

“To me,
zombies
aren’t
supernatural;
they’re us.” —George Romero



PLUS

THE HORROR
of Lloyd Kaufman
& Bruce La Bruce

SLUG

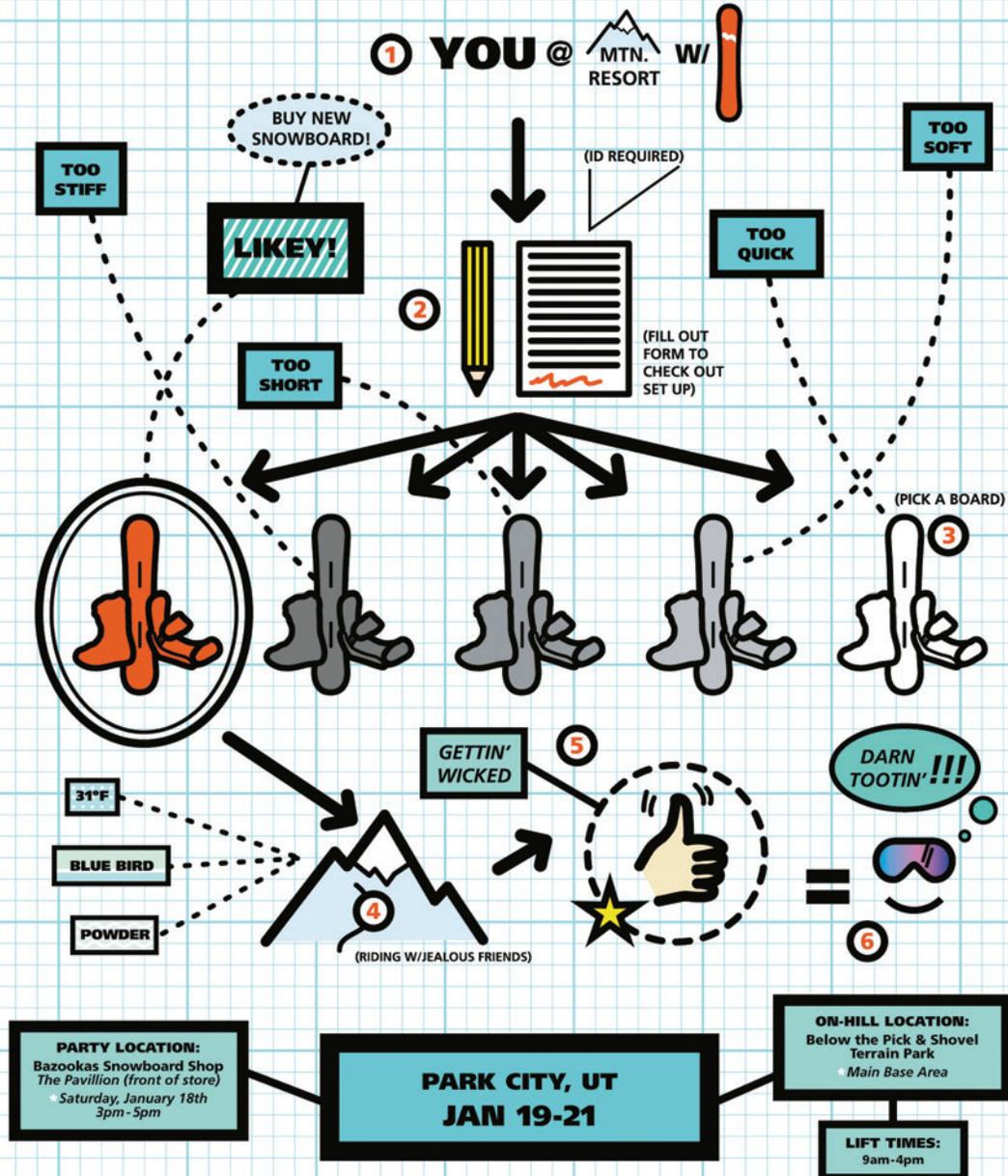
VOL. 18 • ISSUE # 229 • JAN. 08
ALWAYS FREE • SLUGMAG.COM



2008 BURTON DEMO TOUR



HEAD TO THE HILL TO TRY NEW GEAR FOR FREE
 Riders must be 18 with a credit card and valid picture id, or be accompanied by a parent or guardian with a credit card and valid picture id. www.burtondemotour.com



Select Super Demo Tour stops feature the new LTR Tour. Hit up burtondemotour.com for details.

JAN 4-6 * VAIL, CO
 JAN 11-13 * COPPER MTN., MI
 JAN 19-21 * PARK CITY, UT
 JAN 25-27 * BEAR MTN., CA
 FEB 1-3 * NORTHSTAR, CA

FEB 16-18 * MT. HOOD MEADOWS, OR
 FEB 22-24 * BOYNE HIGHLANDS, MI
 FEB 29-MAR 2 * MTN. CREEK, NJ
 MAR 7-9 * WATERVILLE VALLEY, NH
 MAR 14-16 * STRATTON MTN., VT

Team Rider Jon McFarland

Technique West Jordan
1786 West 7800 South
West Jordan UT 84084
801-233-TECH

Technique Draper
280 East 12300 South
Draper UT 84020
801-553-TECH

On the web techniqueskate.com

Store Hours: Mon-Sat 11-9 Sun 12-5



Best Customer Service



Best Product Selection

Technique's Finest

technique

PHOTO: ANDYWRIGHTPHOTO.COM

(3) SLUG



Reiki
Massage
Intuitives
Crystals
Chakras
Rapid-Eye
Life Coaching
& More!!!

Utah County's Oasis of
Connection and Soul Vitality!

Come to shop
Come to learn
Come to heal or be healed

661 W. State, Pleasant Grove
801-785-8855
thecrystalray@gmail.com



BLITZ!
Salon Boutique

Hair Color & Cuts
Art by: Xkot Toxsik, Bob Moss,
Elmer Presslee, Camilla Taylor & More



376 4th Avenue (Just off E ST.)
801-359-2797

SLUG

VOL. 18 • ISSUE # 229 • JAN. 08

Publisher: Eighteen Percent Gray

Editor: Angela H. Brown

Associate Editor: Erik Lopez

Office Coordinators: Jeanette Moses, Adam Dorobiala

Copy Editing Team: Jeanette Moses, Rebecca Vernon, Erik Lopez, Jamila Roehrig, Blake McGillis, Lindsay Clark

Daily Calendar Editor: Jeanette Moses

Issue Design: Joshua Joye
Ad Designers: Todd Powelson, Spencer Young

Misc. Designers: Somerset Bevans, Carter Ferris, Levi Lebo

Website Design: Kate O'Connor

Web Banner Design: Travis Gneiting

Illustrators: Craig Secrist, Tim Odland, Robin Banks

Photographers: Adam Dorobiala, Chris Swainston, Emily Allen, Jeremy Wilkins, Chris Purkey, Sully, Katherine Winter, Ryan McClamon.

Ad Sales:

Angela Brown:
sales@slugmag.com

Meghann Griggs:
meghann@slugmag.com

Mariah Mann-Mellus:
mariah@slugmag.com

Robin Brown
robin@slugmag.com

Mike Brown
mikebrown@slugmag.com

Marketing & Sales Manager: Meghann Griggs

Marketing: Mariah Mann-Mellus, Robin Brown

Marketing Assistants: Jeanette Moses, Ischa Buchannon

Death By Salt 03 Design:

Paul Butterfield, Dave Styer

SLUG Games Coordinators: Mike Brown, Adam Dorobiala, Laura Hadar, Jeanette Moses, Sully

SLUG Games Poster Design: Chris Swainston

Distro: Mary McClagherty, Bob Fenn, Eric Granato, Tony Bassett, Jeanette Moses, Crystelle Stroud, Kyle Trummel, Mariah Mellus, Sal Solvano.

Office Intern: Josh McGillis

Monkeys with Computers: Mariah Mann-Mellus, Mike Brown, James Orme, Ryan Michael Painter, Ryan Powers, Andrew Glassett, Lance Saunders, Erik Lopez, Jeremy Wilkins, Jeanette Moses, Dave Madden, Bryer Wharton, Laura Hadar, David Amador, Peter Fryer, Tom Carbone, Spencer Young, Jon Robertson, James Bennett, Jesse Kennedy, Ricky Vigil, The Kuby, Gavin Hoffman, Ross Solomon, Jona Gerlach, Jenn Neilsen, Connor Dow, Makena Walsh, Kybir, Kat Kellemeier, Sully, Michael DeJohn, Astaro, Davy Bartlett, Joseph Richards, Lyuba Basin, Jesse Price, Mike Reff, Andreann Stevens

SLUG Alumni: Alan Steed, Laura "Lars" Swensen, Bill Frost, Jeff Vice, Jon Shuman, Chuck Berrett, Ryan Workman, Jeff Fogt, Shannon Froh, Camilla Taylor, Nate Martin, Mark Scheering, Cindi Patterson, Stacey Adams, Tyler Froburn, MC Welk, Shane Farver, John Forgach, Rachel Thompson, Katie Maloney, Kevlar7, William Athey, Brian Staker, Ruby Claire, Monica Borschel, Jeff Guay, Packard, Pbut, oneamyseven, Bucket.

DISCLAIMER: SLUG Magazine does not necessarily maintain the same opinions as those found in our articles, interviews or advertisements. If you are easily offended, please do not blame us. We are a carrier for the voice of the people and it is not our fault if you don't like people. Content is property of SLUG Magazine. Please do not use without permission or we will hunt you down and make you pay for your sins. Now, that's a promise.

Contributor Limelight



Lance Saunders began his *SLUG* career in January 2005. Since then, he has scrawled numerous feature articles for the mag, including an interview with P.O.S., the Sept. 2006 cover story on Subtle and coverage of 2007's *Sundance Film Festival*. As 2008 dawns, Saunders assumes ownership and booking of *Kilby Court* with his business partner, Will Sartain. The duo already has a shit-ton of acts booked through the end of March, all of which are sure to be awesome. Saunders is introducing a local hip-hop night to the venue; upcoming national hip hop acts include *Mac Lethal* (Jan 22) and *Brother Ali* (March 8). Thanks for keeping the all-ages venue alive and well in the 801 Lancel!

BROKEN CAMERA?



Before you take matters into your own hands, let us have a look...

FORSTER'S CAMERA SERVICE

Over 35 years of experience

FREE ESTIMATES

40 West Century Pwy. (2950s.)

Salt Lake City, Utah 84115

www.forsterscamera.com

801/487.1288

NEW HOURS! M-F 8am-5:30pm Sat. 10am-2pm

PIPER DOWN PRESENTS

SAVE GIL SANCHEZ

JANUARY 10, 2008



BRAND
32

COME HELP GIL SANCHEZ GET BACK ON HIS FEET AFTER RECOVERING FROM SERIOUS LUNG SURGERY.

SWAGGER BROOKLYN BRADLEY

GIVEAWAYS AND A SILENT AUCTION.

DONATIONS WILL BE ACCEPTED IN LIEU OF A COVER CHARGE.

ZERO-PHISH GRATEFUL
DEACUS BROWNE
NIGHT-BLUES
RAT DOG-SRING
A SIDE SHOW
BETTER THEN
A LIBERTY PARK
DRUM CIRCLE
10 PM - 1 AM SATURDAY NIGHTS
THE AL ON HALL 90.5 FM
www.circusbrown.com/www.mendybing.com

mens clothing

SPARK

- dress shirts
- pants
- underwear
- vests
- buckles
- belts
- fedoras
- tees
- club wear
- goth attire
- rings
- jewelry
- wallets
- cologne
- shoes

629 S. State Street 801-467-1574

J a d e
M A R K E T
 Groceries, organics, snacks &
 sundries in downtown Salt Lake City!

Seeds of Change
 Gourmet Pasta Sauce
\$4.99/REG \$7.19

Hi-Ball Energy Drink
\$1.39

353 West 200 South
MON. - SAT. 8 A.M. TO 10 P.M.
SUN. 8 A.M. TO 8 P.M.
801.521.2106

Dear Dickheads

Dear Dickheads,
 This year I received the gift of a lifetime; a rite of passage if you will. I received a Leatherman. The importance of the Leatherman in a man's life cannot be understated. It's the defining moment of manhood, like walking the log when your Weblos scout and becoming a bonafide Boy Scout. My dad's dad's dad had a Leatherman given to him on his 22nd birthday, and subsequent generations of my family's male inheritance have, in turn, received this hallowed gift that turns awkward boys into burly men. Now that I have a Leatherman, my chest hair has grown an extra inch and a half, my facial hair is starting to snake up my face and around my neck, women find me oddly attractive and I can now perform McGuyverian maneuvers with this all purpose, multi-tool. The only thing that will complete this manly triumverate of Leatherman and alcohol is a truck. If nothing else, I guess my Geo Metro will do.

-Stan the Man

Hey Stan,
Thanks for sharing your "manhood" with our readers. If all it takes to become a man is alcohol, a truck and a Leatherman, I hope you never reproduce and introduce other little men into the world. The only sure thing those three things will get you is an STD from a girl named Cinnamon.

in my inbox from one Kate Smallwood:

Hey sweetie, you wanna attract chick at the club? Try Ultra Allure pheromones!

- Attract women of all ages
- Excite women before even talking to them
- Make women want to sleep with you immediately
- Millions of men are already using them!
- Proven to work!

Being a 20 something and having never been laid before I thought I would give it a try. I ordered a bottle just in time for Christmas. I sprayed some on, and then a little more, treating this precious bottle like axe bodyspray. I headed out to Club Bliss and the women couldn't keep their hands off me. I mean I was making out with one chick then another and then another...and I hadn't even entered the club yet! I am proud to be one of the million of men who have used this product to get someone in the sack. Goodbye personality flaws and character shortcomings and hello spray on pheromones... Hell if it works for moths it can work for you to! Thought I would tell a success story from me to you.

-Paul

Hey Paul-
It sounds like you sprayed douchebag all over your body instead of pheromones.

Send us your letter:
deardickheads@slugmag.com

Dear Dickheads,
 I recently found this email

YOUR FACE HERE
 . READY MADES FROM \$50 . CUSTOM JOBS FROM \$100 .
 JUST EMAIL ME YOUR PHOTO TO GET STARTED . MASON@MASONFETZER.COM

CUSTOM STENCILED VINYL RECORDS BY MASON FETZER
 WWW.MASONFETZER.COM

Mason



"ALL ARE WELCOME. SCOTTISH, IRISH, MORMONISH..."
PIPER DOWN

SUN

BRUNCH @ 10AM

\$1 MIMOSAS

FREE BLOODY MARY BAR

FULL BREAKFAST MENU

2PM POKER

~\$2.50 STEINS~

9PM KARAOKE

MON & TUES

FREE TEXAS

HOLD'EM

@ 7PM ~\$2.50 STEINS~

\$300 UP FOR GRABS!



WED

KARAOKE 9PM

~\$2.50 STEINS~

THURS • FREE FOR MEMBERS!

LIVE MUSIC EVERY WEEK!

1/3 PAGAN LOVE GODS

1/10 BENEFIT FOR GIL FEATURING SWAGGAR

1/17 KORT McCUMBER

& McCUMBERLAND GAP

1/21 SLAYMAKER HILL

1/24 PAGAN LOVE GODS

FRI

"YOUR NEIGHBORHOOD BAR THAT'S MORE

SAT

NEIGHBOR AND LESS HOOD."

1492 S. STATE ST.

801.468-1492

Open 11AM DAILY

PIPERDOWNPUB.COM

PRIVATE CLUB FOR MEMBERS



MIDNIGHT RECORDS

THE FINE ART OF SOUND RECORDING



NOW BOOKING RECORDING SESSIONS

Let's get your recording project started now!

Call for a studio tour and interview.

Providing full service audio recording, duplication,

DVD production and in-house vocal coaching.



127 South Main Street, Salt Lake City, Utah 84111

(801) 651-3937

www.midnightrecordstudio.com

krigby@midnightrecordstudio.com



Artists recently recorded include:

Michael Lucarelli, Marv Hamilton, Russ Hermann,

Teresa Fuller, Cerulean Blue Music Collective,

and Guitar Cat and the Prowlers (photos below).



Current Utah Arts Alliance Gallery exhibit:

John Bell, THE SOUND AND THE FURY

Heroes, Outlaws, Madmen and Fools - New Works on Paper



The Utah Arts Alliance is a 501c3, Not For Profit organization providing visual and performing arts programming for area artists.

Not your Grandma's bathtub hooh!

The BEER NUT inc.
1200 S. State Street, Salt Lake City, UT

Make Beer Not Bombs!
(801) 531-8182
www.beernut.com

USE THIS AD FOR
40% OFF
ANY ONE ITEM FOR YOUR SEXY SELF.
EXPIRES 1.31.2008

NEW YEAR SEXY

* **model.citizen**
A CLOTHING & GIFT BOUTIQUE
247 EAST BROADWAY (300 SOUTH) SLC | 801.355.3588

ARTOPIA
GIFTS GLASS + GEAR

**Hemp Gear, Incense, Posters
Locally Handcrafted Glass
Local visual Art
FREE incense every day**

Free wi-fi
60 E. EXCHANGE PLACE
SLC 84111
(801) 486-6175
artopia.gifts@gmail.com
myspace.com/artopiagifts

**Smokezone
HOOKAHs, SHISHA,
TOBACCO and more!**

**The Underground Gallery
events calender**

**Mondays Family Home evening
with the Church of alchemy**

**Jan 8th Tues 7:00 pm
The Prosthetics
w/ Pass, a, F ist
\$4.00 at the door**

**Jan 18th Fri 8:30 to 11:00pm
Art walk Soiree free green tea
beats & vibes by D. Sharp
Celestial Terrain Visual Art by
Andrew Ehninger
all ages FREE**

nobrow

coffee and tea company

MON-THURS
 7AM-9PM
 FRI
 7AM-10PM
 SAT
 9AM-10PM
 SUN
 9AM-7PM



315 E. 300 S.
 ☎ 801.364.3448
 WWW.NOBROWCOFFEE.COM

C. GUNN



FROSTY Darling

801.532.4790

177 EAST BROADWAY

cutest shit in town!

slowtrain

221 e broadway

cds + dvds + vinyl

featuring:

- independent music
- local music
- imports
- special orders
- record players

hours:

mon - sat
11am to 10pm

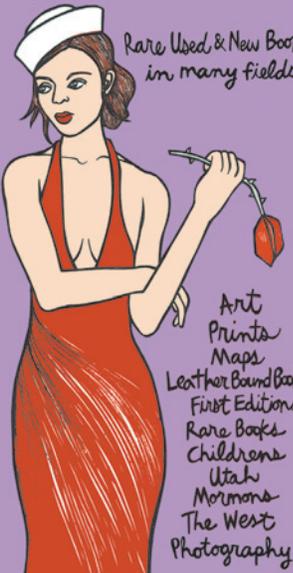
sundays
12pm to 6pm



801-364-2611 slowtrainmusic.com

Ken Sanders Rare Books

Rare Used & New Books
in many fields



Art
 Prints
 Maps
 Leather Bound Books
 First Editions
 Rare Books
 Childrens
 Utah
 Mormons
 The West
 Photography

Ken Sanders Rare Books
 268 South 200 East SLIC, UT 84111
 (801) 521-3819
www.kensandersrarebooks.com



January Localized!

by Jon Robertson
grover6445@aol.com

Localized is *SLUG*'s monthly local band showcase happening on the second Friday of each month. January's series features **Funk and Gonzo**, **Dacho** and opens **Sackcloth and Ashes** dropping positive vibes on you January 11th at the *Urban Lounge* (a private club for members). Tickets are five dollars at the door. Do what you know is best for your life; show up and bust a move!

Jared a.k.a. Chief – Bass, Vocals
Tiffany a.k.a. Doc – Drums, Percussion

Do you remember watching the *Super Friends* when you were a little kid? The brother and sister duo known as the **Wonder Twins** in the purple outfits who could morph into anything they wanted and they were just all around bad ass? Well that's kind of like Dacho, minus the brother and sister relation and the purple outfits. Doc and Chief can morph their music and live show into whatever they want ... your wildest imagination couldn't even fathom the bodacious sounds this duo can create.

The mystery and origin of the name Dacho comes from a Bosnian expression for **Bluto** from the **Popeye** cartoons. This name came about when two Bosnian women found Chief and Doc at a crashed meteor site after they had just watched an episode of *Popeye*.

These Wonder Twins met in high school in 1999 and found that they both had a love for performance art and theatre. The band began with a guitar player and different drummer but those two member's super powers were lacking. "We just kind of stopped calling the guitar player and drummer; then I switched over to drums," says Doc. "The band works much better with just Doc and I ... we have a good connection with each other," says Chief.

Doc's recent transition to drums is a fine example of the versatility the duo possesses. Doc has only been playing drums for a year now, but she sounds as if **John Bonham** had visited her in a dream and gave her drum lessons in her sleep. "I think that I was just destined to play the drums. It comes natural to me," says Doc.

Chief's bass sounds like when **Superman** fought **Doomsday** and **Superman** died, epic in its thunderous low end. "I would describe my bass playing style as **Flea** and **Les Claypool** battling it out," says Chief. His voice sounds like **Zeus** from above mixed with a dash of **Tom Waits**.

The band gigs more frequently as their reputation grows. Their battle plan against bored crowds is meticulously thought out and executed to perfection "We put a lot of effort into our live show; it is very theatrical and engaging. I try to consider the venue that we are playing and the type of crowd that we are playing for and design the set list around that," says Chief. "He obsesses over the set lists, he has walls covered in drafts and former set list to help him create the perfect one," concludes Doc.

Dacho has previously released two live recordings. They plan on recording a proper studio album February 2008 at there hideout/production company, **Chlorine Dream Productions**.

On top of dedicating their powers to expanding people's minds, fighting bland music and bored crowds, Dacho is concerned about the message they send. "Our whole goal of the band is to just have fun and play music. Music is the power to communicate," says Doc.

myspace.com/dachorox



Photo: Cat Palmer

Eric – Lead Vocals & Guitar
Justin – Background Vocals & Guitar
Dallas – Drums
Matt G. – Percussion
Jeremy – Bass

"We are self-proclaimed sexy," Dallas declares about Funk and Gonzo. When the band originally sat down for this interview, they had no idea what publication I represented or why I was interviewing them. They weren't sure if it was for the *City Weekly*, who *SLUG* was or what *Localized* was all about. These dudes are just cruising through life without a care in the world and their music reflects that. They just play music to chill and relax to; think of drinking a Pina Colada by the pool.

Their music embraces the coolest parts of **311**, **Pharcyde**, **Blackalicious**, **Sublime** and **Bob Marley**. "We try to take all the elements about the bands we like and combine them into our music," said Eric. "We're the most positive chill band out there" "We're all about making people feel good, that's what our song 'G-Spot' is all about," concludes Dallas. If you can't tell by now, these dudes are one party band.

The band got together in the glorious year of our lord 2005 after getting wasted together at parties and hanging

out in high school. Shortly thereafter, the band went on hiatus to get their priorities straight. "We took about a year and a half until all of us turned 21 so we could start playing bars," said Eric. "The main thing about playing out is just getting wasted and getting the bar to give us as many free drinks as possible."

Funk and Gonzo's words and lyrics are a melting pot of ideas smashed together by each band member to make the most magical space brownies in the whole world. "Everybody contributes to the writing; we all just throw our ideas out there," says Dallas.

Over time, the band have mixed-up their party pleasers to include more power ballads and anthemic grooves. "Our sound has definitely been progressing into a melodic sound. Almost similar to something, like the **Eagles**," says Eric. But the band is still holding on to the elements that keep their music grounded in irreverence.

"Eric's voice definitely sounds a lot like **Bradley Noel** from Sublime; we always try to stick to good vibes and keep our music bouncing," says Dallas.

Funk and Gonzo having been blowing up like their dropping bombs on ya moms. Eric's girlfriend / band manager **Lauryn** has been promoting them

and maybe Arizona and the other surrounding states," said Eric.

The band is all about bringing their sexuality on stage and causing an orgy of sound mixed with booze, babes, bumping and grinding. "We're just here to sex your face off," says Justin. "Our live show is the shit," says Dallas.

Funk & Gonzo

Funk and Gonzo's first album, the eponomously titled *Funk and Gonzo*, was recorded in two days with **Bruce Kirby** at *BoHo Digitalia* and was released in 2005 and is so pimp that other pimps run and hide from it. Their next album, which they plan on releasing in 2008, is so out of control it has 70oz of freedom.

nonstop on their *Myspace* page. They have been playing four to five shows a month at places all across the Salt Lake valley. They just recently opened up for **Kottonmouth Kings** and **Tech Nine** at *Saltair*.

Funk and Gonzo are slowly drawing their blueprint to take over the world one piece at a time. "We want to start touring into southern Utah pretty soon

"The whole goal of the band is to 'Rock The Nation For Occupation, so look out for Funk and Gonzo," said Dallas. myspace.com/funkandgonzo

Photo: Cat Palmer





The Skid Stops Here: Tyler Bloomquist and the BFC

By Chelsea Babbish
cbabbish@gmail.com

Recently, in an article in *Cycling Utah*, Mayor Elect **Ralph Becker** was quoted saying, "Salt Lake City should become an urban cycling Mecca." Like Becker, **Tyler Bloomquist**, 26, also believes in the Salt Lake City cycling community and has been sparking the cycling fires of others in downtown SLC for over a year now. One thing he's done for SLC is start a bicycle crew called the BFC. BFC is a made-up acronym that doesn't officially stand for anything, although it's members do have their own personal definitions. Overall, BFC is just a group of locals who ride fixed gear bicycles and hold events to encourage others to get excited about cycling.

Bloomquist's favorite thing about cycling in Salt Lake is that downtown is relatively flat. Flatter terrain is important to him because the BFC and Bloomquist sport a different kind of road bicycle—a fixed gear bicycle. Fixed gear or "fixie" cycling often blends commuting with lifestyle and art. Just as a quick note for those of you who aren't familiar with fixed gear cycling and why flat terrain is important: Fixed gear bikes only have one gear and, in a nutshell, it is "fixed" to the back wheel of the bicycle. This means the rider cannot just coast without pedaling. In order to keep moving forward, the rider is always pedaling, their legs moving according to their speed. For this reason, riding down huge hills can be difficult. A human being can only pedal their legs so fast! In order to stop, the rider must forcibly push the pedals backward to a standstill or just slow their pedaling. This force causes the bike's back tire to skid, thus resulting in the infamous fixed gear skid stop. These types of stops are used by many fixie riders instead of

the bulky front and rear breaks that other types of bicycles typically have. No, it is not the same as the bike you used to ride as a little kid where, to break, you just pedaled backwards until the break catches. If you pedal backwards on a fixed gear bicycle, you GO backwards. Bloomquist is working to advance Salt Lake City's fixed gear community by destroying the "animosity" and the "holier than thou" vibes he got from other cyclists when he first started riding. Deciding that he'd never be that guy, he explains, "Everybody starts somewhere."

He started his crew, the BFC, because he wanted to start an official community of fixed gear kids in Salt Lake City. "I would look at all of the other things going on in San Francisco and Seattle and I was getting inspired by those, but I thought, 'why can't I do something like that here?'". They often ride together downtown just to have fun as well as to promote the fixed gear lifestyle. In many cases, BFC members can be identified by their fixed gear bicycles, sometimes adorned with stickers spelling out BFC. They also have crew t-shirts and other DIY paraphernalia. Bloomquist and the BFC are working to make the cycling community more integrated by hosting events in the city as well as making themselves present at other SLC cycling events and organizations. Each member contributes to the scene in a different way, ranging from being involved at the **Salt Lake City Bicycle Collective**, to creating graphics and advertisements for other cycling events around Salt Lake. One of the events hosted by the BFC and adored by many local fixed gear cyclists is the *Sunday Sprints*. Usually happening the second Sunday of each month at 5p.m., the sprints event consists of people getting together, messing around, doing tricks, and racing each other for fun, money and prizes. The event is meant to be a catalyst for meeting new cyclists. The large groups of people who attend prove that their goal has been met. Bloomquist and the BFC always have an open invitation to new cyclists and they

seem to enjoy teaching newbies what they know. *Sunday Sprints* is not only for fixed gear riders. Anyone interested in cycling can come out and join in on the festivities.

Bloomquist's least favorite thing about being a cyclist in Salt Lake is people's lack of awareness on the roads. "I do get sick of being called faggot and hippie and all sorts of shit for no reason just 'cuz I'm riding my bike". He's quick to explain that people have misjudged him for being poor or a scumbag just because he is commuting on a bicycle instead of in a car. Tyler tries to get drivers to put themselves in his situation. "What if I were in the truck and you were on the bike? You'd wonder why I'm trying to hit you, right?" News flash everyone: It is ILLEGAL to ride bicycles on most sidewalks. Cyclists riding on the roads are merely following the law.

After thinking for a second about what advice he'd give to new cyclists, he urges new fixed gear riders to keep at least a front break on the bicycle until they feel more comfortable with skidding. For cycling in general, he warns to be aware of the city. "The more you ride, the more you understand the city and just have fun." These are sound bits of SLC advice for anyone venturing outside their front door with any vehicle fueled by a good lunch. What's Tyler up to right now? He's riding rain or shine, providing a welcoming hand to new cyclists, and going back to school in January to become an elementary school teacher. He smiles as his crew rides around on the pavement behind him. What good advice. Just have fun...that's how it all started, isn't it?

