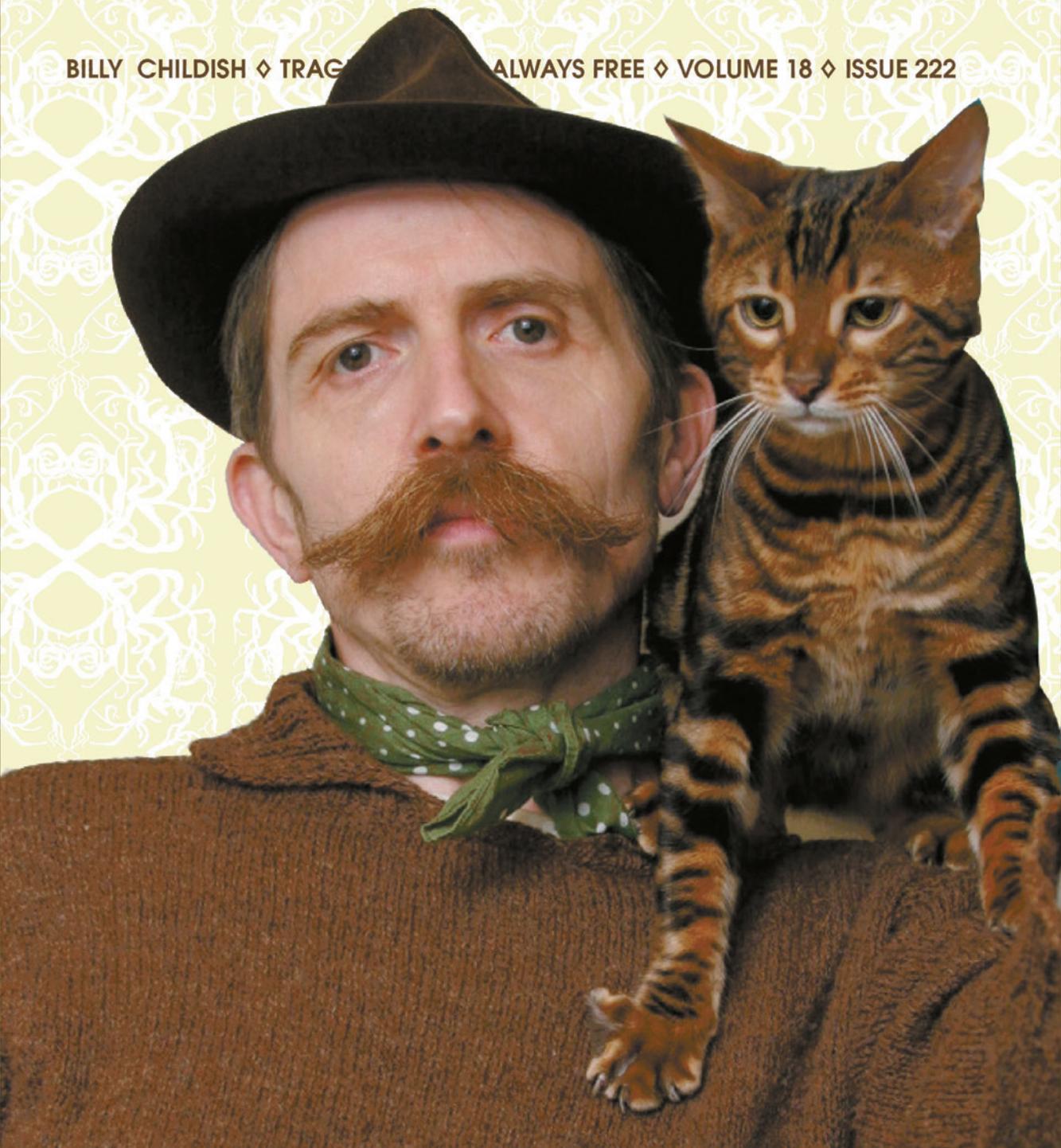


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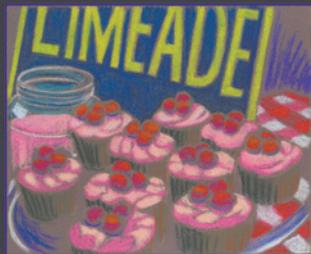
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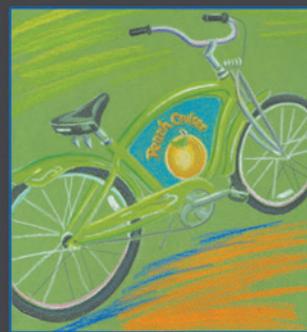
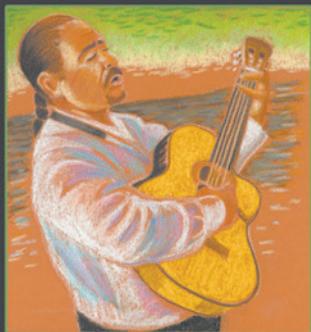
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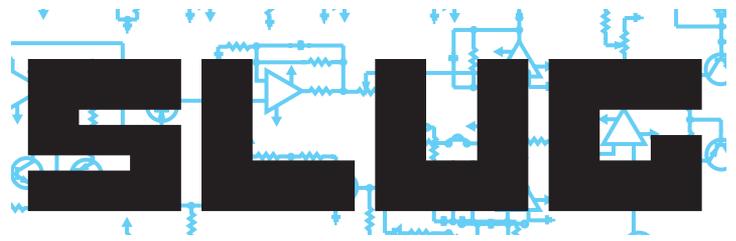


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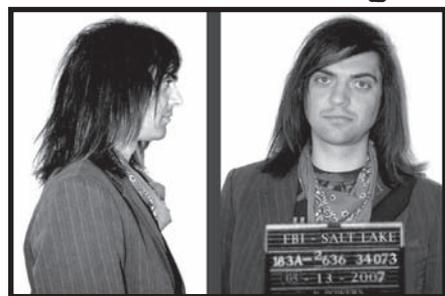
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Contributor Limelight



Ryan Powers • Writer/Graphic Artist

Ryan Powers a.k.a Agape is a local SLC fashionista, SLUG writer, SLUG Games DJ and graphic designer extraordinaire who "fashioned" this month's cover. Mr. Powers wears many hats (designer hats that is) in his everyday life. He just recently returned from an epic west coast tour and plans to tour Japan in 2008. When he's not riding BMX in his spare time or breakdancing at the Vortex, Ryan puts the "RP" in ARUP as the editor of the company newsletter. Ryan Powers is available for freelance graphic design work and he's damn good at beer pong too! www.myspace.com/agape

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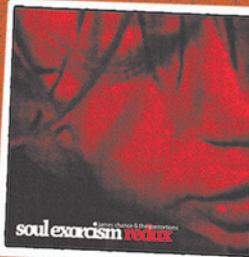
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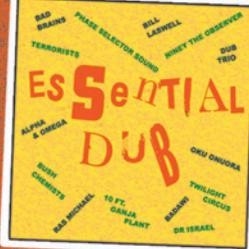
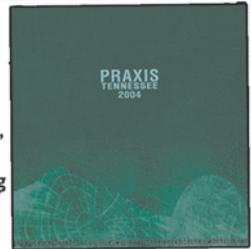
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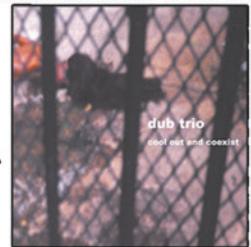
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DEAR DICKHEADS

Dear Dickheads.

You didn't print a single word about the demolition of a serious counterculture landmark over the last two decades: Crossroads Mall. SLUG checked out a long time ago on providing any sort of sociopolitical commentary, so I am not surprised.

Now it's all about music and sports. Sports! Sports? Who gives a shit about fucking board sports when the cultural nerve gas of one particular religious organization now dictates the entire blueprint of downtown Salt Lake City?

You can bet your next Mike Brown column on the fact that every visitor for the next 50 years will base their perceptions on four square blocks of Big Love. Good job keeping the underground truly UNDERGROUND. Most out-of-towners will never guess it's underneath Kinko's on Second South.

Love,

West Valley and Proud Of It

Dear West Valley,

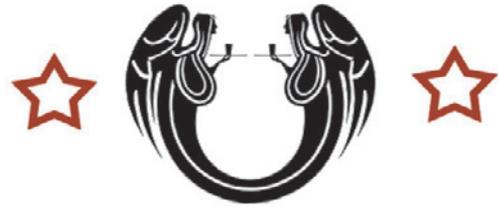
I regret to tell you this ... but Crossroads Mall ceased to be a counterculture landmark years before its demolition. As soon as Wasatch CD Exchange and the shitty punk rock venues checked out, the young delinquents and old crackheads providing those delinquents with booze left the area too.

I'll miss the gumballs, stealing change from the fountain and timing how long it took to get kicked out by the security guards as much as you will. I'll also miss the weed smoking that occurred on the roof and the many grilled-cheese sandwiches consumed.

The mall has fallen and taken with it whatever oddities were still hanging out on the north end or in the food court. The few that were left clinging to the mall were probably hauled away to the secret cave in Little Cottonwood Canyon and turned into Jell-o. I guess the freaks will have to find a new hangout. West Valley Mall maybe?

Send us your letter: deardickheads@slugmag.com

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TRAGIC BLACK

The Miserable Success of Tragic Black

Organized and mutilated by Ryan Michael Painter • rein@davidbowie.com

Spring is drying up as the summer heat wave approaches; must be time for another three days of striking fashions, twisted poetry and music with a tilt towards the macabre as the annual *Dark Arts Festival* rears its beautiful head.

With the likes of *Red Flag* and *Machinegun Symphony* stealing the spotlight I thought we'd take a look at one of the prominent local acts that unbeknownst to some has acquired their own international reputation: Tragic Black. The band has existed since 2000. They've toured internationally and will release their second album on international label, *Strobelight Records*, in August. The album, *The Cold Caress*, will be the bands sixth release. With a little help from vocalist *vISON* and new found guitarist *Jessie James* we descend the spiral staircase in search of the reason for all this miserable success.

SLUG: Many Salt Lake bands have put in the time and effort, but haven't achieved the level of success that Tragic Black has. What sets you apart?

vISION: We don't take time for granted and use what time we have to move the band forward. I think the combination of being so driven pushes us to reach places we wouldn't have gotten to without it. Destiny plays a big role, but only when you can recognize that and go with the flow to see where it will take you. We continue to keep that in mind and by doing so more chances appear.

SLUG: Is there a huge difference when it comes to control now that you are signed to an Austrian label?

vISION: Not at all. *Strobelight Records* never tells us what direction to take our music. They see eye to eye with our music and where we want to take it. I have heard of bands that have to get approval for every song they want to use, and get all this feedback that makes an influence on the song, which is not always a bad thing, but we do appreciate the freedom we have. It also applies to how we want our CD booklet to look, because we have our own graphic artist, *Jordan Livingston* from NJ who does all our CD's, website, merchandise and lots more, so it's cool to be able to use whatever we create.

SLUG: You've played *The Dark Arts Festival* a few times now, how important is it for you to remain true to your roots and support local music in Salt Lake City?

Jesse: There is a strong sense of community here that you just will not find anywhere else. There are so many great bands and extremely talented musicians in SLC, I feel lucky to be here. This is home.

vISION: I too love living here and having great music in our hands. I am always excited to hear new local bands I like, and to be supportive as other locals have been to us.

SLUG: You've played shows all over the world. What is your general feeling about Goth/Death Rock as it stands in 2007?

vISION: When we played in Germany for *Wave Gotik Treffen* I saw thousands upon thousands of goths and deathrockers, the sight alone made me happy. To see that amount of people in one place was great. As far as the scene in 2007, it is alive and kicking, and it will keep growing.

Jesse: Both scenes are populated with a strong influx of new blood, so that's definitely a sign of growth. I don't foresee it slowing down any time soon.

SLUG: With the various line up changes over the years has it been difficult to push forward?

vISION: I think the line up changes have actually pushed us forward. As I said before about not wasting the little time we have, when a member has left, the band has always grown.

SLUG: Obviously image helped along many artists in the Gothic sub-genre do you feel like the look and promotion of Tragic Black is just as important and the sound?

vISION: I do, because we are a glam band. When we first formed we decided that we'd always be a very visual band, and to constantly grow in new and exciting ways. We like pretty things, so it seems natural to us. We'll always try new spins on our image while always remaining Tragic Black. We think it's important to keep things fresh and interesting. That's why we generally don't do the same thing twice.

Jesse: It was always the imagery that attracted me to rock music from a very young age, and most of the bands I love have a strong sense of image. From the 70s glam, 80s punk, new wave and goth, to newer goth and death rock bands, there has always been a visual element to compliment the music. It's very important.

SLUG: You're about to enter a busy time to promote the new album. What are some of the plans for the next year?

vISION: We are going to go on tour in Europe this fall for two weeks. We've been talking to several promoters about a tour in Mexico. We have our hopes of playing in Japan and Australia. We won't stop until we fulfill these dreams.

This year's *Dark Arts festival* will take place June 8th -10th at *Area 51*. Tragic Black will play Friday, June 9th. Three-day and single-day passes are available. See www.darkartsfestival.com or www.tragicblack.com for more information.

Photo by Claire Noire

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- 14 STEVE LYMAN
- 15 TBA
- 16 MICHELLE ANGELIQUE
- 21 STEVE LYMAN
- 22 GARRY EARL BALDWIN
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Localized

By: Andrew Glassett
andrew@slugmag.com

Localized is a monthly music showcase held the second Friday of every month at the *Urban Lounge*. This month's Localized features two individuals involved with *SLUG*; one current writer, **Jesse Kennedy** of **The Adonis** and one alumni, **Chris Carter** of **Trebuchet** as well as opening band **Bombs and Beating Hearts**.

Rather than do the respectable thing and meet them in person, I decided it might be in my best interest as a lethargic computer geek to use the wonderful possibilities of computers to email one band and instant message the other. All the pertinent information was gathered in my personal database and later distributed via wireless protocol to *SLUG HQ* where it was rendered into print and beamed to your ocular cavities.

It is a medieval instrument that was used in warfare. It is a kind of catapult. There is no real meaning behind it. James wanted to name us The Trebuchets, but we thought that was a little too doo wop.

andrewwww.rocks.com says (6:14 pm):

Im(f)ao! that would be so cute. so like, what kind of video games do you play?

Trebuchet says (6:14 pm):

I actually despise video games. They make people lazy and I feel it is very counter productive to doing anything positive. I don't watch TV for the same reason although we do rent DVDs like *Sealab 2021* and other Cartoon Network shows.

andrewwww.rocks.com says (6:14 pm):

haha. gotta love those cartoons!!! what do you do other than play music?

Trebuchet says (6:14 pm):

We all come from Anarchist related backgrounds.

andrewwww.rocks.com says (6:15 pm):

you mean the people that like burn stuff and beat down minorities?

Trebuchet says (6:15 pm):

No. We work more on the positive side of things. Three of us actually met while we were living at *Boing*.

andrewwww.rocks.com says (6:15 pm):

is that like, a sex club or something?

Trebuchet says (6:15 pm):

No. It is a collective of like-minded people on 600 s. 500 e. It was started five years ago by this guy named Giles who travels the country setting up collectives like it.

andrewwww.rocks.com says (6:15 pm):

that sounds gr8! what goes on in that house?

Trebuchet says (6:16 pm):

It started out as a kind of a monastery. It was really quiet. There is also a political library, local CD library, bike tools, free internet, etc.

andrewwww.rocks.com says (6:16 pm):

so you guys just hang out and are all cool and stuff?

Trebuchet says (6:16 pm):

It is the location for **Food Not Bombs**; a food redistribution program. The reason that *Boing* is there is to show people that there is another way to live.

andrewwww.rocks.com says (6:17 pm):

you guys seem mad, what are you so mad about?!?

Trebuchet says (6:17 pm)

Anarchy makes up the brunt of our lyrical content, but in more of a romanticized fashion. We speak in general terms politically and we speak more about our philosophy about how life should be rather than talk about current events.

andrewwww.rocks.com says (6:17 pm):

what makes you different than any other anarchist hardcore band out there?

Trebuchet says (6:18 pm):

We have the energy of old-school hardcore, but add in funk bass, dance beats and avant-garde guitar work. We feel uncomfortable on stage and would rather play in someone's house especially because we feed off the crowd's energy. Bar shows never go very well.

andrewwww.rocks.com says (6:18 pm):

if you could say one thing to all the people who dgaf out there, what would it be?

The Trebuchet says (6:19 pm):

Fuck the city, go to the mountains. It makes you realize how depressing the city is and how beautiful it is up there.

andrewwww.rocks.com says (6:19 pm):

thanks for taking the time to talk to me. ttyl!

