shit, where was I? Congrats to **Gerald Music**, who recently celebrated their second anniversary. This is quite a feat in our the-pussy-is-always-greener culture. Well, that's it for now, kids, so scram. I've got me some clamming to do!

NOTHING'S OFF THE RECORD LOCAL GOSSIP by Jane Dope



# Thanks, but NO Thanks

continued from page 20

Michelle had a new injunction for him, "Don't touch ANYTHING," she ordered comprehensively.

Dave sighed, but heeded her dictate meekly; cautiously walking around the dining room table already formally set for tomorrow's festivities. What kind of woman must his future mother-in-law be, to need to have things in such insanely prim and pristine order? For the very first time since he and Michelle had become a couple, he wasn't so terribly keen on meeting her mother and was glad that her father wouldn't be coming also. It was probably a good thing those two were getting divorced, Dave decided. One of them at a time was bad enough and she wouldn't even arrive until tomorrow!

"Your suit, the one you wore to your grad school interviews, I had it dry-cleaned today. Try it on and make sure it still fits. And pick out a shirt and tie to go with it, too," ordered Michelle, putting a bossy halt to Dave's speculation and trepidation.

"Suit! I have to wear a suit?" he sputtered, outraged that Michelle's maternally inspired madness had spread to his attire. He spitefully hoped that he'd gained some weight in the past five years. If his old suit didn't fit anymore, there was no way he could buy another one before tomorrow. Then he could spend the holiday in comfortable clothes like he'd planned.

"Yes. Suit! Mom will expect you to wear a suit. Don't complain. I'll be in heels, pantyhose, and a dress!"

"OK, OK," Dave capitulated and went into the bedroom to try on the only suit he'd ever purchased in his adult life. Unfortunately, five years of ramen, slick rock biking, rock climbing, river rafting, and all-round healthy living had kept him as trim and slender as he'd been at twenty. The damn suit fit. He would have to wear it. Disappointed, Dave slipped it back into its white plastic cleaners' bag. Then he hung it from the top of the closet door where it haunted him like the ghost of Thanksgivings-yet-to-come whenever he woke from fitful dreams of invading armies of monstrous mother-in-laws later that restless night.

The next morning, Thanksgiving morning, Dave lounged around in his most ancient and battered sweats for as long as he possible could, like he was charging up his comfort battery. Michelle, still in her pajamas, possibly for the same reason, busily bustled about in the kitchen until past noon. When she finally noticed the time, she gave a little shriek and peremptorily pulled Dave into the bedroom with her to change into their more formal attire.

Spiffed and stiff in their "good" clothes, they perched uncomfortably on the uncustomarily tidy living room sofa and waited for Michelle's mother's expected and dreaded arrival at one o'clock. To pass the time they watched a college football game on TV. Between each play, Michelle leapt up to baste the turkey and stir a bubbling

pot of something or other.

By one o'clock Dave was feeling pretty hungry, having skipped breakfast that morning to make room for the imminent feast. By one-thirty, in spite of Michelle's play-by-play ministrations, food was beginning to burn on the stove. By two, Michelle fretted that the turkey would dry out and become tough and stringy. By two-thirty, she worried that something awful had happened to her mother on the long drive down from Ogden, picturing her car overturned in a ditch on a deserted stretch of road. By three, even Dave was ready to call the highway patrol.

But before he could, the phone rang. Michelle rushed to pick it up. "Mom!" she exclaimed in happy relief.

"What time will she get here?" interrupted Dave, half-starved and impatient.

Michelle, her brow darkening, waved at him to be silent. She listened intently to what her mother had to say. Then she scowled and her answers became short and brusque. Finally she slammed the receiver down in its cradle without bidding her mother good-bye. "Fuck!" was all she said.

"What's up?" asked Dave against his better judgement, a funny feeling in the pit of his empty growling stomach telling him that he really didn't want to know.

"She's in Vegas with Dad. They've made up. They're not getting divorced after all," Michelle explained in a disgusted voice, adding with a touch of sarcasm, "They said to say 'hi' to you and tell you that they're both really looking forward to meeting you at Christmas."



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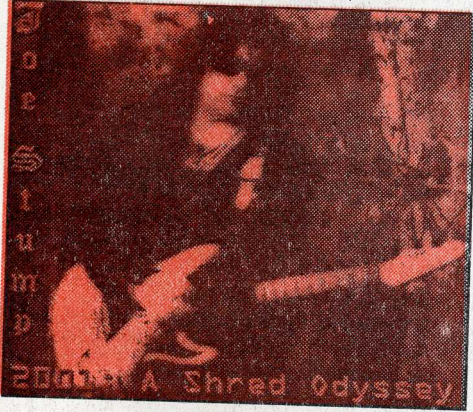
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**LEVIATHAN** : While I haven't ever really followed his music, I've always thought of **Joe Stump** as Yngwie Malmsteen's bigger, fatter, sloppier..... drunker cousin. Don't get me wrong, I knew Joe was good in that sold-your-soul sort of way, it's just that what I'd heard of his neo-classical style in the past seemed to be conveniently similar to Yngwie's style. At least Joe had chosen ESP guitars over Fender (otherwise, that would be a little too precious). Upon a fairly close listen to 2001: A SHRED ODYSSEY, which con-

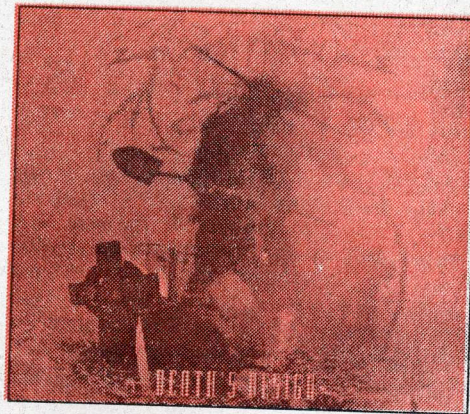
more towards Spock's Beard than any of the other bands) spanning over seventy- five minutes. The extended length of the songs allowed for ample meandering time and a lot of 70's- style jamming to occur. An amazing production job, crucial to this type of music, was accomplished with crystal clarity.

**OLYMPIC** : **Internal Bleeding**, one of my favorite bands, has released a "best of" titled **ALIEN BREED**, documenting the band's ten-year history. This release contains, in their entirety, the **INVOCATION OF EVIL**, **PERPETUAL DEGRADATION** and **ONE DOLLAR DEMO** e.p.'s. Also, in keeping with the band's ever, rotating line-up, their latest song "Alien Breed" was added to the track list, featuring new members Jay Carbone (bass) and Mike Lotito (vocals). The band's upcoming release **HATEFUEL** is expected to be out in late fall 2001. — **DEATH'S DESIGN** was written by **Diabolical Masquerade** (Blakkheim an Estonian orchestra and a band of studio musicians) as a horror film soundtrack. The release covers 61 tracks within 20 movements. As the story goes, another movie with a similar concept was released, requiring a re-write for the **DEATH'S DESIGN** screenplay. Because of a limited budget, an actual release of the film is up in the air. Altogether, this is an amazing release. Its far-reaching



tains new, live and former bonus tracks, I'm realizing that in my haste to make snap judgments, I've misjudged Joe's playing (...and snap judgments have always served me so well). While Stump's playing at times is the usual shred fare, at other times he stamps his music with unique groove-inspired flashes of greatness. As I gain a greater understanding of Joe's playing, I'm realizing that he incorporates a large array of styles and sounds. The over-the-top track "Psycho Shred Suite" answers the question that has plagued shred guitarists for years, "Why play so fast?" One listen reveals the answer to be; "...because he can."