Keep an eye out for the BFC and possibly an upcoming video. For more info on the BFC and the *Sunday Sprints* check out: www.myspace.com/bfcsalllake or just show up for *Sunday Sprints*.



VIDEO GAMES LIVE™

A GROUNDBREAKING LIVE EVENT CELEBRATING THE MUSIC OF VIDEO GAMES

Created by Tommy Tallarico and Jack Wall

Experience a

THE UTAH SYMPHONY

accompanied by synchronized
video, lighting, special effects,
crowd interactivity & live action!

FINAL FANTASY®

HALO®

MARIO™

ZELDA®

WARCRAFT®

SONIC™

KINGDOM HEARTS

METAL GEAR SOLID®

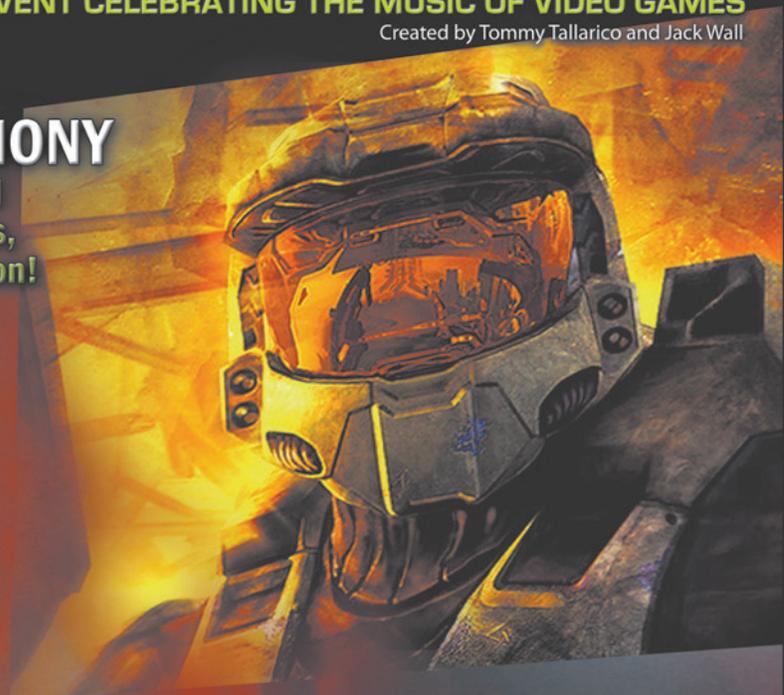
CLASSIC ARCADE MEDLEY

AND MANY MORE!

PRE-SHOW FESTIVAL INCLUDES:

GAME COMPETITIONS, COSTUME CONTEST

SPECIAL GUESTS, GAME DEMOS & PRIZES



March 28 & 29, 8 pm
Abravanel Hall

for tickets call 533-NOTE or visit utahsymphony.org
visit videogameslive.com for more information!



**Live bands. Sports bar.
Pool, Darts, Foosball.
Lounge. Hookah. Grill. VIP
And so much more!**

Saturday –
The Hottest Party
in SLC, with DJ Celly Cel
\$1.00 Drafts. What the fuck
else do you want?
Sunday – Live Music: Blues,
Jazz, Reggae
\$2.00 Mimosa & Bloody Mary's
Buy one get one Hookah
Monday - - Sierra Solei Lingerie
Party Downstairs
Football and free Pool Upstairs!
\$2.00 Kamis, Cosmos & Tequila
Tuesday – Ladies night & 80's
Dance Party
\$5 Bitch Slap's

Wednesday-
Anuerhythm Pro-
ductons presents:
House - Breaks - d
& b - Top 40 with the
hottest local DJ's
\$2.00 Kamis, Cosmos
& Tequila
Thursday – Eura Nassoh
Entertainment presents:
Live Acoustic / Open
Mic.....Want to play?
Call 548-5151
\$2.00 Domestic Pints
Friday – Entourage
Karaoke / Top 40
Dance
\$2.00 Jager Bombs
& Samurai

*Saints
& Sinners*

a private club for members

Hell's Hookah Lounge Now Open

3040 South State

801.712.6SIN

black
chandelier.



Winter Clearance
Madness!

with up to
50% off!

select items, see store for details

riverwoods in orem * trolley square
trolley square * gateway * fashion place

www.blackchandelier.com

The Art Institute of Salt Lake CitySM

121 West Election Road, Suite 100, Draper, UT 84020-9492

creative?

OPEN HOUSE • SATURDAY • FEBRUARY 2

Check-in begins at: 9:30 a.m.
Presentations begin at: 10:00 a.m.

Have the creativity and talent but need the skills and know-how? We can help. The Art Institute of Salt Lake City's educational programs prepare students for exciting careers in the design, media arts, and fashion industries. Come tour our school, meet faculty members who know the challenges you'll face, and talk with Admissions Staff who will design a plan for you. Learn about student housing, financial aid (available to those who qualify), part-time jobs while you go to school, and more.

Call Now!

RSVP Today!

Toll-free: 800.978.0096 • Local: 801.601.4700

Register online at:
www.aiopen.com/saltlakecity

Learn about our programs of study:

Baking & Pastry (AS/D)
Culinary Arts (AS)
Culinary Management (BS)
Digital Filmmaking & Video Production (BS)

Graphic Design
Interior Design
The Art of Cooking
Web Design & Interactive Media

BA - Bachelor of Arts • BS - Bachelor of Science • AS - Associate of Science • D - Diploma



SAVE YOUR MONEY FOR A
NEW WINTER WARDROBE.

Now through Feb. 14th, you and a friend can get 2 lift tickets, 2 burgers, and 2 domestic beers or soft drinks for only \$99.90 with The Canyons Pair Pass.

Only available at pairpass.com. For more information, call (435) 615-3410.

This offer is only valid from 1/7/08 - 2/14/08 and may not be combined with any other offer or discount. Some restrictions apply.
© 2008 The Canyons. All rights reserved. The Canyons and The Canyons mountain logo are registered trademarks of ASC Utah, Inc.

48HoursInUtah

T H E F I L M C O N T E S T

Is there a filmmaker in you?

Utah's Online 48-Hour
Film Competition

Open to Utah
residents age
16 and up

January 4 - 6, 2008

Online voting begins Monday, January 7, 2008

Juried and Public Choice
Prizes

For more information, visit us online at
www.48HoursInUtah.org

Brought to you by:



With additional support by Sundance Institute

LENITECH

Snow Skate

201 South, 1300 East
Salt Lake City, Utah
801 582 2888

FREE SNOWBOARD WAX
ALL SEASON LONG!!
Absolutely NO STRINGS!!!

All University Students SAVE 10%



Flux Celsius Omatic Santa
Cruz Solomon Unity Rome de
Planet-Earth Vox Vestal

Dekline Independent Element
Sector-9 Spy Girl Chocolate
KruX Von Zipper
And many more!



Do you hookah?

Travel down the **Aztec Highway**...

- 18 hookah models in multiple colors in stock
- Over 80 flavors of shisha (Try the blended!)
- Replacement bowls, hoses and accessories
- Lemonwood and Golden coals

Got hookah questions? We've got answers! Call us!

We **ARE** your hookah connection!



Check out Utah's largest selection of SRH,
Kottonmouth Kings and Suburban Noize gear! **WDFAI!**



Aztec Highway

Utah's Premier Smoke Shop
675 E 2100 S
Salt Lake City, UT
801-466-2235

Get It Your Way... On The Highway



WWW.AZTECHIGHWAY.COM

POSITIVELY 4TH ST MUSIC

4

VINYL
TURN-
TABLE'S
DVD'S
CD'S



**NEW • USED
BUY • SELL
EXCHANGE**

249 E. 400 S. 531-8181

UNDER STONEGROUND RESTAURANT

BROTHER RING

PRODUCT

by Adam Dorobiala & Mike Brown

adam@slugmag.com, mikebrown@slugmag.com

Almost Skateboards

Cooper Wilt 7.9"

Almostawebsite.com

So I got this awesome **almost Skateboards** deck to review. It's the **Cooper Wilt** Pro Model and is blue, one of my favorite colors! I haven't used the deck yet, and probably won't for a little while. If you're wondering how someone can review a skate deck without using it, keep reading and I'll explain. I have every intention of shrapling the shit out of this gnar wood dagger, but the fact remains that I am old. Well, old for a skater that is. I won't say exactly how old I am, but I've been busting nuts for more years than your average kid at the skate park is old. This means that I break bones faster than I break boards, and therefore haven't had a chance to mount up this wonderful *almost* deck (I also have a weird superstition about only skating one deck at a time. It's silly, I know.) But with age comes wisdom, and I have developed the keen astute sixth sense of knowing just what the fuck my feet will like in skateboard materials before they are ever compiled in a shredding fashion. For instance, the shape of this deck is bomber; nice fat tail for scooping up those techy flip tricks I'm trying to re learn. And it has a steeper concave, which I prefer, to lock in my lurpy size 12's. This board also has some impact support lamination, which basically means I will probably never break it and it could quite possibly be the last skateboard I ever ride. Thank you, *almost*, your team is amazing and I can't wait to ride this deck! *—Mike Brown*

Globe Shoes

Chris Haslam "Sabaton"

Globeshoes.com

These are directly from the mind of the *Cheese and Crackers* genius, and it is no wonder **Chris Haslam** can do all the crazy shit he does with these kicks on. Really simply put, the *Sabaton* has a vulcanized soul, heel protection and some pretty cool colorways, which is all you could ever really want in a good pair of shoes. And on top of that, they have a "Hex Trac" pattern on the bottom of them that keeps you firmly gripped to your board. They hold up pretty good, but just like any other skate shoe, they're not indestructible. Also, the sizes seem to run a tad small, but if you can deal with the discomfort for the first few days, they loosen up to fit your foot like a fuckin' glove. Its good to see that there are new shoe designs that aren't completely fashion over function, and the *Sabaton* is definitely a shoe that is all function and no filler. *—Adam Dorobiala*



Photo: Adam Dorobiala

Ripstick

Ripstick

Razor.com

I had seen these snake-like contraptions in a few places before receiving one to review, and thought they were totally bogus, but the more I started to ride it the more I realized it wasn't half bad. Based on a "Caster Board," the **Ripstick** has two swiveling footpads to step on and two inline rollerblade wheels with a 360 degree rotating mount that you, ride upon. At first it can take a while to get used to, but once you get used to the motions needed to make it propel forward it's actually pretty fun to ride. It comes

with an instructional DVD on how to ride it (which is absolutely hilarious by the way) and shows some pretty cool stuff people can do on them. Since you only have two wheels to ride on, it takes a bit of balance to get it going but once you're going it teaches you numbers for your lateral (heel to toe) balance which transfers over to your regular skateboard for added confidence for skating rails. I have dubbed the Ripstick the "Jedi Board" cause it almost feels like you are floating down the road instead of riding on something. The only downfall is the fact that it is made out of some pretty shitty plastic so it can break if you get too gnarly. Get Vertical! *—Adam Dorobiala*

Review

Wright Brain: An Andy Wright Interview

by Sean K. Sullivan and Erik Lopez
sully@slugmag.com, Erik@slugmag.com

Modern snowboarding was born in the streets of Salt Lake City and the mountains that surround it. Legends such as **Branden Ruff, Tonino Copone, Jason Murphy, JP Walker, Jason Brown, and Jeremy Jones** have all been riding here since the beginning and photographer Andy Wright was there to document it. Wright, like most other snowboarders born in the 70s, was first introduced to the mountains on a pair of skis but switched to snowboarding in the mid 80s. In Wright's estimation, "Snowboarding is like skateboarding

... it's an individual sport. You have to find your own limits, do your own thing, make your own jumps, and decide what is possible."

It wasn't until after he graduated from *Westminster College* that he received his first camera. With no formal photography training, Wright honed his eye through years of riding in front of the camera. "It's our job to show or convey [the feeling of snowboarding], and not make it necessarily important that you know the back story. You're just taking a close moment and

making it larger than life," says Wright. Wright credits luck and being at the right place at the right time for capturing snowboarding from his own unique perspective.

Wright gained valuable experience in the mid 90s running *Medium*, his own quarterly shred mag. *Medium* covered the local snowboarding scene and was run out of the back of an SLC Kinko's. It was a learning experience that lent itself to the refinement of his photographic eye, helping him ease into his current job as *Transworld's* Senior Staff Photographer.

"I don't think there has ever been a day that *Transworld* hasn't been the number one snowboarding magazine," says Wright. With the scarcity of snowboarding magazines for such a relatively insular sport, Wright feels that there is a divide between

the reader and the representation of snowboarding in the magazine. "When the flavor of the week isn't coming through but all these other kids are, you can start steering the sport in a way," Wright says. "There is definitely a disconnection in the sense that [the snowboard magazines] are all down in Southern California and snowboarding doesn't happen in Southern California ... there is more to snowboarding outside of Grenade, Mammoth and **Travis Wright**. If you are a fan of those three things then *Snowboarder Magazine* is for you."

As a photographer, Wright feels that action speak louder than words. He feels that he continues to be faithful to the idea that he has of what snowboarding is in his head. "To me [snowboarding] is about cruising through the trees with my friends, riding powder and having fun ... not performing like a ballerina with a bib and a helmet on." For that reason, Wright is unlikely to be caught shooting contests. "[Contests like *X-Games*] were started with good intentions, but they're really just an excuse to sell banners and advertising space to modify the sport ... when

I watch [the *X-Games*] on TV its not even the same sport that I do," says Wright. "Regardless of what obstacles and stuff you jump in contests, you can't decide who is the best based on that. Snowboarding has never been about that." By staying true to that ethos over the years, Wright has hiked, flown, climbed and crawled to capture his signature attention-grabbing photos.

On November 16th, Wright teamed up with local photographers **E-Stone, Rob Mathis** and **Stan Evans** to create *Hustle and Snow*, a show exhibiting their snowboarding photos

at the *Circle Lounge*. In *Hustle and Snow*, Wright and friends become their own editors, taking their photos out of

the context of a magazine. In essence, Wright takes a close moment and makes it larger than life. "When you see at that scale, framed up, on the wall, it just becomes something a

little different ... It really doesn't have that kind of life in a magazine. A lot of photos I picked for the show, I picked because they come to life when you see them large," says Wright.

Wright's photographs portray his love and intimacy with snowboarding. They move beyond his editorial work for *Transworld* and transcend his commercial work with **Nike Snowboarding, Mack Dawg Productions** and **Nitro Snowboards**. Ultimately, Wright hopes that his photographs affect change in people's attitudes towards snowboarding. "If my photos inspire people to take another approach, as opposed to getting a coach and riding a park everyday to get down a winning run, then I know I am doing the right thing," says Wright.

To get in contact with Andy Wright and to see more of his pictures in the privacy of your own home, go to: www.andywrightphoto.com or better yet, stop by the *Circle Lounge* to see his larger than life works in person.

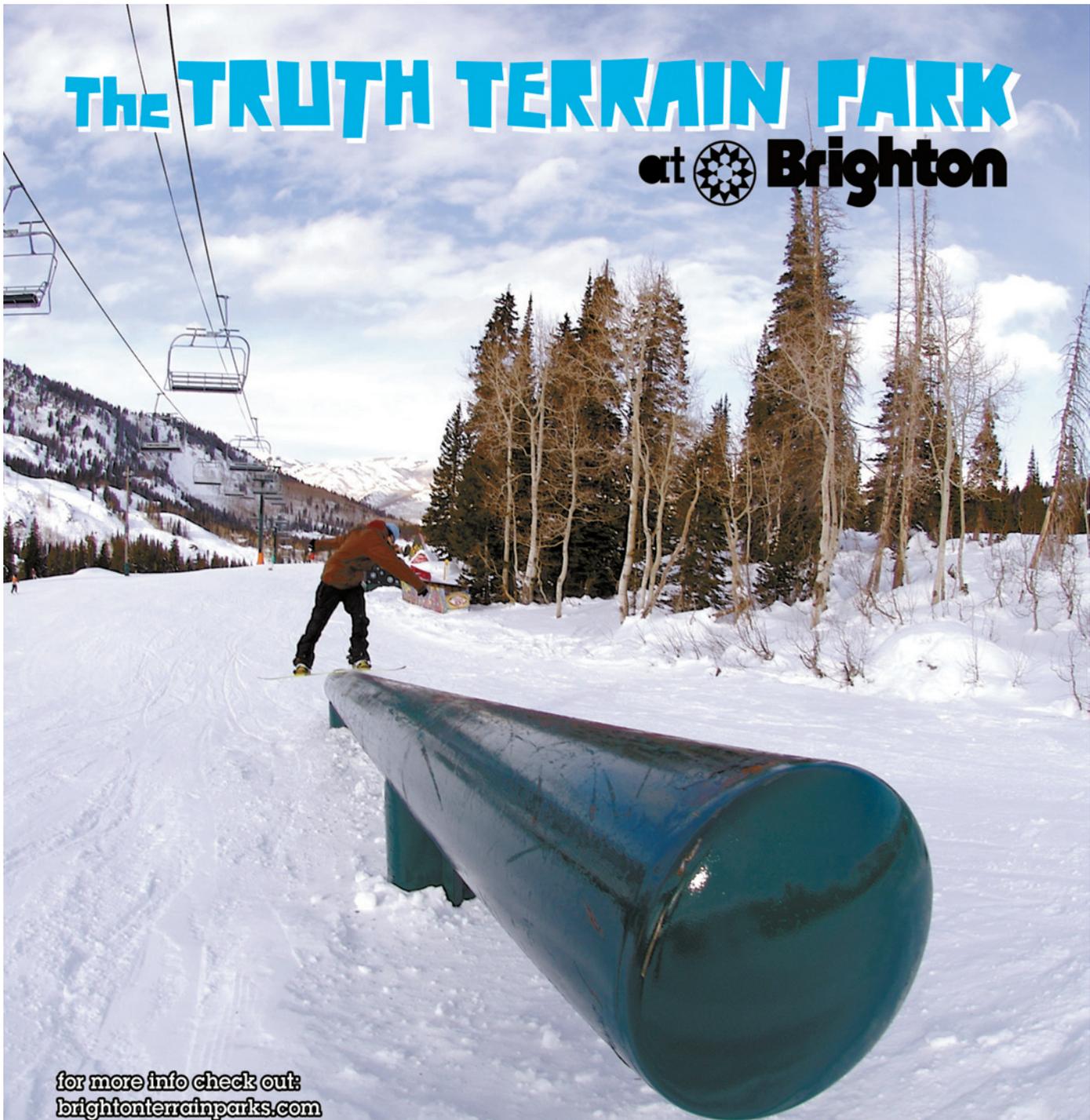


ANDY WRIGHT



The TRUTH TERRAIN PARK

at  Brighton



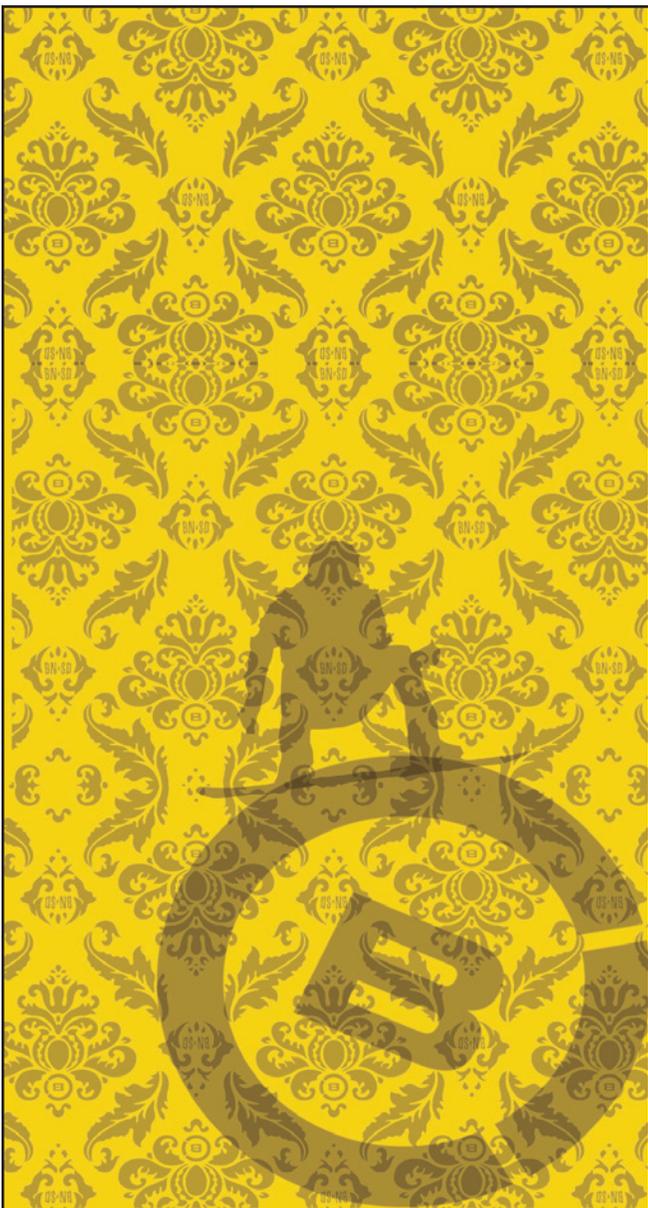
for more info check out:
brightonterrainparks.com

KAP  **RAILS** **The TRUTH** **ARCTIC CAT**[®]

MIL  **OGIO**  **SESSIONS**

thirtytwo  **ZOTES**
SUNFLOWER SEEDS **Red Bull** 

ph: Jesse Anderson
rider: Keaton Pearson



BLINDSIDE COMPANY

SNOW * SKATE * APPAREL * SPECIALIST

**2008 SNOW GEAR BLOW OUT!
COME GET IT WHILE IT LAST**

DISCOUNT CANYONS LIFT TICKETS SOLD HERE

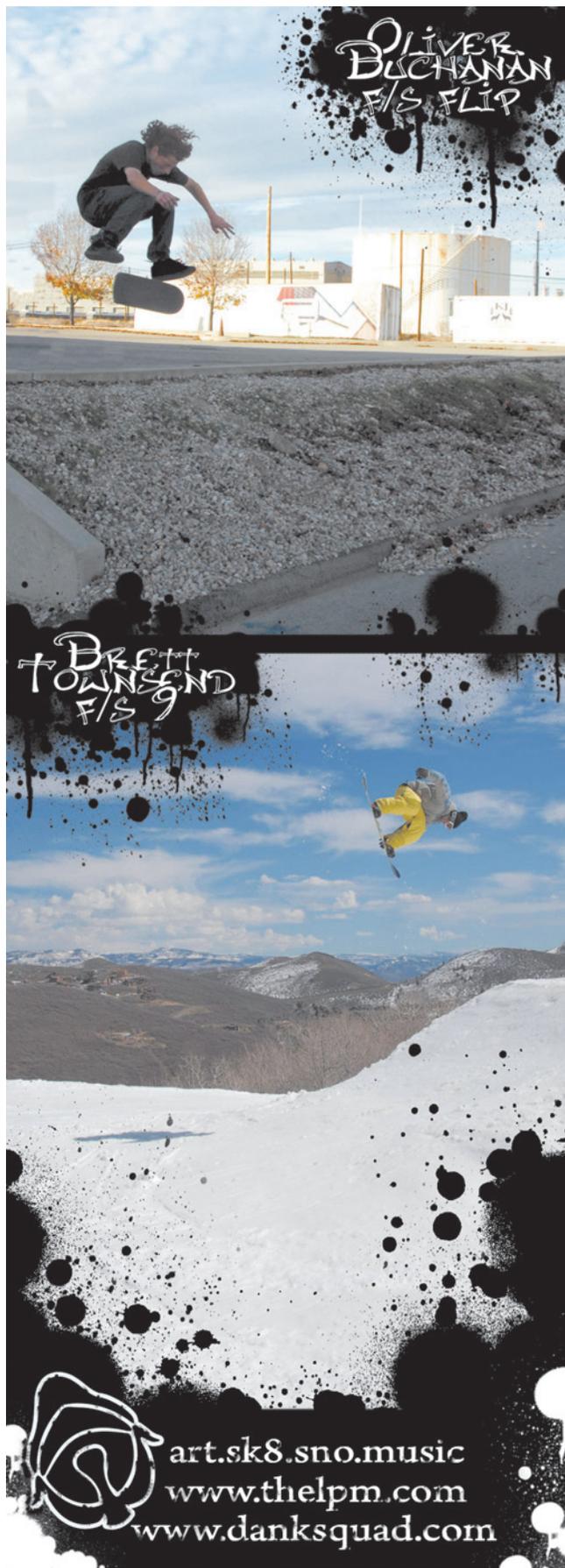
LOCATED IN SUGAR HOUSE

2165 S. HIGHLAND DR.

(801) 412-9200

OPEN MON-SAT 10 TO 9

SUNDAYS 12 TO 6



art.sk8.sno.music
www.thelpm.com
www.danksquad.com

TAKIN' IT BACK TO THE GROUND UNDER

Words and photos by Adam Dorobiala
adam@slugmag.com

Its official: Winter is here and it's not going anywhere for months, so what are we to do when all of our spots to skate are covered with snow or ice? At first, hibernation sounds like a fantastic idea,

but who can sleep for months straight without being in a damn coma? Maybe winter is nature's way of telling skateboarders to procreate with the opposite sex while we put our skateboards away for the winter. Sex sounds pretty good, but even that can get pretty hackneyed after a while (unless, of course, you're a player and you crush a lot). Many resort to partying the days away, but after a while your liver might ask why you aren't out skateboarding instead of drinking. Migration is also a keen idea and most people head south or anywhere that isn't covered with snow, but that costs money. Luckily, there are underground spots littered throughout the valley; one just needs to explore a little to come across these rare gems. I got together with a few friends and we did just that.



First, I skated with longtime ripper **Jason Gianchetta** (a.k.a. **Cheese**), who has the set-up dialed inside the basement of his home. He can wake up, walk out his door, throw his skateboard down and roll to one of the most intense mini-ramps in the Salt Lake valley. Next to his bedroom, he has a three foot mini with super sketchy transition and a couch extension in the back corner of the ramp. Anybody who has skated this knows how odd it is to skate, and Cheese commandeers the shit out of it with effortless style and flow. And on top of all that, it's in the basement, so if you get too vertical you might hit your head on the ceiling, but that makes it that much more fun and challenging to skate. But don't think because Jason said hi to you once at the skatepark he's gonna let you storm his crib and let you skate his ramp, it is for VIPs only.

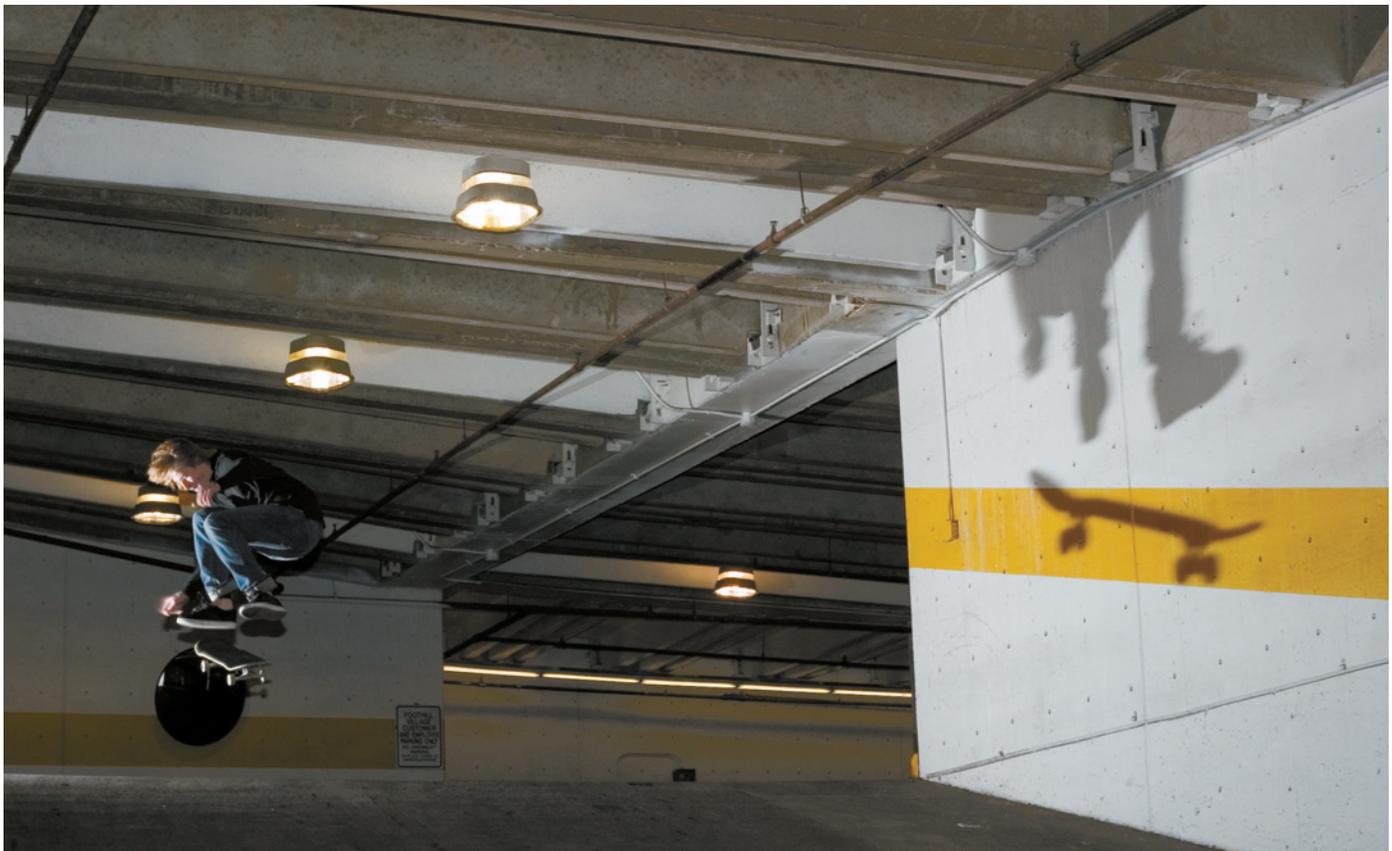
“Jason Gianchetta knows how to couch surf. Back five-oh on the extension.”