Trebuchet says (6:20 pm):

Bye.

Photo: Justin Skank

Trebuchet

Chris Carter - Bass
Camilo Torres - Drums
Eric Rich - Keyboards/Vocals
James Miska - Guitar/Vocals

andrewwww.rocks.com says (6:12 pm):
omfg! the trebuchet!

Trebuchet says (6:12 pm):
Hey, how's it going?

andrewwww.rocks.com says (6:12 pm):
lol, like so good man. what are you doooooen?!?

Trebuchet says (6:12 pm):
Sitting at my computer talking to you.

andrewwww.rocks.com says (6:13 pm)
nice. wtf does trebuchet mean anyways?

Trebuchet says (6:13 pm):

SLUG MAG ADONIS SHOW JESSE IAN



Andrew Shaw - vocals, guitar
Jesse Kennedy - bass
Ian Aldous - drums

Date: Sun, 13 May 2007 20:03:04 -0600 [05/13/2007 08:03:04 PM MDT]
From: Andrew Shaw <shawandrew@comcast.net>
To: andrew@slugmag.com
Subject: Re: Localized Questions

SLUG: Adonis? What do you mean Adonis?

Andrew: When I was living in Lincoln, NE, I was bussing tables at a hotel bar. There was a group of middle-aged ophthalmologist assistants from Toledo who were kind of drunk flirting with me. One of them said, "Andrew ... does anyone ever call you Andy?" Another said, "Does anyone ever call you Adonis?" and giggled. I said, "No, but they should!" Adonis is the most beautiful man in Greek mythology. I got sick of playing as "Andrew Shaw" one day and decided to be silly and start performing as "Adonis." When I moved to SLC in August of 2003, I added a "The" to make the name even more over-the-top, hoping people would understand that it's cheeky, not conceited.

In April of 2004, I added a drummer to the solo acoustic thing, then eventually bought an electric guitar, added Jesse playing bass in late 2004, switched drummers a couple of times, and eventually ended up with the current line-up in 2006. It's not interesting, but it's true.

SLUG: You guys kind of remind me of **The Lemonheads** and **Elefant**. What other fruits and animals do you like?

Andrew: Oh, we're very fruit-friendly! I usually stick to bananas and apples, but I sure do like me some berries, too. We're animal-friendly, too; we like Weiner dogs, but you have to keep them out of the practice space or else you may end up with a funny smell you can't eliminate.

SLUG: If the Adonis were a video game, which one would it be?

Jesse: We would be *Tetris*, because everyone loves Tetris, right?

Andrew: Yeah, Tetris is neat, but I think we're more like *Balloon Fight*. Most people haven't played Balloon Fight, but if they'd just try it, they'd fuckin' love it. Just don't

let those bird-looking guys stomp on our balloons because you might fall into the water and be eaten by a big fish. It could happen.

SLUG: What do you guys do other than play music together?

Jesse: What don't we do? We ride dirt-bikes, we sing in the shower, we love the Cornhuskers, we are raising a weiner dog army to do our bidding and we sometimes work our day jobs.

Andrew: I work at the library and am getting my Master's degree in Library Science; pretty rock 'n' roll, huh?

Ian: Pay too much attention to politics and drink. I'm beginning to think there's a connection between the two.

SLUG: How do you feel about Satanism?

Ian: I hear that Satan is a pretty mean fiddle player. It's a shame he never goes on tour. I'd easily put down \$50 to catch that shit.

SLUG: What is the most interesting book you have come across this year?

Andrew: I haven't had much time for pleasure reading since I'm in school and have three musical acts right now, but I got on a big graphic novel kick earlier this year. The *9/11 Report* was released in graphic novel format and I read it on a plane to California the first week of January. Nothing like reading the *9/11 Report* on an airplane to make you feel a little creepy. I'm trying to read all the Harry Potter books really quickly; I'm on the committee to organize *The City Library's* big Harry Potter release party, so I'm trying to catch up on everything that happened in his first six years of school.

SLUG: If every man, woman and child in Salt Lake were suddenly listening to you, what would you say to them?

Jesse: You should be really pissed about the air around here.

Ian: Vote Quimby.

Andrew: I'd urge them to be nicer to each other. And pay attention when they drive or to walk more. And dance at Adonis shows.

Localized will be held at the *Urban Lounge* on June 8. Don't be a n00b get off your myspace, instant messenger, live journal and all that other shit to come see a sweet show.

Photo by Chris Swainston

Localized

By Ricky Vigil

On Friday, June 8th *SLUG Magazine* will host the first ever all-ages *Localized* at *Kilby Court*. The show will feature **Kid Theodore**, **The Lionelle** and opener **Paul Jacobson**. Doors are at six, music starts at seven and it will end early enough that anyone over 21 will be able to attend the regular *Localized* at *Urban Lounge*.

THE LIONELLE

Tate McCallum-Law -Vocals, guitar
Ryan Thatcher - Drums
Wes Johnson - Guitar
Jeff Adams - Bass

The Lionelle formed in early 2006 when Tate McCallum-Law assembled six of his favorite musicians from the Salt Lake area to create music with an eerie vibe that threw traditional structure to the wayside. The lineup eventually whittled down to just McCallum-Law and drummer Ryan Thatcher, but it was while The Lionelle existed as a two-piece that their unique sound began to be fully realized. As a two-piece, The Lionelle released *Oh! The Little Bee! EP!*, a collection of acoustic songs held together by McCallum-Law's unique vocal style, Thatcher's far-from-standard drumming and plenty of studio effects and layering that add to the vaguely dark ambiance. Shortly after the release of The Lionelle's EP, original members Wes Johnson and Jeff Adams were brought back into the fold, and The Lionelle's sound got nice and loud.

Since The Lionelle's inception, the members of the band have strived to create music that is, above all else, unique. "I think there are a lot of bands out there who try to sound too much like other bands," said McCallum-Law. Posters of **Jimi Hendrix**,

Bob Dylan and **Radiohead** hung around The Lionelle's practice space (which also doubles as guitarist Wes Johnson's recording studio). Our conversation that night made mention of everyone from **Led Zeppelin** to **Rites of Spring** and **The Misfits**. The Lionelle draw influence from a wide array of sources, yet manage to sound nothing like any of them. McCallum-Law's vocal delivery is so unique that it's hard to describe and drummer Ryan Thatcher stays away from traditional 4/4 beats as much as possible. In addition to being skilled musicians, Wes Johnson and Jeff Adams are also studio wizards, layering track over track over track gives. The Lionelle a thick and unique sound. "I've never understood structure or really cared for it," McCallum-Law said, and the disregard of traditional notions of what music should sound like is what makes The Lionelle what they are.

Despite the coming and going of various members in The Lionelle's relatively short history, they've managed to create a coherent and fresh sound. "It's surpassed a lot of our goals already," McCallum-Law said. The ideas present on The Lionelle's EP continue to grow with their current lineup, as each member brings their expertise to the table. Their collective distaste for traditional structure is what holds The Lionelle together, and their desire to remain as far removed from their influences as possible gives The Lionelle the freedom to evolve endlessly.

Photo by Chris Swainston



Kid Theodore

Austin McBride - Keys, percussion, vocals
Cole Barnson - Guitar, bass, percussion, vocals
Ryan Darton - Bass, guitar, keys, percussion, trumpet, vocals
Chad Vigil - Drums
Brandon McBride - Vocals and everything else

It's really hard not to like Kid Theodore. Their sweet and infectious brand of indie-pop has landed them innumerable shows at *Kilby Court*, granted them a spot at *X96's 4-Play* concert series last summer and even taken them through Mexico and Canada. The band, who will release their first full-length album, *Hello Rainey*, on June 8th. Each member of Kid Theodore describes the band's sound very differently. Pulling a little from all of the band members' answers, Kid Theodore's sound could be described as a mix-tape constructed by **David Bowie** for a 1950s prom. Or, as Brandon McBride put it, "Just take any two genres that don't fit together, and that's how we sound."

Kid Theodore's influences are quite eclectic, and with nearly every member of the band being a multi-instrumentalist, each song is distinct and has its own personality. Ryan Darton said that every Kid Theodore song starts with one person writing it, "Then everyone else jumps on it and turns it into something new." Kid

Theodore's instrumentation also sets them apart from the pack, as they use an upright bass and make liberal use of various types of percussion from cookie sheets to hand-claps. While most of the band's members aren't necessarily going out of their way to create an eclectic sound, Brandon McBride sought to become a master of such off-kilter instruments as the cookie sheet, bike bell and accordion to add a unique element to Kid Theodore's sound.

All of the ecelecticism and songwriting talent in the world wouldn't amount to much without a killer live show and Kid Theodore promises to deliver just that. "We put a lot of energy into our live show," said Austin McBride, "I really think that's where a lot of potentially great bands falter, but at our shows we sound exactly like we do on record." With the members of Kid Theodore jumping from one instrument to another as various band members throw instruments behind their heads and bang kitchen supplies with unmatched fervor, a Kid Theodore show can't be missed. Due to their dedication to their fans and their music, they're likely to impress you no matter what kind of music you're into.



Photo by Chris Swainston

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- Fri. June 1: Insanity Plea, Guttshot, Run The Red, Redneck Mafia
- Sat. June 2: Phono, Black Light Burns, Kid Madusa
- Fri. June 8: Psychostick, Separation Of Self, Drown Out The Stars, Cryptobiotic
- Sat. June 9: Torque, Distal, The October Tree, Ashen Legacy, Varona
- Fri. June 15: Cavityburn, Guttshot, Insanity Plea, Balance of Power
- Sat. June 16: Britny Fox, Enuuff Z' Nuff, The Street, Tommy Had A Vision
- Mon. June 18: Adema, Eleventh Hour, Insanity Plea, NumbSkull
- Fri. June 22: Rockets To Ruin, Tommy Had A Vision, The Street, Osiris
- Sat. June 23: The Miranda Project, A Breath Before Surfacing, Ends With An Enemy, Burning The Masses, TBA
- Thu. June 28: The Iron Maidens
- Fri. June 29: The Iron Maidens
- Sat. June 30: Six, Drown Out The Stars, Maim Corps, Massacre At The Wake, Vinia
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ROLLER

Hot Wheels!

By J Rich

Along the Wasatch Front, Women's flat track roller derby is beginning to coalesce into a sizably enthusiastic culture of punk and metal loving babes who find an outlet in taking names and kicking ass. 2007 marks a new era for the emergence of women's roller derby leagues in Utah; a new season for the expanding **Salt City Derby Girls** and the first official season for the **Davis Derby Dames**. The sexy re-creation of the sport involves the edginess of skate culture with the stylishness of burlesque, while substituting the rigged WWF antics of its most recent permutation with genuine rules and ankle blowing take downs. The latter-day derby is an all-women's affair akin to a tattooed and whisky'd up sewing circle sans needle and thread.

Utah's all women roller derby began in Salt Lake only two years ago when a derby girl from Kansas City named the '**Iron Rack**', emphatically sprung the idea of a Salt Lake derby club on a friend. Shortly thereafter, that friend (renamed '**BrewHaHa**') and '**Iron Rack**' began sparking the idea on every girl they could find. In early 2005, the two had some luck roping in ten ladies to meet once a week. "None of us really knew how to skate, we would meet at a rink and Iron Rack would just teach us all how to balance on quads," BrewHaHa said, "I never thought it was going to get huge. I thought, we'll try and dig up a group of 40 chicks to beat each other up on the weekend then go and get drunk." Shortly thereafter, Brew happened across the indomitable **Smother of Pearl** who was independently proselytizing recruits at *Classic Skating*. The groups joined ranks and Utah's first all women's roller derby league, the Salt City Derby Girls, was born. In just a few years the allure of derby has brought plenty of new recruits; some stay, some leave in a hurry, but the core elements remain intact. "Its, hard to convince girls that this is a sport... when they first try out they always tell me, 'God, I had no idea what I was getting into, I had no idea how this was going to

change my life.'" Brew said. The Salt Lake League is currently oscillating between 50-60 players.

Vega Deth, a former member of the Salt Lake league from Ogden suffered an injury during the first season and fell out of play. Undaunted and sick of the drive to SLC, she set out to spearhead a league in Davis County the menacing new Davis Derby Dames. "We knew there would be plenty of girls who would be drawn to the idea," Vega said. **Miss Take** broke in: "Derby is a place for women to be themselves without having others judge them. Most of the derby girls are women who didn't get to be involved in team sports," this idea was repeated by girls in both leagues. Within months the league in Ogden formed their own LLC, recruited 20-30 new players and recently hosted their first official 'bout' at the *Golden Spike Fairgrounds*. When asked how seriously the girls took the sport Vega Deth, coolly replied; "I think [about] derby every second."

Although a Davis vs. Salt City bout is not currently scheduled its only a matter of time before they compete against each other, particularly since both leagues are scheduled to send their best players to compete out-of-state.

Roller Derby has become a punk-rock sorority with a blood oath. **Battle Bunny**, the charming and gregarious firecracker who skates for SLC agrees, "When you become a derby girl you instantly have an entire league of friends to party with—it's a sisterhood. Derby is like a second full time job that becomes too addicting to let go of." Check out both team's websites to stay on top of the bouts they'll be playing this season. And keep your fingers crossed for the bout between the ladies of the beehive state. It's sure to be one hell of a match.

www.davisderbydames.com

www.saltcityderbygirls.com

Photo by Chris Swainston/Mitch Meyer

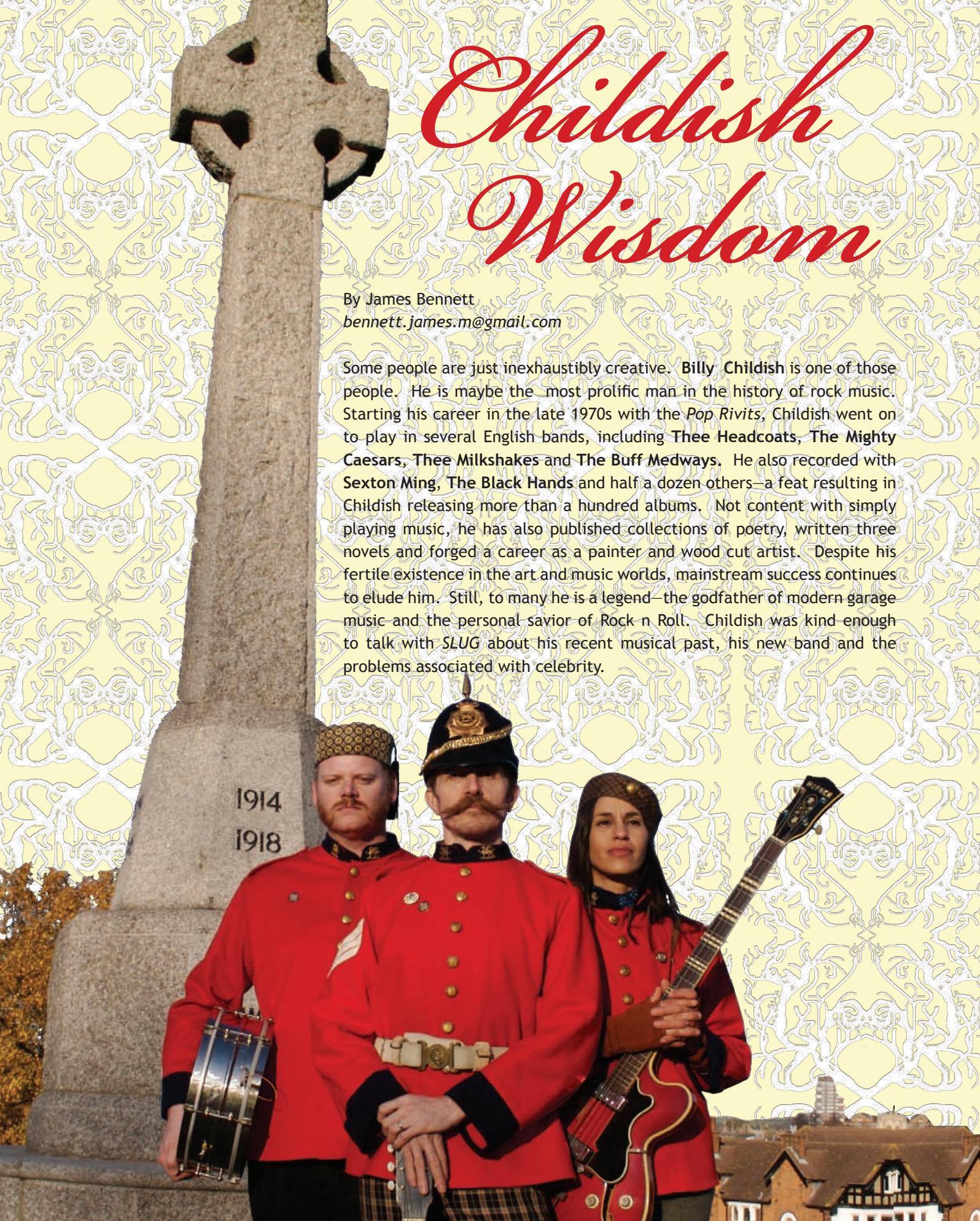
DERBY



Childish Wisdom

By James Bennett
bennett.james.m@gmail.com

Some people are just inexhaustibly creative. **Billy Childish** is one of those people. He is maybe the most prolific man in the history of rock music. Starting his career in the late 1970s with the *Pop Rivits*, Childish went on to play in several English bands, including *Thee Headcoats*, *The Mighty Caesars*, *Thee Milkshakes* and *The Buff Medways*. He also recorded with *Sexton Ming*, *The Black Hands* and half a dozen others—a feat resulting in Childish releasing more than a hundred albums. Not content with simply playing music, he has also published collections of poetry, written three novels and forged a career as a painter and wood cut artist. Despite his fertile existence in the art and music worlds, mainstream success continues to elude him. Still, to many he is a legend—the godfather of modern garage music and the personal savior of Rock n Roll. Childish was kind enough to talk with *SLUG* about his recent musical past, his new band and the problems associated with celebrity.