**METAL BLADE** : Prog. rock supergroup **Transatlantic** are back with their second release, **BRIDGE ACROSS FOREVER**. **Transatlantic** is Neal Morse (Spock's Beard), Mike Portnoy (Dream Theater), Pete Dinklage (Marillion) and Roine Stolt (Flower Kings). **BRIDGES...** is four songs (Leaning



styles are tied seamlessly within the 20 movements. A black metal undertone sweeps throughout the release, accented by both heavy and melodic guitar play, keyboard

**WRITTEN IN BLOOD**  
**Hard Music For a Hard World**  
 By John Forgash

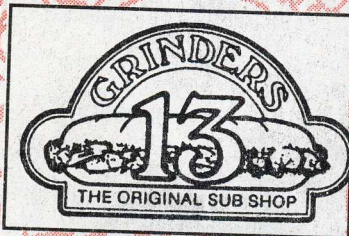
work and even the occasional jazz influence surfaces. This is one of the most innovative and challenging musical endeavors that I've heard this year, at times, even nearing the level of Opeth's **BLACKWATER PARK**.

**SPITFIRE** : **Testament's** first three albums (**THE LEGACY**, **THE NEW ORDER** and **PRACTICE WHAT YOU PREACH**) were very much on the cutting edge and were extremely influential metal albums. The band revisits those early days once again with another "best of" (their 4th "best of" album), although this time adding a much needed twist to the "best of" recipe. This time around, instead of just compiling old songs, the band actually re-recorded true Testament classics. AND.... not only re-recording, but also bringing back ex-members of the band, including Steve Souza (vocals on "Alone In The Dark" and "Reign Of Terror"), John Tempesta on drums and the mighty Alex Skolnick on guitar.

**RENEGADE** : Former **Bestial Warlust** guitarist K.K. Warslut is back with his band **Destroyer 666**. **PHOENIX RISING** is the latest from this Australian four piece. Coming from the apocalyptic sect of extreme metal, **PHOENIX RISING** has far more to offer than I expected, moving beyond the thin production and juvenile song- writing often associated with this brand of metal. While being extremely heavy, this release also infuses a melodic tone within the songs.

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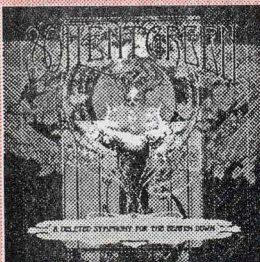
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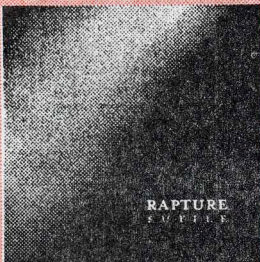


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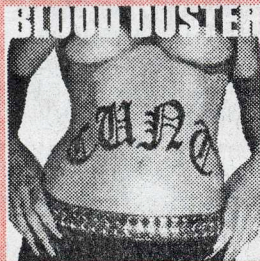
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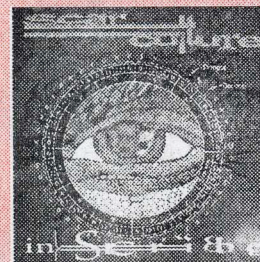
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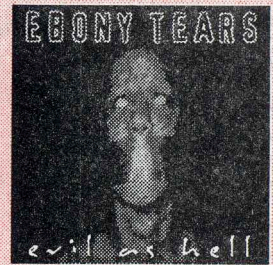
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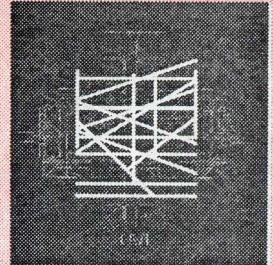
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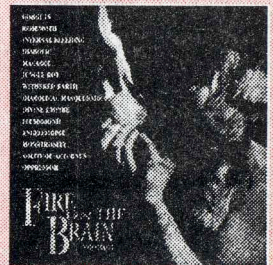
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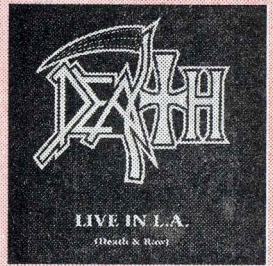
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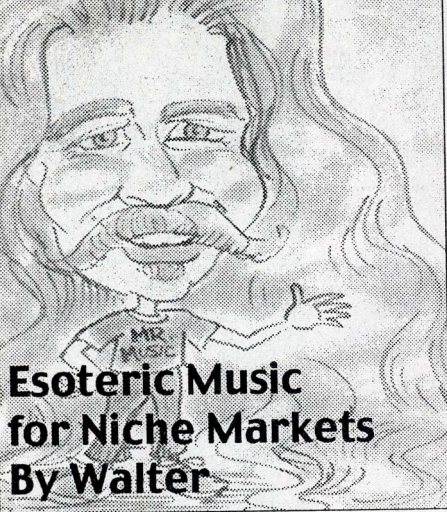


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# Geriatric Rock:



## Esoteric Music for Niche Markets By Walter

In a misguided attempt to state a wildly unpopular opinion, or perhaps call down the wrath of mindless masses, I would like to ask, "How many SLUG readers are flying an American flag?" House, car, pin, shirt, back of jacket, ass pocket of whiskey? Where and by whom was that flag manufactured? I always did love Jello Biafra. To paraphrase "Holiday In Cambodia:" "Well, you'll work harder with a gun in your back/For about one dollar a day/Slave for America til you starve/Then your head skewered on a stake/Now you can go where people are one/Now you can go where they get things done/ What you need my son/Is a holiday in America/Where people wave the flag." Mr. Biafra has other thoughts. "One nation of sedated tabloid robots who actually believe what they see on TV. Even on MTV. And when asked what they think about it they reply "I don't care." One nation drowning in its own garbage indivisible from the fall of Rome. With liberty and justice for all who can AFFORD it." Did a 12-year-old Chinese or Salvadoran girl manufacture your flag? Did you pay more for that flag, \$4.99, than she earns in a day? That's patriotism? Why not send some of that money to United Students Against Sweatshops. USAS, 1015 18th St NW Suite 200, Washington DC 20036. Or check the web at <http://www.usasnet.org/>. I have another question for the patriotic flag wavers. There was a primary election held on October 2. Did you vote? Are you even registered to vote? The next election day is November 6. Patriotism? Vote!

Good heavens! I am so dang old. I am so dang old that I'm now going to write about geriatric rock and esoteric music. Most of this music is played on the radio. I know, I know, "corporate radio sucks." KRCL, 91 FM is the "community" radio station to tune in and yes, some of the following "records" are aired on that radio station.

**Buddy & Julie Miller - Self-Titled - Hightone.** There's a time to live and a time to die; there's a time for nü-metal and a time for music. Buddy and Julie Miller have

finally released a full-on collaborative effort. This husband and wife team have appeared together in other settings but this is the first "dedicated" collaboration. And, what a collaboration it is. Easily one of my favorite recordings of 2001, beating out even Jay-Z, Ja Rule, Usher, Elton John, Jennifer Lopez, Mariah Carey, Train, and Alien Ant Farm, to name only a few. Buddy Miller is quite the amazing guitarist. Tone and texture are his third and fourth names. He's from the South. Everyone in the South has three or four names. In addition, the CD has moments of *O Brother, Where Art Thou?* splendor. Silly me, SLUG readers don't listen to *O Brother, Where Art Thou?*, despite the news that "bluegrass" is the latest fad, or it was until lame-assed versions of "patriotic" songs suddenly "exploded." However, have a listen to the pure hillbilly sounds of "Forever Has Come Again," a Julie Miller composition with stunning harmony vocal from - you guessed it - Emmylou Harris. Yeah, Appalachian gospel. The next tune is even more rooted in the hills. "Little Darlin" is an aching lovelorn lament complete with Buddy and Julie channeling ancestors dead and buried in unmarked graves, graves covered with "blue" grass. The duo continues harmonizing in a weeping sort of way as Larry Campbell saws away on his fiddle and an image of Bruce "Utah" Phillips billows out from the speakers - the words to "Rock Salt and Nails" are his. Fucking old Wobblies wrote love songs too? The entire album is centered around "Dirty Water," not the Standells song. Buddy and Julie co-wrote the hymn marked unforgettably by Buddy's spooky, effect-laden guitar. He gives up a solo technicians can study for inspiration. "Dirty Water" isn't the last song, but it is the climax. As Buddy's ringing guitar fades and "Wallflower" begins the Millers once again venture to the top of a high, lonesome hill for a long and satisfying coast down the slope of the album's remaining four songs. Without shame, I venture forth with a cliché of amateur music journalism - a disc to cherish, a disc to hold dear, a disc to listen to over and over again.