Next, I met up with **Kendall Johnson** and **Will Pauley** (a.k.a. **Panda**) at an underground garage near Sugarhouse where there is a curved ledge that goes up and around and has a manual pad off the other side. Panda got pretty technical on it and Kendall was killing the bank and the flat gap, so it was only obvious that we get some photos. It's a fun spot, but once again, when going underground, you don't have all that space above your head so it can get kinda hectic if you

“Kendall Johnson with a shadow flip ... I mean, switch, flip into the bank.”

“Just wait till you see the footage of this trick; Panda back lip whirly-bird manual.”

jump too high. We proceeded to skate until someone told us that the cops were on their way. Thanks, buddy, for the heads up (although I am pretty sure it was just a psych-out to make us leave). With an endless amount of paved spaces available for us to skate, you should go out and find something to skate, whether it's under a building, in a garage, or at your next-door neighbor's house; just go skate so when summertime rolls around your skateboard won't wonder where the fuck you were the whole winter.





FILM SLAMDANCE FEST

14

JANUARY 17 - 25, 2008 PARK CITY, UT

For film info, tickets, blogs, pics and video visit SLAMDANCE.COM

BY FILMMAKERS FOR FILMMAKERS



McCurry Films Presents
THE 9TH ANNUAL TROMA DANCE
FILM FESTIVAL NO ENTRY FEE!

1/22/08 - All Day
 The City Library
 Salt Lake City Library
 210 East 400 South
 Salt Lake City,
 UT 84111
 (801) 524-8200

1/22/08 - Opening Night Reception
Night Flight
 Comics & Book Store
 Night Flight Comics
 Liberty Square
 210 East 400 South
 Salt Lake City,
 UT 84101

1/23/08 - 6:30pm
BREWVIES
 Brewvie's Cinema Pub
 677 South 200 West
 Salt Lake City, UT 84101

1/23/08 - 3:00pm
DOLLY'S
 Book Store
 Dolly's Book Store
 510 Main St
 Park City, UT 84060
 T-Dance Literary Side Bar &
 Lloyd Kaufman book signing!
 3:00pm

1/25/08
MARTINI
 Kristauf's 11-5 (Screening), 5-7 (Panel),
 9pm-closing ceremonies
 Tromadance Film Festival and McCurry Films
 presents the Tromadance Closing Night Party and
 World Premiere Party for *Night Scream*

JAN 18-25 2008 PARK CITY & SALT LAKE CITY, UTAH

www.tromadance.com

SALTY PEAKS
 SKATE & SNOWBOARD SHOP
 www.SALTYPEAKS.com

Check our site
 for weekly
 blowout deals

Discount lift tickets
 \$15 Board,
 Boot, Binding
 Rentals

We have gear you
 won't find any
 where else!

Clearance Sale
 on Now!
 We meet
 or beat
 competitors'
 prices

801-467-8000 - 3055 E on 3300 S

Our 20th Anniversary

Defend American, Go To:
 www.stopthenorthamericanunion.com
 Get Educated

Shop Rider: Dave King
 P. AdamOneill.com



enjoy our
 bountiful
 harvest of
 seedless
 clothing,
 waterpipes,
 & hookas
 stuff your
 face with
 our tasty
 selection of
 sheesha!

THE PIPE DREAM

"THE HEADZ OF STATE!"

2583 SOUTH STATE
 (801)486-0665

THE WOODSHED

A PRIVATE CLUB FOR MEMBERS



**\$2 PBRs and
\$5 Patron shots
EVERYDAY!**

The Woodshed is a small, intimate venue
for live local music.

(801) 364-0805

60 East 800 South

myspace.com/thewoodshedsic

Monday's - Hillbilly G. Had - Open Mic w/\$2 Uinta Drafts
Tuesday's 1/8 - Miles Beyond - Electric Jazz
1/15 - Toy Soup Comedy Troupe - Stand UP, Sketch & Improv
1/22 - Mixology Class w/ Ben Raskin \$35
1/29 - The Chad Stanely Trio - Electric Jazz
Wednesday's - Salt Lake Poker Tour
Thursday's - Karoke w/ T.J. the D.J.
Friday's 1/4 - Three Reasons w/ Special Guests
1/11 - Lost by Reasons w/ Special Guests
1/18 - Dane & The Death Machine w/ Dancho
1/25 - Sammy's Fundraiser...
Help Sam Wessel kick cancer
Saturday's 1/5 - Dancho w/ The Boomsticks
1/12 - Fat Paw w/ Darin Caine
1/19 - Semantic w/ Special Guests
1/26 - Around the World Party for Blake Perez's B-Day
Ginga Boa Performing live all night
Sunday's - Skip Church and enjoy \$2 Drafts

UNION BOARDSHOP

905e. 9400so. Sandy, UT 801.565.3773
Indoor skatepark open year round



SAT., JAN. 12



REGISTRATION 8AM
CONTEST 10AM
@PLANET

WUMBERJACK VAM

BRIGHTON RESORT

**SKIERS
WELCOME!**

\$25
PLUS LIFT TICKET.
DISCOUNT AVAILABLE
FOR COMPETITORS.
CALL SLUG MAG
FOR MORE INFO:
801.487.9221 OR
PEEP
THESLUGGAMES.COM



PANK SQUAD

Broken

salty peaks
SKATE & SNOWBOARD SHOP

UNIONBOARDSHOP

ZOTES
SUNFLOWER SEEDS

MIL

ARBOR

ROME SDS

TEAM THUNDER

ABZ

LENTECH
SNOW SKATE

OGIO

UTAH
WINTER GAMES



BLINDSIDE
COMPANY
spacecraft



HATCHET THROWING CONTEST • BEST BEARD AWARD • FREE FLAPJACKS



Photos by: Audida Records/ Matt Wolf

Loose Joints: Matt Wolf's *Wild Combination: A Portrait of Arthur Russell*

by Erik Lopez

erik@slugmag.com

I first heard Arthur Russell's music in 2004 when I was driving with a friend to the Spiral Jetty. What was interesting about Russell's music was that on one hand his voice had the confessional lull of **Nick Drake** and on the other, gentle dance beats round out a sound that can only be described as singer/dancewriter music. I was blown away by the space between the loose, minimal jazz rhythm and distorted cello that typified Russell peculiar brand of funk-disco-dance music. It came as quite a surprise, then, to find out that what I was listening to was released in 1985!

Since that time, Russell has enjoyed a resurgence of recognition that eluded him when he was alive; re-issues of out-of-print singles and albums, a forthcoming biopic by **Tim Lawrence** and finally, Matt Wolf's portrait of Russell, *Wild Combination*. "My intention going into this project was to use Arthur's music to do experimental film ... then when I met **Tom Lee**, Arthur's former partner and the executor of his estate, I was so inspired and connected with him so intensely that it opened my mind to doing something more biographical," says Wolf.

Arthur Russell was born into a midwestern family in 1952 in Oskaloosa, Iowa. At the ripe age of 23, Russell moved to New York City where he started connecting, keeping and working with a diverse company of artists that have come to embody 20th century American music: **Rhys Chatham**, **John Cage**, **Ernie Brooks** of the **Modern Lovers**, **Allen Ginsberg**, **Phillip Glass** and **David Byrne** (with whom he played cello on an unreleased version of "Psycho Killer") to name a few. By 1980, Arthur had

come out of the closet and started dating **Tom Lee** exclusively until his death in 1992. After realizing the vast array of people that knew and helped define Arthur as artist, friend, lover and son, Wolf's project became assured. "Talking to his parents and Ernie [Brooks] and recognizing the wealth of characters that presented themselves in Arthur's life, it became clear at that point that it was necessary to do a film that was biographical and included all their voices," says Wolf.

Wolf's interest in doing a documentary on Russell lay primarily in his resonance with the music, his own cultural agenda notwithstanding. "I am particularly interested in making films about the cultural history of downtown New York from the 70s and 80s. I am interested in queer biography and gay cultural history that are under recognized," says Wolf. *Wild Combination* emerges from Wolf's engagement with history that doesn't rely on traditional modes of analysis, but instead gives primacy to people and their influence on and place in shaping that narrative. "I am really interested in the creative life of individuals and trying to understand the interconnections in people's biographies between their emotional lives and creative lives," Wolf says.

Wild Combination isn't the conventional *VH1 Behind the Music* documentary. Instead, as its name implies, it's a portrait and as such explores the relationships that fall outside and forge the identity of Arthur's musical character. "I wanted to avoid some of the traps of other music documentaries or other documentaries of the genre that create a definitive record of the musical history that surrounded the artist," says Wolf. "Part of my focus in the film is family, his connection to the landscape of Iowa and also his relationship with Tom Lee and the iconography of downtown New York and the experience of being gay ... I think all these things can often be put on the sides for the musical narrative in the traditional music documentary." Wolf utilizes interviews with family and friends, rare archival footage and unreleased music by

Arthur to thread a depiction of Russell that at turns praises him as the genius he was and shows the complex, difficult personality that lay behind his creations and collaborations. Underlying this depiction is a sketch of the cultural milieu that Arthur found himself in 1970s New York City.

Understanding that this isn't your run-of-the-mill overview of a musical career, Wolf realizes that the potential audience for this type of film is varied at best. "There are a lot of different viewers for this type of film: those who are familiar with him, those who have diverse cultural contact, etc and while it's not possible to make all the material appeal to everyone, I think the goal is for people to get emotionally connected to Arthur – through his music and through the emotional arc of his life," says Wolf. Part of that emotional arc involves his homosexuality and the sense of community that Arthur found in making his music. "Disco was an even more intense kind of social community that had this birthday party feel to it. I think Arthur was attracted to those types of group dynamics and communities. I think its part of the culture of the time," Wolf says. Wolf is quick to point out, however, that Arthur's homosexuality wasn't his main identity, just part of it. "He was openly gay but he traversed a lot of different worlds. The disco world is super gay. The culture of being in the recording studio is a straight, male dominated thing. In a lot of ways, Arthur could pass in a lot of different contexts ... being gay wasn't an essential part of his identity," says Wolf.

Sadly, while he as alive, Arthur was never met with much critical acclaim. He did get a record review here and there but he never found the pop success he was looking for. Part of the problem

was his personality and another part was his musical process. "There was something that prevented Arthur from achieving the kind of success of his contemporaries. It was kind of a personality thing. He wanted to succeed; he had all the talent and ability to succeed, but he didn't have that show business persona. In the end, his real tragic flaw was the inability to finish things," says Wolf.

Arthur Russell died in 1992, at age 40, due to complications with HIV. All but forgotten, Russell bridged the divide between the high culture of serious music and pop music using innovative production skills and a cello. "Arthur was totally engaging with the serious avant-garde music community, like sound artists, people who were purely exploring sound. He could also go to a disco club and listen to disco music. I think his ability to draw from all sorts of inspiration is unique," says Wolf. Recently, through such compilations from 2004 such as Audika's *Calling Out of Context*, which bring together Russell's late 80s unreleased pop and R&B songs, and Soul Jazz's *The World of Arthur Russell*, a collection of his 12-inch dance singles, Russell has been retrieved from obscurity. His influence on contemporary pop music can be heard in such acts as **Jens Lekman**, **Electrelane**, **!!!**, **LCD Soundsystem** and other indie dance bands.

Wild Combination will be finished January 20th and will debut at the **Berlin Film Festival** in February. If you want to find out more about Arthur Russell and Matt Wolf's portrait of Russell, *Wild Combination*, be sure to check out his website www.arthurrussellmovie.com. *Wild Combination: A Portrait of Arthur Russell* will be completed by mid-January.



KINGSBURY HALL WITH AMERICAN EXPRESS PRESENTS

Paramount's Original *LASERSPECTACULAR* featuring the music of

PINK FLOYD

THE BIGGEST LASER SHOW THIS SIDE OF THE MOON!
19.4 TERABYTES OF 3-D VISUALS!

JANUARY 26 | KINGSBURY HALL
TICKETS: 581-7100 | www.kingtix.com



SALT LAKE
**CITY
ARTS**
COUNCIL

KUED 7
University of Utah



THE UNIVERSITY OF UTAH
KINGSBURY HALL



SALT CITY SPRINTS

www.saltcitysprints.com

Presented at *The Urban Lounge*

241 SOUTH 500 EAST

\$5 pre registration \$7 @ door
races start @ 8:00

JANUARY

24



RICKSHAW



KREITLER



SALT
LAKE
CITY BICYCLE COLLECTIVE



TALAY

BANGKOK THAI

3142 S. Highland Drive (Ph. 582-8424)
www.bangkokthai.com

New Menu Items plus your favorite dishes from the old Bangkok Thai Rich Spicy Curries, Fresh Fish, Noodle Dishes and Unique Specialties.

A beautiful new Dining Room and a huge parking lot makes Bangkok Thai Talay better than ever

Offer 1 Lunch Specials Only \$5.99

Offer 2 Meatless Mondays™

Lunch Entrees \$6.99 Dinner Entrees \$8.99

Offer 3 **\$10 Off Dinner for Two**
(or \$5.00 Off Lunch for Two)

with this coupon. Dine in Only. Minimum Purchase 2 Entrees and 2 beverages per coupon. Limit One Coupon per table per visit. Please base gratuity on full price.

Not Valid Friday or Saturday Evenings

Not valid with any other offer or trade • Not valid for rewards programs • No cash value • Offer expires FEB. 1/08

step 1
buy a guitar

step 2
get your first groupie

step 3
get a better looking groupie

step 4
headline your first show

step 5
realize this is more than just a dream

take the next step...



**CD & DVD
Reproduction**

no minimum order
and
local artists never pay sales tax.

801.397.5550 | 1-866-4RABBIT
www.amsrabbit.com

And you thought rabbits duplicated fast.



SKINWORKS

School of Advanced Skin Care

do you love **the spa atmosphere?** want to **help people with their skin?** or are you interested in the **medical field?** esthetics may be a career for you, find out more at www.skin-works.com or call **801.530.0001** today to meet with our **financial aid director!**

not interested in a **new rewarding career,** visit our **student spa!** view our full menu at www.skin-works.com or call for our **unique monthly specials!**

801.530.0001
2121 south 230 east | slc, ut

www.skin-works.com
www.myspace.com/skinworks

Ririe Woodbury



Breaking the Ballet: Ririe-Woodbury By Jona Gerlach jonagerlach@gmail.com

Ririe-Woodbury was founded in 1964 by namesakes **Shirley Ririe** and **Joan Woodbury**, and has tirelessly built a reputation as one of the most respected modern dance companies in America. Their dedication to producing new works, touring, promoting dance through their Move-It and POPS education programs, and their close involvement with choreographer Alwin Nikolais have garnered praise far and wide, including five-star reviews in the New York and Los Angeles Times and invitations to perform at some of the world's most prestigious dance festivals.

The company's relationship with choreographer Alwin Nikolais is arguably what they are most famous for; in fact, it seems that any conversation about Ririe-Woodbury inevitably leads to a mention of his name. Joan Woodbury first met Nikolais in 1947 at Dresden University when she was put in his class after failing to place into the advanced courses. "It was the best thing that ever happened to me," she says. "He said things about dance that I had thought but could never put into words." Nikolais soon became her mentor and the two continued to collaborate with and inspire each other for decades.

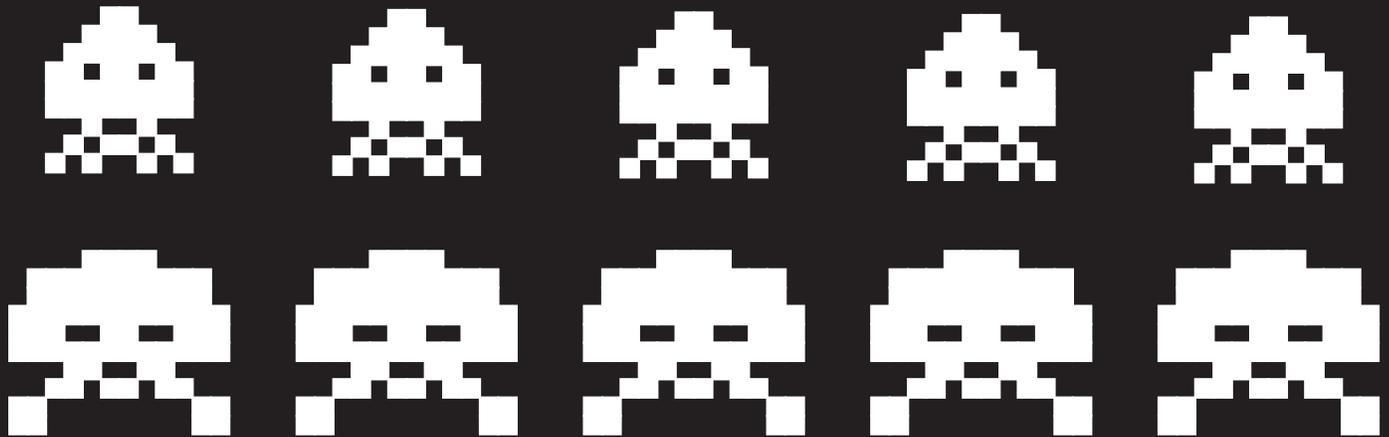
This year, Ririe-Woodbury's dedication to both the work of Nikolais and children's dance education are coming together in *The Crystal and the Sphere*, one of Nikolais' pieces from the early fifties commissioned by the Kennedy Center. "We do a work for children every year," says Joan. "We feel strongly that if you don't catch kids when they're young they won't be interested in the artform when they're older." In choosing this piece by Nikolais, however, they are deviating from their traditional children's works, as *The Crystal and the Sphere* is decidedly more avant-garde, done entirely in black light, with no immediately recognizable structure. "Usually we have a narration to keep the kids involved, but this one is just dance. There's a narrative, but you have to find it." The dances are fanciful, featuring waddle birds, mermaids, sharks, and something called an "infant sun," but it is up to the kids (and adults) to find the connection between these disparate creations.

Joan is optimistic, however, that the children will be able to find the narrative; it is the adults and the folks in their mid-20s that she is most worried about. Her company's motto is "dance is for everyone," which carries a kind of unfortunate irony when attached to an artform as polarizing as modern dance. "My feeling of 'what is dance' is very broad," she says. "If you do a gesture which is not utilitarian, it's not picking up a cup or scratching your head, a gesture you do for the pure joy of doing it, you're dancing." Yet, even with this populist attitude, modern dance remains on the fringes, and is seen by a large segment of the population as being too esoteric, too confusing, or even an outright scam. Joan sees this as symptomatic of two things; first of all, "I think one of the difficulties people have with modern dance is that they've seen a lot of bad dances." Secondly, she says, "I think adults are afraid to enjoy it, afraid to rely on their own judgment. It's like going to buy a dress that you may really like, but you still turn to someone and say, 'what do you think?'"

This inability (or unwillingness) of adults to make up their own minds does not bode well for an artform that requires active rather than passive viewing. Most people don't want to find the narrative themselves; they would rather have it served to them on a plate in the privacy of their own homes. Joan recognizes this, and can only hope for the best. "We know sometimes we're dancing to the choir... sometimes I feel like going and pulling someone in from the street and saying, 'What do you think about this?'" Speaking directly to me, Joan says, "Mostly you're not a physical generation. It's so much easier to rent a movie and go home with it and go to bed than it is to get dressed up and go out and try to park... I'm not interested in getting (my generation) to attend live theater; it's your generation that's going to carry it forward."

So it comes back to the old adage "children are our future." But tired though that may sound, Ririe-Woodbury hopes to breathe some new life into that cliché by producing consistently thoughtful and challenging works for people of all ages, in hopes that people will put off seeing that new Will Smith or Pixar movie for another night and try something that's actually outside their comfort zone for a change.

For more information on Ririe-Woodbury, including their production of Alwin Nikolais' *The Crystal and the Sphere*, check out www.ririewoodbury.com.



The world of video games has, since its inception, been undergoing almost constant metamorphosis. As the production costs of mainstream games have increased so has the demand for simpler games that dare to step where their mega-sized kin won't. The backlash against the "mega games" of today includes a nostalgic attraction to old school and classic video games as well as a need for video games that can offer something new to even the most experienced gamers. As Sam Roberts, games competition director for the *Gorilla GameMaker Competition* explained, "It is in independent video games that we see almost every genre you can imagine." Within this fiery nebulous of ideas the games that will change gaming's future are forged.

"The industry began in a very independent fashion," Roberts said. Before the hardware was in place to make video games a profitable industry, most games were written by gamers for gamers. Then in the 1980's things began to change. About the same time that the Apple II was introducing the world to the power of the personal computer, Nintendo was shaking off the video game console crash of '83 and taking the home video game console to a new level with the NES. While game manufacturers focused much of their efforts on the more secure and more profitable console games, PC gamers were left to their own ends. And as the console market grew into the giant it is today, a void began to grow in the PC video game landscape and the independent video game was born.



For the last three years *Slamdance Film Festival* has included the *Gorilla GameMaker Competition*, a chance for independent video game developers to put their hard work up against others in the industry, not just for glory but also for a chance to have their games seen and played by other developers and distributors. Although the main competition will be moved to L.A. this year instead of (overcrowded) Park City, during the film festival there will be a 'Gorilla's Greatest' lobby for people to play four favorite titles (*Cloud*, *Facade*, *Rumble Box* and *Steam Brigade*) from previous competitions. If you've got a PC and an Internet connection you can download these games for (gasp) free, giving you a very good idea of where independent gaming is coming from and heading towards.

In an ironic twist of events, the latest generations of video game consoles (**Wii**, **Xbox360**, **PS3**), instead of remaining the "anti-independent" game icons they have been in the past, have (or soon will) began to embrace independent video games. With the *Xbox Live Arcade* and the *PlayStation Network*, gamers anywhere can now purchase and download a huge variety of games to play on their home consoles. It's a win-win situation because these smaller titles cost a fraction of the big games and the developers are exposing their work to an entirely new legion of gamers. Although getting independent games onto these networks in no small task, competitions like the *Gorilla GameMaker Competition* are in place to help the little guys take their shot at the top.



Slamdance's \$100 Pound Gorilla

by Jesse Kennedy
s/suby@gmail.com



Although there were no official winners from last year's competition, (one of the finalists was forced to be dropped for legal reasons) this year there will again be achievements recognized in several categories, including: *The Jury Award*, *Audience Award* and *Accomplishments in Physics and Philosophy*. Most independent game developers are either giving their games away for free in hopes of selling some ad space on their web page or simply charging a very modest download fee to help compensate for the cost of developing their games. By placing in competitions like the *Gorilla Gamers Awards*, developers increase their exposure and therefore increase demand for their products. You never know when the next "Tetris" (written by Russian computer scientists and never patented!) will be born.

Because of the enormous costs associated with producing today's top games, (it's estimated that *Halo 3* cost Microsoft about \$30 million, without advertising) there are tons of restrictions put on the developers of these games. In order for developers to explore their more abstract video game ideas they must go back to the independent platform and detach from all of the corporate money that wants a more secure return on their investment dollars. However with the incredible leaps in game development software, the difference between how some independent games and their more expensive rivals look and play has lessened. "One of the things that allowed independent filmmaking to become so big is the growth in low-cost tools," Roberts explained. Similarly better tools provided to game developers are making independent video games much more appealing to the ever increasing video game audience.

As for what the future holds for *Slamdance's Gorilla GameMaker Competition*, Sam adds, "We're looking forward to the new summer competition in L.A. and hoping that this new venue will benefit the game developers." The future of independent video games is wide open, but if you want a glimpse of what it may have in store there is no better chance to get a glimpse than at this competition.

Flaco Productions, Lost Art Tattoo & the Jackalope Lounge present

5th annual
SALT LAKE CITY
INTERNATIONAL
TATTOO
CONVENTION

**FEBRUARY
15, 16 & 17**

**Salt Palace
Convention Center**

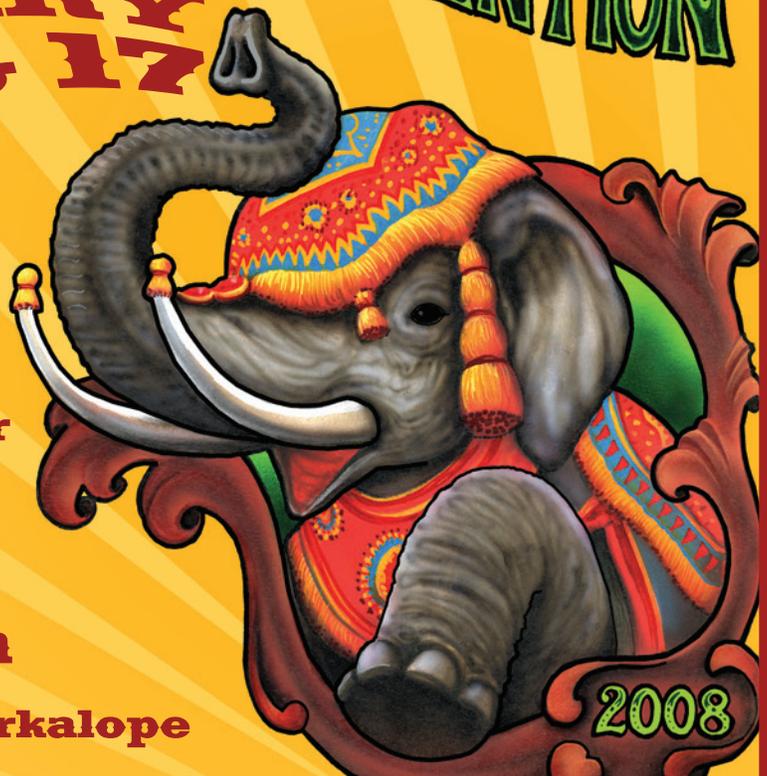
Jim Rose Circus

Open to the Public

slctattoo.com

lostarttattoo.com

myspace.com/thejerkalope



2008

325 E. 900 S. 801.355.1885
myspace.com/onitattoo/gallery
www.onitattoo/gallery.com

oni tattoo gallery



oni tattoo gallery is
Shane Barlow
Greg Christensen
Sarah de Azevedo
Philip Lambert
Jon McAfee

piercing by 365
and dj

THE GREAT
SALT AIR

MARILYN
MANSON

X95

**FEBRUARY
14TH**

2/21 TAKE ACTION TOUR
3/29 TECH 9/4/40
4/11 JUSTIN

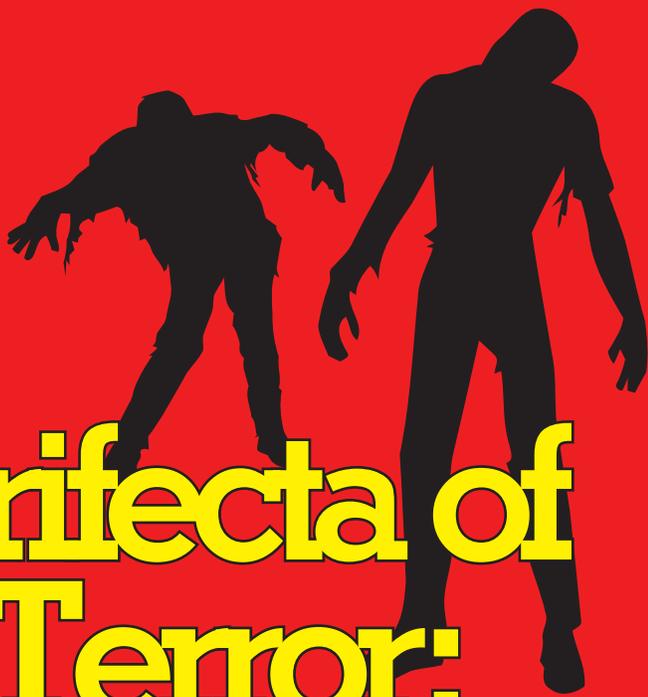
GREAT SALT AIR
GREAT SALT AIR
GREAT SALT AIR

TICKETS AVAILABLE BY PHONE 1.877.840.0457 WWW.KTIX.NET AND ALL SMITH'S TIX LOCATIONS

MAXIMUM DISTORTION

FEATURING THE BEST LOCAL AND NATIONAL METAL!!!
NEW TIME SLOT!!!
WEDNESDAY 10:30PM-1:00AM
KRCL 90.9 FM
HOSTED BY FORGACH & CODY D.