The Buff Medways called it quits last year, just as many thought they were hitting their artistic stride. Childish blamed their demise on time constraints, and on his own constant need for renewal. He said, "We'd already been playing for four or five years, and it's always good to take a break; it's always good to have a fresh start." Childish and Buffs drummer Wolf Howard reemerged last fall with *The Musicians of the British Empire*. Their debut single, "Punk Rock at the British Legion Hall" was released in November, and a full-length album with the same title came out at the beginning of April. Childish considers this band a continuation of his past projects, though the inspirations differ from his other bands. Childish explained, "We were always into black R&B music, and early British R&B music is probably a primary influence, but we do have little stabs in other directions, and I suppose that one of the influences on the new album would have been Thee Headcoats." Thee Headcoats are an odd influence because they're a band that Childish actually played in, and are considerably more punk rock than his more recent bands. He continued with his description, "It's Headcoats and a bit more punk rock. The group is ambling along in the same area as normal...we pretty much stay in the same territory—which is raw, real basic R&B punk rock music." The key words in that response are *raw* and *real basic*; Childish is famously primitive in his approach to music. He explained, "The most important thing to us is sound and performance; we're small scale. We're not a stadium group and we don't try to be. That's our key."

It is this primitive approach to music that has led both to Childish's fame and his obscurity. He is unwilling to become a pop star, because that would mean leaving behind the authentic, unpolished sound that he deems so important. Childish explained, "to want to be a pop star you have to have a big ambition, and to want to have a good sound you have to have a big ambition...you're either into the music or you're into being a pop star; you can't have both—you can have whatever you want, but not everything you want." All too often, musicians will pick pop stardom over musical integrity. They are easily "beguiled by fame and fortune.

Those things seem to be really seductive, because people need adoration...and we don't bop with that."

The whole idea of celebrity is lost on Billy Childish. Having been linked to famous British artist Tracy Emin, Childish was offered a chance to appear on the BBC television version of "Big Brother." He turned it down, mostly because it represented everything he hates about fame. He spelled it out thusly, "people want to be a celebrity; they don't actually want to be good at what they do...they're concerned with this ungrounded, gaseous nature of the world—a fantasy world which has got nothing to do with reality."

His disregard for celebrity has led to some rather sticky situations. In the March 2006 issue of *GQ*, Childish was quoted as not being a very big fan of *The White Stripes*. This set off a series of events that led to some fairly heated exchanges between Childish and *Jack White*. While Childish doesn't hold a grudge against White, he insists that this pseudo-feud underscores the problem with modern celebrity. He explained, "The problem happens when people identify what they do as who they are. Then people can get a little too sensitive...they take things on the personal level, when really it's not about people—it's about things people produce; we can all disagree with those things if we'd like."

Even though mainstream celebrity continues to elude Childish, he still garners the respect of many—respect that comes from dealing with the "dirt, earth and muck" of reality. So what is Childish's secret to gaining the respect and admiration of others? It comes from respecting yourself and respecting the medium with which you work. Childish finished our conversation by saying that everyone needs to be "respectful toward yourself and your little game. And my little game is making music and trying to have authenticity and respect for myself and the thing that I work with, regardless of whether they're worthy of it or not."

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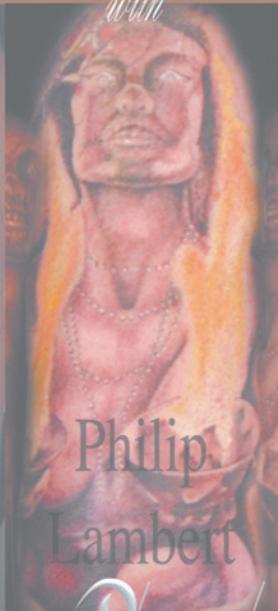


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Europeans Don't Consume High Fructose Corn Syrup: A Tour Journal

By Andrew Glassett

Eighteen hours seemed like years as we touched down in Frankfurt, Germany. It was now February 2, and the members of **Uzi and Ari** were officially committed for the next six weeks to face extreme uncertainty in a very strange land. We were jet-lagged, dizzy and without a clue what this tour was going to be like. Our record label **Own Records** is painfully small; our album being only the 7th proper release, and we had no expectations as we loaded up our Mercedes Sprinter van. The press seemed positive, but who knows if that would translate to people actually giving a shit. We had toured in the states before, with what seems now to be a very luke-warm reception. Now we were in a place that we had only heard about through TV and magazines. We played 39 shows total; here are the events of three of them.

Esslingen, Germany

We have played our first two shows and they have gone off without a hitch. Our first show was an enormous party; about 500 people showed up to dance awkwardly and listen to music. We played in one of the smaller rooms which held about 150 people. They cheered very loudly and forced us to play an encore. It was very exciting to be in an environment so welcoming to us. Afterwards we danced the night away in one of the larger rooms while trying to socialize. The language barrier was not as problematic as you would think as most Germans speak English very well. It is somewhat disconcerting to realize that out of all four of us, only **Ben** speaks another language in addition English. The party went until 5:30 am; we slept for a few hours in a room full of mattresses above the venue and then headed to our next venue in Offenbach.

These cities have history oozing out of their walls; you can almost see what parts of the city were ravaged during World War II and then rebuilt. **Blake** and I went for an early morning walk and there is a distinct sense that these memories of war have not yet fallen out of the German's minds. You can see the slow death of religion; the cathedrals are black from age, and there is a lack of desire to build new ones or to keep up the old ones. Religion here is completely different than in the states. People are finding that they are more interested in connecting with other humans rather than trying to connect to a god that seems indifferent. Their religion is one of community.

Heilbronn, Germany

Sergej was bleeding profusely from his newly acquired head wound. He can't remember how he got it, but it doesn't matter because he is both drunk and high, flailing his arms in the air to the ungodly loud dance music blasting through the club named **Mobilat**. The day had started simple enough; a five hour drive from Antwerp, Belgium to the lesser known Heilbronn, Germany. The club looked like any other at first, but would soon be transformed into a Mongolian paradise, complete with cardboard yaks and gold flowing ribbon hanging from the ceiling. We were participating in the celebration of an art opening for a nearby gallery which was showing photography from Mongolia as well as a skateboarding video produced last summer. Of course it wouldn't have been truly Mongolian if we wouldn't have had a throat singer open for us. He was very talented as he bowed and plucked various instruments while singing in various registers and tones. Sometimes he would whistle and sing, and the Germans loved what they heard. Next we played to the very loud cheers of the packed bar, they were truly grateful to be listening to our music. After we played, the dance music started and the clubs owner **Sergej** came bleeding

into the crowd. The alcohol was available almost insufferably so, and people were busy groping and grinding their way to ecstasy. We danced all night, and the music finally started slowing down at 4:00 am. We loaded our stuff and noticed that there were several guitar pedals missing, amounting to nearly \$400. A pretty severe way to end a night, but it didn't matter because we were paid well by the club and sold a sufficient amount of merchandise. We were staying at **Sergej's** apartment, and on the way to his house he passed out before he could tell us where he lived. We shook him and shook him until he blurted out an address. We then used GPS to locate his apartment and helped him stumble inside. As I laid on the small mattress on the ground, I wondered why I couldn't sleep. Was it is the excitement of the evening? Then I realized that I couldn't sleep because there were rats in the room and they were mating or doing some other type of loud activity. Finally asleep at 6:00, and then up at 10:00. We had a seven hour drive to Luxembourg.

We drove out of the shadows of Germany into the bright light of Luxembourg. The sun never poked its head out the entire time we were in that heaviest of heavy countries. It is very fitting that my eyes are not quite yet used to the sun. We passed rolling green hills that hide small villages, untouched by modernism. Our record label is based in Luxembourg City, and our arrival is almost that of royalty it seems. There is sure to be a grand ball tonight.

Reims, France

There were literally 3000 people there, possibly more. We were in the land of champagne, and they were sure to keep us well stocked. We were opening for a well known band called **The Servant** from England. Apparently they have quite the following, and we were happy to steal as many people away from them as we could. The entrance fee for the show was 25 euro, equivalent to about \$35. We walked on stage to enormous applause even though most of the people didn't know who we were. It became apparent that we were playing for a very young crowd made of mostly 13-18 year old girls. The rest of crowd was much older, even up in their 40s. Americans in their 40s never go to concerts; it was almost uncomfortable to talk the middle aged frogs who acted like they were still in their 20s. We played and the crowd cheered, then we went off stage and came back and they cheered some more. It was strange to look into their eyes and wave and have them react so vociferously. We waited in our modern dressing room with strange shaped couches and huge cosmetic mirror. After **The Servant** finished playing we went to our merch booth and were literally mobbed by the young bright faced kids. We were lucky to have a table separating us. We signed autograph after autograph and sold at least eight times as much merchandise as they did. There were lots of photos, and lots of kisses. We felt as if we had fooled someone to experience this, nonetheless we were happy to experience it and even happier to make some money in the process.

In the end, the tour seemed madly successful in our eyes. Thousands of people got to hear us play, and the whole time we felt out of place and felt as though we had tricked someone into letting us play this role for a little while. It will be hard to forget the van hook ups, waking up in vomit, watching porn with **Catherine**, the long and excruciatingly boring van rides, the Spanish beaches, the women of Zaragoza, the late night dance parties, the expensive French toll roads, all the bread and cheese consumed, waking up in a different bed every day and a different country every few days, and of course, the overriding feeling of awe that we were so blessed with such an experience.

Photos courtesy of Uzi and Ari



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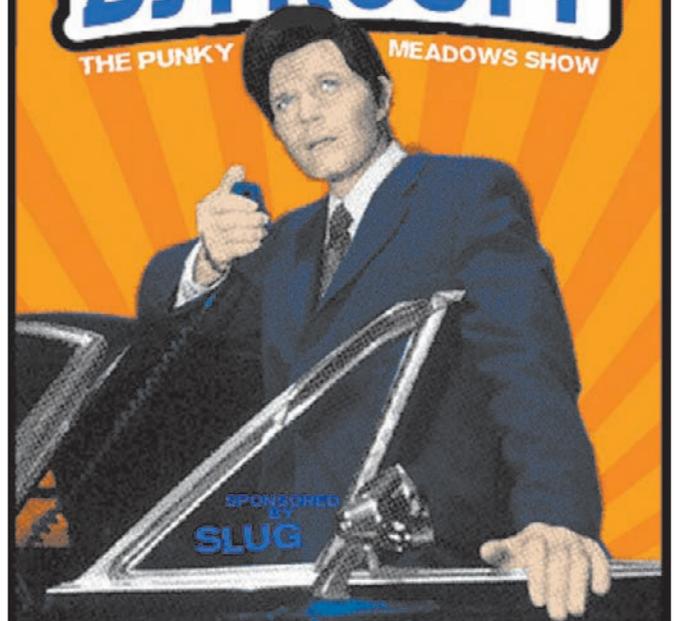


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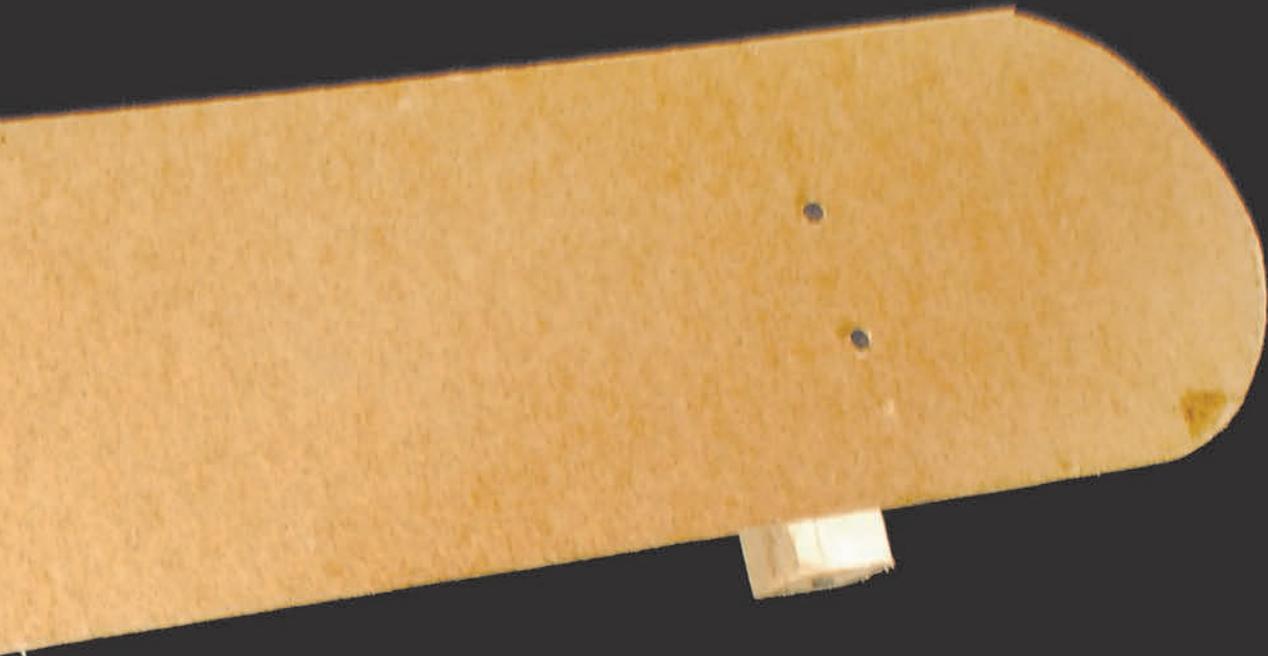
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Skate Product Review

By: Adam Dorobiala

Adidas

Adidas sent a pair of the *Super Skate Vulcanized* shoes and the second I put my feet into them, I felt as if I had had them for a couple of months already. Guaranteed to increase ollie power by at least 50 percent, as well as boosting your style points seven-fold, Adidas is surely a force to be reckoned with. Custom drawings on shirts and shoes by the one and only **Mark Gonzales** and a legendary team in the making (that includes the Gonz, **Tim O'Connor** and **Dennis Busenitz**) is enough to see that Adidas is the best bet when contemplating your next shoe purchase. Go see for yourself at www.adidasskateboarding.com.

Stereo Skateboards

The Stereo Sound Agency is back and better than ever. I haven't had wood this stiff since my first boner back in middle

school. Clean, colorful, and abstract designs on boards, along with good shapes, make Stereo bite louder than they bark. Not only do they have skate decks that are super poppy in quality, their apparel line is just as beautiful. But what else would you expect from **Jason Lee**? Good stuff, and I haven't even mentioned the team yet. The team features fancy footwork from the likes of Jason Lee, **Chris Pastras**, **Clint Peterson**, **Daniel Shimizu**, and many more. Keep on the lookout for Stereo in your local shops soon, and don't hesitate to fork over the cash for some quality shit. Viddy their gear at www.stereosoundagency.com.