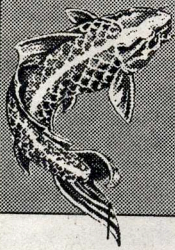
**Ryan Adams - Gold - Lost Highway.** With any luck, and about a million words praising his latest, Ryan Adams will receive a "gold" record for his new album. He's supposed to be the greatest thing since white, sliced bread. I guess, and his influences are certainly geriatric. Have a listen to "Firecracker." Adams is all nasal and I can visualize the mouth-harp-rack dangling from his neck as he pauses to vocalize another "genius" verse. Next up is his tribute to a "band" closely associated with the dangling mouth-harp-rack and nasal voice - "Answering Bell" is like an outtake from the reissued, remastered complete with bonus track, *Music From Big Pink*. Oh, the genius of using elders for inspiration! Have I mentioned "Nobody Girl" or "Touch, Feel & Lose"? I could go on in jaded critical fashion, but the exercise is pointless. Place *Gold* in the "tribute" disc area of the collec-

tion next to homages to Dylan, Buffalo Springfield, Neil Young, Poco, the Byrds, Prince, Jefferson Airplane and the Rolling Stones. Ryan Adams "picks" on them all. *Gold* is good, make no mistake, however; gold is not as valuable as platinum at my favorite pawn shop.

How about those tribute discs anyway? There are only about ten thousand "pickin'" or "tribute" discs around. *Down the Road: Songs of Charlie Patton* is fairly recent. Charlie Patton was a blues singer, long dead, but highly influential. The label the late John Fahey invented, Revenant, has released a Charlie Patton box-set. Telarc released the tribute, which begins with acoustic blues poet Steve James on guitar, mandolin and vocals. James is aided by former Bad Liver Mark Rubin plucking a bass and "Elder Greene Blues" is a fitting start. The "elder" of the title has nothing to do with Utah. Although many of the artists paying tribute are highly regarded for more electric efforts, the disc is comprised of mostly acoustic renditions and it is excellent. Joe Louis Walker, Corey Harris, Charlie Musslewhite and Kid Bingham are a few of the more adept interpreters. *Labor of Love: The Music of Nick Lowe* is also from Telarc. This disc is less satisfying and in fact, some renditions are downright annoying—Tom Petty, for example? And what in the hell inspired Joe Clay to cover Nick Lowe?

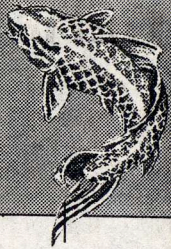
**Lucy Kaplansky - Every Single Day - Red House Records.** Lucy Kaplansky will perform on November 16 at the Fine Arts Auditorium on the University of Utah campus. I'm sure the performance was featured in your handy SLUG "lame-assed concert previews." Somehow I don't think so. Kaplansky is a "folk singer," and although this form of music is quite popular with young people around Salt Lake City, the genre is stereotypically categorized as "geriatric." One curiosity of modern life I've never understood is the presence of full "bands" on singer/songwriter recordings. They never perform with a "band" in Utah, but that's Utah. Kaplansky has all kinds of stellar artists backing her up. Both Duke Levine and Buddy Miller appear as guitarists. Individuals who can't appreciate their talents aren't really guitar enthusiasts. Larry Campbell contributes guitar to every song and steel to a few. Ben Williams is the drummer; Zev Katz plays bass and so on and so forth. As expected, *Every Single Day* is ripe with nuance, filled with texture—check Levine and Miller—and an inspiring listen. It's a mellow disc, a disc to savor, plainly a disc filled with words to explore in depth and a disc for your geriatric mother...and me, as these lyrics clearly demonstrate. Kaplansky sings, "You were sitting by yourself when I came to say hello, loading up on cigarettes and drinks before the show." The tune is the title song, a tune directed, as are many songs on the disc, at a missing friend or lover. Even punk rockers can relate to missing friends and lovers, cigarettes and drinks and loneliness. Venture outside the comfort zone for a change.





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# PETA's Gentle Giant

An Interview With Ingrid Newkirk, Founder of People for the Ethical Treatment of Animals (PETA)  
by Simon Powell-Evans

She's soft-spoken, never raising her voice and looks like your best friend's mom, albeit with an English accent. Ingrid Newkirk, founder of PETA does not fit the typical image of an activist leader at all, but don't be fooled - that doesn't mean she isn't passionate about her cause. She is one of the most persuasive people I have met and her latest book, "Free the Animals", is full of stories of animal liberation.

Founded in 1980, PETA believes that animals are not ours to eat, wear, experiment on, or use for entertainment. Animal Rights means that animals, like humans, have interests that cannot be sacrificed or traded away just because it might benefit others, especially when there are many humane alternatives.

*"If you teach a child to be kind to a mouse you do as much for the child as you do for the mouse. If it's easy to relate to an individual who doesn't look at all like you, who you don't quite understand, and whose life is not a lot like yours, then it's going to be really easy to relate to your neighbor. We need to put ourselves in the other's shoes, it doesn't matter what race, what species, what gender - would I do that to myself? This is essentially the ethos of PETA."*

Perhaps from being the underdog for so long, PETA has become adept at debunking myths and presenting the simple, often-revelatory facts about things we pretend don't happen. This, combined with colorful demonstrations, controversial ads and celebrity sponsors, has brought their ethical message to an audience of millions and made it a viable social issue.

At a recent Utah Animal Rights Coalition (uarc.com) benefit, Ingrid Newkirk was guest speaker, so I posed her a few questions about PETA—and herself:

**SLUG:** What prompted you to adopt a Vegan lifestyle?

**Newkirk:** Like most human beings, I'm a slow learner. I was an only child, so animals were always a part of my life. I came to understand their body language and their facial expressions, because they were pals. Yet I never understood there was anything wrong with eating them. We ate meat all the time and I had my first fur coat at

19. Later, I became an animal cruelty officer and went out onto a farm once where the people had left, abandoning their animals. They'd had a party and smashed all their bottles into the stalls so the animals had ripped themselves to shreds before they died of dehydration and starvation. That night, when I was driving home thinking about what I'd like for dinner, the

penny dropped for the first time in my life, how can I be this stupid? At that point I'd never been to a slaughterhouse but I knew like anybody they had to be hideous places, full of fear. This is such hypocrisy. I knew I couldn't eat animals anymore.

**SLUG:** What resources does PETA offer specifically?

**Newkirk:** Well, I hope people see us as a resource. On our website you can order the free Vegetarian Starter Kit, browse free nutritional advice, find recipes and link to the Physicians Committee for Responsible Medicine. There are tips on shopping and ingredient lists so you can get to the nitty-gritty of what's in something. Remember this, you are going to be healthy meat-free as long as you eat a variety of foods. The basic food groups should be grains, legumes (beans & nuts), fruit and vegetables. And protein? Well, the average American eats seven times as much protein as needed.

**SLUG:** I love your consumer guides.

**Newkirk:** I thought, well if I feel that way, there must be millions of other people interested to know which sham-poops aren't tested on animals or where they can buy a non-leather wallet (Caring Consumer Guide-[www.petacatalog.com](http://www.petacatalog.com))

**SLUG:** I had never thought of leather in that perspective before I read an article about how it actually finances the slaughterhouse industry by subsidizing the price of meat.