MYSAPCE.COM/MAXIMUMDISTORTION
KRCL.ORG



Trifecta of Terror:

Three Horror Directors Descend on Park City: A Round Table Discussion with George Romero, Lloyd Kaufman and Bruce La Bruce

In the past few years, horror movies, in general, have taken an unprecedented nosedive as the political satire that originally gave horror films their bite has been watered down in favor of more violence and gore. *SLUG Magazine* recently talked to three prominent and wildly different "horror" directors with riotously dissimilar backgrounds about the horror movie genre and its future. The first director, **George Romero**, really needs no introduction as he has made one of the preeminent films in the horror canon: *Night of the Living Dead*. His new 17th movie, *Diary of the Dead*, is a story about a group of young filmmakers who stumble upon zombies while trying to shoot their own zombie film. They go about shooting a mummy horror film, only to turn their lens to a real life flesh-eating zombie massacre happening right before their eyes. The second director, **Lloyd Kaufman**, president and co-founder of **Troma Entertainment**, known for their low-budget, practical, hands-on filmmaking style, has oft been cited as the dirty old grandfather of the "slapstick gore" genre of horror film. *Poultrygeist*, Kaufman's 30th directorial debut, is the newest offering by Troma Studios and continues their fine tradition of B-movie comedy horror that they pioneered over 30 years ago. *Poultrygeist* is about fast-food restaurants that get attacked by zombie chickens. Our last, but certainly not least, director is a gay Canadian filmmaker who combines homosexual pornography with a stylized vision of independent filmmaking. Previous films, such as *Skin Flick*, *Hustler White* and *No Skin Off My Ass* mix homosexual expression with political propaganda. LaBruce's latest film, *Otto*; or, *Up With Dead People* deals with a gayhomosexual zombie looking for love. Here is what each

director had to say about the state of the horror movie genre...

SLUG: Who is the biggest hack in the horror business today? Why?

Romero: Some people would say I am.

Kaufman: The biggest hacks in the horror business today are the cartel of devil-worshipping international conglomerates, writing movies in committee with 13 producers having focus groups and sponsors deliberate over what will be the safest way to sell hamburgers and Big Gulps. They are making fast-food movies. They taste good going down and then 10 minutes later you have an explosive attack of intellectual diarrhea. No risk taking or true emotion. And god forbid there should be any character development. What can a true independent horror filmmaker do to compete with films like *I Am Legend*, who fill seats with their hundred million dollar advertising campaigns, subjecting audiences to cheap scares and even cheaper looking CGI. Indeed, the conglomerates are the champion hack moviemakers. *I Am Legend* is an example of this except in one way: obscenity. Many of the all time great horror films were looked upon as obscene by the blue noses of their day. *I Am Legend* qualifies in that regard because to spend \$200 million dollars on a piece of shit like this while half the world is living on less than a dollar a day is more obscene than anything that Troma, Argento or Deodato could ever concoct.

LaBruce: Um, **Eli Roth**?

SLUG: What is the ideal scenario to present a horror film? The drive-in? At home? At a theater?

Romero: In a theater. Audiences feed on each other's emotions and reactions.

Kaufman: In my ass.

LaBruce: Then: grindhouse. Now: multi-plex.

SLUG: Which decade best defined modern horror? Why?

Romero: For "modern" horror, I'd say the 70s. That's when the real garbage began. Nothing much good was made and there was very little innovation, but that era is still influencing the genre today. I still prefer the earlier days, when filmmakers like **Val Lewton** were making really thoughtful, frightening, and evocative films.

Kaufman: I'd have to say the 30s. *Dracula*: erotic and scary. *Frankenstein*; pathos-filled and scary. *Freaks*; disturbing and scary. Those three films are seminal to my own 40 years of filmmaking.

LaBruce: The 70s. This was before the big studios started to co-opt B-movie, slasher flicks, and exploitation films and make them into slick, commercial A-movies. So you had amazing low-budget movies like *It's Alive* and *Shock Waves* and *Let's Scare Jessica to Death* and *Halloween* and *Martin and Dawn of the Dead* and *Texas Chainsaw Massacre* and *Suspiria* and *Sisters* and *Rabid* and *Shivers*, etc. These kind of movies are better as low budget type films. And in the 70s you also had really great scary big budget Hollywood movies too, like

The Exorcist and *The Omen* and *Alien* and *The Invasion of the Body Snatchers*. So horror was the order of the day!

SLUG: What do you view as the horror genre? What is your definition of its conventions and what to you, makes a horror movie? Can you speculate on the state of the horror genre and what you envision for it and what you feel your contribution to the genre is?

Romero: Horror for me is allegory. I'm basically a storyteller and horror is a framework I use to tell the best stories I can, to express myself and the ideas and socio-political themes that interest me.

Kaufman: I don't know if I'm really qualified to answer that question as I don't make horror films. I make Troma films. **James Gunn, Peter Jackson,** and others have suggested that I created the slapstick gore genre. For me the ultimate horror film combines Capraesque humor, Chaplinesque romance, and horrifying situations all wrapped up in one big shit disturbing enchilada of sex and violence. And if you don't believe me, just ask **Woody Allen** and **Robert Redford**.

LaBruce: **Karen Black** says she doesn't like horror movies; she likes science fiction and that's what she thinks she makes. As much as I adore Karen Black, I have to disagree. I think *Trilogy of Terror* is a great horror film. Horror generally has to do with characters who are terrorized in some way. It's when your worst nightmare comes true. I love science fiction too, but horror is more visceral and lurid and usually more fun.

I don't really like the new cycle of extreme horror films. I think they're too obvious and literally indulging in the ugly aspects of the modern culture of fear, like terrorism and war and torture. There's nothing subtle about them, and they're often apolitical. The remakes of *Dawn of the Dead* and *The Texas Chainsaw Massacre*, for example, dropped almost all of the social and political commentary of the originals. They seem really dumbed down to me. I think the genre will evolve into something more thoughtful and articulate. With my movie, *Otto; or, Up with Dead People*, I wanted to make zombies more human. I'm tired of zombies being just relentless killing machines with no redeeming features. What makes *Frankenstein* so great is the fact that the monster has a human side. So as much as I love Nazi zombies, I think it's time for some sensitive ones!

SLUG: What prompted and influenced this current directorial effort?

Kaufman: *Poultrygeist*, like all my Troma Movies, was inspired by current events. A McDonald's had just moved in next door to the world famous Troma dump...er... building and shortly thereafter we were invaded by rats the size of kielbasas. Troma's supervising editor, Gabe, and I had to go down into the basement to fight off these fearless raccoon-size rodents and clean up tons of rat digested McDonald's fecal

matter. My second book, *Make your Own Damn Movie* begins this delightful scene. Gabe used to work in fast food (his job at Troma was a big step down) and we decided then and there, on that excrement saturated spot, that we would make a horror satire skewering the fast food industry. In my opinion, well intentioned films like *Super Size Me* and *Fast Food Nation* failed to reach the audience that actually eat fast food. I felt that there needed to be a film with a similar message that could educate the "reel" fast food nation of today.

LaBruce: With *Otto; or, Up with Dead People*, I was referencing more whimsical horror movies from the past like **Curtis Harrington's** *Night Tide*, **Herk Harvey's** *Carnival of Souls*, and **George A. Romero's** *Martin*. Those movies all involve characters who may or may not be some sort of mythical creature - a mermaid, a ghost, and a vampire, respectively. The mood is more melancholy and somewhat demystifying. I was also influenced by the work of **Charles Addams** and **Edward Gorey**, who have a more whimsical and ironic horror sensibility.

SLUG: Do you feel comfortable in *Sundance's* *Park City at Midnight* category or would you have preferred that your movie been shown at another time? How does this attract or detract from the response to your movie?

Romero: This year is the 40th anniversary of my first film, *Night of the Living Dead*, which has been playing midnight shows for as long as I can remember. I love that *Diary of the Dead* is being screened the same way at *Sundance*, especially since I tried to make *Diary* with the same kind of independent spirit as *Night*. It's my return to that style of filmmaking and a midnight show with a midnight audience is the perfect way to see it.

LaBruce: Well, it would be nice to be in competition! But *Park City at Midnight* has been very good to me. This is my fourth movie in that section, and my third world premiere. I think it's good for *Otto* because it's not a conventional horror movie, but I still want to see if it will cross over to horror audiences. But the most exciting thing is that **George Romero's** new zombie movie *Diary of the Dead* is in the same section, and he is the master! I saw *Diary* at the Toronto International Film Festival this year, and I think it's brilliant. I'm humbled to be in his company. (And incidentally, I understand we used the same camera - the Panasonic HDX-900. Although I used some 16mm as well.)

SLUG: Can you speak to the canon of the horror movie and what you would include in it and why?

Romero: I'm afraid I'll have to pass on that one until we have more time to discuss it.

Kaufman: Unfortunately I misread your question. Instead of speaking to the "canon" of the horror movie I spoke to the "cannon" of the horror movie and it blew my fucking brains out.

LaBruce: Do you mean the all time best? **Romero's** *Dawn of the Dead*, because it's the greatest political allegory of modern times. *Rosemary's Baby* and *Carrie*, because they're so perfectly made, and kind of feminist, in a way. *The Exorcist*, *The Omen*, and *Alien*, because they truly terrified me as a kid. **Phillip Kaufman's** remake of *The Invasion of the Body Snatchers*, because it's one of the best movies about conformism ever made. I could go on and on.

SLUG: There has been a return to the zombie genre in the last year or two. Why use the zombie movie instead of using a different horror genre? Like vampires, werewolf, etc.

Romero: The zombies' rise from the dead is like any disaster you can think of. Hurricanes. Earthquakes. Tornadoes. My zombie films are as much about how people deal with chaos and fear as they are about the zombies themselves. Vampires and werewolves are usually thought of as supernatural monsters. To me zombies aren't supernatural. They're us.

Kaufman: We are living in an age of mega-conglomerates who are brainwashing us while they spoonfeed us, making us into zombies. Our newspapers, television, movies, our entire media is controlled by a small club of elites who, as **Harriet Tubman** used to say, have their ass in a tub of butter at our expense. *Poultrygeist* contains the perfect metaphor for the zombie movie. The media puts the Kool-aid in our water. ie. through a barrage of commercials, merchandise, product placement, celebrity endorsements, etc. We drink the Kool-aid and go like zombies to our local American Chicken Bunker where we consume Sloppy Jose's, and drink Cluckwork Oranges, and transform into chicken/indian demons. In other words *Poultrygeist*.

LaBruce: Vampire and werewolf movies are more about monsters that are always lurking around the fringes of culture, randomly picking off victims. They are outsider monsters, usually loners who lead double lives. Zombies are usually more widespread and mainstream, attacking in huge numbers. They are more populist, more conformist. They usually signify some sort of plague or widespread panic, whether environmental or metaphysical. With *Otto; or, Up with Dead People*, I've tried to create a zombie who is more of an individual and a loner. Plus he's gay.

While the horror genre may be in disrepute, these three filmmakers have demonstrated that horror "isn't dead." This January, as *Sundance* descends upon the valley, two of these directors, **Romero** and **LaBruce**, will be in the *Park City at Midnight* category while **Kaufman** will showcase his movie at his own appropriately titled festival, *Tromadance* (which has been around for nine years!). Check out sundance.org for more information on **LaBruce** and **Romero** and www.tromadance.com for more info on **Kaufman** and friends.



Dreams for Schmidty: Fate

© ToddPowelson.com

(42) SLUG

LOVE MOVIES? Prove it.

SALT LAKE  FILM SOCIETY

film festival all year long

Support your local independent art house

UPCOMING MIDNIGHT FILMS



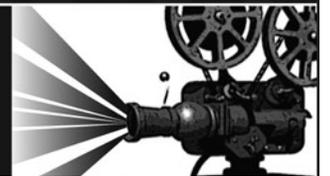
**Ziggy Stardust
and the Spiders
from Mars**

Sponsored by:

SLUG
Salt Lake Underground Magazine

Jan. 4th & 5th

TBA



Jan. 11th & 12th

SUNDANCE
FILM FESTIVAL

08

January
18th & 19th
25th & 26th

1000 Videos

29 DAYS!

Donate a DVD of your choice to the
Tower Theatre!

We will take donations of actual DVDs
or your choice of a title from our wish list.

~ \$15 buys 1 DVD ~

*Your name will be displayed
at the Tower Theatre.*

Please help us continue to have the **most unusual
and unique video collection** in the state!

TOWER THEATRE

876 EAST 900 SOUTH

666 SOUTH STATE STREET - 801.521.5255

BAR DELUXE

MUSIC - FOOD - BOOZE

VISIT US ONLINE
WWW.BARDELUXE666.COM

THURSDAY JAN 3RD
SEMANTIC

FRIDAY JAN 4TH
IOTA

SATURDAY JAN 5TH
SPEAR IT

THURSDAY JAN 10TH
18 WHEELS OF JUSTICE

FRIDAY JAN 11TH
SLAMMYS INDIE ROCK SHOWCASE

FEATURING
**DOWNRIGHT BLUES
THE WOLFS
TOLCHOCK TRIO**

SATURDAY JAN 12TH
**THE SLIPPERY KITTENS BURLESQUE
"DIVA'S SHOW"
W/ SALT TOWN GREASERS
& KATE LEDEUCE**

THURSDAY JAN 17TH
**PINK LIGHTNIN'
LEOPOLD & HIS FICTION**

**SUNDAYS & TUESDAYS
DELUXE ENTERTAINMENT
KARAOKE
NEW SONGS ADDED WEEKLY**

**HAPPY HOUR
FOOD SPECIALS**

SATURDAY JAN 19TH
**EDDIE SPAGETTI
& JORDAN SHARPRIO
OF THE SUPER SUCKERS
W/ AMERICAN RELAY
& KATE LEDEUCE**

THURSDAY JAN 24TH
18 WHEELS OF JUSTICE

FRIDAY JAN 25TH
THE PURRBATS

WEDNESDAY JAN 30TH
**UPROK PRESENTS
SPECIAL TEAMS
UNDERGROUND HIPHOP**

THURSDAY JAN 31ST
MOTHERLESS COWBOYS

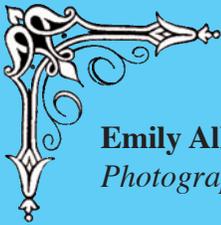
**UPCOMING EVENTS
FEBRUARY 22ND
MIKE D OF**

"I CAN LICK ANY SON OF A BITCH IN THE HOUSE"

**FREE POOL 4-7 DAILY
OPEN WEEKDAYS 3:30 PM - 12:30 PM SAT & SUN**

A PRIVATE CLUB FOR MEMBERS

**\$1.75 PBR
ALL DAY
EVERY DAY**



Emily Allen
Photographer

Radiohead *In Rainbows*
Liars *S/T*
Animal Collective *Strawberry Jam*
Electrelane *No Shouts, No Calls*
LCD Soundsystem *Sound of Silver*

Davey Bartlett
Writer

Wooden Shjips *S/T*
Wolves in the Throne Room
Two Hunters
Black Lips *Good Bad Not Evil*
Elliott Smith *New Moon*
Big Business *Here Come the Waterworks*

Lyuba Basin
Writer

Devendra Banhart *Smokey Rolls Down Thunder Canyon*
The Colour *Between Earth and Sky*
Kings of Leon *Because of the Times*
Black Rebel Motorcycle Club *Baby 81*
Radiohead *In Rainbows*

James Bennett
Junior High-Councilman

The Weakerthans *Reunion Tour*
Wild Billy Childish & the Musicians of the British Empire *Punk Rock at the British Legion Hall*
Band of Annuals *Let Me Live*
Ted Leo and the Pharmacists *Living with the Living*
OST *You're Gonna Miss Me: by Roky Erickson*

Angela Brown
Editor

Psychic TV *Hell Is Invisible, Heaven Is Her/e* [R.I.P. Ladye Jaye]
Various Artists *Death By Salt Vol. 3*
Tenant of Balthazar's' Castle *Nephelocentric Moods*
Wolfs *Death Theme*
Scorn *Stealth*

Mike Brown
Columnist

EL P *I'll Sleep When You're Dead*
Glass Candy *Beat Box*
Aesop Rock *None Shall Pass*
Fuck the Informer *Chill the Fuck Out*
The Leviathan Issue # 8 *I've Got Issues*

Robin Brown
Sales/Marketing

Ministry *The Last Sucker*
Subrosa *Strega*
Pink Lightnin' *S/T*
The Wolfs *Death Theme*
Queens of the Stone Age *Era Vulgaris*

Ischa Buchannon
Marketing Assistant

Rush *Snakes and Arrows*
Loom Angler
Various Artists *Death By Salt Vol. 3*
In This Moment *Beautiful Tragedy*
Megadeth *United Abominations*

Tommy Carbone
Writer

Arcade Fire *Neon Bible*
Explosions in the Sky *All of a Sudden I Miss Everyone*
Panda Bear *Person Pitch*
Animal Collective *Strawberry Jam*
Battles *Mirrored*

Adam Dorobiala
Photographer/ Writer

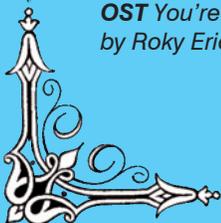
Pink Lightnin' *S/T*
Sierra Leone's Refugee All Stars *Living Like A Refugee*
Clutchy Hopkins *Walking Backwards*
Biktop Project *Biktop Project*
The Lions *Jungle Struttin'*

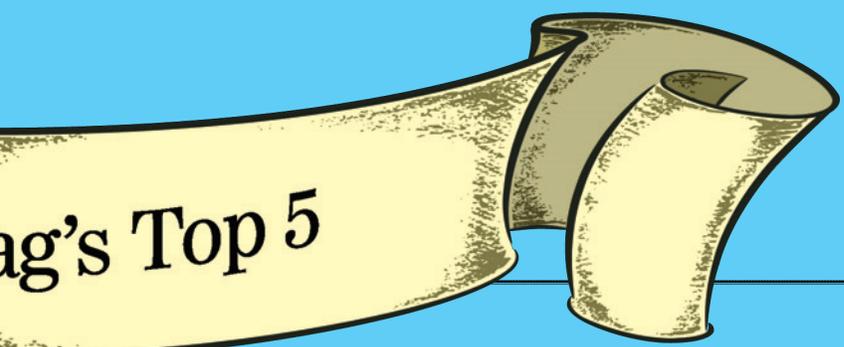
Conor Dow
Writer

Wolves in the Throne Room *Two Hunters*
Rosetta *Wake/Lift*
Deathspell Omega *Fas - Ite, Maledicti, in Ignem Aeternum*
Rotting Christ *Theogonia*
Walknut *Graveforests and Their Shadows*

Peter Fryer
Writer

Modern Life Is War *Midnight in America*
Feist *The Reminder*
Skeletonwitch *Beyond the Permafrost*
Pharoahe Monch *Desire Justice †*





Mag's Top 5

Jona Gerlach

Writer

Venetian Snares *My Demons*
The La Driver's Untion Por Por Group *Honk Horn Music from Ghana*
Angels of Light *We Are Him*
Tinariwen *Aman Iman*
Burial *Untrue*

Eric Granato

Delivery Driver

The Alley Dukes *Go Back to College*
HIM *Venus Doom*
69 Eyes *Angels*
Devil Doll *Return of Eve*
The Used *Lies For The Liars*

Meghann Griggs

Marketing & Sales Manager

God's Revolver *Little Black Horse*
Where are You Going with Your Dead Rider?
Pig Destroyer *Phantom Limb*
Bird Eater *Utah*
Tim Armstrong *A Poet's Life*
Agnostic Front *Warriors*

Joshua Joye

Graphic Designer

Chromatics *Night Drive*
Polysics *Polysics Or Die!!*
Ryan Adams *Easy tiger*
Black Rebel Motorcycle Club
Baby 81
Subrosa *Strega*

Kat Kellermeyer

Writer

Muse *Black Holes and Revelations*
Modest Mouse *We Were Dead Before The Ship Even Sank*
Serj Tankian *Elect the Dead*
White Stripes *Icky Thump*
Nightwish *Dark Passion Play*

Jesse Kennedy

Video Game Columnist

BioShock *2K Games*
Call of Duty 4 *Infinity Ward*
Halo 3 *Bungie Software*
The Orange Box *Valve Software*
Assassin's Creed *Ubisoft Montreal*

Brian Kubarycz

Writer

Middian *Age Eternal*
High On Fire *Death is This Communion*
Down *Over The Under*
Electric Wizard *Witchcult Today*
Ojos de Brujo *Techarí*

Kyrbir

Inverse Trawler Columnist

Various Artists *Bougouni Yaalali*
Kristen Hersh
Learn to Sing Like a Star
Sergio Mendes and Brasil '66 *Equinox*
Serge Gainsbourg
Histoire de Melody Nelson

Radiohead *In Rainbows*

Levi Lebo

Graphic Artist

The Arcade Fire *Neon Bible*
Radiohead *In Rainbows*
Grinderman *Grinderman*
Fiest *The Reminder*
Elliott Smith *New Moon*

Erik Lopez

Associate Editor/ Writer

Eyvind Kang *Athlantis*
Martyn Bates *Migraine Inducers*
Dissonance/Antagonistic Music
Jens Lekman *Night Falls Over Kortedala*
Wolves in the Throne Room
Two Hunters
Various Artists
Downtown 81 Soundtrack

love you dead

Writer

Deathspell Omega *FAS*
Grave in the Sky *Cutlery Hits China*
Weedeater
God Luck and Good Speed
Witchcraft *The Alchemist*
Wolves in the Throne Room
Two Hunters

Dave Madden

Writer

Nine Inch Nails *Year Zero*
Battles *Mirrored*
Saul Williams *The Inevitable Rise and Liberation of NiggyTardust!*
Lapsed & nonnon *The Death of Convenience*
Ellen Fullman + Sean Meehan *S/T*

Ryan McCalmon

Photographer

Radiohead *In Rainbows*
Blonde Redhead *23*
Mum *Go Go Smear The Poison Ivy*
Kanye West *Graduation*
Sloan *Never Hear The End Of It*

Josh McGillis

Writer

(n1nth)cloud *Dos.*
Sage Francis
Human The Death Dance
xLooking Forwardx *What This Means*
To Me [reissue] **La Plebe** *Hasta La Muerte* **The Willkills** *S/T*

Mariah Mann Mellus

Gallery Stroll Columnist

Feist *The Reminder*
Rogue Wave
Asleep at Heaven's Gate
Iron and Wine *The Shepherd's Dog*
Spoon *Ga Ga Ga Ga Ga*
Radiohead *In Rainbows*

Jeanette Moses

Office Coordinator/Writer

Tim Armstrong *A Poet's Life*
Atmosphere *Sad Clown Bad Summer*
Number 9 EP
Various Artists *SLC Rules*
Betty Davis
They Say I'm Different [reissue]
Various Artists *Death By Salt Vol. 3*

Jennifer Nielsen

Writer

Cave Singers *Invitation Songs*
Blonde Redhead *23*
Kinski *Down Below It's Chaos*
Grails *Burning Off Impurities*
Band of Annuals *Let Me Live*

James Orme

Writer

ROCKIN' BONES *Box Set*
50s punk & rockabilly
Zombie Ghost Train
Dealing the Death Card
Th' Legendary Shack Shakers
Swampblood
Tiger Army
Music From Regions Beyond
The Meteors
Hymns For the Hellbound

Peter Panhandler

Skate Writer

All music in '07 sucked.
CAGE KENNELZ's
NEW ALBUM DROPS IN
SPRING '08
ENTITLED "DEPART FROM ME"

Todd Powelson

Ad Designer

Steve Sullivan *This is What Happens*
When You Die
Orbital *Live at Glastonbury:*
1994-2004
Iron & Wine *The Shepherd's Dog*
Saul Williams *The Inevitable Rise*
and Liberation of Niggy Tardust
Amon Tobin *Foley Room*

Ryan Michael Painter

Writer

Black Rebel Motorcycle Club *Baby*
81
Erasure *Light at the End of the*
World
KGC *Dirty Bomb*
Lou Rhodes *Beloved One*
The Twilight Sad
Fourteen Autumns & Fifteen Winters

Ryan Powers

Writer

Justice †
Daft Punk *Alive 2007*
Chromeo *Fancy Footwork*
HEALTH *S/T*
Toxic Avenger *Superheroes EP*

Jessie Price

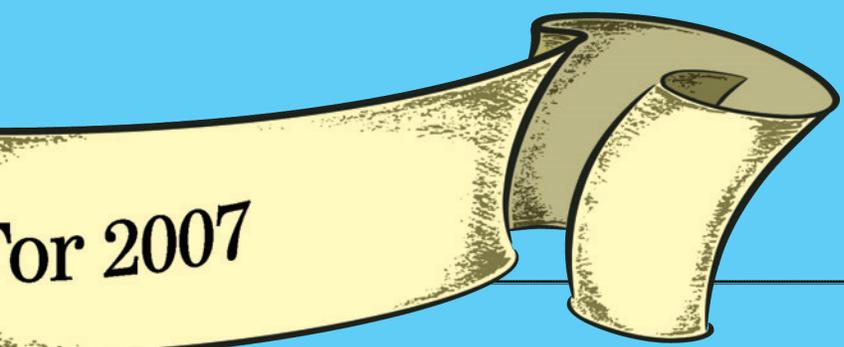
Writer

Ryan Adams *Follow the Lights*
Bright Eyes *Cassadaga*
Band of Annuals *Let me Live*
Arcade Fire *Neon Bible*
Architecture in Helsinki
Places Like This

Chris Purkey

Photographer

The National *Boxer*
Andrew Bird *Armchair Aprocrypha*
Pelican *City of Echoes*
EL-P *I'll Sleep When You're Dead*
Torche *In Return*



or 2007

Michael Reff

Writer

Bad Abbot *Futurama*
Blockhead
Uncle Tony's Coloring Book
Brother Ali *The Undisputed Truth*
Wax Tailor *Hope & Sorrow*
The Beastie Boys *The Mix Up*

Joseph Richards

Writer

Joey Cougar & The Starfish
I Deal Idealism
Arcade Fire *Neon Bible*
Neko Case *Live from Austin, TX*
Gruff Rhys *Candylion*
Johnathan Rice *Further North*

Jon Robertson

Writer

Khoma *The Second Wave*
Dillinger Escape Plan *Ire Works*
Jacobi Wichita *Nada*
Kings of Leon *Because of the Times*
S.S. I Am The *I Am The*

Jamila Roehrig

Copy Editor

M.I.A. *Kala*
Dungen *Tio Bitar*
Boris with Michio Kurihara *Rainbow*
Wu-Tang Clan *8 Diagrams*
LCD Soundsystem *Sound of Silver*

Lance Saunders

Writer

Sea Wolf *Leaves in the River*
Okkervill River *The Stage Names*
Future of the Ghost *Freak Out!*
Kid Theodore *Hello Rainey*
Andrew Bird *Armchair Apocrypha*

Ross Solomon

Writer

Menomena *Friend and Foe*
Radiohead *In Rainbows*
Apparat *Walls*
José González *In Our Nature*
Arcade Fire *Neon Bible*

Ben Trentelman

DVD Reviewer

Hot Fuzz *Big Talk Productions*
300 *Warner Bros. Pictures*
Monster Squad
Lions Gate Home Entertainment
Blade Runner (Final Cut)
Warner Home Video
The US vs. John Lennon
Lions Gate Home Entertainment

Ricky Vigil

Writer

Big D & The Kids Table *Strictly Rude*
The Gaslight Anthem *Sink or Swim*
Modern Life is War
Midnight In America
Fake Problems
How Far Our Bodies Go
EL-P *I'll Sleep When You're Dead*

Makena Walsh

Writer

Abzorbr *Capable of Teetering*
Sole *Sole and the Skyrider Band*
Brother Ali *The Undisputed Truth*
Celebration *The Modern Tribe*
Black Moth Super Rainbow
Dandelion Gum

Bryer Wharton

Writer

V:28 *Violution*
Jesu *Conqueror*
Wolves in the Throneroom
Two Hunters
Today is the Day *Axis of Eden*
Incendiant *Incendiant*

Jeremy Wilkins

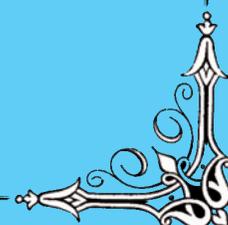
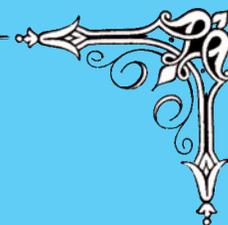
Writer

The Weakerthans *Reunion Tour*
David Bazan *Fewer Moving Parts*
Two Gallants *S/T*
Biirdie *Catherine Avenue*
Thursday *Kill The House Lights*

Spencer Young

Writer

Low *Drums and Guns*
Jens Lekman *Night Falls Over*
Kortedala
Black Moth Super Rainbow
Dandelion Gum
Boredoms *Super Roots 9 [reissue]*
Battles *Mirrored*





koi

PIERCING STUDIO

13TH & 9TH SLC 463-7070

(48) SLUG

POTTER PRESS



Photo: Emily Allen

Continuing a Kilby Tradition By Jeanette Moses

jeanette@slugmag.com

On January 1, 2008 *Kilby Court* founder **Phil Sherburne** sold Salt Lake City's longest running all-ages venue to national show promoters *S&S Presents*. *S&S Presents* is composed of **Will Sartain** (a former *Kilby* employee) and **Lance Saunders** (a current *SLUG* writer). As the booking and ownership responsibilities of *Kilby* switched hands, it was inevitable that **Leia Bell**, former co-owner and art director of *Kilby*, would be leaving with her husband Sherburne. Bell's distinct poster style put Salt Lake City and *Kilby* on the map, but the *Kilby* family decided to relocate back to the Midwest, where Bell is originally from. **Erin and Nick Potter of Potter Press** were chosen by Sartain and Saunders to take over *Kilby's* art direction. "Leia was able to establish herself internationally with *Kilby Court*, and I see the same talent and potential in Potter Press," Saunders says. "It would make me very happy to be able to use *Kilby Court* to put them in the artistic limelight."