Satori Movement Wheels

Satori brings you "the way of skateboarding" through their wheels and apparel. The first test I put their wheels through was the street test, and I was amazed at how many rocks you can run over without

coming to a screeching halt, although the powersliding factor downhill is a little testy. Second, I tested them at the local park and may I just say that I've never been able to go that fast through a turn without my board skidding out from underneath me. The shits wouldn't slide out, no matter what speed you cruise at and the grip factor on a masonite dust infested mini-ramp is a definite 10. Good solid designs and shapes on wheels as well as varying hardness and sizes makes Satori stand out among the crowd. Also included in the package was the new *Highgrade Blend* DVD which if you don't have a copy already you need to go and pick it up. With a huge team chockfull of talent (Fabrizio Santos, Karl Watson, Aaron Artis, Danny Renaud, Neen Williams, Brent Atchley, Jimmy Lannon, Aaron Suski and Kenny Reed, just to name a few). Satori is one of the best new companies out there. Check them out on the web at www.satorimovement.com.

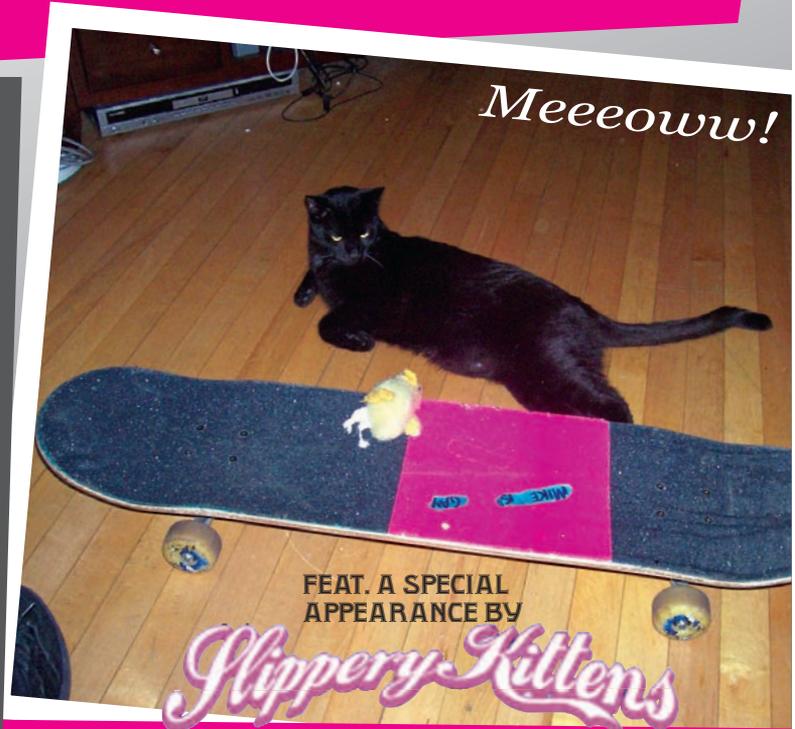


Look out, Pussies!



Not you Skaters afraid of a 4 stair or 6 foot drop in, I mean you, kitty cats! In SLUG's first summer of death contest for 2007 we are having a contest for pussies, meaning the winner might get a cat!

This pet themed event is bound to make everyone purr! Get your claws out and we'll see you there for some feline fun in the sun.



Summer of Death Contest for Pussies. **2pm!**
Saturday, June 16th
Union skate park

Featuring the Red bull Barrel Jump

Contest starts at 2pm at Union: 9400 south 909 east, Sandy UT, 801.772.0901

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TALKIN' SHOP WITH UNION SKATE SHOP

BY: PETER PANHANDLER peterpanhandler@slugmag.com • Photos: Chris Swainston chris@slugmag.com

Sandy City finally has a skate shop they can be proud of. On top of that, the skaters of Sandy now have a place to skate during the winter months or when it's rainy outside. Don't get me wrong, I don't have a thing against mall shops (they suck), I just hate all the other people who hangout inside the mall. The average American (U.S.A.) consumer makes me sick. I have a hard enough time just going to the grocery store to buy beer.

Union Skate/Snow Shop is located is located on 9400 South and 909 East in Sandy City. The store actually used to be located in Highland, Utah. Where the hell is that? I think that is probably the reason they re-located the shop. As far as skate shops go, Union has it going on with room to grow and believe me, they will grow. The store has a friendly staff to help you with your needs and all those stupid questions kids love ask and they have one of the best skate product lines in the Valley (these guys carry more pro-model trucks than most shops have pro-model boards).

But what do skaters really want? Of course they want a place to skate. Union is the only shop in the Valley with its very own skate park. The park consists of a small street course set-up and a fun-ass mini-ramp. Sure it might not be Woodward, but it is a new place to skate when you get over skating Sandy Park (Twin-Peaks). Plus, there are no gangs of BMXers and fruit-booters in your way. The mini-ramp has had some pretty heavy sessions so far and the shop may be having an invite only contest on this ramp in the near future. Don't get bummed if you're not on the list. For all the kids that want to skate at the park, be sure to remember to bring one of your parents to sign a waiver. After that, you are good to go.

Union will be having its first contest ever Saturday, June 16 in conjunction with **SLUG's Summer of Death** skate series. It will be held outside of the store in the rear parking lot. The shop doors and indoor park will be open all day. Sessions will be free on this day only. They will be having a barbeque as well. Oh yeah, did I mention that there is a thousand dollars of prize money up for grabs? That's \$750 for first and \$250 for second. This is just unheard of in Utah.

Travis Beauchesne is the man behind the shop. You will not find him in the shop working because he has way more important things to be attending

to. He is however, the Daddy Warbucks of this whole thing, so I had a few questions to ask him via e-mail. Here is what he had to say.

SLUG: How long was Union at the Highland location?

Travis: We were there for about three years.

SLUG: Why did you relocate the shop?

Travis: Because "This is the Place". It's close to the hill, and Honks Buck O' Five. I love this area.

SLUG: What is your affiliation with skating and snowboarding? Did or do still skate or snowboard?

Travis: I made it the decision to make it part of my life a few years back. Between **The Levitation Project**, **Union**, and Costa Rica, I just want to cruise and support people that have been there for me. I try to skate here and there. Winters are the shit in Utah. I try and ride as much as possible.

SLUG: What is your job title outside of the Union thing?

Travis: I am a full time dad. I own a few things, none as cool as Union.

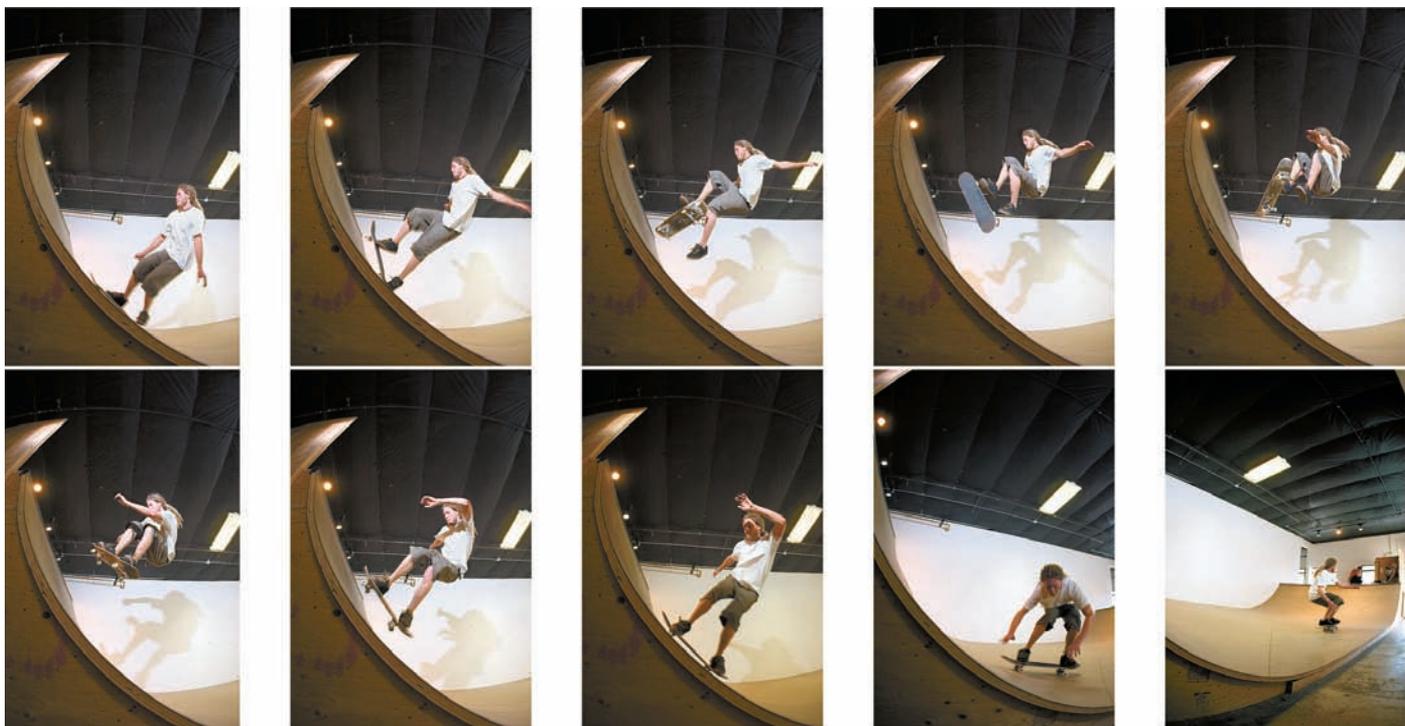
SLUG: How have things been going at the shop so far? What are the long-term goals of the shop?

Travis: I used to set goals, it made me crazy. I am not trying to change the world here, just support my friends and not get vibed by pirates. ARRRRG!!!

SLUG: What sets Union apart from all the other shops in the valley?

Travis: I can't speak for the rest of the shops around here, and there are some good ones. I don't ever want to get stink eye from ginger behind a counter because some guy in a suit wants to buy his boy a deck. True story. I am not that cool. I would like to think that we have fun at what we do, we don't take ourselves too seriously and sleep at night. We have an indoor park with clean bathrooms and strippers. Okay, no strippers.

www.myspace.com/unionboardshop



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Fetish Ball:

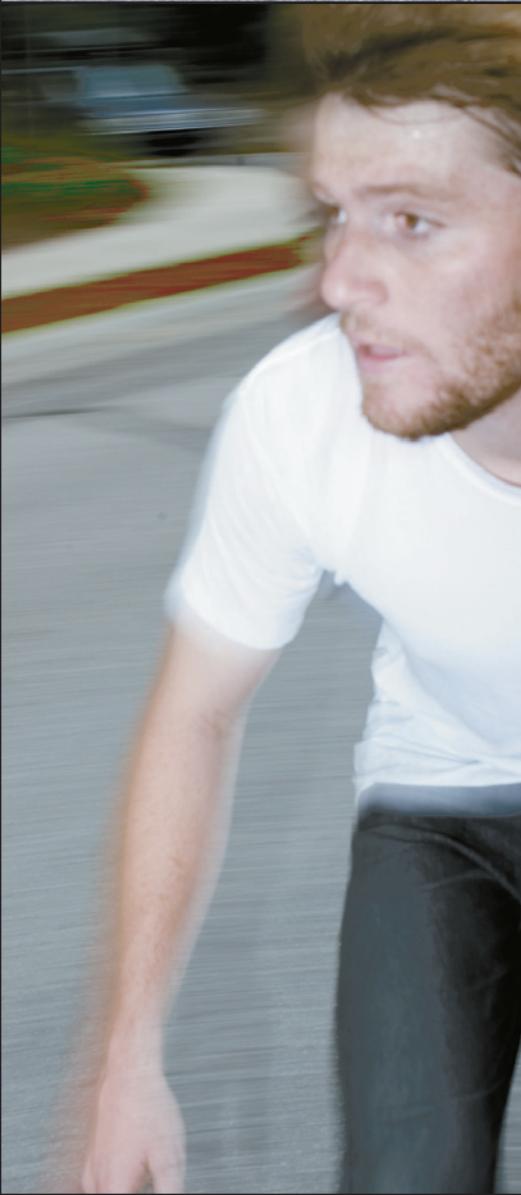
June 30th. Demonstrations, crowd
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more. Dress to your fetish. Be seen or be
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Photos: chris@slugmag.com



To whom it may concern,
I am writing this letter because of your lack of responsibility as a news publication. Yesterday as I was on my way home, traveling westbound on 300 South, I almost hit one of those crazy youngins. He was riding his toy right down the middle of the street, where us normal god fearin' folk drive our Ford trucks. I honked, and all that little punk did was flip me the middle finger, they got no damned respect for us tax payin' citizens. To make matters worse there was one of those god-damn immigrants, with what looked to be a stolen camera, photographin' him doing it! As a responsible citizen I pulled over to check the brown one's papers. He told me he was working for "SLUG" magazine. He was sayin' he was photographin' the scat boarder "bomb" the hill for and article in your publication. So I tell him, "Back in my day hills were made for walking on. None of this god-damn scat boarding! Bomb countries not hills I always say. Uh heh heh, none of this faggot-ass-hippie shit. If I were Bush I'd out law those god-damn scat boards. No good sons of bitches." Soon after, the immigrant starts telling me some immigrant bullshit, I of course ignored him and proceeded to call the authorities. Those bastards are lucky they took off before the police showed up, if I had my way they would be rottin' in hell with Osama. So now I turn to who I believe are the real culprits in this fiasco. If you would please not encourage these young idiots to go rocketin' down hills in the middle of the street, tryin' to kill their god-damn selves, that would be much appreciated. Further more, its you no good immigrant hiring bastards that are turning Bush's America into a hell-hole. Stealin' our jobs, marryin' our women, breathin' our air, GOD DAMNIT! I will say a prayer for you in hope that no one tries to "BOMB" your building!

Sincerely,

Rusty Shackleford

Rusty Shackleford
P.S. Bastards!

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JUNE RANDOM NEWS FROM THE SKATE WORLD

BY: PETER PANHANDLER
peterpanhandler@slugmag.com

Photo: Chris Swainston
chris@slugmag.com

Summer is coming in hot, no wait it's cold. Utah is a strange place with even weirder weather patterns. Can you see the patterns? Listen up, tons of bullshit to talk about. Let's start with the wonderful, horrible life of the **Lizard King**. It seems that he and his trusty sidekick (and brother), **Bob Plumb** were awarded a house of their own by the powers that be. How would it be? If that wasn't cool enough, Lizard was recently picked up by **Pabst Blue Ribbon**. They are paying for a bar to be built in Lizard's area of the house. Apparently they are rewarding him with one hundred cases of cold ones per month. No word on photo incentive as of yet but, I would love one of those neat trucker hats. I mean if these guys are going to sponsor **NASCAR** the least they can do is kick down a few dollars to the skate world. Who do they think the future NASCAR fans of the World are? O.K. bad news for Lizard, he had his jaw fractured by a friend and lost some weight he didn't have to lose. Call it karma, that's what I do. Lizard will also tour around the West with other lowlifes **Braydon** (I can't spell his last name) of **Baker** and the notorious **Muska**. Watch out parents of the world, lock up you daughters for safe measure. **Adam Dyet** has been traveling a bit as of late. He just got back from Chile and then went straight to North Carolina. **Globe Shoes** suck and wouldn't award Adam a spot on the team. Oh well, the future only looks bright for Adam. **Mark White** and his beautiful fiancée **Tinelle**, will be tying the knot some time this month. Congratulations to y'all! **Oliver Buchanan** has been seen around town doing such wonderful things as blah, blah, blah, and finally blah. **Union Skate Shop** and **SLUG Magazine** are hosting a contest in **Union's** parking lot June 16. Did I mention \$1000 is up for grabs? Hope you can do your flat bar tricks over a pool of sharks and alligators. Oh yeah, **James Atkin** and his lovely wife Angela came into town, then they went home. If you have any interesting news or rumors about you or your friends just e-mail them to me. I'll make it public, like anyone really cares.