**Newkirk:** We demand cheap leather, so a lot of it comes from places like China, India and Korea. In India, for instance, the cost of the leather is 10 times the cost of the meat, so the meat is actually the by-product of the leather industry. ([www.cowsarecool.com](http://www.cowsarecool.com))

**SLUG:** I'm still one of those people who, though I don't eat most meat or eggs, still eat fish and seafood. What would you say to me?

**Newkirk:** Stop that immediately... assuming that you are a compassionate person and that suffering means something to you. The barrier is that we've grown up not thinking of fish as animals. It's a

shame in a way that we're so biased. And if it isn't a sensitivity issue, look at it as an environmentally destructive one; fishing. Also look at the mercury, iodine, all these chemical pollutants that are in fish are not good for you. ([www.fishinghurts.com](http://www.fishinghurts.com))

**SLUG:** Utah is a very pro-hunting state, how do you feel about that?

**Newkirk:** Sean (Diener from UARC) and I were on a radio show a few nights ago and a man called in and said 'I like to take my children hunting. My father took me hunting and I like to make my sons go hunting. We like the experience, we like the outdoors and we like to kill. Liking to kill...? Maybe you could like to kill; Jeffrey Dahmer liked to kill. It would have been nice if he'd had some mechanism in place to stop himself from doing the thing he liked because not everything you like to do



"I'M A GREAT ADVOCATE OF EDUCATE TO LIBERATE, AND ANYTHING THAT CAN OPEN PEOPLE'S EYES."  
—INGRID NEWKIRK

is something you should do.

**SLUG:** Something I saw on your website was that charities, such as March of Dimes and the American Heart Association, use donations to perform experiments on animals? I think you were trying to make the point that it's not enough to have a conscience, but that you also have to be conscious of where your donations are going.

**Newkirk:** It's a big issue for us because people want to feel good about giving. There's a reason why you're not told for example the AHA feeds dogs enormous high fat diets until they stroke out. This doesn't happen to them naturally. March of Dimes sews kittens' eyes shut, addicts animals to cocaine, heroin and alcohol and takes the fetuses out and examines them. This is rubbish, we know what happens with human mothers and we know how you can prevent heart attacks from human studies such as the Framingham Heart Study. If you have a cholesterol level of 150 below, you don't get a heart attack. It's diet. ([www.marchofcrimes.com](http://www.marchofcrimes.com))

**SLUG:** But don't scientists have the responsibility to use animals to keep looking for cures for the diseases people suffer from?

**Newkirk:** More human lives could be saved and more suffering spared by educating people on the importance of avoiding fat and cholesterol, quitting smoking, reducing alcohol and other drug consumption, exercising regularly, and cleaning up the environment than by all the animal tests in the world. Animal tests are primitive, and besides, we have modern technology and human clinical tests.

(For answers to frequently asked questions - [www.peta.org/fp/faq.html](http://www.peta.org/fp/faq.html))







Rid Of You: By Stakerized!

## GOOD RIDDANCE Comes Back From Europe

Fat Wreck Chords recording artists **Good Riddance** have been no strangers to political turmoil, with many of their lyrics serving as a sounding board for protest. Just returning from a tour in Europe during a time in which the whole world has been cast under the shadow of the events of September 11, what was it like being away from home? "We sort of have experience with that kind of situation," explains frontman Russ Rankin, "having toured during the NATO bombing of Yugoslavia in 1999. It was weird to be away from home, but didn't really seem different in the day-to-day details. People over there are really curious about Americans. When you're visible, like a band, you get a lot of questions, from really lame stuff to serious political inquiry. We made the decision not to address the 9/11 events or the retaliation in interviews, because we couldn't get our minds around it. We might speak out of passion, and I've found when I do that, I usually regret it. We didn't really feel a different mood at the shows at all; they just seemed like shows. Some people waved flags."

The band feels really good about the new album, *Symptoms of a Leveling Spirit*. "We like it better than usual. The label is really behind it, partly because no other bands on the label have a new release right now. We toured the U.S.

and western Canada before going to Europe. As we continue to do tours, more kids are singing along, and we've seen a lot of positive reviews. When you know the label's behind you, that means a lot. Some of our best songs are on this album. When we started you could really hear our influences, but we've carved out our own sound. Though "Fire Engine Red" is Bad Religion-esque. "Yesterday's Headlines" has a great hook. And "Pisces/Almost Home" is a departure, without bass or drums. It has a darker, minor melody."

"As far as touring under these uncertain conditions, I'm of the opinion that there are always uncertain conditions. Americans are just too wrapped up in their own little world. Traveling opened my eyes. There are conflicts around the world that don't ever take a time out. In Europe, countries are so much smaller, different cultures packed together, and they have to get along. On tour, we just wanted to make sure our flights were going, there was never a time we didn't feel safe. It sounds corny, but as Americans, we're not gonna let people scare us so we can't do our thing. In the wake of 9/11, we saw people with resolve, keeping their chin up, and it felt good." The band rounds out their year touring Japan in early December, then coming home for three shows in California.

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**Mad Capsule Markets**  
*OSC-DIS (Oscillator in Distortion)*  
Ryko/Palm

Where punk, aggro/rap rock, and techno have become three of the most aped styles of the new millennium, it was only a matter of time before somebody pulled a "three-great-tastes-that-taste-great-together" and put them all in a blender. The question is, would the somebodies controlling the appliance be Beavis-and-Butthead dumbasses who just wanted to witness the carnage (heh-heh...cool), or musical craftsmen bent on producing a palatable musical smoothie (this review brought to you by Reese's, Jamba Juice, and Sony Music Video). With Japan's Mad Capsule Markets, the latter is true, and their U.S. debut, *OSC-DIS* (essentially, a compilation culled from their seven Japanese releases) takes the dumbasses to school. One might even go so far as to proclaim it the first Japanese export since Cibo Matto to be worth a shit.

—Randy Harvard

**Sparklehorse**  
*It's A Wonderful Life*  
Capitol

How do you follow up on a great album like *Good Morning Spider*, Sparklehorse's last outing? What other band could be alternately soothing and as enervating as punk rock used to be? This is much deeper, and takes more listening before it "takes," than the last one. But then, singer Mark Linkous has plenty of big-name help, from Tom Waits singing his co-written "Dog Door," PJ Harvey on "Piano Fire" and "Eyepennies" and the Cardigans' Nina Persson on "Gold Day." This could be a sleeper candidate for album of the year, on the strength of the songwriting and brilliant production. Similar to Waits' work, this is like a tattered old photograph album of days that glisten under the fading light of memory.

—Stakerized!

**Electric Frankenstein**  
*The Buzz Of 1000 Volts*  
Victory Records

I'm glad to see a record label with such a prominent straight edge past, mature and put out a more than decent rock album. With ten years under their belt, this New Jersey outfit has molded their sound into a tight blend of the Misfits, Heliocopters, AC/DC and The Rolling Stones. With over two-dozen releases, EF is no strangers to the rock scene, and their newest album definitely reflects that. Hopefully in the future we can see less *Earth Crisis* and *Snapcase* from Victory, and more straight forward rock n' roll.

—Ricky Stink

**The Rapture**  
*Out of the Tracks and Onto the Races*  
Sub Pop

This recording could have been titled "Experiments in Treble." With the first "new wave" back in vogue, this band at least didn't forget how the old art punk used to sound. The title track has a herky-jerky disco funk beat, "Caravan" lets the drummer get carried away, and "The Jam" owes nothing to the British mod band or hippie musical indulgence. It's what might happen if punks took the drugs hippies usually take. "The Pop Song" is Top 40 in some alternate universe in which Captain Beefheart hosts American Bandstand and Johnny Rotten is British Prime Minister. The Rapture ruptured into Todd's September 29 to celebrate the birthday of Leif Myrberg.

—Stakerized!