Erin and Nick Potter began designing concert posters after attending an **Animal Collective** show in San Francisco in 2005. That night the young married couple purchased a screen-printed Animal Collective poster, were inspired by what they saw and decided to start screen-printing their own posters. "We both liked music and art," Nick Potter says. Erin was an art major at Weber State at the time, and so it seemed like a perfect fit.

In 2006, the Potters approached **Chris and Anna Brozek** of *Slowtrain Records* to sell their

posters. In January 2007, they had their first art show as Potter Press in the record store, which led to the Brozeks asking Erin to become the curator of *Slowtrain's Gallery Stroll*. In 2006 **Retribution Gospel Choir** contacted the Potters via Myspace to design their national tour poster. The duo have also requested and designed posters for **Gang Gang Dance, Ted Leo and the Pharmacists, Xiu Xiu, Subtle** and many other local and national bands. The Potters also created an art installation inside of the *337 Project*, designed one of the four covers for *Slowtrain's Around the Bend* compilation and designed the t-shirts for *Slowtrain's* one-year anniversary party. It's astounding that the couple only entered the Salt Lake art scene two years ago, with such a list of accomplishments.

Every design created by Potter Press is a collaborative effort between the young married couple. "Nick's a creative genius; he comes up with these crazy characters, but they're really rough," Erin says. "I have to go in and refine them, add in the color, do all the technical work. I end up doing all the crappy parts." Nick adds, "I basically damage Erin's work and she fixes mine up quite a bit. I make her stuff gritty and she polishes mine." Every design is completely hand drawn, hand registered and done completely without the use of a computer, giving it a more homemade feel. The result is demented-looking animals/monsters with clean lines, a down-to-earth feel and a low price tag. "I wanted to make it [art] for the kid like me, who wants to buy art but can't afford it. We make our [posters] fast, throw out a ton, sell them for 10 bucks, and we sell out our shows," Erin says.

Although the Potters have taken over the art direction of *Kilby* they aren't looking to turn their hobby into a lucrative business. "We only make

posters for music we like, and we just happen to like a lot of the stuff that they [*S&S Presents*] book," Erin says. Instead, the Potters would rather keep the gig poster community open and accessible for others looking to break in: "Shows that we don't want to do we're going to pass off to other people," Erin adds.

Erin and Nick are both incredibly committed to building a more unified poster community in Salt Lake City. Leia Bell is the most established poster artist of Salt Lake, and Potter Press received quite a bit of criticism for their designs being too similar to Bell's at their inception. "When we first got into it we were so nervous. We didn't want to offend Leia Bell because we respect her," Erin says. The Potters and Bell have maintained a supportive relationship with one another and have even traded posters. Nick and Erin find the comparisons both ridiculous and flattering. "Leia is one of the most unique poster artists out there. If we're being compared to Leia that's great because she has quality in her work, but we're way too lo-fi to be making comparisons," Nick says. "We burn our screens in a place without running water, we're so ghetto-tech," Erin adds.

Ultimately, the Potters are looking to pave the way for future poster artists to emerge from the City of Salt. "If you're a poster artist you want there to be lots of poster artists that you can interact with and share and swap," Erin says. "There needs to be a poster scene; you wouldn't want to be the only local band, that would suck." Nick agrees, "The more people that are involved the wider it can spread."

Keep an eye out for Potter Press designs at *Kilby Court*. To see past designs visit their myspace page, www.myspace.com/potterpress or search for their designs on www.gigposters.com.

1-800-230-PLAN
www.ppau.org

Planned Parenthood®



STD testing, providing birth control, condoms, emergency contraception, sexual health care and information

THE POINT AFTER

A PRIVATE CLUB FOR MEMBERS

Never a Cover! xoxo

5445 SOUTH 9800 EAST
801.266.9552

NTN Trivia
Texas Hold'em
17 Screens!

Sunday Brunch with NFL tix
Free Pool

Monday: Football
Authentic Jersey Giveaways
\$.25 wings

Tuesday SPECIAL 2 for 1
\$12 steak dinners

Friday DJ Lester w/ 80s video night

SATURDAY LADIES NIGHT
WET T-SHIRT CONTEST

COMING EVENTS

NO QUARTER *The Ultimate Tribute to Led Zeppelin*
JAN 19

STS9 (SOUND TRIBE SECTOR NINE)
JAN 24

GALACTIC *with Omega Watts*
FEB 13

QUEENSRYCHE *with Don Dokken (ACOUSTIC)*
FEB 19

BUILT TO SPILL
FEB 27

CLUTCH *with Murder By Death,
Maylene and the Sons of Disaster
& Flex Machine Promoters*
MAR 4



TICKETS AVAILABLE AT ALL SMITH'S TIX

467-TIXX
1-800-888-TIXX
WWW.SMITHSTIX.COM
THE DEPOT BOX OFFICE
(NO SERVICE FEE)

400 WEST SOUTH TEMPLE
AT THE GATEWAY
801-456-2888
WWW.DEPOTSLC.COM

All events subject to change
VIP Seating —801-456-2802
A private club for members



Blue Boutique

The Blue Boutique Wins the Battle: Lingerie Store Opens its Doors Despite Controversy

By Jeanette Moses
jeanette@slugmag.com

In the summer of 2006, it became apparent that it was only a matter of time until Sugarhouse, one of the most colorful neighborhoods of Salt Lake City, would cease to exist. **Craig Mechem**, owner of the Granite block, intended to redevelop the area into what many feared would mirror the *Sugarhouse Commons* across the street. *Wizards and Dreams* was the first Sugarhouse business to relocate.

By March 2007 many of the local businesses on the street were served with eviction notices.

Orion's Music sold its inventory, allowing *Positively Fourth Street Music* to open its doors. *Pib's Exchange* and *I Kim* moved a few blocks south of their prior homes. *Spark Men's Clothing* relocated to State Street, and *Artopia* to the center of downtown. *Lucky Pirate Denim Bar* and *Sugarhouse Coffee* moved a block west and currently share the space that once housed *Millcreek Coffee*.

By November 2007 the once-eclectic and busy area was barren, and the *Blue Boutique* was the last business

operating in the now-defunct Sugarhouse.

Over the Thanksgiving holiday the *Blue Boutique* unexpectedly received the boot from their long-time Sugarhouse location. The owners were fighting their eviction notice in court (prior to being expelled from the building), due to the fact that developer Craig Mechem had yet to receive a demolition permit. Unfortunately, the owners lost their appeal and were forced out of the once diverse Sugarhouse neighborhood earlier than hoped. The same weekend that the boutique got the boot, the moral majority of Salt Lake City reared its ugly head and claimed that the *Blue Boutique*, which has been a mainstay of Sugarhouse since 1987, had no place in its new location — 1393 E 2100 S, a mere two blocks east from their previous location.

Protesters argued that the lingerie store should be labeled as an SOB (sexually oriented business) due to their closet-sized adult room. The room in question occupies 15 percent of the store's sales floor, the maximum percentage allowed before a store can be considered a sexually oriented business. Although the *Blue Boutique* has never received a violation for their adults-only room, and the room doesn't take up enough space to label the store as a SOB, neighbors argued that the boutique should be banned from setting up shop in the neighborhood commercial zone. The store's new location on 2100 S is adjacent to *Sugarhouse Park* and a few blocks west of *Highland High School*. Thankfully, the protesters' cries were disregarded, and after speedy construction, the *Blue Boutique* opened its doors for business at its new location on Wednesday, December 19th, only four days after the originally scheduled opening.

Although the protesters managed to cause quite the media frenzy, co-owner **Laura Martinez** states that the naysayers had nothing to do with the late opening, and is confident that her store is in absolutely no danger of being pushed out of the new location. "I'm well within the law. [The city] would have to change the laws to not let me in," she says. Martinez is pleased with the new location, although slightly upset with the unexpected process in which the move had to occur.

"I will definitely miss the small business atmosphere," **Dionn Nielsen**, long time buyer for *Blue Boutique* says, referring to their old neighborhood. However, both Nielsen and Martinez are optimistic that a small business community might spring up around them again. "That is what happened before. It [Sugarhouse] was all furniture stores. Then we brought in all the other small businesses," Martinez says, "It seems like wherever I go other people come around and they start springing up again."

Being forced to close down, without warning, right before Christmas, would be hard on any locally-owned business, and the *Blue Boutique* was no exception. Although sales increased slightly at their other two Salt Lake locations (possibly due to all the free publicity from the protesters) the store still struggled. "We have suffered significant losses from being closed for the holidays," Martinez says, "It's been really hard. I'm down, but I'm not out. I'll make it back." Luckily the store was able to keep the majority of their employees, making the rocky transition to the new location as smooth as possible.

This isn't the first time the *Blue Boutique* has been picketed. In the spring of 2005, the store faced similar complaints when they relocated their downtown location from *Arrow Press Square* to North Temple. Concerned community members claimed that the store was too close in proximity to a neighborhood elementary school, but that outcry received little media attention and didn't drag on for nearly as long. "They complained for a couple weeks and then it was over," Martinez says of the picketing that occurred at the North Temple store. She is in no doubt that the controversy over the new Sugarhouse location will fizzle out, and notes that picketers haven't been back to the new Sugarhouse store since its opening.

As Martinez aptly put it, "This is against our constitutional freedoms. They're asking to lose freedoms that we've already been given." Ultimately, the controversy over the *Blue Boutique's* new Sugarhouse location should serve as a warning. Every few years another unnecessary commotion is created by the minority of citizens who wish to impose their morality on the rest of us.

Be sure to visit the *Blue Boutique* at their new Sugarhouse location on 1393 E 2100 S, and tell 'em that SLUG sent ya!

Photo: Adam Dorobiat

BIG DELUXE

CUSTOM TATTOO & BODY PIERCING
INDUSTRY STYLE CLOTHING & ACCESSORIES
GIFT CERTIFICATES AVAILABLE

730 SOUTH STATE STREET
801.355.1696

68 WEST 400 SOUTH
801.595.1198



WWW.BIGDELUXETATTOO.COM
MYSPACE.COM/THEBIGDELUXE



**WISHES YOU A
HAPPY NEW YEAR!**



**MARK YOUR CALENDARS!
MORE GAMES!
OUT OF TOWN LEAGUES!
OUR BIGGEST SEASON YET
STARTS IN APRIL.
SEASON PASSES GO
ON SALE VERY SOON!**

**Awesome
skaters
seek new
sponsors for
2008. Now is
the time to
get involved
for the
maximum
exposure!**

**INFO:
SLCDERBY.COM**
ORIGINAL PHOTO
BY MARK ALSTON

Under The Bridge Lounge

A Private Club for Members

1440 west 200 south
Local Bands every Friday Night!

Jan. 4 Bring Your Guns
Jan. 11 Red Top Wolverine Show
Jan. 18 Soul Shakers
Jan. 25 Subrosa & Spork

the urban lounge

A PRIVATE CLUB FOR MEMBERS
241 SOUTH 500 EAST
MYSPACE.COM/THEURBANLOUNGE

JAN
08

1/17 STARMY



1/4 ROOTS RAWKA, DEMISE ONE,
SPITSOFRENTIC DJ HANDSOME HANDS,
DJ ENVEE

1/5 EARTH JAM BENEFIT, FEAT.
WAR ONTERRA, DJ TEENY TINY, DAR-
RIN THORNLEY AND THE BURG

1/6 TIME TO TALK TWEEN TUNES
THE BEST NIGHT EVER

1/8 BANG BANG ROCK AND ROLL
REBECCA RULES

1/10 OH WILD BIRDS

1/11 SLUG LOCALIZED:
DACHO, FUNK & GONZO, SACK-
CLOTH & ASHES

1/12 ELI'S B-DAY:BLACKHOLE,
THE RUBES

1/13 T T T T T T DRINK IT

1/16 TERENCE HANSON

1/17 STARMY, WEDK, 3 REASONS

1/18 RUNE, O.H.D.

1/19 JINGA BOA

1/20 TIME TO TALK TWEEN TUNES

1/21 DUSTY RHOADES AND THE
RIVER BAND

1/23 ICE AGE COBRA

1/24 THE YETI

1/25 SWEATSHOP UNION, SWAN
JUICE, SCENIC BYWAY

1/26 CITY WEEKLY SLAMMY FEST

1/27 TTTTTT RULES

1/29 BAD APPLES, RAPID, KNOW
IT ALLS,

1/31 THE LIARS, THE FUTURE OF
THE GHOST, NO AGE

monk's

PRIVATE
CLUB FOR
MEMBERS

19e 200s 350-0950
free parking in walker center after 5pm

MON: REGGAE LOUNGE W/ DJ REBEL \$5 & \$6 pitchers

TUE: INDIE ROCK \$2.50 cocktails

WED: KARAOKE \$2.50 cocktails

THU: UPROK PRESENTS LOCAL HIP HOP \$5 & \$6 pitchers

FRI: LOCAL MUSIC \$2.50 kami kazis

SAT: KARAOKE \$2.50 whiskeys

SUN: \$2.50 cocktails

1.1 SNI-FI & THE MONSTER POD

1.4 BIRDS & BATTERIES & BRONCO

1.6 SNI-FI & THE MONSTER POD

1.8 MOTIF ONYX

1.13 JIM FEAR

1.22 WE DK

1.25 DJ REBEL & BABYLON DOWN

1.29 XUR

PIZZA *****VEGAN PIZZA*****POOL



THE INVERSION TRAWLER

From the Observation Files of
Oomingmak and Boudica Juicyfruit

"The Psychic Gifts of Sister Liahona Glow"

Filed by Oom

One of Aunt Kate's flighty friends claims to be psychically gifted. She recently decided she'd conduct a psychic investigation at Weedpatch and try to clear the house of its unsettled energies.

Boo and I were not gonna miss this. We gate-crashed; toting cameras, a dicta-phone, and our black and white splattered composition books. The woman, Liahona - Liahona Glow to be exact - commenced in the living room. There, amid the teetering towers of STUFF, she first issued instructions to participants: "Keep as silent as possible, surround yourselves with white light..." blah blah blah - and then she shook and shuddered her way into a trance. She mumbled and squeaked and twitched and started to implore the spirits in a full-on sing-song. She was practically serenading them. Boo and I and most of the cousins present giggled and guffawed under our breaths.

Suddenly, Lady Liahona launched herself past us and towards the kitchen. She violently pushed through the barely, still-hanging saloon style swinging doors that separate the entry hall from the kitchen and which, at some point in the 1970s, must have been the hip thing to have in houses.

We scurried after her and found her involved in something akin to an interpretive dance. She was pivoting from an almost fixed point in the middle of the room, wobbling 'round in a vague circle and touching first the oven, then the sink, and then the



refrigerator. She'd rotate back and touch the same objects in varying order all the while gurgling and humming.

Without warning, she was again aloft and flying past us, back into the hall and up the stairs toward some of the bedrooms. It was a challenge to keep up and at this point she seemed genuinely in another dimension. How she moved so quickly and smoothly through that veritable gamut of boobytraps, without so much as tearing a thread, is itself inexplicable. We, on the other hand, were suffering all sorts of injuries.

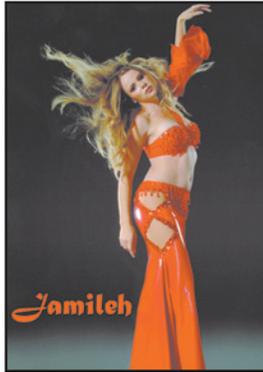
We came upon her in the master bedroom. That woman is acrobatic! You'd never guess to look at her, but the contortions she was achieving were surely worthy of a paying audience. Even bad-ass Boo let out a gasp of surprise and awe.

Liahona's teeth were snapping together and chattering in polyrhythms and her lips were stretched and doing what horse lips do - only six times faster. Somehow her tongue would pop in and out of her mouth without being lopped off and dropping to the floor.

The woman's body was bent so far back that if she'd reached her arms over her head, they'd touch the floor and she'd be in a standing crab position. She screeched and wailed and sang loud gibberish then kicked both feet into the air at once, twisted her body like a cat does, and belly flopped onto the mangy carpet.

She lie there silent and motionless. We stood there motionless and silent. Finally, Aunt Kate cautiously approached her, gently touched her head and said, "Liahona? Is it you again?" No reply. Another more vigorous pat on the head, "Liahona, are you back?" Liahona slowly rolled over onto her back, spitting out bits of what had been in the carpet and that was now in her mouth. She looked towards her audience and in a weak, breathy voice gasped, "There are many spirits trapped in this house." Like a baseball bat to a crystal ball came the loud, sarcastic tone of Boo. "Yeah, trapped under an avalanche of laundry or stuck to some surface with spilled and drying food like fly paper. It's a roach motel for spirits and the living alike." A slightly hurt glance from Aunt Kate shut her up and doused our giggling.

Bellyography



Bellyography: JAMILEH

By Astara

"Art, the conscious production or arrangement of sounds, color, forms, movements, or other elements..."

Middle Eastern Dance was born in ancient civilizations and scattered throughout the world and has endured many alterations and changes throughout its history. Once again, belly dancing is transforming itself, internationally. Artistic expression in any medium is personal and intimate, and, by its very nature, must evolve and move therefore we must preserve the classics and allow progression.

Jamileh, one of Utah's award-winning dancers, is an artist. After belly dancing for 15 years, she is not afraid to push the envelope in Middle Eastern dance, and create new and exciting choreographies for herself and the award winning troupe, **Midnight Mirage**.

A native of Ogden, Jamileh studied ballet, jazz, and tap as a child and was part of a competition drill team in high school. She grew up with a belly dancing mother, and she says, "As long as I can remember, I wanted to be a belly dancer. Even at Halloween, I had belly dancing costumes."

The Utah teachers Jamileh has studied under include: **Mashara Rabia**, **Aziz**, **Kismet**, and **Jillina**, her favorite dancer with whom she privately trained. She was a member of **Baraka** and the **Kismet performing troupe**, where she met her friend and business partner, **Calypso**. Their collaboration would birth Midnight Mirage, and produce a wave of competition awards for their solo, troupe, and duet performances.

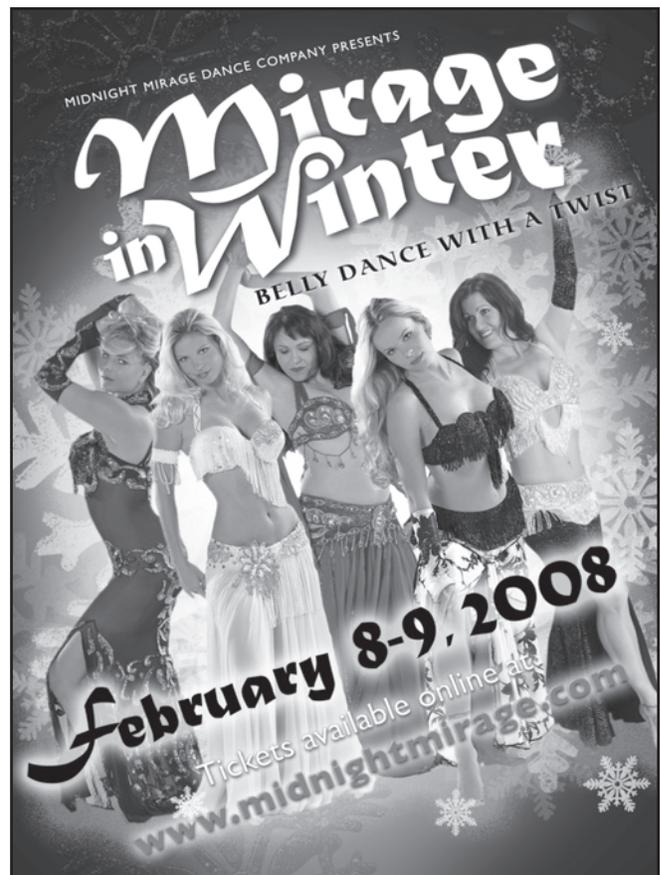
Jamileh explains: "From the beginning, our vision was to be different. We wanted to experiment with our choreography and take it to a new level. We set very specific goals for Midnight Mirage and ourselves. Today, we have met every goal, one of which was to become known outside of Utah. We now are featured every year in the main IAMED show, and we are asked to perform all around the country. This year we danced in Seattle, Baltimore, and California, to name a few."

Jamileh is the director/teacher of the Midnight Mirage School of Dance, and director/choreographer for Troupes **Amara**, **Eclipse**, **Stars of Jamileh**, and **Sahara**. In her words, "I love to teach. It brings so much positive energy to the lives of these women. They get out of the house for 60 minutes and experience their true femininity. They are inspired soulfully, and find grace and beauty within themselves."

"As I have traveled around the nation, I have learned that Utah produces very high-quality dancers. Utah dancers quite often have a dance background and gain their experience in festivals and events, instead of bars and restaurants. I think that it produces a more refined dancer."

She continues, "Today, I am just enjoying what I've created and the deep friendships I have with the ladies of Midnight Mirage. I look forward to watching the next generation of dancers to see what they will produce and where their creativity will take them. It is very exciting."

For information on *Mirage in Winter's Cabaret with a Twist*, February 8 & 9 and other events where Jamileh will be performing, check out: www.midnightmirage.com



Illusial Studios
Free Intro to Belly Dance - 10 am Saturdays
Art
Studio Rentals
www.illusial.com
801.554.1614
Photo by Robert Hirschi



iris
Body Piercing
SALT LAKE CITY

*Newly remodeled to
better serve our clients.
Come check it out!*

www.irispiercing.com



2431 S. HIGHLAND DR.
801.486.0112

OVER
60
DIFFERENT
BRANDS

SCHecter, EPIPHONE, ESP F BASS
FENDER, G & L, GIBSON, GRETSCH,
TOBIAS, HAMER, HERITAGE, GIBSON,
AER, MARSHALL, BOGNER, VOX
ROCKTRON, WARWICK, & OTHERS!

2953 E. 3300 S. * (801) 466.8666

GUITAR CZAR



SLUG

SUBSCRIPTIONS

GET IT SNAIL-MAILED DIRECTLY TO YOUR MAILBOX:
ONLY \$15 FOR THE WHOLE DAMN YEAR!

TWILIGHT
TRANSMISSIONS

release your mind
-noise-

release your mind
-noise-

all ages
@ red light
179 e. 300 s.
cover - \$5
doors - 8pm
january 19th
saturday

all ages
@ red light
179 e. 300 s.
cover - \$5
doors - 8pm
january 19th
saturday

TOOL



BURT'S TIKI

Lounge

- CHEAP DRINKS
- CHEAP COVER
- CHEAP WOMEN

726 SOUTH STATE STREET • A PRIVATE CLUB

THE BEE HIVE TEA ROOM



WE'RE
CELEBRATING
OUR 4TH
ANNIVERSARY
WITH A BEER!

THAT'S RIGHT ~
THE BEE HIVE TEA ROOM
IS NOW SERVING
YOUR FAVORITE BEERS
NOW OPEN 'TIL 9 PM ON
FRIDAY AND SATURDAY

TEA . CHAI . FRENCH PRESS COFFEE
SOUP . SALADS . SANDWICHES . SWEET TREATS
12 WEST 300 SOUTH 328-4700
WWW.MYSPACE.COM/BEEHIVETEAM

New Location!

Still In Sugarhouse

1400 East 2100 South

801-485-2072

Blue Boutique

Gifts

Lingerie

Shoes

Clothes

Sexy Toys

&

Professional

Body Piercing

20 Years of Sexy!

West Valley
2778 W 3500 S
801-982-1100

www.blueboutique.com

North Temple
780 W North Temple
801-596-2160

I once read somewhere that to be a great writer it helps to have a drinking problem. I definitely do my best writing when I'm hung over, so I feel this advice holds somewhat true. And since I'm hung over right now, and *SLUG*'s all about top fives this month, I figure it's only natural to write my January article about my top five hangovers of all time. I'm also assuming that the amateur drinking night known as New Years Eve has rendered more than a couple *SLUG* readers hungover for a day or two.

People have all these good stories about shit they did while they were wasted. There's not enough good stories about shit people have done while they were hung over.

Hangover Number 5: This was in the summer between eighth and ninth grade. It was my fourth or fifth time drinking and I was at this kid Adam Butler's birthday party. Adam was kind of a douche but his parents would let us drink; his mom even did acid with a bunch of my friends one time. Anyway, I made out with some girl who I guess kind of looked like me. But what did I care? I was hamburgered that night and would have made out with almost anything.

The next day marked my first real hangover. But I didn't care because I was so pumped on making out with this chick. See, this was the first girl I ever kissed. It wasn't all special like some girl I had a boyhood crush on and we rendezvoused in a beautiful meadow, holding hands and shit like that. This was when skateboarding wasn't cool and girls in Junior high and high school didn't really like me. I can't even remember the broad's name. I do remember getting teased by all my friends for making out with my twin while having a vicious headache.

This hangover makes the top five mostly because it was the first time my body felt like shit and I had that, "Oh fuck, what did I do last night?" to accompany the discomfort. Since then, I've had many, many, "Oh fuck, what did I do last night?" nights and they don't get any easier, kids.

Hangover Number 4: Certain hangovers have rendered my enjoyment of certain spirits useless. Such is the case with wine. I can sip it, but it all tastes the same to me. As far as my palate and liver are concerned, there are only two types of wine, red and white. Red leaves the most devastating impact.

Ask anyone who drinks a lot and they will tell you there aren't too many things in this world as vicious as a wine hangover. I learned this the hard way my junior year of High school on Halloween night. It was a school night but for me Halloween has been one of those holidays where I have a relentless determination to get fucked up. I was hanging out at this kid's house and just pounded six big glasses of his mom's booze in a box. Boxed wine goes down faster than a Thai hooker.

I ended up at the apartment of this kid we called Chunk's apartment and proceeded to vomit profusely off of his third floor balcony and into an empty flowerpot. I apologized by trying to carry the puke-filled flowerpot to the bathroom but I was spilling everywhere. Chunk freaked out because his mom was coming home any minute and made me walk home about five miles.

This hangover was so brutal I didn't drink for about five years. Seriously. I didn't want my dad to know that I was drinking so I had to go to school but I was

too fucked up to change my puke-covered clothes. All my friends thought it was pretty funny. And to this day, boxed wine just creeps me out.

Hangover Number 3: This one represents one of the only times I've ever truly blacked out. For some reason my metabolism won't let me have a true, "I have no idea what I'm doing right now" blackout. Sometimes shit gets a little hazy or I have the whole, "I don't remember spitting in your face" thing but I usually pass out before I get to that point. I've got a handful of friends that have been so drunk before that they only know what happened that night by

TOP 5

By Mike Brown
mikebrown@slugmag.com



Illustration by: Robin Banks

HANGOVERS

what's written on the police report.

For word count purposes, and lack of details, this story is a little incomplete. It has to do with my buddy Penrod who comes into town from Denver about five or six times a year. Penrod is really good at drinking, and it's not like peer pressure or anything, but when you get wasted with him it's like your just trying to keep up.

Basically, the night went like this: We start with sake at **Ginza**, then move on to a constant waterfall of beer and whiskey at the Rancid show last year, me getting us kicked out of the rancid show for supposedly throwing beer on the band, moving on to the titty

bar until they close and ask us to leave, and then the night has us lighting off M-80s and bottle rockets at three in the morning. I don't remember anything after that.

I woke up fully clothed and with blood stains on certain parts of my body. Both my knees were swollen and my shoulder hurt like a motherfucker. I just laid down on my couch the next day, hid my weed and planned out what I would say to the cops when they came. They never came.

Hangover number 2: This one's not from alcohol, but from pills. I don't really like pills of any sort. Sure, snorting Ritalin was fun in Junior High, but I'm a grown man now. I can't pop any sort of 'script unless I'm in a brutal world of physical pain.

This hangover's origins started in Denver, where I was road tripping with a couple girls I knew. We went to a punk show in Fort Collins and needless to say, got really drunk. The next day on our way out of town some generous punk rocker gave me a couple Percocets for the road. I thought the downers would be a good way to even out the hangover and the boring nine-hour drive home. I also figured that if I took some pills it would get me out of any sort of driving duties.

I was instructed to only take one, but I felt like the first pill wasn't working so I took the second one. For a couple hours I was rendered useless in the most beautiful forms of fucked-up-ness I've ever encountered. My body was completely shut off but I could hear and process everything the girls in the front seat were saying.

As soon as they dropped me off, the puking began ... so did my hatred of pills and any other drug that has to go through a lab before it goes in your body. They were weird violent pukes, too. But it taught me a lesson. Booze and pills - no bueno.

Number 1 Hangover of All Time: I'll spare you the details of the night before. This one took place in one of my genuine favorite parts of our great beehive state, Ogden.

Freshly 21, and on a skateboard mission to Washington with my best friend Tim, we stopped in O-town to gas up. I smelled of a gin/vomit combo and didn't shower or nothing. I walked into a gas station and grabbed a gallon of water, a box of soda crackers, a Jack Daniels bandana (classic hangover purchases), and went to the counter. The clerk was a methed-out, younger blonde chick with a couple front teeth missing. She asked me if I needed anything else and I said, "A pack of Camel Lights please." Then she said something that I couldn't understand due to my fuzzy condition. So I said, "No," bought my cigs and water, and walked out of there.