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BOOKS ALOWO

Aftermath

Joel Meyerowitz

Phaidon Press [Street: 08.26.06]

I think there has got to be a hundred of these books out there, and all of them are probably titled "Aftermath." You know, giant, glowing books about 9/11 and the wreckage, tragedy and irony that is 9/11. The book is enormous and heavy—I'm talking at least 10 pounds! The pictures are beautiful and there are some interesting portrayals juxtaposing and positioning the turmoil with everyday life—turning it into a palpable, almost normal event. However, how many of us are sick of worshipping those giant phallic symbols and their demise? Or, at least perturbed by the interpretation and discourse surrounding that cloudy day? There are other September 11ths out there, especially ones that have been more tragic and beautiful. I'd rather look at something else, please. —*Spanther*

The Beautiful Language of My Century: Reinventing the Language of Contestation in Postwar France, 1945-1968

Tom McDonough

MIT Press [Street: 03.30]

In *The Beautiful Language of My Century*, Tom McDonough has his work cut out for him as the topic of the Situationist International and the May '68 riots are an over-bloated subject. But what McDonough does here, with grace, a keen intellect and a critical eye, is to unwind a specific set of terms in a narrow historical moment to illuminate "the beautiful language of OUR century"—mainly such forward-thinking ideas and tactics such as *detournement*, the festival (*fete*) and how these terms apply to us today. McDonough goes over cultural theft, artistic (and hence political) sensibility and the real roots of revolution today. If you really want to get your hands dirty, put away your **Howard Zinn** and let McDonough show you what a real revolution is and in the process illuminate your historical understanding. —*Erik Lopez*

Buddy Does Jersey

Peter Bagge

Fantagraphics Books [Street: 05.15]

There is a certain target audience and age for a graphic novel like this; I am thinking mostly of your average music snob, male, age 18-35. The premise and formula is pretty simple—an obnoxious hipster with a neurotic girlfriend, living in Seattle move-back to New Jersey to live with his parents, get his life in order and the calamity that ensues—and even better, most of the people I know fit this description (or a good part of it). What is good and bad in turns is that the situations are all too familiar in attitude and delivery, of a cool kid with a chip on his shoulder. Running in at 300-plus pages makes it a little much for one sitting, but in small doses, can be awkwardly hilarious. Its a coming-of-age story for those who hate coming-of-age. —*Erik Lopez*



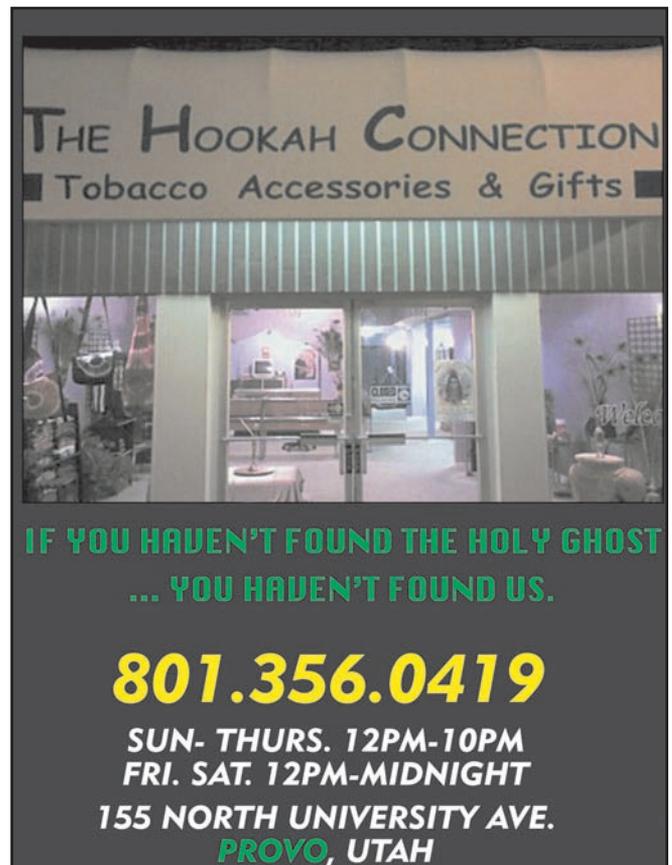
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JACI

...The darkness is lit with the translucent quality of transformation...

Photo by Ra Hirschi

Mysteries of the Dark Moon

Demetra George

Dragomi, an urban tribal fusion dance troupe, expresses the energy of the dragon in their choreography and explores dancing to alternative music like "X-Amount of Words" by **Blue October**, "Dead Girl" by **Rob Zombie**, and music by German artists such as **Rammstein** and **Eisbrecher**. Jaci, a member of Dragomi, articulates such power and control while performing, that it is easy to believe she is the essence of the dragon. Enhanced by her costuming, make-up, and an impressive mohawk, she invokes an ancient primal spirit and coaxes it into movement. The depth, to which she is willing to descend within herself, creates magic on stage. She evokes a memory of female strength and authority, while maintaining the beauty and sensuality of the dance. It is mythical, mesmerizing, and eternal. Her solo performances are raw and contemporary—urban and dark—timeless and feminine.

Jaci has been dancing for 22 years, and in Salt Lake City for the past two years. Her background in dance includes tap, ballroom, ballet, jazz, swing, country line dancing, and classic belly dancing. She has been a stage actor, a stand up comedian, and fulfilled a four-year tour of duty in Germany with the U. S. Air Force. She discovered urban tribal fusion when a friend showed her a video of **Rachel Brice**.

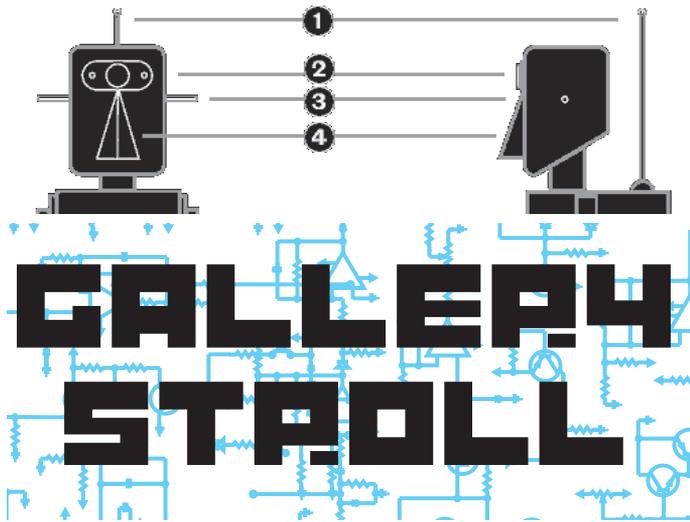
"I love American Tribal and the interaction between the dancers," explained Jaci, "but it didn't call to me the same way as tribal fusion. Rachel Brice's dancing was unlike anything I had ever seen. It was so slow and snaky. So sensual. Just seeing her dance changed the possibility of what dancing could be. I was totally inspired by her."

Formerly from Idaho, her husband's tales of Salt Lake's belly dancing community lured Jaci to Salt Lake City. Synchronicity placed her in a work setting with **Fvorboda**, director of Dragomi, and the rest, as they say, is history. Today, Jaci dances with Dragomi, performs solo, and is teaching tribal fusion dance.

"Dragomi is all about Dragons," Jaci told me. "Everyone in Dragomi loves dragons and our movements are dragon inspired. Our movements are big, muscular and basic—more connected to the earth. I think of myself as a big animal in a little body. Urban tribal fusion depicts the female aspect as powerful, strong, and assertive while still maintaining the beauty and grace of the feminine. It is mystical."

"Over the last decade, a change has occurred throughout pop culture regarding female attractiveness," said Jaci. "The female of this era has become more dark—more powerful. This type of darkness is not evil or negative. It is strength and physical power. Women in the movies used to be the damsel in distress. Today, the women in the movies are saving the world!"

Jaci and Dragomi will be performing at the *Boise Fusion Festival*, June 2; *The Dark Arts Festival*, Salt Lake City, June 9; and the *Utah Belly Dance Festival*, Salt Lake City, August 17-18.



What's that smell? Oh, it's art in the air!
 By Mariah Mann Mellus • mariah@slugmag.com
 A guide to the Salt Lake City Monthly Gallery Stroll

Often Gallery Stroll gets so busy I can't make it to all the shows I want to see. Last month I missed **Max's Grundy's *The Art of Tragedy*** Luckily this show will remain on display until June 13 at **Tanner Frames** located at 230 S. 500 W. #105 in the New Artspace building. (Enter through the main doors and follow the hallway half the way down) Max Grundy is a well-known Utah artist currently living in California. His work featuring taboo war propoganda is very popular. Grundy takes items that normally evoke fear in the public and exploits the image until it becomes common to see in a non-threatening environment, like on the back of a T-shirt.

The Gallery Stroll always takes place the third Friday of the month so in June that means the 15th. That fun and quaint neighborhood known as 3rd and 3rd or the **Broadway District** has become a must on gallery stroll and this month is no exception. My first stop would be **No Brow Coffee** located at 315 E. and 300 S. Pick up a coffee, check out new works by local artist **Brady Gunnell**, and hopefully catch a set of his band **Calico**.

A few doors down we have a new spot and stop on the stroll, **Redemption Department** operated by **Jeff Martin** has taken over for the recently closed **James Anthony Gallery**. The shop is new but Redemption has been around for years dressing hipsters and providing a local line for JMR. You may wonder how does a new clothing store get on the gallery stroll? They team up with Salt Lake's favorite original printmaker, **Leia Bell**. You've seen Leia's work on poster, cards and of course *Kilby Ct.* ads in *SLUG*, but never has she committed her work to clothing. Redemption is thrilled. Many companies have approached Bell, but Redemption Department plans to provide an original look for her shirts that will best showcase her artwork. The new line will officially be released on June 15.

Moving on down the street at 179 E. Broadway you'll come to **Red Light Book's**. This month the art is red ... blood red that is! **Ben Thomas** has chosen unconventional art forms; he takes old baby dolls and manipulates them to look as though they have been in gruesome accidents. Maybe a little morbid but just like a car accident you cannot look away. Slightly frightening but very intriguing, this show will hang throughout the month of June and for more information you can check out their Myspace page at myspace.com/188997377.

There is still so much to see weather you pop over to Pierpont or head over to the new **Artspace**. The streets are filled with people and the galleries are filled with art, you just need to pick a starting point and begin strolling. Support local businesses!!!!

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CD REVIEWS

10ft. Ganja Plant

Presents

Roir Records

Street: 06.05

10ft. Ganja Plant = Bob Marley + John Browns Body + Burning Spear + King Tubby

Ah, finally someone made a decent modern reggae album to hit the market for our listening pleasure. Upon putting this record into my music-making device, I was jettisoned back to the 70s when the dub scene was how it should be; all gold and no filler. These songs have untouchable beats and vocals for the rastafarian in all of us. My favorites include "Chalwa," "Jah Will Go On" and "Blues dance," along with the complimentary spliff included with the record. Most of the songs on this album were recorded at Mang Studios, where band members would write, learn and record the songs in one session. With Ranks on the drums, Natty Nate Silas and Sacca Massa Ganna on guitar, Kevzar with the bass line, and no other than C-Money on the organ/clavinet, 10ft. Ganja Plant has definitely reserved a spot in your album collection. Need I say more? Jah, Jah, Jah! —Adam Dorobiala

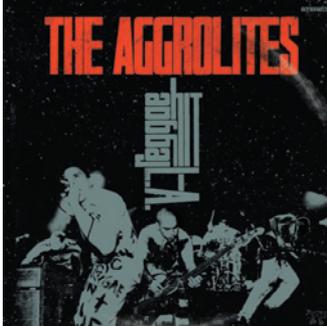
The Aggrolites

Reggae Hit L.A.

Hell Cat Records

Street: 06.05

The Aggrolites = The Wailers + James Brown



The Aggrolites are back with another infectious release chock full of their brand of dirty reggae. *Reggae Hit L.A.* is as much of a powerhouse as their last two releases; this album won't disappoint fans. The funky rhythms and smooth vocals come together seamlessly to create a soulful mix of reggae and funk. Stand out tracks include "Faster Bullet," "Lets Pack Our Bags" and "Well Runs Dry." This album is great for sunny summer days and exceptionally warm nights. —Jeanette Moses

Air Conditioning

Dead Rails

Load

Street: 04.03

Air Conditioning = The Dead C +

Lightning Bolt — how awesome that would actually be

While listening to this release from Allentown, PA noise-mongers Air Conditioning, I couldn't help but wonder if I would find it more interesting had the sounds been generated by an actual air conditioner; at least then I would have been surprised. As it stands these guys are less interesting than their band name would lead you to believe: four thoroughly unmemorable tracks of loud formless distortion with drum pounding and occasional raspy shouting. Now, I'm all for the approach here, but the point is to make music that is not just in opposition to the status quo, but also exciting, interesting and inspiring. Their sound is a good approximation of their fuck-you attitude (their press release proclaims that they have more longevity potential than the **Arcade Fire**), but I honestly can't see why you and two of your friends couldn't go down into the basement and make more or less the same record. That's fine; it's a very DIY and populist approach, but it doesn't really justify the price tag. —Jona Gerlach

Angelcorpse

Of Lucifer And Lightning

Osmose Productions

Street: 06.26

Angelcorpse = Angelcorpse, period.



"Tr00," "kvlt," and "grimm" metalheads will no doubt be creaming their jeans over this release, seeing as Angelcorpse was left for dead back in 2000 by bassist/frontman **Pete Helmkamp** and guitarist **Gene Palubicki**. As is usually the case with any sort of "comeback" album, I was a bit skeptical when I first heard about this...but Angelcorpse have undoubtedly lived up to their legacy. This, kids, is blackened death metal brutality at its finest. Helmkamp's throaty growl is as welcome as it ever was, and the riffing is absolutely murderous. In fact, the only complaint I have about this release overall is that the drums seem to be a bit too low in the mix, which can almost be expected for something as almost "un-produced" as this record is. From the beginning intro of "Credo Decimatus" to the finale "Lustmord," this is an unrelenting aural assault that is absolutely worthy of the Angelcorpse name. Upstart black and death metal bands, take fucking

notice. —loveyoudead

Black Light Burns

Cruel Melody

Street: 06.05

I Am: Wolfpack

Black Light Burns = Queens of the Stone Age + Nine Inch Nails + She Wants Revenge

Remember **Wes Borland** the guitarist for **Limp Bizkit**, the guy that used to decorate himself up in all those wacky costumes and face paint? Well I know I am taking a big risk by saying this but, I always thought he was the one in that band that had most talent and I always wished he would leave the band or they would just kick out ol' fruity pants **Fred Durst** out and start a different band. Now Wes Borland finally has. In **Black Light Burns**, he has teamed up with some fairly respectable musicians: bassist, producer **Danny Lohner** (Nine Inch Nails), drummer **Josh Freese** (**Perfect Circle**), sound designer **Josh Eustis** (**Tel-fon Tel Aviv**) and Borland on guitar and vocals. The album is basically a more technical version of a **Marilyn Manson** album. At first, Borland's vocals throw you off a bit, on the first few tracks they don't seem to fit with the industrial dance-metal feel but, as the album progresses, you get used to the vocals and the songs begin to grow on you. Borland does a fine job constructing the songs in a fashion that completely made me forget about his previous band. His lyrics are a bit bland at times but, his guitar playing has improved immensely and he drives the band into math-metal territory in parts of songs. It's nice to finally hear something respectable come out of what used to be the embarrassment of **Fred Durst**. —Jon Robertson

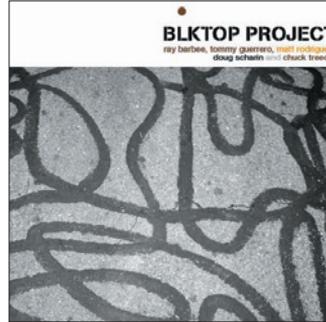
Blktop Project

Self-titled

Galaxia

Street: 06.12

Blktop Project = Jet Black Crayon + bonobos + Fantastic Plastic Machine



Blktop Project is by far one of the best CDs I have heard this year. **Tommy Guerrero**, **Ray Barbee**, and **Matt Rodriguez** head the jam sessions with sound appearances by **Doug Scharin** and **Chuck Treece** as well. **Blktop Project** started on a skateboard trip, funded by

SLAP Magazine, in the summer of 2002 while traveling from Chicago to New Orleans. Along the road **Ray**, **Tommy** and **Matt** would record songs in parking lots, back streets and in the van as they made their way down the legendary **Route 66**. The music is so chilled out, perfect for skate parts, as well as cruising the city on your skateboard. With a lot of beats and sounds reminiscent to **Tommy Guerrero's** "Soul Food Taqueria" this CD is a must have for anyone who appreciates music in any form. —Adam Dorobiala

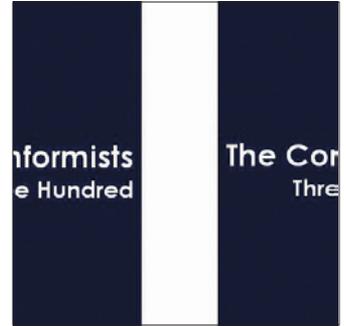
The Conformists

Three Hundred

54 40' or Fight!