**Foetus**

*Blow*  
Thirsty Ear

Remixes of Foetus' *Blow* recordings by a bevy of beat beauties. Foetus man Jim Thirwell's symphonic sleaze and brutish beats long ago forged baby footsteps of what would nurture into a new nuclear nebula: industrial dance music. Now the intelligent dance music community pays respect by handling the deconstructions displayed here. Among the rarely lagging rhythmic regurgitations is Amon Tobin's wall of monster snacks, Pan Sonic's icy/steamy factory beatscience, Kid606 running Clint Ruin through an Aphex-like cheese shredder approach, and DJ Food opting for the cinematic sound. Not one to be outdone, J.G. himself goes for a tech-jungle slam down of "The Need Machine".

—Davey Parish

**The Convocation Of...**  
*Pyramid Technology*  
Tigerstyle

If you liked this label's more proggy offerings like Ash Bowie's *Libraness* solo outing, you should dig this as well. Plenty of tempo and rhythm changes, and guitar noodling as per the dictates of the genre, but they somehow make it sound fresh. Maybe it's because the lead singer's singing that would fit well in any emo (oops almost wrote Eno) group, or because they didn't forget the "rock" part of math rock. For influences, check "King Crimson's Deceit." Hey, you gotta problem with Robert Fripp, you take it outside! The group went "Face to Face With the Beast" October 4, at Kilby Court. Guess who won.

—Stakerized!

**Red Planet**  
*Let's Degenerate*  
Gearhead Records

Fans of Cheap Trick will want to hunt down this killer new release. Kind of a cross between the rock n' roll sounds of Gaza Strippers or Supersuckers mixed with the nerd rock of Weezer, this band knows how to have fun with your senses while kicking your ass. The great thing about this band is the use of the Moog keyboard that makes up parts of some of their songs. There's still a lot of attitude that these guys front, such as on songs like, "Wasted Teens" (my favorite), "Law of Tonnage", "Heavy Sedation", and "Get Back At You". Those who missed their show last

month at Ya' Buts should be ashamed, and rush out to get this epic little nugget of pop fun. Keep your eyes open for this band.

—Kevlar7

**The Primitives**  
*self-titled*  
Visible Records

The Primitives are two kooks kickin' it in New Mexico who originally hail from Taos. (The first freak to write in and tell me where the hump Taos is wins this CD) They've just released this full-length CD of poetry and music which was 3 years in the making, though I can't see why. They must be higher than me! Justin Bailey (words and voice) and Omar Rane (12-string acoustic and 7-string electric guitars) have created, in Rane's own words, the definitive "anti-album." Utilizing the emotive power inherent in elemental and organic instruments such as didjeridoo, saxophone, tambourine, bongos, castanets and cowbells, The Primitives and friends concoct a tragically hip hybrid one might call avant-primal-folk-jazz for dopers. The music ranges from empty, minimalistic trance-scapes to raw, steamy complexities of textural perversion. The problem is that Bailey's trite, comically mystic words and wack-ass, wannabe 'beat' vocal stylings make this feel like you're listening to some dork ramble. It's stuff like this that gives poetry a bad name.

—Shame Shady

**Fleshies**

*Kill the Dreamers Dream*  
Alternative Tentacles Records

This is a band a man can set his watch to. Dead Kennedys inspired but no rip-off. Fast and loud with a strong disregard for mainstream society. I like it. I like taco Tuesday at Del Taco as well. You can get lots of tacos for real cheap on that day after 3 pm. I think that if you are reading this you should pull your pockets inside out and whip out your unit and march around your house pretending to be an elephant. Then I think you should go out and buy this record.

—Mike Brown

**Swingin' Utters**  
*Self Titled*

*Fat Wreck Chords*

If ever there was a perfect example of how greaser rock n' roll is effecting the underground, it would definitely be this epic new disc from this great band. These guys started out playing oi-punk in the same lines as Rancid, but now!! They have honky-tonk and rock n' roll mixed in with their signature punk sound. Even their punk songs are written with great fucking talent and enthusiasm, no attempt to imitate anyone, these guys have definitely come into their own. Fans of any type of loud, fast, lewd, and crude should check this absolutely brilliant disc out. Their best to date.

—Kevlar7

**DJ Spooky**  
*Under The Influence*  
Nest, Fall 2001 Companion CD

You really must read Paul D. Miller's essay on Synchronia on the inner flap of his new release *Under the Influence*. His capacity of understanding culture and ability to animate it philosophically not only illustrates the mix, but further demonstrates Miller as one of our best essayists of music and beyond. Microcosms of each cut become larger amidst the much larg-

er organism that is the whole mix, further mapping out areas, isolating nuances and opening possibilities. Miller speaking on the twentieth century in the note: "The values, like the beats and rhythms that make up the fabric of this mix, like I always enjoy saying-are all about flow." He thus challenges to get into his mind a little bit through meshing Carl Craig with Ryuichi Sakamoto with Future Sound of London with Sonic Youth, just not in that order, but that may be counterpart to flow. Another piece commissioned by Nest quarterly to compliment its Fall 2001 collection. Miller's soundscapes accompany 16 sections covering interiors from the Atlas Mountains in Morocco to that of the 1955 murder scene of Serge Rubinstein, from liquor closets to historical estates. The tasty visuals and smooth flow of the voiceless mix make this full length, usually found only at magazine shops, a real surprise treat.

—Davey Parish

**It Came From Outer Space**  
*self-titled EP*

label unknown

Can anyone tell me what's with this trend of girls shaving their peaches? Come on girls, you wouldn't want a guy gettin' all hot over your ten year old sister's thang, so put some hair on it! I.C.F.O.S. are the cats formerly known as The Moon Family, though I don't see why they bother with the reference. Not only have they radically altered their sound, from phat-ass Metal bombast to pseudo-funk Pop Lite in 3.3 seconds, but they've changed their list of influences. (Living Colour? Rolling Stones? No Doubt? What the fuck?!) You see, kids, the problem with changing your style based solely on commercial considerations is that you risk compromising your artistic credibility. Whatever. This local boys/girls does good story is returning soon to grace our pitiful little town with their new found glory. See Kevlar's *Lame Ass* Previews for details. It Came From Outer Space: And what part of the galaxy would that be, Uranus?

—Shame Shady

**The Centimeters**

*The Lifetime Achievement Awards*  
Space Baby

May sound like a goth folk Bongwater to some of you. I liken them to the long lost late 70s/early 80's of L.A. punk yore of the non hardcore punk variety exhibited on the Rodney on the Roq & Dangerhouse comps, and especially the late great New Wave Theater. Before New Wave became a dirty word, and was as much a part of punk as the burgeoning hardcore scene, Los Angeles was home to the most fucked up, and therefore greatest, cross mutations of said styles. The Centimeters are much in the spirit of this pre-anthropomorphic split of the punk rock family tree, just folkier. Synthesizers utilized for their creepy factor and male/female vocals in disaffected pseudo-British amongst an acoustic sing-along death style accompanied by violin. Old School points with an ex-Germs, 45 Graver Don Bolles appearance. Stay tuned for the bonus track "Shake Your Ass for Satan".

—Davey Parish



## Land Of The El Caminos Suburban

### Boojm Records

What is it about Chicago? About 90% of the bands that come from there kick ass, regardless of what kind of music style they play. This band takes its place in being one of those "larger than life" Chicago bands. With its noisy indie rock, elements of pop, grunge and punk, this band plays all the right notes. A worthy follow-up to their last disc, *Dollface*, all eleven songs hit with just the right melodies and notes. Those fans who want a simple little pop-rock album with no gloss and no hype should pick this up: its extremely addictive, you've been warned.