As me and Tim were walking to the car, Tim looked at me and said, "That was weird." And I go, "What was weird?" Tim asks me if I even heard what the clerk asked me as I was buying cigarettes. I said not really and then Tim goes, "She asked you if you were old enough to smoke, you said no, and then she sold you cigarettes anyway."

I'm not too sure why I think this but I feel like that's the coolest thing that's ever happened to me while I've been hung over. And it's also why I love Ogden so much.

Local CD Reviews

A. VanVranken

Thin
Self-released
Street: 12.01
A. VanVranken = The Field + Four Tet + early Autechre

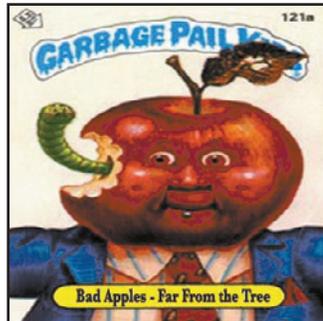


This 4-song EP from local electronic musician A. VanVranken tries to find a common ground between synth-happy minimal ambient house of the **Kompakt Records** roster, the more plaintive, organic grooves of Four Tet, and early-90s **Warp Records**. To that end he has done a good, though not quite exemplary job. He's at his best when exploring more pure techno moods, such as the title track which features ethereal vocals, woozy synth drones and what sounds like the processed sound of an airplane anchored by a persistent house pulse. The intricacies and attention to detail here is impressive, but VanVranken has yet to truly find his niche.

—Jona Gerlach

Bad Apples

Far From the Tree
Penalty Box Recordings
Street: 2007
Bad Apples = Wu Tang Clan + 'Weird Al' Yankovic
Bad Apples have it all: Ford-tough battle raps ("Tie Yo Shuz"), political pandering ("King of The Dicks"), chicken-hawking aggrandizement ("Menudo") and hip-hop history lessons ("Lunchbaughx"). They even achieve clown-rap piquancy with a mash-up of **50 Cent's** "Many Men." Bad



Apple's version of **Curtis Jackson's** street narrative is the incredibly creative "Minimen"—a song who's midget parody concept is more likely to be laughed at than with. Bravo gentlemen, bravo. —Makena Walsh

Chanticleer The Clever Cowboy

Mammuthus Primigenius
Self-released
Street: 12.07
Chanticleer The Clever Cowboy = Ben Gibbard + Bright Mammuthus Primigenius, the work of Chanticleer The Clever Cowboy a.k.a. **Andrew Shaw**, is quite remarkable. The mellow vibe of the five tracks on this winter EP are enough to lull the mind into a different world or at least Omaha, Shaw's home state. Shaw's vocals are easy on the ears and though the overall style of this record echoes such greats as **Ben Gibbard**, **Bright Eyes** and the like, it doesn't seem unoriginal in the least. The rendition of "O Holy Night" is great and the post-Christmas ballad, "Christmas Is Over," pulls at the heartstrings. Hopefully we see a lot more of this clever cowboy in the future. —Jeremy C. Wilkins

Deadbeats

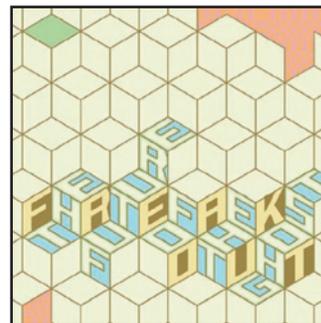
Seizure Songs
Raincloud Records
Street: 01.11
Deadbeats = Necro + Saturday Morning Soundtrack
A funny story about this album: as a friend and I sat in his hot-tub to listen to the record, its



last track turned into what my friend recognized as a twenty minute long Korean drum solo. We later realized that it didn't belong to the Deadbeats but was a Tonka drumming disc recently acquired by my confused acquaintance. The anecdote serves to illustrate one of the Deadbeat's biggest pitfalls — cryptic and over-complicated song concepts combined with stylistically homogenous beats that too often produce in the listener the same effect as the alienating Korean drums. Despite this fault, the group is still the best hip-hop group in Utah, and *Seizure Songs* is undoubtedly the best addition to its ever-improving catalogue. (*Kilby Court*: 01.11) —Makena Walsh

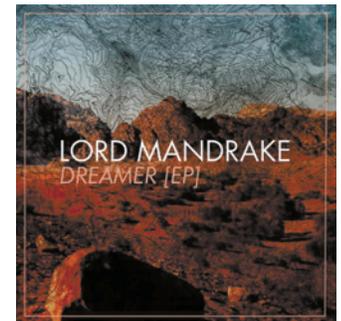
The Future Of The Ghost

Freak Out!!
Self-Released
Street: 10.06
FOTG = Ferocious Eagle + Moros Eros + indie, indie, indie + rock



For his age (23), Will Sartain has musically accomplished more than most local musicians do by the time they

consider themselves middle-aged. Two of his past bands **Redd Tape** and **Tremula** both received a lot of attention. So where do you go from there? Sartain's answer is *The Future Of The Ghost*, an indie/rock/experimental outfit that has no lack of personality and has more of an honest feel than most acts of this genre. The music is easily likeable, but not cliché and burns itself into your brain without much effort. I don't know that they're breaking new ground with anything on this record, but the combination they have works just right. Go out and support this new project before they hit the road in the spring. —Jeremy C. Wilkins



Lord Mandrake

Dreamer
Lord Mandrake
Street: 12.11
Lord Mandrake = Radiohead + Peter, Bjorn and John
Picture it: you and your less-than-radical friend go into a coffeeshop; he orders a hot chocolate. You roll your eyes and smugly chuckle under your breath. In an attempt to embarrass them for their weak tastes, you place your order of a vente, iced, soy latte, half ice, an extra shot, and three ounces of hazelnut syrup, hold the whip, please. But before you can condescend, the next guy in line orders five shots of espresso. Those five shots are Lord Mandrake: pure, straight indie music right into your bloodstream. There are no

frills, just raw, dark loveliness. It's ideal for an independent dark comedy soundtrack—emotional and intense, yet whimsical and absurd. So, for those who have a selective musical taste for saltless indie, try a little *Dreamer* with dinner. (Kilby Court: 01.24). —*Jessie Price*

Operation Wrong

Population Explosion

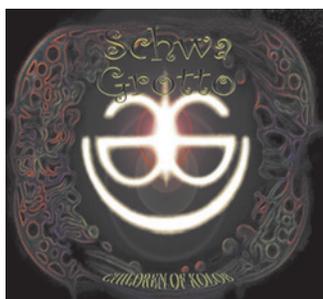
Self-released

Street: 2007

Operation Wrong = No Use For A Name + NOFX + Strung Out + Lagwagon + Good Riddance



Operation Wrong is releasing their album *Population Explosion* at the wrong time, about 10-15 years too late. It's not that the four songs on this release are horrible; it's more that they're wearing their influences so heavily on their shoulders that their sleeve is about to tear off and this becomes the largest hindrance to the record. The overall sound is so thick with other 1990s Fat Wreck Chords/Epitaph-brand punk that there isn't any originality to be heard. Too bad Doc Brown is just a fictional character, because if Operation Wrong could use that awesome time machine of his and get this record to the right people in the 90s, it would have benefited them. —*Jeremy C. Wilkins*



Schwa Grotto

Children of Kolob

Independent

Street: 01.09

Schwa Grotto = Limp Bizkit + 311 + Zebrahead + Disturbed + Taproot

Schwa Grotto's style is all over the place. I was kind of confused at first but after listening through the cd a couple of times I realized how bad ass these guys are! They break it out in all kinds of ways. Their bass player **Andy Warwood** is a crazy maniac! He plays funkatsctic hard rocking bass lines all over the place, **John Norwood Fisher** from **Fishbone** would be proud. The other three band members all hold their own as well. They mix up their style to the point where it's impossible to get bored with their music. Schwa Grotto is like moody funky psychedelic rocked out fruit salad or like a bag of **Skittles** they got all the flavors and colors of the rainbow! If haven't heard these guys do yourself a favor, improve your life and check Schwa Grotto out. —*Jon Robertson*

Shades of Grey

Come to the Window

Independent

Street: 01.09

Shades of Grey = Van Morrison and all kinds of organ action

It's time to blues it up with Shades of Grey. When I was listening to this cd I totally wanted to be getting all wasted and bugging out with a bunch of old smoking pimps! I have a feeling that each member of the band secretly has a **Stevie Ray Vaughn** shrine at their house that kiss and pray to every night before they go to bed. It's boozing music for sure. There's nothing wrong with blues-jammed organ solos either. Especially to set it live or sit with your friends tell them all the troubles of life. Just picture the bar scene in **Weird Science** when an intoxicated **Gary** played by **Anthony Michael Hall** tells **Fats** his lady troubles. "Broke my heart in two!" "Broke more than ya heart!" —*Jon Robertson*

SubRosa

Strega

CX Rex

Street: 11.02

SubRosa = Swans + Jarboe + Kyuss

Playing *Strega* is like suc-



cumbing immediately to the effects of acid. Not that I've experienced acid, but I'm guessing it causes the same quickening of blood and pulsing in your ears. Or maybe that's Viagra? Which gives the same effect as seductive females. Guitarist **Rebecca Vernon**, and violinist **Sarah Pendelton** hypnotize you with their chants of old world myths, magic and demons. I'm stirred by the equally snuffed tone of vocals to instruments. Recorded low-fi, this effect keeps *Strega* dabbling in metal without pretensions of Gothics, not a subdued record. Songs are intricate and drummer **Bonie Shupe** hits the cymbals too often for snoozing. Like the more feral string band **Rasputina**, SubRosa's violinist designed the tarnished clip artwork of her band's album. A group effort, bass player **Erik LeCroix**, also produced this remarkable local cd. Final song, "Cradles" is instrumental and fucking amazing! Available at independent music shops. —*Jennifer Nielsen*

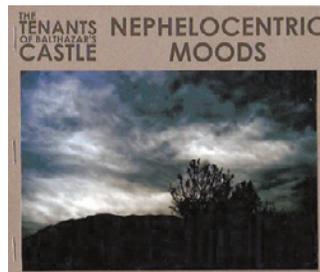
The Tenants of Balt-hazar's Castle

Nephelocentric Moods

American West Freedom Society Press

Street: 10.20

Tenants = COIL + Earwigs + Klaus Schulze



I have been a big fan of Tenants aka **Michael Biggs** ever since **Art Glassett** turned me on to his work back in 2006. Biggs' sound has shifted since

2006's *Terror in Twelve Parts* in which the noises made were more aggressive, brutal and intense. On this release, Biggs has scaled down the assault and has made a more controlled, metered and psychotic state ala "the Shining." One track and almost 35 minutes, this album is one sustained frequency layered on another and builds from there; the space for waiting that Biggs creates is tense. If you like Coil's *Time Machine*-era stuff and are a huge fan of the their *Music to Play in the Dark* series, Biggs has hit the nail on the head big time with this release. Every Tenants release I have heard thus far is not only absolutely fresh and engaging but ups the ante for noise music in this town. Another ear-blowing piece by Biggs. —*Erik Lopez*

Various Artists

X96 Live & Local Vol. 4

Street: 11.21

Self-released

Local compilation = emo + mom's basement x emo – independent thought

If your sole source of "alternative" music is X96, you and your 13-year-old sister will enjoy this compilation of 20 local bands doing slavish impersonations of the dozen major label bands the station already plays to death. If, however, you have an ounce of taste and no patience for off-key Hot Topic twinks who spend more time on their hair than their songs, *Live & Emo* isn't worth the price (which is free). That sing-songy chorus thing with the screaming douchebag in the background? It was only mildly entertaining in 2002, and it's doubtful any of these bands would be caught *dead* wearing five-year-old fashions. True, there's an audience for shit like **Victim Effect** (a passable **My Chemical Romance** tribute band) and **Amber Alert** (a passable **Victim Effect** tribute band), and at least they have somewhere to turn when **Hannah Montana** tickets are sold out. —*Patricia Bateman*

SUN • SOPRANO SUNDAYS

MON • 8 BALL TOURNY
\$3 VODKA REDBULLS

TUES • OPEN MIC NIGHT
FREE POOL ALL DAY
\$5 PITCHERS

WED • KARAOKE!

THURS • GUITAR HERO

FRI • DJ MATRIX

SAT • LIVE MUSIC

1/5 DJ MATRIX • HAPPY B-DAY

ZACK & ZAS ZAS

1/12 SPENCER NEILSEN

1/19 SOGGY BONE

1/16 DJ MATRIX

WEEKLY DRINK SPECIALS!



**A PRIVATE CLUB
FOR MEMBERS**

3165 SOUTH 1300 EAST

801.466.0838

**Go
Sushi**

"...really good sushi served up in a very
unintimidating environment.

Go Sushi isn't a sushi shrine but more of a
comfy local café that happens to serve
remarkable sushi."

- Ted Scheffler, City weekly July 6, 2006

 **"Best Suburban sushi 2005"**

- Salt Lake City Weekly

 **"Top 3 East side restaurants 2006"**

- Salt Lake City Weekly

Extensive Vegetarian and Vegan Items!

▶ WWW.GO-SUSHI.COM

DINE IN OR **TAKE OUT • (801) 467-8955**

2015 East 3300 South - SLC UT, 84109

THE BAYOU

Follow your
CHI, It **MAY**
lead you to
Beervana



Open 11 am - 1 am Mon- Fri
Sat- Sun 5 pm - 1 am
Kitchen serves until 12:30 am

645 South State Street

www.utahbayou.com

www.myspace.com/beervana

A private club for members

addicted

coffee

511 w 200 s slc

801.532.1453

myspace.com/addictedcafe

addictedcafe@yahoo.com

CAFFE IBIS

CAFFE IBIS HOLDING COMPANY



mon - sat

8am - 9pm

sunday

10am - 3pm

live music & special events

organic veg-friendly cafe

daily specials & sunday brunch

Busy

Bee



• GYRO'S

• GARLIC BURGER

• FREE DARTS

• BLUE BACON BURGER

• BUFFALO, BBQ,

TERIYAKI WINGS

• DAILY SOUPS

SUNDAY \$3.00 MINI PITCHERS DOMESTIC

\$2.50

DOMESTIC

STEINS

ALL DAY

TUESDAY

2115 S. State, SLC

TO GO ORDERS **466-0950**

CD

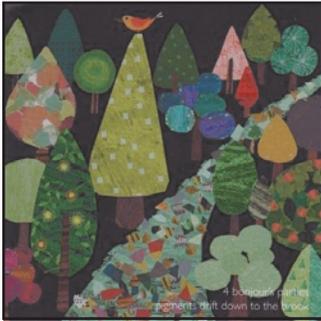
Reviews

4 Bonjour's Parties *Pigments Drift Down to the Brook*

Mush Records

Street: 12.04

4 Bonjour's Party = Modest Mouse
+ I'm Not a Gun



An eclectic and mind-boggling array of instruments float behind what can only be described as one hell of a pleasant trip in this expansive Japanese import. With *Pigments Drift Down to the Brook*, 4 Bonjour's Party has delivered an incredible debut: unique vocals (sung both in English and Japanese) complement everything from stellar electronics to even the most obscure of wind instruments. The final product provides an amazingly varied aural experience that still manages to maintain a cohesive full-album feel. Not once did anything sound abrasive or out of place, which only contributed to an already incredible and pleasing listen. There is nothing quite like this on the market today, and with a debut album of this caliber, these folks are not likely to disappear from the radar anytime soon. —Ross Solomon

Airbourne *Runnin' Wild* Roadrunner Records Street: 01.29

Airbourne = AC/DC + Motley Crue
These Aussies grew up listening to hard rock from their home country and it shows. The AC/DC influence with *Runnin' Wild* is huge; the guitars, beat and lyrical content all sound like they could've come straight from a classic AC/DC album. The only real difference is the vocals, which still even maintain a bit

of that classic AC/DC snarl. This type of music coming from Roadrunner is a surprise and frankly, refreshing. It is slightly disappointing to hear the band is relocating to the U.S. Hopefully they won't lose the influences that made their sound. Airbourne isn't coming out and winning any originality contests, but they have put together a fun hard rock record, catchy in its lyrics and guitar riffs. Can't get enough of that old hard-rock fun that's all about women, breaking rules, booze, and just plain rocking? Then take a trip back with a modern take and start *Runnin' Wild*. —Bryer Wharton

Alasdair Roberts *The Amber Gatherers*

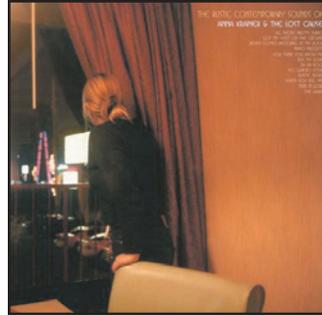
Drag City

Street: 01.23

Alasdair Roberts = High Llamas + my camp counselors

There is something wonderful about sitting around a campfire with your friends singing songs like "kumbaya, my Lord, kumbaya." It's probably because we don't do that kind of stuff anymore. Thank God we have musicians like Alasdair Roberts to bring the campfire sing-alongs from out of the woods and thru our speakers. You can hear his Scottish heritage in his vocals, which are mellow and yet quite cheerful. It's a good way to take a trip to great ol' Scotland without actually leaving your home. The best song on the CD is "Firewater," mostly because it sounds like it's using some of the best homemade instruments: the spoons! Like our teachers always told us in grade school: K.I.S.S (keep it simple stupid). Which is exactly what Roberts does throughout the whole CD with simple guitar chords and lyrics. His keeping-it-simple strategy helps him stand out above the wallflowers of noisy modern metal, and alternative rock. —Lyuba Basin

Anna Kramer & The Lost Cause *The Rustic Contemporary Sounds of ...* International Hits Street: 01.22



Anna Kramer & The Lost Cause = The Donnas + The Kinks + Dolly Parton

Being the holidays, it's only natural to want to get your yuletide on. You may even slide the dial to KOSY to catch your favorite "I'm down with Jesus, too" song. Lucky day, your particular jam happens to come on, you're feelin' it, then instead of Sinatra, you hear Alvin, Simon and Theodore, and every fifth word is replaced with "acorn." That is Anna Kramer and the Lost Cause in a chestnutshell roasting on an open fire. For most of the tracks, her forced vocals and junior high school-caliber lyrics overshadow the fantastic grab-bag of toe-tappin' country and old-school rock, leaving you wishing it were simply instrumental. However, a song like "The Wake" reveals a beautiful voice perfectly suited for the stellar tunes. Perhaps she's just in pull-ups right now, but until she graduates to big-girl panties, you might as well buy a *Kidz Bop*. —Jessie Price



Annihilator *Metal*

SPV

Street: 01.15

Annihilator = uhm, metal!

This aptly titled *Metal* album from

Annihilator sees the band in sort of a rebirth, mixing the band's classic thrash styles with its newer edge. The combo is by far the best Annihilator has sounded in a long time. Guitarist/songwriter/producer **Jeff Waters** enlisted help for this record with mighty metal brethren—guitarists from the likes of **Danko Jones, Nevermore, Children of Bodom, The Haunted, Arch Enemy, In Flames, Lamb of God** and **Anvil**, among others. The surprising thing with the album is that with so many guest appearances, you'd think the guitar sound and production would be scattered, but the record maintains the same guitar tone throughout and also produces some of the best damned guitar solos I've heard in a long time. A line in one song, "Army of One," states, "Just one big family... hell bent, ignoring the trends... we stand united for something we believe in:" That sums up what Annihilator as well as thrash, new and old, is about. —Bryer Wharton

Baby Dee *Safe Inside the Day*

Drag City

Street: 01.22

Baby Dee = The Cowardly Lion + transgender opera singer

Is it a man or a woman? I still can't tell. So after deciding Baby Dee had no sex, I was able to more or less appreciate the music that she was producing. Other than sounding like the **Cowardly Lion** in a Broadway interpretation of **Wizard of Oz**, there is something quite interesting about Baby Dee, but I don't think I'd ever investigate what exactly that is. The one thing I did enjoy about this CD is the instrumental tracks at the end, particularly Bad Kidneys, which featured some very talented accordion-playing skills. Once I listened to the album, I was left with a rather uncomfortable feeling, like I just sat through 11 short musicals, or should I say, tracks, about Baby Dee's bizarre childhood. She may want to start writing those instead of coming out with albums. —Lyuba Basin

Barton Carroll *The Lost One*

Skybucket

Street: 01.22

Barton Carroll = Jay Farrar + Willie

Nelson + Old 97s-esque lyrics

"And God created the wet dream and saw that it was very good;" but God needed a worthy soul to wield this powerful tool, so he sought for the disciple with the most stamina and found Barton Carroll soliciting hookers on the corner of 777th and Eden. Being impressed, God dubbed Carroll "The Patron Saint of Pillow Humping" and sent him to Earth. For those of us who subscribe to alt-country, Carroll's "The Lost One" is 12 consecutive orgasms. It's immediately loveable with familiar/comfortable musical arrangements and Carroll's sincere delivery. However, it's the grittily honest storytelling and Carroll's fluctuation between a slight gruff tone and a falsetto that get the thighs quivering. Eighty percent of the tracks hang out at mid-tempo, but are balanced out by darker lyrics. In total, Barton Carroll's "The Lost One" walks that fine line of satisfaction between lover and booty call. —*Jessie Price*

Biirdie Catherine Avenue

Love Minus Zero Records/Drive Through Records
Street: 01.22

Biirdie = Rilo Kiley + Granddaddy + Fleetwood Mac + The Anniversary (2nd album)

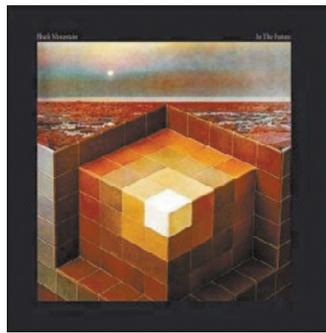
Sometimes being taken out of your natural element can create beautiful music. The way we view things strange and new to us is often much different when compared to those who see these same things everyday. On their second album, *Catherine Avenue*, Biirdie addresses the aesthetics of how where we are and where we've been affect us, with the self-explanatory "LA Is Mars" being a perfect example. Also, the title track, "Catherine Avenue," is about band member **Kala Savage's** memories of her hometown of Chicago and evokes a nostalgic, almost dreamscape feel. Admittedly, once "Catherine Avenue" trickled into my ears, I was put into a hypnotic trance that lasted through the rest of the album. "Estelle" and "Petals" are also standout tracks, though the entire album shines brighter than the sun. The collage of alt-country balladry, pop sensibilities and rock blended by Biirdie cannot be expressed; it must be experienced. —*Jeremy C. Wilkins*

Black Mountain In The Future

Jagjaguwar
Street: 01.22

Black Mountain = Coheed & Cambria + Arctic Monkeys + Built to Spill

The first song on this album,



"Stormy High," is a classic-rock barrage of crunchy guitar and pumping drums with vocals similar to **Ozzie Osbourne's**. For all the bluster and energy, the track ultimately lacks anything of interest. This is a song one could expect to play on an upcoming version of Guitar Hero. Yet, instead of the video game ruining a perfectly good song, Black Mountain has ruined it in advance. Following the bland opening track, Black Mountain oscillates between the prog-rock ballads of **Built to Spill** ("Angels"), the darker side of **Blur** ("Wucan"), and the rock of **Black Sabbath** ("Tyrants"). The band even tries their hand at a heartfelt **Rolling Stones**-style ballad with "Stay Free." In the end, Black Mountain is an indie-rock band pretending to be proficient at various musical styles, but failing to seem sincere or gifted in any way. Translation: Hipsters will love it. —*Joey Richards*

Connie Price and The Keystones Tell Me Something

Ubiquity Records
Street: 01.22

Connie Price and The Keystones = The Dezi Arnaz Orchestra + Sly & the Family Stone + Peanut Butter Wolf

Whoever is in charge over there at Ubiquity Records deserves a big hip-hop high-five. **Big Daddy Kane** and **Percee P** on one record (someone tell **Rick Rubin** he can cut off that curtain of smell he calls a beard) the ultimate formula for a hit record has been found. Seriously, though, this album has great beats and great rhymes—so why does it just casually slide through like a pork salad from Cafe Rio? —*Makena Walsh*

Dirty On Purpose Like Bees

North Street Records
Street: 01.15

Dirty On Purpose = Yo La Tengo + Big Muff + Williamsburg irreverence

The first track on *Like Bees*, "Audience in the Room," caught my attention immediately. As soon as the guitars start, I thought of My

Bloody Valentine's *Loveless*, an album I hold in high regards as the recording with the fuzziest guitars ever. Dirty on Purpose have an unmistakable original tone. Their shoegaze pop songwriting makes easy reference to Yo La Tengo, but to me, early **Sonic Youth** comes to mind. The remainder of the EP includes a new instrumental track, a true-to-the-original cover of "Send Me an Angel" (remember the 80s BMX movie, RAD?), and two tracks recorded but left off of last year's stellar release, "Hallelujah Siren." The cover is catchy, the instrumental track is kind of sleepy, and the two "B-sides" kind of seem like leftovers. These are all fine qualities for an EP release and if the new song is an example of what is to come from Dirty on Purpose, I will be sure to continue to pay attention. —*Davy Bartlett*

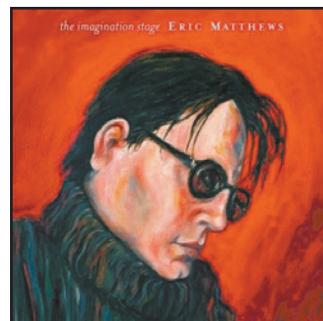
Electric Wizard Witchcult Today

Candlelight/Rise Above Records
Street: 11.18

Electric Wizard = Fucking Electric Wizard!