Street: 06.12

The Conformists = Jesus Lizard + Fugazi + Shellac



The Conformists have existed with the same members for over 10 years and I'm sad that I'm just barley discovering them. Their second full-length album, *Three Hundred*, is a dissonant and cohesive masterpiece. With every listen there is something new to be heard; they utilize every sound and nuance possible. They go from yells and distortion to breaking to an almost inaudible silence that consists of slight breathing and taps of the cymbal stands. The Conformists can transform any song into whatever they want, changing time signatures and mood with ease. The album begins with an unlisted first track of background noise, then immediately jumps into the random off time action of the second track "Laundry Hepburn." The third track on the album, "Stairway to Heaven," is the first song to utilize the quiet breakdown. These guys could make music out of any rhythm and structure a song out of any possible noise; this skill is best highlighted on track seven "A.S.M.M.C." The eight songs on the album are crafted specifically to creep into heads and cause a nervous twitch. The Conformists are pimp! —Jon Robertson

The Crips

Men's Needs, Women's Needs,

Whatever

Warner Bros. Records

Street: 05.21

The Crips = Minus the Bear + Nickelback
 If **The Crips'** preachy take on relationships, alcohol, and life in general don't get to you, then I guarantee their ridiculously generic sound and uninspired lyrics will. No less than five songs feature the whiny emo-tastic lyrics of relationships gone astray, presented in a British pop-punk fashion that just gets progressively more annoying as the album goes on. All of the others meander on about something they present as being profound, but actually mean nothing and would only pique the interest of a semi-rebellious 12-year-old.
 —Ross Solomon

Danzig

The Lost Tracks of Danzig

Evilive

Street: 05.29

Danzig = Black Sabbath + vocals (Jim Morrison + Elvis) + Nine Inch Nails



I don't know what it is about Danzig that I like so much, but from the **Misfits** to **Samhain** to the first four Danzig records, he has managed to put out some of the most evil sounding, heavy, dark, hard rock ever made. Now since Danzig began his heavy metal career there has been left over songs that didn't make the final cut for each record. This is a collection of those so-called lost songs. Mostly released for the fans, this two-disc set follows along in chronological order with the stylistic choices of Danzig's career. The first disc, like the first Danzig releases, is brutal, bluesy, and well done. The song "When Death Had No Name" has its roots in late **Samhain**, and has the kind of primitive rock and roll feeling to it that made those early Danzig records so great. He even puts new spins on **T-Rex's** "Buick McKane," and **David Bowie's** "Cat People." Disc two, much like the later part of Danzig's career, is a full six minute long industrial metal snoozers. Each song feels like a marathon and I'm just as exhausted afterwards. Like I said, this one's mostly for the fans that want everything Danzig's ever done, so if that applies to you then what are you waiting for? —James Orme

The Destro

As The Coil Unwinds

Metal Blade / Ironclad

Street: 05.15

The Destro = Lamb of God, but better!
 If you are looking for a generic sounding but hard thrashing metalcore band look no further than **The Destro**. These guys are definitely the masters of their domains. They have figured out how to play every possible riff that **Pantera** invented yet somehow they seem to almost play it tighter than their creators. Its machine gun riffs a go-go, with stop and start double bass hits, triplet guitar

picking, angry aggressive howls and wails, and they even throw in the trade mark half-time break down that opens the mosh pit up enough to land your fist into another moshers face. I'm telling you it gets no tighter and pissed off then this. **The Destro** even shows signs of breaking the mold on the instrumental melody of track 11 "Forever Embedded." As *The Coil Unwinds* is only the first album from **The Destro**. If this band gets any better at playing metalcore their going to punch each other in the face. These guys are the kings. Seriously, listen to this album rather than those dorks in *Lame of God*. —Jon Robertson

Fridge

The Sun

Temporary Residence Ltd.

Street: 06.19

Fridge = Do Make Say Think + I'm Not a Gun + Holy Fuck

Release after release, **Fridge** always presents itself in a very unique way, with each album always having a surprisingly distinct sound. Keeping that in mind, *The Sun* certainly doesn't disappoint. It certainly strays away from the more electronic-oriented sound of their previous release, *Happiness* and instead focuses primarily on heavy instrumentals; the result is a fascinatingly deep album that makes the six year wait from their last album seem worth it. If you're a fan of the solo projects of the artists in this band, including **Adem Ilhan** and **Kieran Hebden (Four Tet)**, then picking up *The Sun* is certainly a no-brainer. Then again, even if you've never heard of any of these guys, now is certainly the time to become acquainted: I promise that it will be a fulfilling experience.
 —Ross Solomon

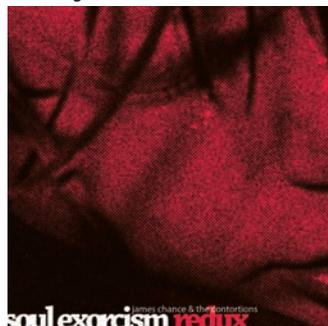
James Chance & the Contortions

Soul Exorcism Redux

ROIR

Street: 05.22

James Chance & the Contortions = Mars + Teenage Jesus and the Jerks + D.N.A.



Holy fucking shit face cum mouth ass grab. This is an album that is exploding with so much "ultra funk" it will make you black. Literally. *Soul Exorcism Redux* is a live show from James Chance & the Contortions back in 1980 in Rotterdam, Netherlands. It shows the raw, unbeatable, highly energetic, essence of what the no-wave movement was all about. While there are many "indie-dance" bands now a days that strive for this participatory utterance and connection, none will ever come as close to the way Chance blends **James Brown** and **James Dean** into a badass brew of

charismatic no-holds barred live show (don't tell). This is full, it is in front and it will "flip your face." For those into !!!, **Out Hud** or similar bands that are like an adopted child trying to find their roots, your dad has just arrived (note: he doesn't want you AND he wishes you were aborted). —Erik Lopez

Jonny Manak and the Depressives

Rebound Town

Reach Around Records

Street: 05.08

Jonny Manak and the Depressives =

Cramps + Zeke + The Humpers

Rebound Town packs a punch and

you'll feel it the second the first song

plays. Jonny Manak and the Depres-

sives have released one hell of a CD.

The large Cramps and rock and roll in-

fluence really seeps through the music.

The guitar riffs are incredibly impressive

and the bass creates an underlying beat

for each tune. The drums just add to

an already great experience. What's

even more impressive is that Jonny

Manak played all the instruments in the

recording. Good fucking work, Jonny.

I'm kind of a stingy guy, but I'll fork over

the cash for any future albums of theirs.

Hell, if I get a real job and save up, I

might as well move to *Rebound Town*.

—Josh McGillis

The Lovetones

Axiom

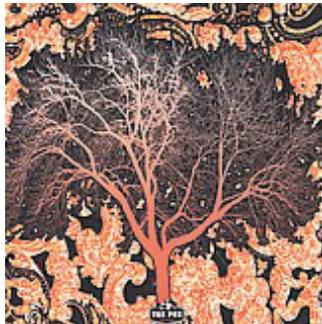
Tea Pee Records

Street: 06.19

The Lovetones = the Byrds + early Kinks

+ Polyphonic Spree

Tea Pee Records keeps putting out



better-than-average bands steeped in 60s pop and psychedelic music. This release by the Lovetones is the latest in their quest to get people back on LSD. At times *Axiom* is a beautiful record, with moments of bright pop fused with wraithlike psychedelia. At other times, it sounds like **Pink Floyd** with a piano. On average it is a solid effort from a band proving themselves captains in the push for substance in old school, **Ray Davies**-style pop music. And though it has a bit too much flute in some spots, it is considerably better than most of what is passed off as 60s pop (even actual 60s pop). —James Bennett

Matthew Dear

Asa Breed

Ghostly International

Street: 06.05

Matthew Dear = **Lusine** + **Knife**

While at first listen, *Asa Breed* may seem stale and uninspired, multiple listens bring out that particular magic that

Matthew Dear has been known oh-so-well for. Sure, the beats are simple, and the songs are certainly minimalistic, but something about each track just brings the album together for an all around solid feel. Add in the incredibly distinctive yet monotone voice of **Matthew Dear** himself, and you've got another cleverly orchestrated dance-pop album from the hands and mind of an obviously talented artist. —Ross Solomon

Morningbell

Through the Belly of the Sea

Orange Records

Street: 06.05

Morningbell = **The Flaming Lips** + **Built**

to Spill

Intriguing and entertaining: two words that definitely sum up this little album in a few choice words. While there's not really anything new or innovating introduced in *Morningbell's* latest shot into the psychedelic rock scene, they definitely have managed to reinvigorate a genre that has been a bit stale as of late. Touted as the first "choose your own adventure" album in existence, all of the songs include a back story in the album's foldout. The premise is simple: start with the first song, read the story, and choose where your adventure takes you! As useless as this little gimmick really is, I still must give these guys props for the nostalgia factor. In addition, their music is definitely a pleasure to listen to. While you won't find anything revolutionary here, it's still a fun little CD that I'd recommend getting, especially if you're a **Flaming Lips** fan. —Ross Solomon

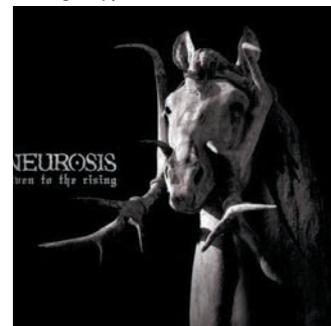
Neurosis

Given to the Rising

Neurot Records

Street: 06.05

Neurosis = **The Melvins** + **Black Flag** + **ISIS's** grumpy father



The prolific **Neurosis** needs no introduction, as the sludge elders have returned with another solid addition to their epic discography. While it was said that their last release conjured up memories of the revered *Through Silver in Blood*, this recent effort probably invokes that even more so. While I think the material on this release could appeal more to fans of the mid-era, it is not an attempt to accuse the band of reverting back to an older style for sake of appeasement. No, this album is more a reminder of who still gets to eat the big piece of chicken at the dining table of bands inspired by **Neurosis**, who started writing music together in the first place. While you won't hear an out-of-the-ordinary ballad coming from this album, if you're a fan, you will get a good dose of what you've always enjoyed. —Conor Dow

Nick Drake

Family Tree
Tsunami LG/Fontana
Street: 06.19
Nick Drake = Neil Young + Blind Boy Fuller

I first listened to this CD at around midnight, while I was driving through the visual splendor that is Capitol Reef National Park. Gazing upon the dark, looming rock walls that surrounded me on all sides, Nick Drake's calming voice and bluesy guitar-work put me in almost a different world, somehow connecting his own music with the nighttime desert beauty around me. Interestingly enough, I feel that any setting I could have possibly been in while listening to this album could have put me in a similar state. While *Family Tree* is mostly comprised of songs that Nick Drake recorded in the early years of his career, it also features songs performed by members of his family, as well as unreleased covers of such artists as Robin Frederick and Blind Boy Fuller. These features bring distinctiveness to an album created by an already amazing folk legend, forming a near masterpiece that can be enjoyed by all. —Ross Solomon

Praxis

Tennessee 2004

ROIR

Street: 06.07

Praxis = Primus + Phish + Parliament Funkadelic + a bunch of other bands that start with the letter P



Praxis is a crazy psychedelic jam funk band that has been buggin' out since back in 1993. The band consists of guitar player Buckethead (Guns 'N Roses), drummer Brain (Guns 'N Roses, Primus) bass player Bill Laswell producer extraordinaire and synth player Bernie Worrell (P-Funk). This is a live album recorded at midnight on the first day of the 2004 Bonnaroo music festival. It contains 11 tracks of improvisational jam sessions and solos for all members involved. The band goes to town on each and every track here never letting the audience down from their trip. The set played by the band is seamless, beginning immediately with the opening track "Vertebrae" and not letting up until the four minute guitar solo on "Guitar Virus", the band then immediately transforms Buckethead's incoherent fuzzed out guitar rambblings into the next track a cover of Jimi Hendrix's song "Machine Gun," the peak off the groups set comes on the eighth track "Bent Light" definitely the highlight of the album. Unless you want to be the only granola on the block not expanding your mind you better save up and go buy this album. —Jon Robertson

RJD2

The Third Hand
XL
Street: 06.03
RJD2 = Herbert + DJ Shadow



Whether it's done from behind the boards by producing/remixing for Mos Def, Massive Attack or the Polyphonic Spree or done combining funk/trip-hop into his own unique style of instrumental hip-hop (see *Dead Ringer*; also *Since We Last Spoke*), RJD2's been breathing life into an otherwise dull, ambient-filled gene pool for sometime now. And while RJ's latest, *The Third Hand*, continues to satisfy his prolific career, it definitely won't satisfy any of those "traditional" late night D2 cravings. This is due mostly to the fact that *THH* marks a distinct shift in RJ's style away from that of the head-nodding beat-wizard towards that of the more durable pop singer/songwriter. Rambling John finds a handful of "new" instruments (see electric piano; also guitar) to complement his robot-gospel distorted voice, producing an album with an uncharacteristically emotive sound. Now, is this a good thing? No. Is it a bad thing? Again, no. It becomes an expectation thing. If you don't let your expectations get in the way, you'll enjoy yourself later. But truth be told, *The Third Hand* sure as hell ain't no *Dead Ringer*. —Miles Ridling

Shining

Shining V: Halmstad (Niklas angående Niklas)

Osmose Productions

Street: 06.26

Shining = The creepiest metal you've never heard.

This is quite possibly the strongest Shining album to date, albeit their most overly accessible. For the uninitiated, this is the type of record that absolutely defines the term suicidal. The haunting acoustic passages throughout the album are absolutely brilliant, and when immersed in the album as a whole, it is easy to be left speechless. During the intro to *Långtar bort från mitt hjärta*, you can actually feel yourself drowning, both literally and figuratively. Weirid frontman Kvarforth is in absolutely top form on this release, leading one to believe that his disappearance last year (the remaining band members reportedly thought he had killed himself) was more or less a sabbatical for him to dig deeper into his own personal hell than ever before and return with the material expunged on this release, and the musicianship and songwriting contained herein put 90 percent of all other so-called metal bands to shame. To call this release absolutely essential would be a clichéd understatement, but this is, from start to finish, one of the

best metal releases I've heard in years. —loveyoudead

Sinead O'Connor

Theology

Koch Records

Street: 06.29

Sinead O'Connor = Religion + Folk – Bit-terness & Obsessive Guilt

Once upon a time there was an outspoken woman that was more known for tearing up pictures of religious figures and a shaved head than she was for her multi-million record sales. The days of anger and noise are long since lost to age and O'Connor's constant exploration of spirituality, if not exactly religion. On *Theology* she presents what she calls "...my attempt to create a place of peace in a time of war," mingling Christian and Rastafarian imagery with results that are better than you might expect. Spanning over two CDs many of the songs are represented twice; once acoustic on disc one and then in a full band arrangement on the disc two. While initially I found the band arrangements unnecessary, the acoustic sessions providing a perfect atmosphere for O'Connor's spiritual healing, but further listening suggested that either version of the songs would have resulted in a strong release, making it difficult to find fault in the decision to package them together. While the overt religious tone of the album might skew its audience, it's clear that O'Connor is making music she is artistically drawn to rather than an empty attempt to regain her mega stardom. A calm, collected and peaceful O'Connor standing in the face of violence might have seemed impossible but she pulls it off with sincerity. Even her version of Curtis Mayfield's "We People Who Are Darker than Blue" and her return to Broadway with "I don't Know How to Love Him" both resonate. —Ryan Michael Painter

Spooky

Open

spooky.uk.com

Street: 06.26

Spooky = Air + Salmonella Dub



Past all of the cheesy and unoriginal techniques that these guys employ in making their music, I find that the final product really is somewhat of an entertaining, if uninspired and unoriginal, chill-out album. The album is presented as a two-disc set, the first of which features the soul-esque vocals of Julie Daske, and the second being a compilation of dubs and remixes designed to be a "chill-out" CD. The first disc I found fairly irritating and incredibly cheesy, but I was pleasantly surprised upon listening to the second:

All of the tracks are fairly well done and are pleasing to the ears, and certainly redeem the album from the abyss it seemed to have been sinking into. If anything, I'd recommend this album just for the second disc; sure, it may be a bit unoriginal, but if you can find it for cheap, it is a worthy listen. —Ross Solomon

Stamen & Pistils

Towns

Echelon Productions

Street: 06.19

Stamen & Pistils = Neutral Milk Hotel + Animal Collective + electronic folk-indie noise

Stamen & Pistils pack a violent and forceful punch of dark electro-pop with an indie rock twist and top it all off with a sprinkling of folk flavor. Towns, S&P's second release, is more refined and polished than their freshman effort *End of The Sweet Parade*, but just because it's crisp and tight doesn't mean it's without any creative grittiness or brash beats. S&P invent music to match their loose and wind-blown vocal style with unpredictable noise, programmed beats and effects that blend into a concoction of sound that is unlike traditional music that can be placed within a specific genre. The occasional backing vocals of Carol Bui and Mikal Evans add to the mystical feel of the record and bring new dimensions and texture to it. Though songs like "Second Hand Valise," "Quiet County," and "At Home Amongst Your Tangles," stand out upon a first listen, the rest of the tracks are equally as important and an integral part which connects and gives stability to the album as a whole. Towns is an intriguing release by a talented artist. —Jeremy C. Wilkins