-Keolar7

### Beerzone

#### Strangle All the Boybands

### Cyclone Records

Don't listen to this one sober. Don't listen to this one quietly. Don't listen to this one when a hot chick is around, unless you want to scare her. I listened to this record sober and quiet in front of a hot chick, and I wanted to kill myself. Then the chick left and I listened to it loud and drunk and by my self. And I liked it a lot. These guys love to make fun of their country, England. They are giving those British sissies a serious kick in the ovaries. It's kind of funny. These guys are for guys who have Mohawks and like to drink and fuck shit up. Good times.

-Mike Brown

### Faun Fables

#### Mother Twilight

### Earthlight Records

You remember Dawn McCarthy as the yodeler from the first visit of the Bindlestiff Family Circus at a packed Moroccan show circa '96 or '7. Faun Fables is her musical project, which has now grown to include a partnership with Nils Frykdahl of Sleepytime Gorilla Museum. The fables are largely constructed out of McCarthy's '97 travels through Europe and like any good fable, the dark side is always close by, usually implied.. McCarthy's voice is one of a unique beauty, a young woman emerging through a challenge in life, wiser and not stifling the little girl inside. She and Frykdahl weave a colorful backdrop with acoustic guitars, autoharp, flute, Czech piccolo and gamelan. Twilight is the time of magic, when the faeries appear. Beautifully spun yarns like "Sleepwalker", "Shadowsound", and "Hela" attest to the twilight's magic. Folkers should not miss their November 10 appearance with Ursula Tree at Burt's.

-Davey Parish

### Lake Trout

#### Alone At Last Live With DJ Trout

### Phoenix Records

This disc is interesting. This band reminds me of what would happen if you took a white boy funk jam band and gave them the ability to write epic songs like Mogwai. Then layer it all off with the old-style acid jazz styles of 808 State to give a surreal feel to the compositions. When the band is exploring the instrumental sounds capes, it works, and it works well. These songs are absolutely brilliant pieces of musical talent and song writing. But when they let the guy sing and dive into the hippie

sounding jam band style is when this disc falters. But, those moments are rare and few between their highly energized mathematic indie sounds. Pretty worthy disc to own, just skip the hippie bullshit.

-Keolar7

### American Analog Set

#### Know By Heart

### Tigerstyle

What do you know by heart? You can tell by the first pop-drenched note that "Punk as Fuck" is ironic as hell. But the guitar cables on the cover twisted into the shape of a heart, only to turn into a noose on the back cover, show that what you know can turn on you, and the pleasantest-sounding album can have a host of dark surprises. You know that "The Postman" can bring the best news or the worst. "You are a book for me to read," says the title song, and you know it's just that attitude that can set you up for a fall. And you know you've heard "We're Computerizing And We Don't Need You Anymore" somewhere before.

-Stakerized!

### Rollins Band

#### Nice

### Sanctuary Records Group

A new platter of steady rockers from the hardest working dude in showbiz. Ya gotta give Henry props, he's definitely done more than you ever will and is probably the toughest forty year old on the planet. This is the same band that recorded *Get Some Go Again*, but it doesn't have a very fresh sound. Henry tends to obsess on the same feelings of alienation and isolation that have always characterized his writing, playing the victim instead of the judge this time around. I find it hard to understand how a person could still harbor such adolescent perceptions at 40. Henry has a lot more insight and wisdom to offer than that. They pull out a few new stops on this with some female backup singers (Track#2 "Up For It") and some schizo acid-sax (Track#9 "Hangin' Around") but there are a few too many cliches tossed around for my taste. I remember when Henry was writing his own cliches. This is a keeper but it ain't blowin' no speakers.

-Shame Shady

### Love as Laughter

#### Sea to Shining Sea

### Sub Pop

What phase is Sub Pop going through now? Singer/songwriter, or maybe alt-country? Well, with Love as Laughter, it's folk punk, also a bit punk pop, and I mean that in a good way. As if any band with a Sonic Youth influence could be pop. And with pop culture references like "Temptation Island," irony isn't dead in this country, not by a long shot. You gotta love an album with a song named after the Mr. Show skit "Druggachusetts." "All aboard the Canni-bus!" C

-Stakerized!

### Anita Lane

#### Sex-O-Clock

### Mute Records

The breathy chanteuse returns with ten soaking wet odes to burning desire. The former Bad Seeds alumna again has Bad Seed Mick Harvey handling production and most instrumentation. Bertrand Burgulat adds his French pop expertise to the



string arrangements. Lane's compositional coquetry is like a whisper in your ear, a warm breath on your neck. Vocal viagra to vilify clean thoughts you may be suffering through as on "The Next Man That I See" and "Do The Kamasutra". Somewhere between Marianne Faithful's cool charm and Nancy Sinatra's girl-next-door kitsch, Lane invites us into bed with aphrodisiac for the jilted generation over a slightly discified backbeat.

-Davey Parish

### Reindeer Section

#### Y'All Get Scared Now, Ya Hear!

### PIAS America

With members of Belle and Sebastian, Mogwai, Arab Strap and Snow Patrol, this is like the Scottish National rock and roll team. No Bay City Rollers though, sorry. Snow Patrol's Gary Lightbody wrote this set of mostly ballads after a night of heavy drinking. The result is both a sobering and a bit intoxicating album with touches of Belle & Sebastian's delicacy, a hint of the sonic textures of Mogwai, and the other band's influences coalesced into into something much more subtle and reflective than you'd ever expect from a country known for haggis. And remember, as a Mike Myers character used to say, "If it's not Scottish, it's crrrrrp!"

-Stakerized!

### Ratosdeporao

#### Guerra Civil Canibal

### Alternative Tentacles Records

This album is in Spanish. Spanish also happens to be a class I failed in eighth grade. So based on that I did not like this record very much. It is loud but in an obnoxious way and not a good way. But I am hesitant to tell people not to buy this record, and here's why. There is a picture of a man eating a dude's leg on the cover. So I think that you should go out and buy this record just for the picture. If not this band might just eat you.

-Mike Brown

### Preston School of Industry

#### All This Sounds Gas

### Matador

While Stephen Malkmus' first post-Pavement solo album seemed effortless, the first release from Spiral "Scott Kannberg" Stairs seems forced, a bit throwaway, a bit contrived. "Whalebones" seems to be the designated single, and compositionally this and other songs are sound, but they still seem like Pavement misfires, unlike Malkmus, who can pen what seems easily tossed off and still make it sound genius. But the comparison is a bit unfair, since the pair, along with the other members, made Pavement always more than the sum of its parts.

-Stakerized!

# dvd REVIEWS

## G.G. Allin and the Murder Junkies

### Hated

#### Stranger than Fiction Films/Music Video Distributors

The freakshow that was G.G. Allin was captured in its magnificent excess in this 1993 documentary, and if you've seen it once, you have to see it again. From shoving a peeled banana up his ass to taking a dump onstage and smearing it all over his naked body, his most notorious acts (aside from the onstage felling of his bassist brother) are here for posterity, along with an extra hour of footage taken at G.G.'s final show. This bonus footage would be ancillary and annoying were it not for the unedited, straight-from-the-camera "just like being there" effect. When Allin freaks out and leaves the garage to look for drugs, you feel like part of the posse, almost willing to participate in whatever deviation lies around the corner. Great for the Faces of Death/Mondo set, better for fans who know G.G.'s music was as bold as his antics.

-Randy Harward

## Johnny Thunders and the

### Heartbreakers: Dead or Alive

#### Cherry Red Films/Music Video



A must-have simply because it's the only non-bootleg Thunders concert film available. *Dead or Alive* is mostly a March, 1984 performance at the Lyceum in London, with intermittent glimpses

back to 1976 in the form of clips from Don Lett's classic *Punk Rock Movie*. Some mildly interesting footage from Thunders' foray into acting (a French flick) and an interview (where he seems to be doing his best Keith Richards mumble) are included, but the main performance is the highlight. A companion book, Nina Antonia's *In Cold Blood*, is available individually or as part of a gift set.