Electric Wizard is pretty much regarded as a "holy" band in the realms of stoner rock and doom metal, and for good reason: *Dopethrone* single-handedly helped define the sludge-metal genre upon its release. The problem is that Jus Osborn lost his rhythm section (and most of the bad-assness) of his band before 2004's *We Live*. Granted, Liz Buckingham's presence alone on "Witchcult Today" demands respect, but it's just not enough to make this amazing. Now, don't misunderstand me—this is still one of the best releases of this year, and is in no way short on the heavy, but it's just not the Electric Wizard we've all come to know and love. Not that it matters ... it just gives us all the more reason to load a bowl and ingest the low-end. Pick it up for "The Satanic Rites of Drugula," and let the Sabbath-worship commence! —*loveyoudead*

Eric Matthews



The Imagination Stage

Empyrean Records

Street: 01.22

Eric Matthews = Brian Wilson + Barry White

In an effort to synthesize his music in both concept and execution, Matthews resolves for transcendence in imaginative dreamland, into "something other-ly." *The Imagination Stage* is definitely dreamy. Strings, conservative synth, playful piano, drum loops, and Matthew's lilting, breathy voice are all composites that elicit filmy-eyed daydreaming. I'm not sure where the "other-ly" comes in, or what's beyond the smoky glass, but poppy warm numbness is all the rage on this stage. Set in and set out. —*Spanther*

Gamma Ray Land of the Free II



SPV

Street: 01.15

Gamma Ray = Helloween + Iron Maiden + Manowar

Sequel albums can be a gamble; **Queensryche's** *Operation Mindcrime 2* was a horrible attempt at recapturing the band's former glory. But in the case of long-standing German prog/power metal outfit Gamma Ray, they are in luck because this is the first time I've heard a full album from the band, so I can't compare it to anything they've done. *Land of the Free II* captures every aspect that is great in power metal, awesome multiple-layered guitars full of power, crunch and ear-bleeding solos. They have vocals that resemble great 80s metal icons' but also contain their own sense of being and originality, and they are lyrically fun, positive and catchy as catchy gets. If you crave metal that is diverse, original and hellbent on giving you a great guitar show, then find pleasure in *Land of the Free II*. Great records stand alone and don't require comparison, which is exactly what Gamma Ray has done. —*Bryer Wharton*

Horna
Sotahuto
Moribund Cult
Street: 11.06

Horna = the AC/DC of black metal Oh fuck, it's the Finnish kings, **Horna!** Nothing stops these guys from releasing an impressive amount of material, and doing so since before I had chest hair. Rumor has it that *Sotahuuto* is a tribute to the mighty **Bathory**; any respect given to Bathory is nothing but a bonus. While some bands that were around during the incarnation of the 2nd wave of black metal might change artistic direction, get into legal trouble or part ways for various reasons, Horna keeps waving the flag of the Left-Hand Path respectably. This album is probably more of what you'd expect, but packed with a bit more straightforward songwriting compared to the previous, more experimental release, *Ääninä Yössä*. In the scope of black metal, they might not be pushing any boundaries, but they certainly aren't backing away from what they started. —Conor Dow

The Houstons Still

MoRisen Records
Street: 01.01
The Houstons = melodic Drive By Truckers + Yo La Tengo
I wonder if North Carolina is far enough south to inbreed the culture of country music in every person, creating a need to sing about loss and redemption. Originally, **Justin & Matt Faircloth** were just a two-piece known as **The Houston Brothers**. Taking a break beginning in 2004, it seems they may have experienced the event of their own songs (like cheating death) before reforming with additional members into the part-country, part-indie-pop, multi-instrumental production of **The Houstons**. This isn't redneck country music. This is lush and orchestral, well-timed and highly produced alt-country. Not as traditional as **Band of Annuals**, but just as beautiful with piano, violin, guitar-pickin' and deep vocals sounding at times like **Jeff Tweedy**. If you want music to follow up **Kevin Drew's** solo album, I highly recommend *Still*. —Jennifer Nielsen

King of Prussia Save the Scene

Kindercore Records
Street: 01.29
King of Prussia = Belle and Sebastian + Matt Costa + incense
Take Tommy Chong petting a baby deer, a polo/khaki combo, the stinging musk seeping from the pores of every Abercrombie and Fitch store and a gentle summer breeze, and put it all together at a pro-choice rally

and you've got King of Prussia. I promise you'll picture the exact same thing—pinky-swear. If clarification is required, the answer to this band is in the title of track 2, *Shades of Hippiedom*. "Save the Scene" is 100 percent relevant to what's going on in popular music today. Its "peaceful, easy-feeling" tunes coexist with a more serious and sometimes political lyric, making it perfect for collar-popping kids who are too cool for the Top 40 and less than prepared for the underground. It's a harmless collection of catchy numbers, and goddamnit, if the cool kids like it, then you know it's good. (Insert thumbs up). —Jessie Price

Mike Ladd Nostalgiator

Definitive Jux
Street: 01.15
Mike Ladd = Langston Hughes + Bad Brains + RJD2
The 10th creative invention of "artist's artist," poet laureate and genre-spanning innovator **Mike Ladd** is a delight from start to finish. Lacking a specific genre to tie together the eclectic album's 11 tracks, suffice it to say that each song's quality is a unifying enough force. From the electro-funk fun of "Housewives At Play" to the bluesy and spiritual "Sail Away Ladies," Ladd takes one back to a time when music was still interesting—an intentional bid for comfort classicism, judging by the album's title. Like visiting one's cinematic adolescence re-discovering "The Secret of Nimh," the record unlocks weird and forgotten memories. —Makena Walsh

Murder Mystery Are You Ready for the Heart-



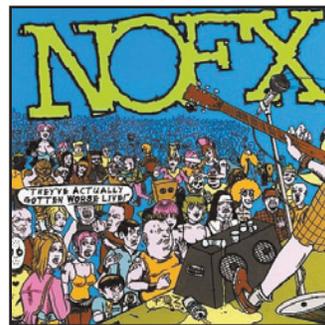
ache Cause Here it Comes
Self-Released
Street: 01.29
Murder Mystery = Lou Reed + Fountains of Wayne + The Oneders
To borrow the phrases of Jesus, "Let those who have ears to hear, listen, and let those who have feet to tap, tap them, dammit!" If you have feet, you will find yourself tapping them to this debut album by Murder Mystery. Each

song has a rocking and simple backbeat that could have easily been on the soundtrack for *That Thing You Do!* The interplay of the rhythm and lead guitars provides a solid drive and a hip-swinging jangling melody. The vocals are reminiscent of **Stephin Merritt** of **Magnetic Fields**, with a similar timbre and out-of-the-blue lyrical quirkiness. My favorite example is the lamentation that, "I couldn't stand to see your face in the arms of another man," on "Tell Me I'm Your Man." Lyrical and musical cuteness pervade these songs. In fact, this album is so cute and catchy I curse myself for liking it. Screw it. Where is my poodle skirt? —Joey Richards

Necronoclast The Plague

Moribund Cult
Street: 11.20
Necronoclast = Blut Aus Nord + Krohm
This is an interesting release from a one-man black metal project out of Scotland. Seven songs in length, *The Plague* creates a bleak and dismal atmosphere with the use of tinny guitars, retching vocals and a great deal of crashing cymbals. The music effectively makes use of both black metal and funeral doom to bring forth a contemptible mood comparable to that of **Xasthur** or **Taarma**, without the watered-down production. While I don't think this is a bad piece of work, I definitely think **Necronoclast** has the potential for improvement as time goes on. There's something underlying here that works really well, and if there's anything to get excited about here, it's the fact that this is the first of hopefully several releases with Moribund. With a late November release, the gloom and doom is delivered here just in time. —Conor Dow

NOFX They've Actually Gotten



Worse Live
Fat Wreck Chords
Street: 11.20
NOFX = An iconic 90s band who

don't care that they're past their prime
Live albums can never truly recapture the experience of being at an actual show, but with NOFX, that might not be such a bad thing. Following up the aptly titled *I Heard They Suck Live, They've Actually Gotten Worse* finds the band heckling the audience, talking amongst themselves, getting drunk and playing the occasional song or two. Actually being at a show where the band fucks up song after song and makes fun of the audience for having paid to get in would be irritating in real life, but *They've Actually Gotten Worse* is pretty damn entertaining. Chockful of old songs ("Green Corn"), new songs ("Indifferent Drum"), rare songs ("What's the Matter With Parents Today?") and short songs (eight of 'em in six minutes), the only thing that would make this album complete would be NOFX's 18-minute magnum opus, "The Decline." Still, pretty damn good for a band who sucks live. —Ricky Vigil

Papertrigger Riot Lovers

Self-Released
Street: 12.18
Papertrigger = Franz Ferdinand + Queens of the Stone Age
Papertrigger sounds more important than they actually are. They have learned well from melodramatic indie rockers of the past decade. The minor chord attempts at melancholy barroom jazz on "The Inner Party" are mildly enjoyable once the saxophone enters, but the vocals and remainder of the song are pointless and self-indulgent. The final track, "Side-reel," with its piano-accompanied falsetto vocal work, seems like a last-ditch

effort to be **Ben Folds**. That said, I do enjoy the last nine minutes of the song once the piano and vocals cease and the ambient noise begins. The end of this song sounds like the halcyon, drawn-out conclusions of recent **Flaming Lips** offerings. I suggest that if you still have the pile of **Arctic Monkeys, Panic! at the Disco**, and **Franz Ferdinand** albums you have not thrown away yet, wait and put this one on top. —Joey Richards

Photon Band Back Down to Earth

Empyrean Records
Street: 01.22
Photon Band = Jimi Hendrix + the Beatles + The Monkees, on shuffle
We have all heard bands doing their version of 60s and 70s rock;

Photon Band actually *sounds* like it is from the 60s and 70s. You name it; **the Beatles, The Who**, maybe even **The Jam**—Photon Band is going to bring you a familiar sound. The man behind the band, **Art Di Furia**, has been (re)creating these psychedelic rock songs since 1994, touching on all the classics and never leaving the era. This latest release is the heaviest, most soulful, most Hendrix-esque of the bunch. It has enough string-bending, whammy bar, slides and reverse crash hits to tide us all over until the next decade. I really enjoy this album, especially some of the bluesier tracks like "Thinkin' Boutchoo" and "Just Between Me and You," but next time I am in the mood, I will probably just put on "Electric Ladyland." —*Davy Bartlett*

Rahim The Same

Dimension Arts

Street: 11.13

Rahim = The Appleseed Cast + Minus The Bear + French Toast + 30 Knots

This simple, two-song single speaks volumes and hints at what the band's upcoming album, *Laughter*, will have to offer. "The Same," is the single from the upcoming album that lends a hand to showing what the new band lineup is capable of and "When She Arrives," the non-album B-side, is no less impressive and I dare say, rivals the album track! While listening to Rahim, it becomes apparent that what makes them a great act, and what makes this single great, are the less-noticeable things. The backing vocals, the subtle percussion and noises that are incorporated ever-so-lightly in the not-so-distant background, make the songs full and make the music work together as a whole. —*Jeremy C. Wilkins*

Severe Torture Sworn Vengeance

Earache Records



Street: 11.20

Severe Torture = Suffocation + Vader + Decide

The Dutch Severe Torture have

been around for quite a while and pretty much has always rumbled the underground, never receiving big acclaim in the death-metal world. As to why, I'm not sure—they're just as brutal and talented as the big boys in death metal. Upon my first listen, I couldn't quite get into the record; this is one of those albums that takes a few listens to truly enjoy and find the underlying technicality and greatness in the songwriting. The songs are mid-paced to fast, but nothing ultra-speedy, they just embody that sort of rumbling effect. The fact that they don't use blastbeats in every song actually makes me appreciate the record more. They rely more on tempo, great groove-filled riffing and howling solos. Also, it takes a few songs in, but there is actually some great death-metal vocal variety on here as well. —*Bryer Wharton*

Tyrant Throne Abominations EP

Self-Released

Street: 01.14

Tyrant Throne = Cannibal Corpse + Morbid Angel + Decide

Brutal death metal has pretty much become cliché in the metal world, with bands at each other's throats to sound heavier than the next. This troop, hailing from Jordan, aren't out to win any growling or blastbeat competitions. There is always comfort in something that you know and love and that is just what Tyrant Throne provides. A homage to the originators of brutal death metal, they even add a cover of the oh-so-gory "Staring through the Eyes of the Dead," from Cannibal Corpse. The six songs on this EP are straight-up crushing, be it in their speedy death-metal transitions or groove blasting. The fun part about the EP is that it encompasses pretty much every style of death metal, but with their own unique charm. It makes listening a blast instead of a chore, and in the end, that is all any band can ask for when all is said and done. —*Bryer Wharton*

Various Artists Def Mix Classics

Defected Presents

Street: 11.26

Def Mix Classics = Leather Sheets

Roll up your satin shirts, pull out your cargo pants and get ready to dry hump somebody's sister until you throw up all over your fake Rolex. Imagine the absolute worst club in the world, full of leather jackets, ponytails, hair gel, and dancefloor fingerbanging, and you pretty much have an idea of what Def Mix Classics is all about. Plump full of remixes of

Mariah Carey, U2, Brand New Heavies, and **Toni Braxton**, this album goes beyond the so-bad-it's-good irony (à la **Night at the Roxbury**) realm into a cesspool of douchebaggery that is making me want to strangle myself with **Abercrombie and Fitch** sweatpants. —*Ryan Powers*

Various Artists Night Owls 4—A Shot In The Dark

Syntax Records

Street: 12.04

Night Owls = Tupac + Saint Paul

The fourth edition of the Night Owls series will give you a bigger adrenaline rush than finally telling your boss at work exactly what you think of her over-scheduling you during the school week and how everyone knows that her firm, mountainous breasts are obviously fake. This album's fist-thumping potential is so great it almost conceals its underlying born-again lyrics—I go to **Pigeon John** for my Jesus rap, thank you. —*Makena Walsh*

White, Blue, Yellow, and Clouds

I and Ear Records

Street: 01.15

White, Blue, Yellow, and Clouds =

The Five Satins + a 1950s prom - talent

Turning on the television may cause you to see some former sitcom star hawking a compilation called *The Best Slow Dance Songs of the 1950s*. White, Blue, Yellow, and Clouds could appear on such an album, although we would need to change the title to *The Most Forgettable Slow Dance Songs of the 1950s*. On this album, WBYaC attempt to conjure love songs with vocal harmonies, soft guitar, and slow-moving rhythm sections reminiscent of **The Platters**, **Smokey Robinson**, and **The Five Satins** hit, "In the Still of the Night." However, the vocals and instrumentation make them sound like unimaginative impostors. They perform an unimpressive impression of 1950s doo-wop, adding nothing original or interesting. This album is mildly enjoyable only because the genre itself is enjoyable. The band should have added some upbeat tunes and attempted something more interesting than photocopying a musical genre. —*Joey Richards*

Xiu Xiu

Women as Lovers

Kill Rock Stars

Street: 01.29

Xiu Xiu = Animal Collective + Deer-

hoof + Wolf Parade + more animal band names

Is it just me, or have Xiu Xiu been putting out a lot of material lately? From last year's release, *The Air Force*, and their recent covers and remix album, they haven't taken a break creating albums in a long while. Anyways, *Women as Lovers* doesn't seem like it was just quickly put together or anything, and it even feels like their most accessible album yet. Jamie Stewart continues the tradition of the poetic telling of strangeness with his unique and sometimes yelping voice. While the subject matter of previous Xiu Xiu releases might have turned would-be fans off of Stewart's writing style, everyone should give this album a chance, as it speaks on behalf of all human emotions in a very interesting fashion. Ranging from pop songs like "no friend oh!" to the simple acoustic-based tune, "Black Keyboard," no two songs sound the same in the least bit. Although they are all tied together with Stewart's trademark computerized layering, the songs all have very different feels to them. Any Xiu Xiu fan should be ecstatic to hear this release. —*Tom Carbone Jr.*

Zillionaire

The Street Lights Have Been Turned Down

New Granada Records

Street: 01.15

Zillionaire = Esoteric song titles + navel gazing

Imagine if **Jeremy Enigk** gathered **Sunny Day Real Estate** and said, "Let us make an album worse and more annoying than *The Rising Tide*." Too bad Zillionaire took on this project instead. The opening track, "I Won't Let You Down (This Time)," does, in fact, let me down. It is a slow emo groove that whines on and on in a supposedly deep fashion. Unfortunately, Zillionaire is rather consistent on letting me down. The first 10 tracks are throwaway tunes that sound like a worst-of-**The Promise Ring** offering. *The Street Lights Have Been Turned Down* makes me grateful for the patriots who developed the technology to download only one song at a time. For this album, that song is the 23-minute long bonus track, "Zillionaire." This **Godspeed You! Black Emperor** knock-off is the highlight and proves Zillionaire is a band best left in the background. —*Joey Richards*

WARNING:

**HARDCORE
HEADQUARTERS**

UPCOMING CONCERTS

- Fri. Jan. 4: Eleventh Hour, Downfall, Meat
Sat. Jan. 5: Til She Bleeds, This Failure, Calico,
Last Serenade, Oxido Republica
Mon. Jan. 7: Comradery, tba
Thu. Jan. 10: What Dwells Within, Red Queen Effect,
Blonde Assassin
Fri. Jan. 11: Carphax Files, Hypnautica, Phono
Sat. Jan. 12: Separation Of Self, Autofate,
Cave of Roses, Guttshot, Prosthetic Heads
Wed. Jan. 16: Metal As F*ck Tour:
The Classic Struggle, The Ghost Inside,
From Graves Of Valor, The Breathing Process,
Corinpumr
Fri. Jan. 18: Slammys with City Weekly
Sat. Jan. 19: tba
Fri. Jan. 25: Chicago Mike, Hourglass, Going Second
Sat. Jan. 26: Beyond This Flesh, It Never Ends,
Massacre At The Wake, Redneck Mafia,
Scripted Apology
Mon. Jan. 28: Call The Paramedics, Neckbrace, tba

Wednesdays: Der Maschine Hosted by Reverend 23
Thursdays: Cyanide Lounge- The Rock & Metal Lounge

CLUB VEGAS

private club for members

445 S 400 W SLC

myspace.com/clubvegasrocks & clubvegas.org

801-364-8347

Sponsored by: Pipe Dreams
Rocky Mountain Hardcore,
Heavy Metal Shop,
Hardcore Tattoo

Books Aloud

Crooked Little Vein

Warren Ellis

William Morrow [Street: 07.24]

As a shy, Baptist teenager, I would often sneak peeks at HBO late at night. One night I nearly lost my religion when I saw a man attempt to lift a cinder block attached to his penis with a chain. In *Crooked Little Vein*, **Warren Ellis** makes that image seem as innocuous and mundane as *The Family Circus*. The story follows a loser private investigator and his "omnisexual vaginalist" accomplice as they search for a purportedly magical, real copy of the U.S. Constitution. More interesting than the off-kilter plot are the disturbing situations Ellis' characters encounter. One extended scene involves the detective, **Michael McGill**, naively stumbling into and sitting through "Godzilla Bukkake" night. From injecting saline into testicles, to self-insemination with the ejaculate of a hanged man, Warren Ellis has a way of making the most degrading and unthinkable perversions seem commonplace, while still managing to make one squeamish. —*Joey Richards*

Punk House: Interiors in Anarchy

Abby Banks

Abrams Image [Street: 10.01]

For three months of 2004 photographer **Abby Banks** and writer **Timothy Findlen** traveled across the country and stayed in numerous punk houses. This book is the culmination of their journey. *Punk House* features roughly 40 rag-tag punk houses from coast to coast and everywhere in between (Salt Lake City's own *Bike House* is even featured!). Bank's has very successfully captured the fun, uncertainty and most of all love of adventure of being a young punk in her images. The beat-up couches, sticker-covered bathrooms, hand-scrawled notes, immense amounts of clutter and the portraits of the current residents of said communal spaces are all reminiscent of places that I've been before. It's a bit overwhelming, but incredibly comforting as well. *Punk House* is an incredible documentation of the communal living spaces with dirt-cheap rent, hot water that usually doesn't work and a handful of rag-tag residents who are living life on their own terms. Fucking brilliant. —*Jeanette Moses*

Shaolin: Temple of Zen

Justin Guariglia

Aperture [Street: 10.01]

Justin Guariglia has done an amazing job documenting the Shaolin temple in China and the monks who inhabit it. With a few sequences of the whole martial meditation routine for each specific style of Kung-Fu that is taught at the temple, you get an idea of how much training and hard work it takes to become a martial monk. Although I enjoyed the images of the routines very much, the portraits of these monks were the most intriguing. My favorite image was a photo of a *Wenseng* (cultural monk) sitting in deep meditation under some shade of a tree within the temple. The book also features a short history of the 1500 year-old temple, which makes the pictures inside even more interesting. —*Adam Dorobiala*

21+

**COTTON BOTTOM
INN**

2820 East 6200 South
SLC, UTAH
801.273.9830

Garlic Burgers • Free Wi-Fi

ART CITY TATTOO

TRAVIS, JOHN, JASON, JED

Creating Your Perfect Tattoo

RESPECTED IN UTAH AND
SURROUNDING STATES FOR OVER 12 YEARS.

(801)270:8282
3925 SO. STATE ST., SLC, UT.
CLEAN; PRIVATE; PROFESSIONAL AND COURTEOUS STAFF
WALK-INS OR BY APPOINTMENT, TUE-SAT, NOON-9PM

Area 51
a private club for members

Tuesday

Upstairs: "80s Time Tunnel" 80s Flashback with DJ Radar
Downstairs: Old-school industrial and Gothic with DJ B-Module
\$3 dollars before 10pm, \$5 after. Ladies Free until 11:00pm
\$2 pints, \$6 dollar pitchers, \$3 sex on the beach

Wednesday

Upstairs: Transmission with DJ Radar and DJ D/C. All request Indie, electroclash, danceparty.
Downstairs: "Klub Karaoke" provided by Spotlight Entertainment, \$3 dollars before 10pm, \$5 after. Ladies Free until 11:00pm
\$2 pints, \$6 dollar pitchers, \$4.50 Jager bombs

Thursday

This is the biggest 80's night in the US!
Upstairs: 80s New Wave Flashback with DJ Radar
Downstairs: "Sanctuary" Gothic and Darkwave with DJ Evil K
\$3 before 10pm, \$5 after. Ladies free until 11pm
\$4 Rockstar vodka

Friday

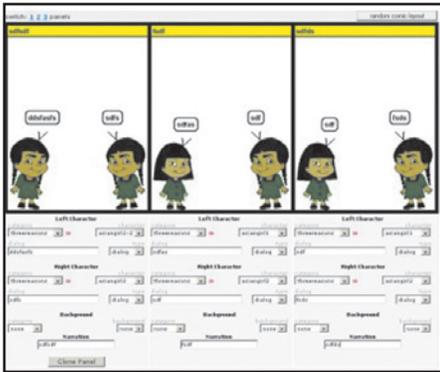
Upstairs: "Klub Kulture" Alternative and Techno with DJ Jeremiah
Downstairs: "Das Maschine" Industrial and EBM with DJ Viking
3 before 10pm, \$5 after 10pm
\$3 Kamikazes, \$2 Coronas

Saturday

Upstairs: "In the Mix" Alternative, Techno and Dance with DJ Jeremiah
Downstairs: "Subculture" Industrial, Gothic and 80's with DJ Evil K and DJ Viking
\$3 before 10pm, \$5 after 10pm
\$3 Sex on the Beach

**AREA 51 • 451 S 400 W • SLC
534-0819 • www.area51slc.com**

Game Reviews



by Jesse Kennedy
slsuby@gmail.com

Comic Book Creator 2.0: What's Your Story?

Planetwide Media
Street: 08.14.2007
Layout

Although making comic books is cool, it can be quite limited when the number of characters and backgrounds are only restricted to clip art. But now with version 2.0, the comic book backgrounds and characters have been stripped away and the software reworked to become more of a photo-layout style suite.

The page editor allows quick drag-and-drop from the side bar into the workspace. Besides backgrounds, there's quick access to four folders on your PC of your choice, a number of pre-designed text boxes and a text layout editor. On top of that, individual cells can be modified with new borders and the like. For an extra cheesy touch, there's also a plethora of dialog balloons in case you want to add some speech captions to your photos, and finally you can also add sound and animation to your cells.

Although it's probably not practical to just drag and drop you entire photo collection into *What's Your Story?* it's the perfect way to take a smaller collection of photos, such as a set of vacation photos, and give them more of a scrap-book like layout rather than just tucking them away in your "My Pictures" folder or shoving the hard copies into a photo album. Personally, I plan on laying out a few pages from a recent road trip and printing them up for a more animated and customized feeling album complete with narration, dates and comments. No Spiderman clip art needed.

4 out of 5 of my captions are vulgar



Guitar Hero III: Legends of Rock

Neversoft Entertainment/RedOctane
Xbox360/PS2/PS3/Wii
Street: 10.28.2007
Musical

Nobody can accuse the folks over at *Guitar Hero* headquarters of not knowing a good thing when they've got one. Right on the heels of the ultra-popular *Guitar Hero II*, developer **Harmonix** has handed over the reigns to Neversoft for this great follow-up title. Luckily, the new guys managed to keep what made *Guitar Hero II* so great completely intact, while at the same time adding some new coolness to make rocking out just a bit more enjoyable.

The first thing you'll notice with *Legends of Rock* is the ultra-cool wireless controller. Finally, those sweet spin moves I've been working on don't end with my console flying off the shelf and knocking me unconscious! The wireless controller, does weigh a tad more than the old controller which gives it a more substantial feel. The buttons and strum bar all work perfectly, and the range has yet to be reached in my humble abode. Instead of the very tasteful white **Gibson Explorer** from *Guitar Hero II*, we are now blessed with the mother of all rock axes, a black **Gibson Les Paul!** The guitar also comes with a complete set of stickers to customize your axe with the standard butt-rock selection of flames and skulls.

There is one huge difference in the game play: the introduction of the boss battle! After every few sets of songs, you face off against a super-guitar hero and battle to the musical death. The way this works is that by nailing certain passages you gain "weapons" to try and derail your opponent during their turn. Screw them up enough and you will soon be head banging atop their defeated video corpse. Another cool twist is the option to skip your boss battles if you get slaughtered too many times and just want to strum your way through the rest of the game. So welcome back, plug-in and get ready to rock the world again!

4.5 out of 5 frets a' blazing



The Orange Box

Valve
PC/Xbox 360/PS3
Street: 10.11.2007
First person shooter

The Orange Box is really three games in one from our friends over at Valve. First up is *Team Fortress 2*, a multiplayer-only bullet-fest, pitting teams against each other in an all out war based on capture the flag scenarios. The action is brutal and relentless, and the cartoonish characters are very likeable as they shoot holes through you. The one thing that is lacking here is the variety, since characters, despite the great selection of classes, can't be changed or "leveled up" as you play the game and the maps are not very abundant. The emphasis on team building will be a bonus for some players, but a turn off for others who are looking for a more independent experience.

Portal is a new game from Valve that is based primarily on a simple puzzle-room layout. However, *Portal* delivers far more than just some mind (and thumb) bending puzzles. In fact, the voice over in *Portal* is hands down the most hilarious thing I've ever heard in a video game. I was literally laughing out loud as I played through this game. Valve has created an instant classic that I hope will be receiving a follow up as soon as possible.

Half Life 2: Episode 2 is the much anticipated second installment to the follow up to one of the greatest first person shooters of all time, *Half Life*. If you've been a fan of the series then, odds are you're going to buy this disk anyways (this game is the cornerstone of *The Orange Box*) to play the newest episode and find out the haps with Dr. Freeman. There's not a huge amount of new weapon/action developments since *Half Life 2*, but considering how fantastic that game was, that shouldn't stop you from picking up this newest installment. You'll also get *Half Life 2* and *Half Life 2: Episode 1* on this disk which all told with the new installment is going to give you over 25 hours of video game history.

5 out of 5 contestants prefer cake

DVD

Alive Day Memories; Home From Iraq HBO Documentary Film

Street: 10.23

James Gandolfini

This chilling documentary interviews U.S. troops that were severely disabled while serving in Iraq. These injured soldiers go into great detail explaining in their own words, exactly how they were hurt and the impact it made in their lives. The descriptions of their injuries are often supplemented with insurgent-released video of the actual injury occurring. The stories that are told, coupled with the footage from Iraq, adequately create an emotional overtone that demands sympathy and understanding. This film offers a unique point of view that everyone should hear. These soldiers aren't preaching about anything, they are just reminding you that they are people, doing their job in a warzone. —Ben Trentelman

Avant Garde 2: Experimental Cinema 1928 – 1954

Films from the Raymond Rohauer Collection

Kino International
Street: 07.24

Volume two of their experimental cinema series sees Kino doing an amazing job of bringing films that test the limits of the cinematic experience into wider circulation. Volume one saw classic experimental art cinema from the likes of **Antonin Artaud's** *L'Etoile De Mer* and **Hans Richter's** *Rhythmus 21*. Volume two moves out of the 1920s and 30s to encapsulate post-war film explorations from the likes of **James Broughton**, **Stan Brakhage** and **Jean Mitry**. The crowning jewel of this collection, however, is **Jean Isidore** *Isou's* *Venom and Eternity*—complete and uncut! Holy shit face! Again, the image and audio quality are pristine, while linear notes providing context and extension for the films represented here. Another must have collection for fans of radical cinema. —Erik Lopez

A Christmas Family Tragedy Break of Dawn Productions

Street: 11.27
Ah, Christmas: snow, anxiety, obligations, debt and murder. This is a concise little documentary about **Charlie Lawson**, who murdered his wife and most of his kids, before turning the gun on himself in 1929. There's a lot of local folklore that has come as a result of these brutal killings, and this documentary covers plenty of it. While much of the production and camera work were obviously done on a shoestring budget, the amount of information is almost overwhelming. Many of the interviews are of people

who knew someone, or knew someone who knew someone at the time—playing into the lore of this grisly act even more. There's even some *History Channel* styled reenacting to help the viewer visualize what took place, and although some of it is cheesy, it adds to the fun. Instead of watching **Tim Allen's** sequential abortions on Christmas Eve with the family, watch this instead. —Conor Dow

Dark Funeral Attera Orbis Terrarum, Pt. 1 Regain Records

Street: 11.06

Strap on you're spikes, break out the corpse paint and adorn your upside down crosses, because Sweden's satanic black metal icons Dark Funeral have dished out a two disc DVD. Ultimately entertaining for any black metal fan, in the end it is definitely for the die-hard fans of the band. Delving through four hours of DVD content can be a daunting task, with three professionally shot shows, two of which have the exact same set list and the other isn't all that different. All are shot well, some better than others, but every one has quality sound mixing, that allows every instrument to be heard. The real gem of this monster collection is the fan shot footage, that after sorting through all the pro stuff, shows the from their first show in 94 to 97 and is as grim, raw, cult and black metal as it gets. —Bryer Wharton

The Naked Trucker and T-Bones: Live at the Troubadour

Warner Bros. Records

Street: 03.20

HE'S NAKED, GET IT?? Prior to viewing this, I hadn't even heard of the show. I went in with a great deal of skepticism, and was pleasantly surprised that I didn't end up completely hating what I saw. Even though the shtick is probably played out, I was delighted by some of the jokes included in the lyrics, including some very clever **Noam Chomsky** references. **David Koehn** does a good job playing an uneducated man-child, and the music, which is basically **Johnny Cash** lite, isn't half bad. I guess my main problem is that if this was just a single DVD, it might have the potential to be a one of a kind gem, but since it's also a television series on *Comedy Central*, the lasting appeal will disappear quickly. Pick this up if you thought **Talladega Nights: The Ballad of Ricky Bobby** was worth two hours of your time. —Conor Dow

The Ritchie Boys Docurama Films

Street: 11.20

This is the story of several immigrant and refugee Germans who fled Nazi Germany to combat those who forced them from their homes. These Germans joined the US military to be stationed at Camp Ritchie, where they received training to serve in US intelligence. Now much older, some of the surviving troops from Camp Ritchie tell their stories. These guys share an

amazing perspective on what it was like to be a German fighting the Nazi party. Their tales are both hilarious, and dramatic as they boast how they outsmarted and tricked several German troops into disclosing valuable information, and in many cases surrender. This documentary presents a great deal of information with a great sense of humor, while maintaining an undertone of urgency and danger. Bauer does a wonderful job of simply letting these men tell their stories without clouding the documentary with sappy music and imagery. —Ben Trentelman