Telepathe

Sinister Militia 7"

The Social Registry

Street: 06.19

Telepathe = Gang Gang Dance + Exc-cepter + Bjork



Whoa! This 7" sounds like it easily could be the b-side to a discarded single off of Gang Gang Dance's *God's Money*. Telepathe's new release (a follow-up to last year's *Farewell Forest EP*) is the beginning of a long line (hopefully) of seven-inch singles that the Social Registry is putting out. Unlike other seven-inch singles from clubs of the past that take their highest selling acts and make them record new tracks for club members, the Social Registry is taking a new approach and recording promising bands that haven't had a long recording/live show history or haven't recorded at all. As the first in the series, Telepathe strikes hauntingly subtle rhythmic

chord as the two tracks, "Sinister Militia" and "Islands" (with accompanying remixes), move from a rat-tat-tat booty shake blessing in "Sinister Militia" to a lullabid dreamy brew of harmonious, ethereal yet cascading crescendo of percussive beats and boom. Short and crisp, this seven-inch foreshadows amazing things to come. —Erik Lopez

Thee Fine Lines

Set You Straight

Licorice Tree

Street: 06.01

Thee Fine Lines = the Monomen + the Mothballs + an unhealthy obsession with Billy Childish

I'm not sure why anyone would want to pick a fight with garage legend Billy Childish, but that's exactly what Thee Fine Lines did when they added the extra "e" to their name. Now every one who hears them automatically thinks of Childish fronted bands like **Thee Headcoats**, **Thee Mighty Caesars** and **Thee Milkshakes**. And while Billy certainly doesn't hold the copyright to the second vowel in the alphabet, he is on such a high musical plane that it's a fool's quest to give people a reason to compare your music to his. That being said, this disc by Thee Fine Lines is quite good. It is almost unforgivably lo-fi, heavily inspired by artists like the **MC5**, **Childish**, **The Mummies** and other recent garage bosses. And while the music Thee Fine Lines make is no where near original, it is ten times better than most of what passes as cool these days, even if it's not thee shit. —James Bennett

Tied + Tickled Trio

Aelita

Morr Music

Street: 06.19



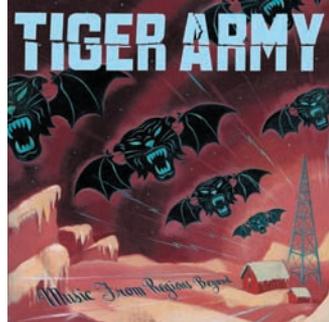
TTT = Tortoise + Efterklang + Mum There is something vaguely familiar about *Aelita*. It is as if they have captured the idea of "vaguely familiar" and wrote an album with that concept at the forefront of their minds. It is sometimes difficult to decipher between electronic manipulations and the actual performances themselves which provides for an engaging listening experience. The music is somber and restrained, yet another product of the oppressive and overcast skies of Germany. The programming is immaculate and the overall production places *Aelita* in the realm of cinematic music. The best tracks are those that are primarily percussion sounds, such as the recurring theme in "Aelita 1," "Aelita 2" and "Aelita 3". Add just a bit of **The Notwist** influence and you have the perfect accompaniment for walk under drizzly skies. —Andrew Glassett

Tiger Army

Music from Regions Beyond

Hellcat

Street: 06.05



Tiger Army = the Quakes + Morrissey + AFI

Tiger Army has accomplished a lot in their decade of existence. They've battled back from near extinction to ignite a powder keg of a genre in psychobilly. A history riddled with lineup changes has left front man **Nick 13** to pick up the pieces only to re-create the right chemistry over and over. With their fourth record *Tiger Army* has pushed themselves further than ever. Collaborating for the first time with outside producer, **Jerry Finn**, has paid off in the form of a bigger sound, and a more diverse track listing. The harsh attack of "Hot Prowl," comes out of nowhere, and hits hard with the help of guest vocalist **Brandon Schiepati** of **Bleeding Through**. Songs like "Ghosts of Memory," and "Afterworld" bring out that melodic Tiger Army feel in a way we've never heard before. While there are some good songs here I can't help feel that in the instance of "Forever Fades Away," and "As the Cold Rain Falls" were pushed too far into synthpop territory. These songs don't sound like Tiger Army, not that they're horrible tunes I just find myself skipping over them to the more rock and roll influenced songs. This record is extensively interesting and should attract people from all kinds of music, but I expect that many from the psychobilly scene will not be so understanding. —James Orme

Various Artists

Anchored in Love: A Tribute to

June Carter Cash

Dualtone Music Group

Street: 06.19

Anchored in Love is an all-star mix of **Cash** family and friends playing songs that made **June Carter Cash** a legend. *Anchored in Love* is a 12-song tribute record celebrating the musical legacy of June Carter Cash. Conceived and produced by her son John, *Anchored in Love* is a respectable mix of songs paired with solid musicians. Some highlights include **Willie Nelson** and **Sheryl Crow** singing together on "If I were a Carpenter," **Loretta Lynn** doing "Wildwood Flowers" and **Rosanne Cash** delivering an emotional version of "Wings of Angels." The best song by far is **Elvis Costello's** rendition of "Ring of Fire," though **Ralph Stanley** playing "Will the Circle Be Unbroken" is also really good. It's all really good. The one lack-luster performance comes courtesy of **Billy Bob Thornton**—an awkward voice—over reminiscent of Spock. Many of the songs on the compilation

were written by Cash, though some are country standards that date to her time touring with **the Carter Family**. These well chosen songs seem to be perfectly coupled with each musician's distinct flare and strengths (having **Billy Joe Shaver** play "Kneeling Drunkard Plea" is nothing short of brilliant). This is a fantastic disc that pays homage to a fantastic woman—a testament to how good country music once was, and a reminder to us all that, in the right hands, it can still be pretty damn spectacular. Now if we could just stop **Rascal Flatts**. —James Bennett

Various Artists

Super Cool California Soul 2

Ubiquity

Street: 05.22

Super Cool = George Clinton + Sam Cooke + harder than hell to find tracks

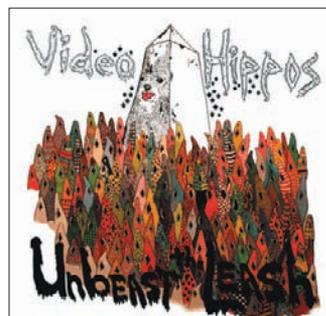
This is a fantastic compilation of underground black music that spans several generations and cities. With examples of soul, funk and jazz recorded from 1966 to 1982, we get a good feel for what west coast music clubs were serving up during these 16 years. Some of the tracks are slow and sexy, while others are so funky that they will inspire even the whitest man to stand up and shake his ass. Some of it sounds a bit dated, but it is generally quite sturdy stuff, reminiscent of **War** or **Parliament**. And though it seems strange to have so many different genres on one compilation, this disc represents a strong cross section of artists and scenes that should not be lost to the murkiness of time. —James Bennett

Videohippos

Unbeast the Leash

Monitor Records

Street: 06.19



Videohippos = Television + The Unicorns

The Videohippos' sound is nostalgic rather than retro, they conjure the details of an era past without focusing so much on style. The song "Take It," for instance, owes more to **Alvin and the Chipmunks** than it does to **David Bowie**, whereas "Sick Dolphin" could have been written while organizing a collection of snap-bracelets. The recording is relentlessly lo-fi, with nearly inaudible vocals and a keyboard that sounds like your little brother got his hand stuck in a Super Nintendo one room over. Yet, *Unbeast the Leash* is miles away from either the pretentious "too cool for sound-mixing school" style or the "not too broke for Pro Tools" local schlock that seems to plague music these days. Instead what we have here is a time-capsule, a rock-n-roll snapshot of **ALF**, **Mrs. Pacman**, and **The Talking Heads** all rolled into one; played as if the band

were preoccupied with an endless game of "Duckhunt." —Jeff Guay

Visions of Atlantis

Trinity

Napalm Records

Street: 06.05

Visions of Atlantis = Nightwish + a male singer

Listening to *Visions of Atlantis* is like listening to a crappy version of **Nightwish** with an annoying power metal male vocalist and a lesser female singer accompanying him. When I first listened to this record I honestly wanted to stop playing it and throw it straight out the window. But all poorly conceived vocals aside, the music, most of all the keys, got stuck in my head and I started listening to it more and more like some sort of bad habit. I don't see people that listen to this genre of symphonic power metal getting to annoyed with *Trinity*, in fact most of them will probably like it. It somehow stuck to me like toilet paper to my foot after crapping in a dirty public bathroom (and I only dabble in the genre from time to time). But if you don't enjoy or even care about this genre of metal, chances are this album will pass you by without even a second glance. Maybe next time out they'll kick the cheesy male vocals to the curb and make things somewhat better. —Bryer Wharton

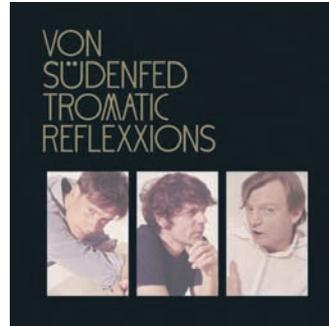
Von Sudenfed

Tromatic Reflexions

Domino Records

Street: 06.05

Von Sudenfed = Mouse on Mars + The



Fall

Above I write that this album is akin to equal parts **Mouse on Mars** and **the Fall**. I say that because it literally is. **Von Sudenfed** is the "supergroup" composed of **Mouse on Mars'** **Jan St. Werner** and **Andi Toma**, plus **Mark E. Smith** of **The Fall**. The sound they craft together is an eclectic club record, with glitchy stutter-stop production, rather than sing, **Smith** spouts vitriolic tirades in his trademark dour English sneer, which somehow manages to find a successful niche within the dirty analog IDM. Think **LCD Soundsystem** if **James Murphy** was a disgruntled and bitter old man. And while some of the artist, more abstract tracks can get slightly weary, the pairing works surprisingly well, resulting in a solid album of off-kilter electronica. —Brian Roller

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LOCAL REVIEWS

Bird Eater

Utah EP

Exigent Records

Street: 05.18

Bird Eater = Gaza + early Norma Jean + Sergio Leone



Although the Utah metal scene has rarely been known for anything of much significance, there have been a few fresh cuts recently that have caught some attention. Bird Eater is a collaborative side project with members from **Gaza** and **Day of Less** that shows some large potential. This isn't quite the run of the mill spastic metalcore band, nor is the country western theme a campy gimmick to attract listeners. No, it all actually ties together quite effectively to present seven bleak tracks of something you might play to a muted spaghetti western film. The highlight for me would be the fifth track which has an awesome bridge, only to come back and pummel the finale into your dried out, sun bleached skull. While it's minimal in presentation, it offers a quick and rewarding listen that doesn't end up being yet another **Botch** worship album. Intriguing and fun. Saddle up, partner. —*Conor Dow*

Bootload of Boogie

Dig It

Scratch It Back Records

Street: 03.14

Bootload of Boogie = 311 + Wesley Willis + a Training Table jingle

One thing about living in Utah is that you are among a culture that identifies with goofy, family-friendly humor. Whether it's in a locally owned company's television commercial, or in a Halestorm Entertainment film, you will notice it everywhere. Playing from their practice room in Provo, Bootload of Boogie is a product of this as well. Most of the songs follow the traditional formula and feature overly loud, flat vocals, crooning lyrics that are repeated ad nauseam about girls, partying and dancing. Musically, it's exactly like something you'd expect to hear at a house party in Provo, complete with the milk shakes. Each song sounds like the next, with a copy and paste formula that turns a one minute song in to four minutes. While it's nice that they're probably having fun playing music together, I can't help but think their talents could be put to better use. —*Connor Dow*

Godstar Experience

Beware of the Eye

Aethyr Phone

Street: 04.20

Godstar Experience = My life with the Thrill Kill Kult – Satan – Sex

Ranging at all the different points between psychedelic rock to punchy industrial beats, Godstar Experience drowns each song with sinister acid-jams reminiscent of Thrill Kill Kult, but without the sexual overtones and ridiculous Satan stuff. This is the kind of evil that begs to be savored until the listener feels the infectious rot penetrating the part of your brain that triggers dancing. With fifteen tracks bookended with "Introducing.. Godstar!" and "End o The Earth," Godstar Experience crafts each piece with catchy androgynous vocals and sometimes, discomfiting noises. "Petro Alarma" perfectly captures the wonderful nature of this act with a synth melody fit for the 80s but tweaked into a catchy yet twisted dance party. The collage style art on *Beware the Eye* is fitting for the music with cycloptic monsters, naked children with stars covering their nipples, snarling lions and probably something phallic. Influences from sci-fi, horror, Sid and Marty Kroft and hallucinogens are assumed, but whatever background these cats come from, I know they could have some visuals that make for a fantastically fucked-up live show. —*Oneamysseven*

Loom

Angler

Exigent

Street: 06.07

Loom = At The Drive In + Cursive



All five songs on this EP are solid. The coolest part about Loom is the violin that weaves in and out of the all the punchy and intricate guitar parts. The rhythm section is tight driving the songs into complex rhythmic territory. The song that best incorporates all the elements of Loom's sound is the second song "Hourglass", starting off with the familiar bounce found throughout the record and then breaking down into a jazzy smooth section towards the end. It would be nice to hear the band expand on these different sounding elements in their song structures to increase the mood and dynamics of their music to match their colorful yet dark artwork included in the

EP. The only aspect that Loom lacks in originality and variety is their vocal melodies. With music this complex and crafty it would be nice to hear more diversity in the vocal department. —*Jon Robertson*

Nolens Volens

Misanthropy/Altruism

Self-Released

Street: 05.03

Nolens Volens = non non + Agape + Twilight Transmissions

Misanthropy/Altruism is not your typical noise fare that is either subtly and painstakingly layered or "nail gun to the face" fast and furious. Instead, it is a full frontal techno dance beat that shimmers and shines. The album itself is split into two parts, *Misanthropy*, whose track titles are pictures of corresponding animals that the tracks sound like, and *Altruism*, the remix of all those tracks into separate movements. It would be appropriate if Nolens Volens aka **Andrew Gasset** would get picked up by a label like **Tigerbeat6** because his music fills an interesting niche of dance, noise, techno and dark cuteness with the elastic tension of *I Care Because You Do-era Aphex Twin*. It's more like **Animal Gasset** if you ask me. —*Erik Lopez*

Prize Country

Lottery of Recognition

Exigent Records

Street: 02.27

Prize Country = Unsane + Zeke + some Refused

Formed in May of 2006, Prize Country has a way with being catchy without being infectious, fun without being a guilty pleasure and rockin' without being masturbatory. No matter how many times I listen to this, I really have been unable to find any flaws. While the vocal tone would be the only detractor for my personal tastes, I can't even say that it's necessarily bad, just... distinct. Their hard rock style seems to be influenced by older noise rock and punk, but the guitar layering is actually quite intricate and entirely too technical to be considered anything close to "punk". The secret weapon could possibly be their bass player, being crystal clear in the production, and how he and the rhythm section work together. Each listen of this has me enjoying it more, car windows down, steering-wheel drum kit out in full force. Turn this up to eleven. —*Conor Dow*

Sun Fall on Echoes

S/T

Self-Released

Street:

Sun Fall on Echoes = Black Tape for a Blue Girl + Charitona + Ataraxia
Doth thou hear a whisper or an ocean wave? Doth thou see a shadow or succubus? Sun Fall on Echoes self-titled debut album falls somewhere along the lines of **Project records** hosted a Ren Faire in Cedar City after hiking Mount Timpanogos. The Bury brothers, **Robb** and