-Randy Harward



# DAILY CALENDAR

Submissions for the SLUG Calendar are due by the 1st of the month. Fax to 487-1359 or email [dickheads@slugmag.com](mailto:dickheads@slugmag.com)

## Monday, November 5

ICBM, Warsaw- Burt's  
Guitar Shorty- Dead Goat  
Sheilbound, New Transit Direction,  
Downers- Kilby Court  
Matty L- Urban Lounge

Ekoostic Hookah- Zephyr

## Tuesday, November 6

Tori Amos, Rufus Wainwright -  
Abravanel Hall

Lisa Marie & CoDependents- Dead Goat  
Butthole Surfers, Kid 606- DV8

Federation X, Starmy, V-Area- Kilby Court  
G. Love & Special Sauce- Kingsbury Hall

Phunk Junkeez- Liquid Joe's

Elsewhere, Carolyn Toronto- Urban Lounge  
Railroad Earth- Zephyr

## Wednesday, November 7

Harry Belafonte- Abravanel Hall  
Love Cowboys- ABG's (Provo)

Repeat Offender- Burt's

Metheenks, Lovesucker- Dead Goat  
Keelhaul- Todd's

Starmy- Kilby Court

Watsonville Patio- Zephyr

## Thursday, November 8

Lo-Fi Breckdown- Burt's

Cave In, Icarus Line, Ghost- DV8

Weber River Blues Band- Dead Goat

Millhouse- Hog Wallow

Accident Prone, Five Iron Frenzy -  
Johnny B's (Provo)

Candy Snatchers, Hellbenders -  
Kilby Court

Sig 9- Urban Lounge

Lee Scratch Perry- Zephyr

## Friday, November 9

In Effect, This Life- Burt's  
Global Funk Council-

Club Creation (Park City)

Skint- Club Expose'

Nova Paradiso- Dead Goat

U2, No Doubt- Delta Center

13th Ave. Band- Hog Wallow

Kings X, Moke- Liquid Joe's

Fund Raiser Clothing Drive for the Needy.

Zach Parrish Band, Foggy Memory Boys,

Billy of the Sautéed Mushrooms, Steven  
Wells, Jon Davis Group, Veloure and many  
more.- O'Shucks

The Start, Incubus- Saltair

Erotic Poetry Night- University Union

SLUG Localized: Hot Rocks, Just the Two of  
Us, Star Me- Urban Lounge

Don Williams, Ridin' the Fault Line-  
Viewmont High

Clocked In- YaBut's

Mofro- Zephyr Club

## Saturday, November 10

Faun Fables, Ursula Tree- Burt's

DJ Chang- Club Creation (Park City)

Randy McAllister- Dead Goat

Swamp Boogie- Hog Wallow

Crashers- Kilby Court

Uninvited- Liquid Joe's

White City- Urban Lounge

Elsewhere- YaBut's

Eagle Eye Cherry, Leona Naess-  
Zephyr Club

## Sunday, November 11

Highball Train- Burt's

Les Savy Fav- Kilby Court

Red Cross Disaster Benefit- Sanctuary

Audioflo- Urban Lounge

Five For Fighting, Alana Davis- Zephyr

## Monday, November 12

Scooter Kin- Burt's

Gene Loves Jezebel- Club Manhattan

Joe McQueen- Dead Goat

Zen Tricksters- Liquid Joe's

Matty L- Urban Lounge

## Tuesday, November 13

Britney Spears, O Town- Delta Center

Tanglewood- Liquid Joe's

Big Profile, Mismash- Urban Lounge

## Wednesday, November 14

Optimus Prime- Burt's

Mark May- Dead Goat

Supersuckers- Liquid Joe's

## Thursday, November 15

ICBM, New Transit Directions, Queen

Anne's Revenge- Burt's

Good Gravy- Dead Goat

Jason Haws, Benjamin Carter- Hog Wallow

Fiver, Elsewhere- Kilby Court

Sexy Food- Urban Lounge

## Friday, November 16

Unlucky Boys- Burt's

Armed & Dangerous- Dead Goat

Royal Bliss- Hog Wallow

S&M&M&M, Wildman Fisher- Kilby Court

Elbo Finn- Lazy Moon

Muddpuddle- Mulligan's (Park City)

Patrice Pike

& Black Box Rebellion- O'Shucks

Lucy Kaplansky, Alice Peacock-

UoU Fine Arts

Burton Snowboard Party- Urban Lounge

Twist Dead Fable- YaBut's

Mother Hips- Zephyr

## Saturday, November 17

Nurse Sherry- Burt's

Budweiser Party: DJ Grumptonix & Three-  
Club Creation (Park City)

Love 45s- Dead Goat

Mother Lode Canyon Band- Hog Wallow

Dashboard Confessional, Rival Schools-  
Kilby Court

Elbo Finn- Liquid Joe's

Patrice Pike & Black Box Rebellion-  
O'Shucks

Twist Dead Fable & Cartoon Criminals-  
Urban Lounge

Hoobastank, Lost Prophets, Handsome

Devil- X-Scape (x-DV8)

Sig 9, Blaze DJ Fat Guy- Yabut's

Mother Hips- Zephyr

## Sunday, November 18

Highball Train- Burt's

Good Charlotte, Mest, Lefty- DV8

PIRX the Pilot- Kilby Court

UARC Veganlicious Thanksgiving Dinner-  
see [uarc.com](http://uarc.com) for venue

Audioflo- Urban Lounge

## Monday, November 19

Terry Evans Band- Dead Goat

Matty L- Urban Lounge

## Tuesday, November 20

Cry Baby Cry- Kilby Court

David Grisman- Kingsbury Hall

Krista Gong & the Others- Liquid Joe's

Erosion- Urban Lounge

## Wednesday, November 21

Skint, New Transit Directions- Burt's

Zak Lee- Dead Goat

Rod Stewart- E Center

Big In Japan, Mr. T Experience- Kilby Court

Natalie Merchant- Kingsbury Hall

Disco Dridders- Liquid Joe's

## Thursday, November 22

Night of the Tofurky Zombies!!!

## Friday, November 23

International Buy Nothing Day!!!

Erosion, Violet Run- Burt's

Smilin' Jack- Dead Goat

Cinnamon Brown- Hog Wallow

Ocean 3, Violet Run- Kilby Court

Disco Dridders- Liquid Joe's

Nocturne, Ihex Throne-

Mexican Civic Center

Optimus Prime, Quus- Urban Lounge

My Friend Moses- YaBut's



**Saturday, November 24**

Sean Kennedy & King Kats-  
Dead Goat  
Deluxe Fidelity- Hog Wallow  
Love as Laughter, the Glands-  
Kilby Court

Disco Drippers- Liquid Joe's  
Pure Grain- Urban Lounge  
Me My Demon- YaBut's

**Sunday, November 25**

Highball Train- Burt's  
Audioflo- Urban Lounge

**Monday, November 26**

Too Slim & the Taildraggers-  
Dead Goat

Juliana Theory, Movie Life,  
Starting Line- DV8

Matty L-Urban Lounge

Tony Furtado Band- Zephyr

**Tuesday, November 27**

Too Slim & Taildraggers-  
Beatniks (Ogden)

The Samples-

University of Utah

**Wednesday, November 28**

Closet Poets- Dead Goat

Walken, Box Compass-

Kilby Court

**Thursday, November 29**

DJ Swamp, Tomahawk- Brick's  
Elsewhere- Dead Goat

Ghost Lab- Hog Wallow

Aspera, Rocky Votalato, Hello

Amsterdam- Kilby Court

Krista Gong & the Others-

Urban Lounge

Drums & Tuba- Zephyr

**Friday, November 30**

Good Gravy- Dead Goat

Fat Paw- Hog Wallow

The Given- Liquid Joe's

Wolfs, Starmy- Urban Lounge

Off Balance- YaBut's

**Saturday, December 1**

The Given- Liquid Joe's

Matt Flinner Band- Mulligan's  
(Park City)

Ataris, All, Black Halos- X-  
Scape (x-DV8)

**Sunday, December 2**

Highball Train- Burt's

Slowride, Hudson River

School- Kilby Court

IAMA Benefit- UofU Fine Arts

Dan Bern- Zephyr

**Monday, December 3**

Linkin Park- E Center

**Tuesday, December 4**

Hüsker Crüe- the Empty Glass

**Wednesday, December 5**

Pick up the new SLUG-

Anyplace Cool!