Sergi Eisenstein's Battleship Potemkin

F.W. Murnau's *Nosferatu*
Kino International

Street: 10.23 and 11.20 respectively

For those who are movie fans, it would be worthless to review reissues of such classic films as *Battleship Potemkin* and *Nosferatu*—you've already seen them and know what's going on. However, with all the different versions floating around out there of these two movies, its worth making mention which edition to get and from whom: Kino International. With *Battleship Potemkin*, Kino has restored Eisenstein's masterpiece to its original specifications even adding an epic 5.1 Dolby surround-sound score of the original 1926 masterpiece. Needless to say, on the 5.1 system I saw this on, my balls dropped two and half inches in disbelief; Kino's restoration rivals and maybe exceeds Criterion care and concern for the products they put out. For *Nosferatu*, Kino has provided the same exacting eye towards visual restoration and audio excellence—5.1 sound again graces this production with full orchestral arrangements and the high-def transfer is impeccable. Both films sport double-DVD treatment and should be the final word on both films. —Erik Lopez

Tom Verlaine and Jimmy Rip

Music for Experimental Film
Kino International

Street: 09.25

The premise of this DVD is fairly simple: somewhere along the line Tom Verlaine and Jimmy Rip got together, watched some experimental films from the 1920s and wrote soundtracks for them. Most of the movies on this DVD can be found in Kino's excellent *Experimental Cinema* series, volume one. While Verlaine and Rip do a great job of making smart, intelligent, guitar-noodling soundtracks to films such as *Rhythmus 21* and *L'Etoile De Mer*, it seems that the premise doesn't follow from the practice. The music for the soundtracks was recording from concerts in Portugal and Spain. This fact, slyly printed on the back, kind of cheapens the feel of a soundtrack made specifically for the movies but none-the-less, fans of **Television** and guitar wankery will love this DVD. I know I do! —Erik Lopez

Various Artists

The Unholy Alliance Tour
American Records

Street: 10.30

The mighty **Slayer** has brought forth their first Unholy Alliance Tour DVD to give fans a glimpse of the tour that may have passed up their town. Slayer has

put out many live DVD's and videos throughout their career, so the only thing different about this one is the addition of the new songs. Slayer always put on a good show, and their set was enjoyable as always, as for the other bands, none of the performances really stand out. **Thine Eyes Bleed** is the only band that offers a new song, not featured on their only record. **Mastodon**, **Children of Bodom** and **Lamb of God's** shows are all pretty predictable and lack luster. The sound mixing also suffers some flaws, including some fuzziness coming through on the DVD. There are also interviews intermingled in the DVD before each bands songs begin, which are actually interesting, part of the time. —Bryer Wharton

Via Marina

*Eric Longden, Mike Marasco
and Christopher Thurber*
Studio 411

Street: 11.08

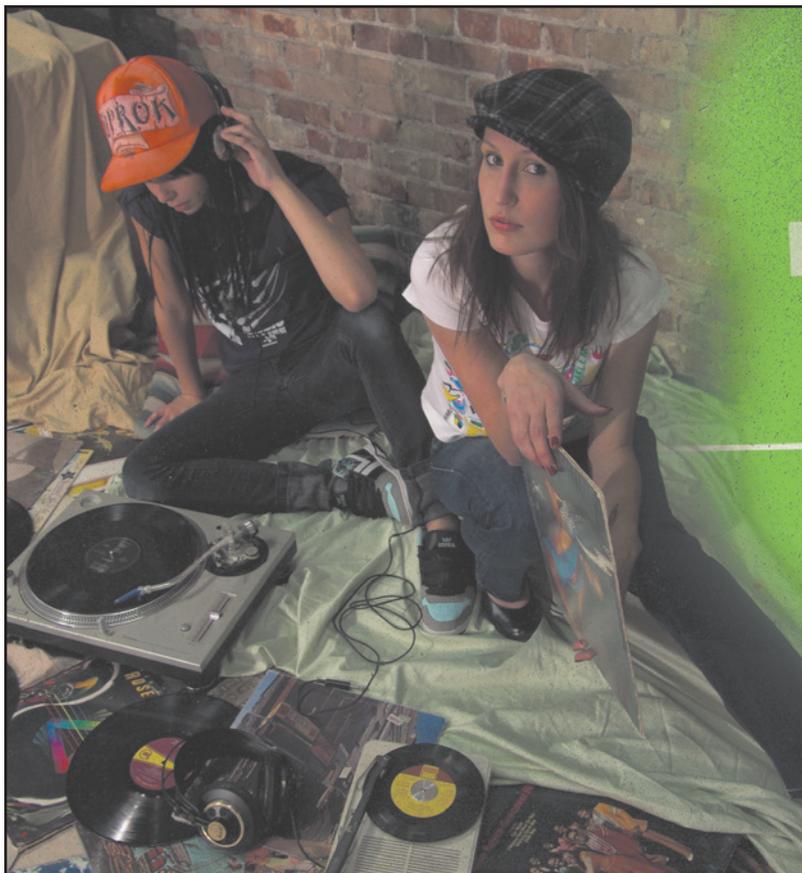
Via Marina is one of those movies you don't hear about and then when you watch it and you are completely blown away that you didn't know about it sooner. All of the skateboarding is top notch with stellar parts from **Chris Roberts**, **Joey Brezinski** and **Furby**. Although I like their parts a lot, **Richie Jackson** takes the cake with best part by far, you can see how much fun he is having with every trick. The music choices were a little emo for my liking, with exception to **Andre Nickatina's** jam that Furby skates to and **Richie Jackson's** song is rather good as well. The filming in all of it is pretty good too, so if you have some extra time and want to see all the good things people are doing with themselves you should check this movie out. Dig? —adam dorobiala

War & Peace

Koch Vision/BBC Miniseries

Street: 10.23

I was a little worried stepping into this massive production of *War & Peace*—the book was long enough and another fifteen hours was all I needed of the Russian epic. Surprisingly, however, it was a blast to watch for a few reasons: 1970s production values, without all this glitz and glam of computers, added to the charm of the story; the acting was immense and starred a young **Anthony Hopkins** as **Pierre Bezuhov** and finally the character development that typified the book was kept in tact with this mammoth miniseries, which is the whole reason to read the book. Other productions of the same story were thin on development and in turn were a little bit to narrative arc heavy. The only thing that bothered me somewhat was that the sound was horrible, it went in and out due to the technological limitations of the day. Even so, I can overlook that for the quality presented here. Furthermore, the DVD version is beautifully packaged and provides a 44-page booklet that lays out the characters and plot and goes into production detail. How is that for bang for your buck? Well worth the price of admission. —Erik Lopez



WE BUY USED VINYL

UPROK

RECORDS & SMOKE SHOP
 342 S. STATE ST. SLC, UT
 (801) 363-1523
 MYSPACE.COM/UPROKRECORDS

JAN 21ST **EMC**
 MASTA ACE. PUNCHLINE. WORDSWORTH
 SUEDE KIMBALL JUNCTION PARK CITY

JAN 30ST **SPECIAL TEAMZ**
 EDO G. JAYSAUN. SLAINE
 BAR DELUXE 666 S. STATE

SUEDE & BAR DELUXE
 A PRIVATE CLUB FOR MEMBERS
 TICKETS AVAILABLE AT UPROK

Fast, user-friendly, and always up ... and that's just our staff.

DSL, UTOPIA & Dial-up
 Web & Email Hosting
 Data Center Colocation



XMISSION
 INTERNET

Call today!
801.994.8828

(72) SLUG

BLACK CAT COMICS



**HUNDREDS OF COMICS FOR ONLY
25¢ CENTS!**

**One of the largest selections of back issues
anywhere at 10% off guide every day!**

Sign up for our hold service which saves you 10% on new books.

2261 S. Highland Dr. Suite A
SLC, UT
Open Monday - Saturday 11:00 - 7:00
Sunday 12:00 - 5:00
801-461-4228

www.blackcat-comics.com

WHERE MEETINGS HAPPEN OVER COFFEE

Pastries • Sandwiches • Tea

Home of Salt City Slam - Utah's LIVE poetry!

Join us Sat. Dec. 8, for
The People's Market
Holiday Boutique!

A CUP OF JOE

353 West 200 South
801-363-8322



"Home Of Killer Mexican Food!"

RED IGUANA

736 West North Temple, SLC
ph: 801.322.1489

www.rediguana.com

Daily Calendar

Friday, January 4

Opening Reception for Midnight Records
– 127 S Main St.
The Sound and the Fury – *Utah Arts Alliance*
Entourage Karaoke – *Saints and Sinners*
Eleventh Hour, Downfall, Meat – *Vegas*
Roots Rawka, Demise One, Spitsofrenic, DJ
Handsome Hands, DJ Envee – *Urban*
School of Rock: Guitar Gods – *The Circuit*

48 Hours in Utah: The Film Contest – www.48hoursinutah.org

School of Rock: Peter Gabriel – *Social Work Auditorium*
Last Day of Sun, Abysmal Abbitoir, XUR –
Broken Record
Iota – *Bar Deluxe*
Birds & Batteries, *Bronco* – *Monk's*
Three Reasons – *Woodshed*
Band of Annuals, Joshua James, Let's Become
Actors, Kildem Soto – *Kilby*
Bring Your Guns – *Under the Bridge*
Dear Stranger, Paxtin, Dane, The Death
Machine – *Solid Ground*
The Grimmway, Swamp Donkeys, The
Boomsticks, Monorchist – *Burt's*
Recon, American Me, It Prevails, For the Fallen
Dreams – *NVO*
Streetlight Manifesto, Grand Buffet, The Stitch
Up, Fews & Twos, The Skaficionados – *Avalon*

Saturday, January 5

Rediscover, Grace Gale, Fletch, Victim Effect,
This Calendar Year, Dreadnought – *NVO*
The Radio Rhythm Makers, Hillbilly Fever,
Colorado City Runaways – *Burt's*
School of Rock: Peter Gabriel – *Social work Auditorium*
Ahaziah, Radiata – *Avalon*
Til She Bleeds, This Failure, Calico, Last
Serenade, Oxido Republica – *Vegas*
Dancho, The Boomsticks – *Woodshed*
DJ Matrix: Happy Birthday
Zack and Zas Zas – *Tony's*
A Blinding Spyre, The Market, Witness the
Forcast, Autumary – *Kilby*
Earth Jam Benefit: War Onterra, DJ Teeny Tiny,
Darin Thornley, The Burgs – *Urban*
Utah Winter Games – *Brighton*

48 Hours in Utah: The Film Contest – www.48hoursinutah.org

School of Rock: Guitar Gods – *The Circuit*
Spear It – *Bar Deluxe*

Sunday, January 6

48 Hours in Utah: The Film Contest –
www.48hoursinutah.org
Sin-Fi, The Monster Pod – *Monk's*
Time to Talk Tween Tunes – *Urban*

Monday, January 7

Urban Decay, The Willkills, SKINT, Dubbed,
Negative Charge – *Burt's*
Comradery – *Vegas*

Tuesday, January 8

The Prosthetics, Pass a Fist, Deviancy – *Artopia*
Motif Onyx – *Monk's*
Miles Beyond – *Woodshed*

Band Bang Rock and Roll
Rebecca Rules – *Urban*
Swans of Never, Nate Eye,
Adam & Darae – *Kilby*
Art Show: Jeremy C. Wilkins and Corey Bailey
– *Broken Record*
Reverend Peyton's Big Damn Band, Jason
Webley, The Utah County Swillers – *Burt's*

Wednesday, January 9

Chudda, Pack of Wolves, Neon Trees,
Cavedoll – *Burt's*
Jilted, Kicking the Hippies – *Addicted*
Illegal Beagle, Spontaneous Kennie, Point of
Contention, I'm a Gymnast – *Kilby*

Thursday, January 10

The Butlers of Chateau Greyskull, The Maids of
Snake Mountain, Irony Man – *Burt's*
Benefit for Gil with Swagger – *Piper Down*
What Dwells Within, Red Queen Effect, Blonde
Assassin – *Vegas*
Oh Wild Birds – *Urban*
Open Mic Night – *Saints and Sinners*
Grizzly Prospector, Stag Hare, The Groom,
Chaz Prymek – *Kilby*
18 Wheels of Justice – *Bar Deluxe*

Friday, January 11

Red Top Wolverine Show – *Under the Bridge*
Deadbeats, Mindstate, Synthesis – *Kilby*
City Weekly Slammys:
Hip Hop Showcase – *Monk's*
**Localized: Dacho, Funk & Gonzo, Sack Cloth
and Ashes – Urban**
School of Rock: Led Zeppelin –
Orson Spencer Hall
Carphax Files, Hypnautica, Phono – *Vegas*
Lost by Reasons – *Woodshed*
Joel Taylor, Pat Arp, James Belliston –
Addicted
Entourage Karaoke – *Saints and Sinners*
For Today, The Brotherhood of Daehan,
Bringing Down Broadway – *Avalon*
City Weekly Slammys: Indie Rock Showcase –
Bar Deluxe
Loom's CD Release Show: Loom, God's
Revolver, Her Candane – *Broken Record*
Left Alone, The Black Rose Phantoms, Fews &
Two, Spooky Deville – *Burt's*
Suzanne Westernhoefer –
Jeanne Wagner Theatre

Saturday, January 12

**SLUG Games: Lumberjack Jam
– Brighton Resort**
House of Cards, Mean Molly's Trio, Jeremiah
Maxey, Badgrass – *Burt's*
School of Rock: Led Zeppelin
– *Orson Spencer Hall*
Fat Paw, Darin Caine – *Woodshed*
Spencer Nielsen, Kevin Burdick – *Tony's*
Separation of Self, Autofate, Cave of Roses,
Gutshot, Prosthetic Heads – *Vegas*
Blackhole, The Rubes – *Urban*
Endever After, Lorieta Sound,
Dreadnought – *Avalon*
City Weekly Slammys: Goth/Darkwave

Showcase – *Area 51*

Utah Winter Games – *Alta*
City Weekly Slammys: Folk/Indie-Folk/Alt-
Country Showcase – *Huka Bar*
City Weekly Slammys: Folk/Indie-Folk/Alt-
Country Showcase – *Cisero's*
The Slippery Kittens Burlesque with Salt Town
Greasers and Kate Ledeuze – *Bar Deluxe*

Sunday, January 13

Blowupnihilist – *Red Light Books*
T T T T T Drink It – *Urban*
Jim Fear – *Monk's*

Monday, January 14

Dream Cycle – *Burt's*

Tuesday, January 15

Drawback, Tough Tittie – *Burt's*
Toy Soup Comedy Troupe – *Woodshed*
Glade, David Williams, Wuhu Seai, Death Riot
Carnage Horse – *Kilby*

Wednesday, January 16

Eric Hutchinson – *Mckay Events Center*
Terence Hanson – *Urban*
Metal as Fuck Tour: The Classic Struggle,
The Ghost Inside, From Graves of Valor, The
Breathing Process, Cornipumr – *Vegas*
Abe Carter, Cory Mom, Matt Jennings – *Kilby*
Eric Openshaw Band, Cambriah, Lorin Cook,
Kate Ledeuze – *Burt's*

Thursday, January 17

(a)pterture Gallery Grand Opening
– 1617 S 900 E
Open Mic Night – *Saints and Sinners*
KOrt McCumber & McCumberland Gap
– *Piper Down*
Sundance – *Utah*
Pink Lightnin', Leopold & His Fiction
– *Bar Deluxe*
Slamdance – *Park City*
Seawolf, Emme Packer, Johan the Angel,
Atherton – *Kilby*
Starmy, Wedk, 3 Reasons – *Urban*
All Systems Fail, Repeat Offender. Negative
Charge – *Burt's*

Friday, January 18

Broke City, Poetica, Collin Creek – *Burt's*
D. Sharp – *Artopia*
Slamdance – *Park City*
Sundance – *Utah*
Entourage Karaoke – *Saints and Sinners*
Rune, O.H.D. – *Urban*
Salt Lake Gallery Stroll – Downtown SLC
John Bell, The Sound and the Fury, Heroes,
Outlaws, Madmen and Fools
– *Utah Arts Alliance*
City Weekly Slammys: Metal/Hardcore
Showcase – *Addicted*
City Weeily Slammys: Hardrock Showcase –
Vegas
Soul Shakers – *Under the Bridge*
Burton Demo Tour Party – *Bazookas*
Snowboard Shop
School of Rock: ACDC – *Circuit*

The Rukus, SLAJO – *Orange*
 The Green Peanuts, The Brobots, The Cosmonots, The Explicit, Dirty Vespuccis – *Avalon*
 Dane & the Death Machine, Dancho – *Woodshed*
 Kick the Dog – *Broken Record*
 Early Show: We Shot the Moon, A Cassandra Utterance, Aure – *Kilby*
 Late Show: Kid Madusa, Libbie Linton, Erin Haley – *Kilby*
 School of Rock: Prince – *Social Work Auditorium*
 Listener, Ole Bravo, The Lionelle, Swans of Never – *Solid Ground*
 Leopold and his Fiction, Pink Lightnin' – *Bar Deluxe*

Saturday, January 19
 No Quarter – *Depot*
 Jinga Boa – *Urban*
 Eddie Spaghetti & Jordan Sharprio, American Relay, Kate Leduce – *Bar Deluxe*
 Number One Gun, Brighten, The Maine, Secrets & Whispers, Larusso – *Solid Ground*
 City Weekly's Slammys: Punk Showcase – *Burt's*
 The Bravery – *In the Venue*
 Sundance – *Utah*
 Soggy Bone – *Tony's*
 Semantic – *Woodshed*
 Standing Solo, Mushman, Tom Butler Band, Kathryn Cowles – *Kilby*
 Utah Winter Games – *Snowbasin*
 School of Rock: AC/DC – *Circuit*
 School of Rock: Prince – *Social Work Auditorium*
 Twilight Trasmissions, AODL, Ol' Blue – *Red Light*
 Burton Demo Tour – *Park City Resort*
 Slamdance – *Park City*

Sunday, January 20
 Burton Demo Tour – *Park City Resort*
 Sundance – *Utah*
 Dimas, Heart Pharmacy – *Kilby*
 Time to Talk Tween Tunes – *Urban*
 Slamdance – *Park City*

Monday, January 21
 Burton Demo Tour – *Park City Resort*
 Slaymaker Hill – *Piper Down*
 Finch, Tera Melos, Sound the Alarm, Mury – *Avalon*
 EMC, Masta Ace, Punchline, Wordsworth – *Suede*
 The Pack, Pittsburgh Slim, Tyga – *Kilby*
 Dusty Rhodes and the River Band – *Urban*
 Hillbilly G. Had – *Woodshed*
 Slamdance – *Park City*
 Sundance – *Utah*

Tuesday, January 22
 Modern Crush – *Burt's*
 Mac Lethal, Grieves, Typecast, DJ Sku, Blue Collar Theory – *Kilby*
 Troma Dance Film Festival – *City Library*
 Troma Dance Opening Night Reception – *Night Flight*
 See it Through, Johnny Cage – *Addicted*
 Sundance – *Utah*
 Mixology Class, Ben Raskin – *Woodshed*
 We DK – *Monk's*
 Four Letter Lie, Blinded Black, Driverside Impact – *NVO*
 Slamdance – *Park City*

Wednesday, January 23
 Iceage Cobra – *Urban*
 Troma Dance Film Festival – *Brewvies*
 Troma Dance Film Festival – *Dolly's Bookstore*
 Sundance – *Utah*
 Early Show: Melee, Matt White – *Kilby*
 Ice Age Cobra – *Urban*
 Late Show: Zelasowa, Post Cards Home, Vicious Starfish – *Kilby*
 Angela Correa, Daniel Ahearn, Iberis, Summerhead, Skirts – *Area 51*
 Slamdance – *Park City*

Thursday, January 24
 STS9 – *Depot*
 Early Show: Lord Mandrake, For Fair Weather, Against the Season – *Kilby*
 Late Show: Dave Crossland, Mary Beth Maziara – *Kilby*
 Open Mic Night – *Saints and Sinners*
 Salt City Sprints: The Yeti, Ruckus – *Urban*
 The Lauderdale – *Solid Ground*
 Pagan Love Gods – *Piper Down*
 18 Wheels of Justice – *Bar Deluxe*
 Natives of the New Dawn, Mindstate, Funk & Gonzo, Blonde Assassin – *Burt's*
 Slamdance – *Park City*
 Sundance – *Utah*

Friday, January 25
 Kevin Elliot and the Broken – *Burt's*
 Entourage Karaoke – *Saints and Sinners*
 Subrosa, Spork – *Under the Bridge*
 Sweatshop Union, Swan Juice, Scenic Byway – *Urban*
 Help Sam Wessel kick Cancer – *Woodshed*
 Harold & the Two Tones, Palace of Buddies, The Soundtrack Scene, Yaniv Tal – *Kilby*
 City Weekly Slammys: Ambient Rock Showcase – *Liquid Joe's*
 School of Rock: Women in Rock – *Social Work Auditorium*
 Cave of Roses, Grimmway, This Failure – *Broken Record*
 DJ Rebel, Babylon Down – *Monk's*
 Sundance – *Utah*
 Chicago Mike, Hourglass, Going Second – *Vegas*
 Michael Franti and Spearhead – *Depot*
 School of Rock: Pink Floyd: The Wall – *Ecker Hill Middle School*
 Troma Dance Closing Night Party – *Kristauf's*
 The Purrbats – *Bar Deluxe*
 Dead to Fall, Winds for Plague, Impending Doom, Belay my Last – *NVO*
 Slamdance – *Park City*

Saturday, January 26
 Laserspectacular featuring music of Pink Floyd – *Kingsbury Hall*
 Utah Winter Games – *Brighton Resort*
 Beyond This Flesh, It Never Ends, Massacre at the Wake, Redneck Mafia, Scripted Apology – *Vegas*
 Crash Romeo, Say No More, Kill Your Ex – *NVO*
 Jessica Something Jewish, Robotronica, Forest World, Code Hero – *Kilby*
 Devilock, Night of the Living Rednecks – *Burt's*
 Michael Franti and Spearhead – *Depot*
 Jinga Boa – *Woodshed*
 DJ Matrix – *Tony's*
 City Weekly Slammy Fest – *Urban*
 The Expendables, The B Foundation, Dirty

Heads – *Avalon*
 Utah Winter Games – *Brian Head*
 School of Rock: Women in Rock – *Social Work Auditorium*
 School of Rock: Pink Floyd: The Wall – *Ecker Hill Middle School*
 Sundance – *Utah*

Sunday, January 27
 TTTT Rules – *Urban*
 Sundance – *Utah*

Monday, January 28
 Call the Paramedics, Neckbrace – *Vegas*



Blowupnihilst January 13th @ Red Light Bookstore

Tuesday, January 29
 Chasing Zen, Miles Beyond – *Burt's*
 The Chad Stanely Trio – *Woodshed*
 Job for a Cowboy, The Red Chord, Skeleton Witch, And Embers Rise – *Avalon*
 Bad Apples, Rapid, Know it Alls – *Urban*
 XUR – *Monk's*

Wednesday, January 30
 Uprok Presents: Special Teams Underground Hip Hop – *Bar Deluxe*
 Dallas Alice, The Utah County Swillers, The Highbears – *Burt's*
 The Cord Season, Spiral Diary, Wendy Owhiler – *Kilby*
 Gallows, Cancer Bats, This is Hell, The Riff Robbers – *Avalon*

Thursday, January 31
 Vanna, Knives Exchanging Hands, My Hero is Me – *NVO*
 Motherless Cowboys – *Bar Deluxe*
 Hey Hollywood, Gazelles, Mesa Drive – *Solid Ground*
 Open Mic Night – *Saints and Sinners*
 Haste the Day, Scary Kids Scaring Kids, Drp Dead Gorgeous, Gwen Stacy – *Avalon*
 The Liars, Future of the Ghost, No Age – *Urban*
 The Lionelle, Dead Horse Point, Patterslats, Abe Carter – *Kilby*
 Knock Galley West, Pink Lightnin', The Boomsticks – *Burt's*

Friday, February 1
 Paper Mache, Mury – *Solid Ground*
 Oison the Well, The Chariot, Dance Gavin Dance, 3 – *Avalon*
 Entourage Karaoke – *Saints and Sinners*
 Junta Deville, Charlie Don't Surf, The Fey – *Broken Record*

BROKEN

1051 S 300 W

RECORD

BAR AND GRILL

MONDAY

\$3 jack & coke
karaoke

TUESDAY

gutter butter

djs: justin strange & vxn

jan. 8 ART SHOW: Jeremy C. Wilkins and Corey Bailey

feb. 12 Battle Axes Art Show: Sarah, Shauntay and Michelle

WASTED WEDNESDAY

feb 13. Valentines Single Awareness.

FRIDAY NIGHTS

jan. 4 Last Day of Sun w/ Abysmal Abbitoir & Xur

jan. 11 Loom's Cd release show w/ God's Revolver & Her Candane

jan. 18 Kick the Dog w/ TBA

jan. 25 Cave of Roses w/ Grimmway & This Failure

feb. 1 Junta Deville w/ Charlie Don't Surf & the Fey

www.myspace.com/todds_bg

SATURDAY

jakob nyberg's all day breakfast

dance evolution dance party

SUNDAY

vegan & meat lovers brunch

metal on the sabbath

private club

WIZARDS & DREAMS

1169 SOUTH STATE ST.
801-486-2505

PREVIEW AND DOWNLOAD NOW AT:
www.soulshakersmusic.com

OGDEN
SALT LAKE CITY
PROVO

WHAT DOES YOUR NEIGHBORHOOD SOUND LIKE?

HOOD VIBRATIONS

CHECK OUT THE REVIEW
IN SLUG MAGAZINE

ALSO AVAILABLE AT: 342 SOUTH, STATE ST. SALT LAKE CITY, UTAH

BEER - WINE - COFFEE - TEA - SHAKES

BREAKFAST ALL DAY!

2280 South West Temple
484-VERT (8378)
verticaldiner.com
Open 7 days a week!

AMERICAN VEGETARIAN - BURGERS - FRIES

20 Reasons ...

- we have toast
- \$1 in-house cup, .50 refills!
- organic coffees and espressos by the pound
- personal french press pot
- kick ass food!
- home-made soup
- 100% Kona served 8-10 every morning
- we love dogs! free dog bones
- grilled pb&j
- local-made cocoa- organic and fair trade
- 3 kinds of chai
- skeleton merch
- we play vinyl
- most vibrant open mic in town- 6:30-9:30 tuesdays
- live, intimate shows- see website
- local art show every month
- pastries from 3 local bakers
- Salt Lake Roasting Company- oldest and best in the west
- cool neighbors- tattoo, nails, pottery, laundromat, glass artist and guitar teacher
- too much coffee baristas

**390 EAST 1700 SOUTH
801-322-0735**



When was the last time you stood up and applauded your iPod?

Awaken your better self with \$8 student tickets to the Utah Symphony and Utah Opera.

\$8 student tickets are now available to most performances. for more info:

- text "studentix" to 41513 for regular updates
- eAlert: studentdiscount@utahsymphonyopera.org
- web: utahsymphonyopera.org/students

to purchase your \$8 student tickets just

- call: 801.355.ARTS or 801.533.NOTE
- visit: 123 W South Temple, SLC

UTAH SYMPHONY | UTAH OPERA

Kilby Court Calendar • January 2008

03- NY Think Tank, St. Sebastian's School For Wicked Girls, TBA \$16

04- Band of Annuals, Joshua James, Let's Become Actors, Kidem Soto, \$16

05- A Blinding Spyre, The Market, Witness The Forecast, Autumnary \$16

08- Swans of Never, Nate Eye, Adam P Dariae \$16

09- Illegal Beagle, Spontaneous Kennie, Point of Contention, I'm a Gymnast \$16

10- Grizzly Prospector, Stag Hare, The Groom, Chaz Prymek \$16

11- Deadbeats, Mindstate, Synthesis \$16

15- Glade, David Williams, Wuhu Seai, Death Riot Carnage Horse \$16

16- Abe Carter, Cory Monk, Matt Jennings \$16

17- Seawolf, Emme Parker, Johan the Angel, Atherton \$16

18- Early Show: We Shot The Moon, A Cassandra Utterance, Aure \$16/10
Late Show: Kid Madusa,

Libbre Linton, Erin Haley \$16

19- Standing Solo, Mushroom, Tom Butler Band, Kathryn Cowles \$16

20- Dimas, Heart Pharmacy, TBA \$16

21- The Pack, Pittsburgh Clim, Tyga, TBA \$16

22- Mac Lethal, Grieves, Typecast, DJ Sku, Blue Collar Theory \$16

23- Early Show: Melee, Matt White \$10

Late Show: Zelazona, Post Cards Home, Vicious Starfish \$16

24- Early Show: Lord Mandrake, For: Fair Weather, Against the Season \$16

Late Show: Dave Crossland, Mary Beth Maziaraz \$16

25- Harold's The Two Tones, Palace of Buddies, The Soundtrack Scene, Yaniv Tal \$16

26- Jessica Something Jewish, Robotronica, Forest World, Code Hero

30- The Cold Season, Spiral, Diary, Wendy Owliler \$16

31- The Lionelle, Dead Horse Point, Patterstats, Abe Carter \$12/14

741 South 330 West
Salt Lake City
kilbycourt.com



SLUG PRESENTS:

DEATH BY SALT 3

10 ROCKERS FROM SIC'S FINEST!



\$10

I GET YOURS TODAY!

- Available at: **Slowtrain • Positively 4th**
• Heavy Metal Shop • Orions PC
• **Randy's Records • The Record Collector**
• Graywhale • Uprok Records • Q Clothing
• **Nobrow Coffee • Ken Sanders • Blitz Salon**
• Red Light Books • Frosty Darling
deathbysalt.com • slugmag.com

Born of Fire
Cast in Steel



THELEVITATIONPROJECT