11/08

**cave-in**

w/ the icarus line, hello amsterdam

11/17

**hoobastank**

w/ lost prophets, handsome devil

11/18

**good  
charlotte**

w/ mest, lefty

11/26

**the juliana  
theory**

w/ the movie life, the starting line

12/01

**the ataris**

w/ ALL, the black halos, TBA

12/07

**saves the  
day**

w/ hey mercedes, thursday

12/12

**clutch**

w/ biohazard, canderia, kidney thieves

12/17

**hot water  
music**

w/ american steel, trial by fire

all shows at x-scape (formerly dv8)  
fix available at gray whale cd, the heavy  
metal shop, and cd warehouse in provo  
more info at utahconcerts.com or 801.539.8400  
x-scape is a private club for members

DEAR SLUG,  
THIS MONTH I...

WHAT'S UP WITH  
GEORGE?

- ate crackers
- did not enjoy the foul taste in my mouth
- gave my mom my email address and immediately began receiving ultra-conservative propaganda
- loved my mom anyway
- worked on an electric mandala-kaliedescopic-sherpa-style
- got no free beer while playing at Liquid Joe's
- switched back to drip coffee
- switched to a baseball cap for a zesty American flair
- thought that old Blue must truly have been a good old dog

Love,  
George





# KILBY COURT Calendar Update

October/November 2001

October

- 20- SWEEP THE LEG JOHNNY  
(Southern Records)  
Form of Rocket  
Set in Motion
- 21- THE STEREO  
Pieces of Eight  
Norris
- 22- FAVEZ (Doghouse Records)  
Macgyver  
Day of Less
- 23- HONOR SYSTEM  
the Downers CD Release  
Chubby Bunny
- 25- THE INTIMA  
TED LEO (Lookout Records)  
Tolchock Trio
- 26- "My Sweet" Night TWO:  
Form of Rocket  
Hudson River School  
New Transit Direction  
Vvast
- 31- SHORT RUN (Asian Man  
Records)  
Half Full

November

- 03- THE MICROPHONES (K Records)  
LIARS  
Brilliant Stereo Mob
- 05- SHEILBOUND  
New Transit Direction  
the Downers
- 06- FEDERATION X  
STARMY  
V-Area
- 08- CANDY SNATCHERS  
HELLBENDERS  
I.O.
- 10- THE CRASHERS
- 14- LES SAVY FAV
- 15- FIVER  
Elsewhere
- 16- S&M&M&M  
WILDMAN FISHER
- 17- DASHBOARD CONFESSIONAL  
RIVAL SCHOOLS  
DUVALL  
SHAVELL



Kilby Ct. is an  
all ages venue in  
SLC, Utah at  
741 S. 330 W.  
call 320-9887  
for info.

- 18- PIRX THE PILOT
- 20- CRY BABY CRY (Dischord  
Records)
- 21- MR. T EXPERIENCE
- 23- OCEAN 3  
Violet Run
- 24- LOVE AS LAUGHTER
- 28- WALKEN  
BOX COMPASS
- 29- ASPERA (ex-Jejuna)  
ROCKY VOLATO  
Hallo Amsterdam

showtimes 8:30 pm . Cost varies . No **Rock Star Attitude** .

# Birdhouse

cheap Beer  
for  
your Beak!

TUESDAYS

All Request w/ DJ Yosh

THURSDAYS

Pool Tournament

\$5 Entry, Winner Take All

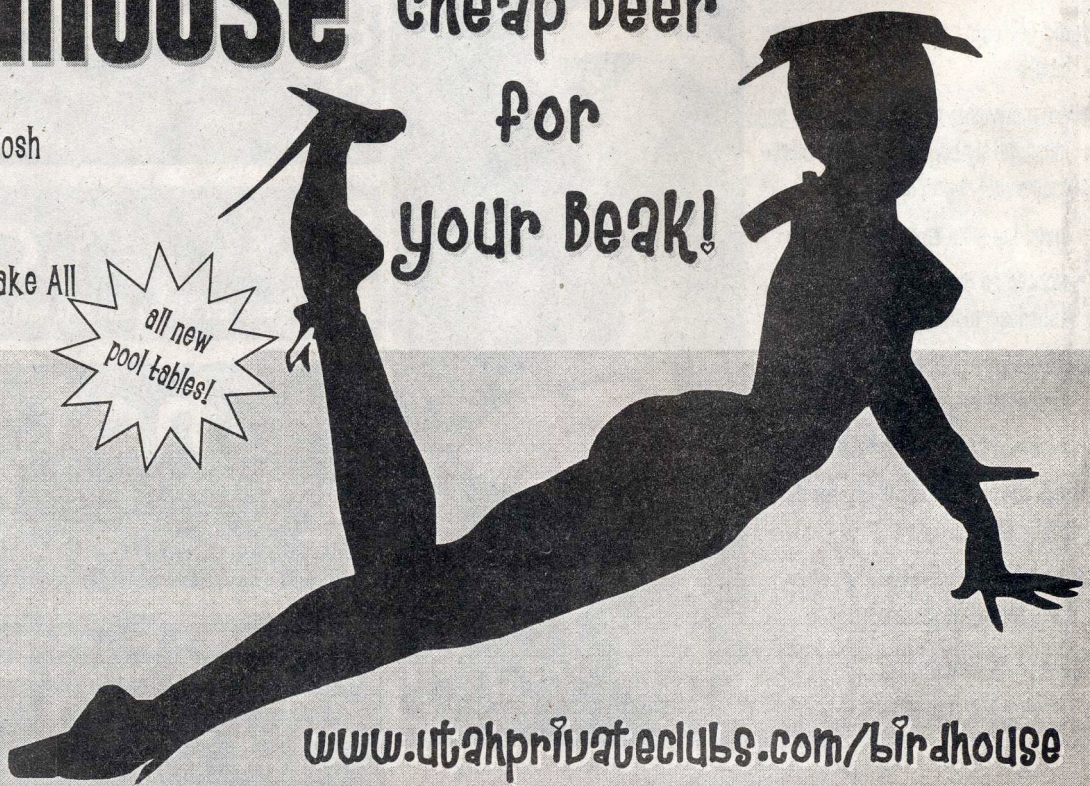


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[www.utahprivateclubs.com/birdhouse](http://www.utahprivateclubs.com/birdhouse)



# SANCTUARY

SALT LAKE CITY'S ONLY EXCLUSIVE

## GOTHIC/INDUSTRIAL CLUB

### THURSDAY

Gothic Upstairs: DJ Evil K and DJ drown

Industrial Downstairs: DJ Reverend 23 and DJ Wookie

### FRIDAY

Industrial Upstairs: DJ Reverend 23 and DJ Unit:1-amy-7

Gothic Downstairs: DJ Evil K & DJ Jacob

### SATURDAY

a mix between gothic & industrial on both floors  
with DJ Reverend 23, DJ Delilah, DJ Evil K and DJ Pele  
rotating between both floors

**Sunday, November 11th, 4:00pm doors**  
**AMERICAN RED CROSS BENEFIT CONCERT**

**Seven SLC goth/punk/industrial bands:**  
Riverhead, Panic Button, Awaiting Treatment,  
Frankensystem, Endless Struggle,  
Tragic Black, and Redemption

Tickets \$10 advance, \$13 day of show  
Available at MODified and Sanctuary

**SLUG**  
magazine

Artwork by Eric Hansen

Now with full bar  
740 South 300 West  
A private club for members



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