Jaa, create noodling guitar atmospheres using a simple acoustic/electric guitar combo with nature sounds in the background. The acoustic guitar keeps beat while the electric guitar troubadour's ala the soundtrack to *Diablo*. The music reminds me of one of the last scenes in **Errol Morris' Gates of Heaven** in which the pet cemetery's owner's son plays some psychedelic rifts on top of a hill facing LA. In this case, it would be on top of Memory Grove facing downtown rising. Technically proficient but at times a little fruitcake-ish, Sun Fall on Echoes has potential. DYNAMITE! —*Erik Lopez*

xCool Your Jetsx

Saving Grace EP

Seventh Dagger Records

Street: 05.08

xCool Your Jetsx = Gorilla Biscuits + Youth of Today + 2007



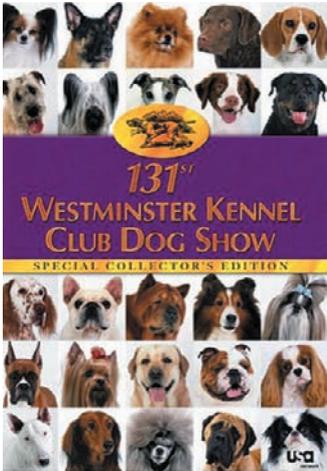
Although I've never been straight edge, I've always had a fondness for a few straight edge bands, and a certain respect for the bands (and kids) that stayed away from the "tough guy" image that, in my opinion, ruined what was once a positive lifestyle. Thankfully, xCool Your Jetsx is not a band of "tough guys," and this fine little EP here is proof that there is still something positive about straight edge in Salt Lake City. Four songs of straightforward posi-core for the current millennium, and it's a goddamned breath of fresh air. Well recorded without being overblown, the only negative thing about the recording is that the bass seems to be a bit buried. In fact, this EP sounds like it could have been recorded live: it's a little sloppy in parts, but that adds to the overall impact of this short collection of songs. When all is said and done, a great debut release from these guys. Try not pointing your finger in the air and singing along to "Chopped Liver," I dare you. (Tues., June 12; Vortex II) —*loveyoudead*

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DVD PREVIEWS

131st Westminster Kennel Club Dog Show

USA Network
Street 05.15



Dog shows are an awesome commentary on modern society. They showcase the extreme end of spending too much time and money on animals. Still, dog shows are cool as hell to watch, and the *Westminster Kennel Club* show is maybe the top event of its kind in the world. This DVD presents both full nights of group judging, as it originally aired on the *USA Network*. Highlights include watching tiny, extremely-coiffed dogs led around the ring by 400 pound handlers in ill-fitting clothes. Monster, rough-looking dogs are handled by borderline anorexic ladies. Judges lift, prod and make the various dogs run around in circles. The crowd seems to cheer at nothing and the two hosts struggle to fill four hours of air time without sounding like complete douches. They rarely succeed. This edition includes a feature on breed judging, interviews with winners (err, their handlers) and a piece on dog grooming. It is hard to watch in its entirety, but those that brave both discs will be treated to nuggets of wisdom available nowhere else. I now know that the secret to fluffy poodle hair is cheap human shampoo (Suave). And I also know that the proper way for a dog show announcer to end a moment of silence for a departed breeder is by raising the

lights and yelling, "bring out those terriers!" —James Bennett

Einstuerzende Neubauten

Palast Der Republik
MVDvisual
Street: 03.13

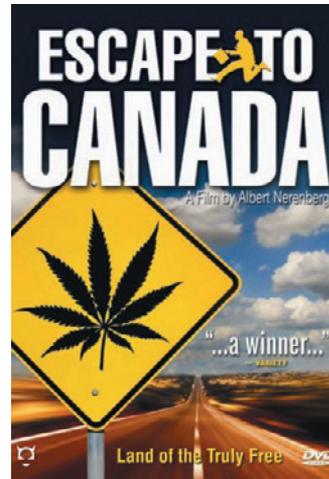


Nowadays, in order to be an industrial act all you have to do is have a drilling beat and a few steam whistles. In this DVD, Neubauten revitalizes the term "industry" in industrial music. Not so much a band as a performance group, Neubauten continues to be in fine form with its cacophonous, chaotic and altogether hazard area brought forth in this 2004 concert DVD. The camera work admirably captures all facets of the performance going from one end of the stage to the next and combining the disparate elements (each player in their own right being an artist and not just an auxiliary band member) that make such a powerhouse performance. The songs from the DVD cover their most recent stuff and pleasure will be taken from the fabrication of their own instruments to produce a wide spectrum of interesting noise and sounds. Highly recommended for fans of noise, machinery and the roots of industrial music. DVD includes commentary, unreleased songs, encore performance and more. —Erik Lopez

Escape to Canada

Albert Nerenberg
The Disinformation Company Ltd.
Street: 05.22

I don't think I have ever cringed so



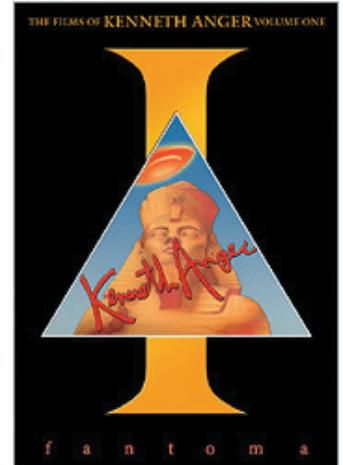
often during a documentary in my entire life. No, not because there was shocking material presented in a thought-provoking way, but instead because of the absolutely absurd ties between marijuana and gay marriage, hilariously terrible and over-the-top transitions, and a narrator that reminds me of none other than a half-baked **William Shatner**. No less than two or three times every ten minutes, something that I would consider common knowledge would be presented along with ridiculously over-dramatic music, slow motion, and lightning striking a random mountain in the background to illustrate something that wasn't even remotely shocking. That, along with the random transitions from gay marriage to marijuana that just didn't make any sense at all, made this movie seem like far more of a joke than anything else. —Ross Solomon

The Films of Kenneth Anger: Volume One

Kenneth Anger

Fantoma
Street: 01.23

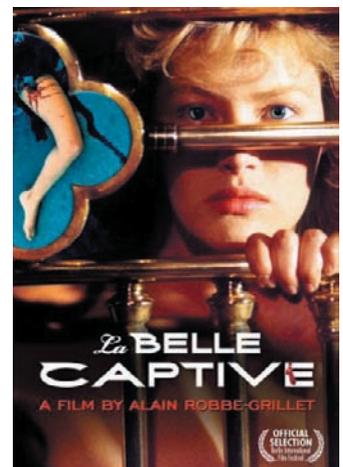
Finally the films of Kenneth Anger are being restored, and restored beautifully at that. Forever (literally), Anger's films have been out-of-print due to copyright issues concerning pop songs in his films. Anger's influence stems from his idiosyncratic vision and inspiration to combine stylistic, bold content and color with pop culture and modern music ... all the way back in the 40s. Anger single-handedly



spawned the MTV generation and the music video. These masterfully restored films capture the pure dream-like artifice of Anger's films in such classics such as *Inauguration of the Pleasure Dome*, *Rabbit in the Moon* and *Fireworks*. A superbly gay experience. —Erik Lopez

La Belle Captive

Alain Robbe-Grillet
Koch Lorber
Street: 03.13



Watch out movie fans—any distribution company with the word "Lorber" in it, is bound not to be technically up to par, and this DVD is no exception. *La Belle Captive* is one of Alain Robbe-Grillet's later works that seems to recapitulate themes from some of his more famous movies, such as *Last Year at Marienbad*. Themes like reality, history and linearity are thrown into

despair as Walter tries to figure out whether his one night of passion with Marie-Ange was a dream or not. Robbe-Grillet, who wrote and directed the film, beautifully encapsulates a surrealist sensibility ala Renee Margarite in his visual style. Unfortunately, Lorber has not spent the same amount of time trying to restore the picture quality. It seems like they just dumped the quickest, cheapest copy of the film onto DVD, didn't care about restoration and left it with the original French theatrical trailer to entice buyers. In the words of worker's banners around town: "Shame on you Koch Lorber" ... for not making this a better digital product. The movie is great but the distribution company is not. *-Erik Lopez*

Le Petit Lieutenant

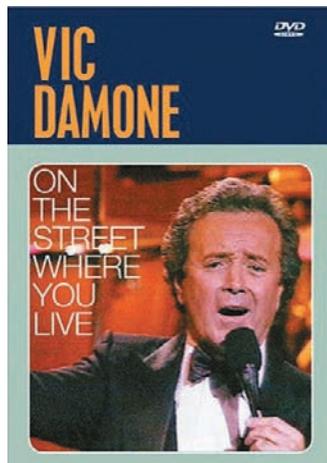
Xavier Beauvois
Koch Lorber Films
Street: 04.17



The police crime genre is one that is inundated with small variations on ultimately similar stories. A rookie cop is usually a prime main character, said rookie cop is a standout of his class, an out of the ordinary crime occurs and the rookie cop helps solve the case. *Le Petit Lieutenant* takes this usually bombastic formula, strips it of its hyper-masculine tendencies and leaves the viewer with a memorable, well-paced tragic story. The real star of this movie is not Antoine (Jalil Lespert) the police rookie, but his recently-returned-to-the-force sergeant Caroline Vaudieu (Nathalie Baye, who won a Cesar for her role). Vaudieu is a recovering alcoholic who lost a son years ago who would just happen to be about Antoine's age. This creates a very tender, but ultimately subdued surrogate mother relationship between Antoine and Vaudieu.

The crimes of the movie, murders by the riverside, take a back seat to the calculated and tremendous character development of the members of the police force. There is no good cop/bad cop dichotomy or methodical serial killer for the plot to hide behind. Instead, the characters are the riveting part of this film and they really shine. It ends on a very tender, tragic note, with the emotions of the characters palpable. This is a superb police drama that truly offers something new to the genre. *-Peter Fryer*

Vic Damone: On the Street Where You Live
MVD
Street: 06.05



I don't know much about crooner Vic Damone and I don't much care, but I do know that the sound engineer for this performance and the guy who mastered the DVD are incompetent assholes. That said, the shitty sound quality of this disc is probably the only thing that will keep you watching it for more than five minutes. Because of some sort of microphone interference, the sound of the audience has been reduced to an undulating wall of noise, a weird, seasick, psychedelic cacophony that poor Vic has to compete with. This comes to a head during the call-and-response "New York, New York," where Mr. Damone trades off his smoothly crooned lines with what sounds like an army of demented zombie squirrels on acid. So, for anyone looking for something very strange to sample, I highly recommend that you pick this up... from my house, because if I paid for it I'd probably be pissed. *-Jona Gerlach*

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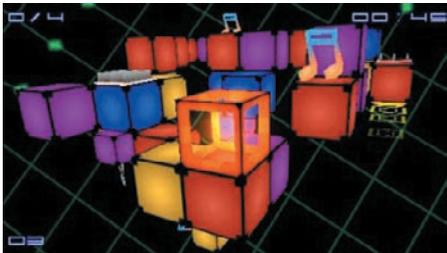
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GAME REVIEW



Video Game Reviews

By Jesse Kennedy

Cube

Metia Interactive
PSP
Street: 04.30
Puzzle

It's going to be hard for me to review **Cube**, the new portable puzzle plaything from *Metia Interactive* without mentioning **Mercury Meltdown**, a recent puzzler from *Ignition Entertainment* because so many of the ideas are the same. Each game is divided into dozens of mini-puzzles which are small, three-dimensional obstacles for the player to make their way through. What sets **Cube** apart is that you can utilize all six sides of the puzzle on your way to the finish line, making for some very interesting tactics to get around the traps and blockades each level presents. In **Mercury Meltdown** you had to fight gravity and momentum but now you must think about the outside of the box, so to speak. But that's not to say that **Cube** is in any way itself outside of the box.

The most challenging thing about **Mercury Meltdown** was controlling the momentum of the little infuriating blob as you made your way around the obstacles. Without that constant threat of 'falling off' the course **Cube** does fall a bit short in the anxiety department. Another problem I've experienced with **Cube** is that since you can roll your box character onto any side of the floating puzzle the point of view can and will get weird. Controls are in place to help you manipulate the camera angle but sometimes it's just plain hard to tell what is going on since the puzzles are mostly built from identical cubes strung together. It's easy to get confused and possibly pissed off.

If you loved **Mercury Meltdown** or if you like games that are easy to pick up and play for anywhere from 30 seconds to 30 minutes then **Cube** will be worth a shot. **Cube** stands along side few others on the PSP in this department, making it one of a fairly rare breed of much needed puzzle games for the portable console. However, **Cube** does stand a bit shorter in the fun department than many of the other games in this category so unless you're getting a bit desperate for a puzzler you may want to wait for something a bit tastier.

3 out of 5 Magic Sugar Cubes



Dead Rising

Capcom
Xbox 360
Street: 08.2006
Adventure

Dead Rising takes a very simple and enjoyable activity (killing the undead) and takes it to the outer limits of acceptability. There's so much killing of the undead in **Dead Rising** that there is very little room for anything else, like a good plot or memorable characters. Smash, crush, punch, shoot, disembowel and stab your way to glory not just once or twice, but for hours upon hours you will slay hundreds and hundreds of the fowl and staggering zombies.

The cool thing *Capcom* has done with **Dead Rising** is enabling the player to choose from a myriad of weapons (an entire mall's worth) to do the skull crushing. Cash registers, benches, plants, plates, purses and hockey sticks all serve you well in sending the demon spawn back to the light for the second time. The really impressive thing is how many zombies are on the screen at any given time, sometimes hundreds of the lurching moaners will be within sight. Yes you could run around them if you like but is that why we're here, to just run around the walking dead? No, we are here to splatter their rotting brains like watermelon at a Gallagher show across shiny mall floors.

The missions feel tacked on; they serve as nothing more than an excuse to continue the massacre of brain-eating mall-walkers. In fact, the missions in **Dead Rising** are exactly the kind of scenarios that I absolutely despise. Not only are they timed (a necessity I guess given the situation) but they are mostly baby-sitting bullshit. When I say 'baby sitting bullshit' what I mean is you have to go rescue people too stupid to deserve to live. Over and over and over again you go and find someone hiding in a store in the Mall and then talk them into following you out into the zombie zone and try to lead them to safety. Usually they get eaten by the zombies because they stand around expecting me to clear a path for them, but since I think that zombies deserve a good meal before I dispatch them back to hell I seem to fail most of the missions.

3 out of 5 zombies recommend brains to zombies who chew brains



S.T.A.L.K.E.R.: Shadow of Chernobyl

GSC Game World/THQ
PC
Street 03.20
FPS/Sci-Fi

Before you read the rest of this review I have a confession to make; I love **STALKER**. Indeed, the first person shooter (FPS) games are my favorites to play and **STALKER** manages to scratch my every itch. I admit that **STALKER** does have its share of problems that normally I would not tolerate in any game, but there's something about this game that makes me forget about the bad things. Luckily I don't ever recall saying that my reviews are fair or open-minded, and if I did ever say that let me apologize now for that horrible lie.

I mentioned this game has some problems so we'll touch on those first. To even play this game you'll need a fairly serious computer and even then it's a little dicey. Frame-rates slow, the game crashes and sometimes it seems like nothing about the game actually works at all. You may find yourself replaying hours worth of the game if your save (as mine did) gets corrupted. There are updates for the game but if you install after you've already begun the game then you have to start all over. If you manage to get to the end of the game chances are you'll end up at one of the 6 'bad' endings where you just die anyways and have to start the game over, or at least go back to a previous save point and try again for that one single correct ending.

So what about **STALKER** makes it worth putting up with all of the above glaring problems? How about a huge, completely detailed and explore-able environment beautifully rendered with some of the nicest graphics to date? How about enemies who are smart, varied and plentiful? How about hours of missions, dozens of weapons, legions of wildlife and some completely amazing adventures? **STALKER** delivers big time in each of these departments and has managed to take the fps out of the linear storyline and deliver a vast, open-ended marvel that I can only hope will pave the way for others of its kind. The only thing that could make this game better would be a less buggy console version so more people could give this game a try.

4.5 out of 5 Invisible Bloodsuckers

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	SUNDAY, JUNE 24 Preservation Hall Jazz Band Jazz, 9:45 - 11:00

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(57) SLUG



The John Amichi Interview

By Mike Brown

mikebrown@SLUGmag.com

I think I've figured out why I hate typing interviews so much. It's because I can't listen to music while I write, which is normally how I like to write. Instead, I have to listen to so-and-so bumble fucks voice over and over again while I constantly stop the beautiful flowing process of creating literature so I don't misquote them; all the while thinking about how I could be writing about something I like, like turtles or something. For those of you who don't know who John Amichi is, he's the gay ex-Jazz player that will be grand marshal at this year's Gay Pride Parade. He wrote a book about being a gay pro-basketball player, which I read. The book was like the interview and John Amichi's pro-career; boring and mediocre at best. But since he was a Jazz player and I am a Jazz fan, I felt obligated to interview him when the opportunity came up. I thought up a bunch of funny questions for him to answer. All I know about British culture I've learned from **Monty Python** films, so I just figured Brits were funny as fuck. Boy, was I dead wrong. I'm guessing the average person in Britain has never even heard of Monty Python. I also asked him a couple questions about the response to his book in regards to the social relevance of discrimination towards certain groups, homosexuals in particular. With the exception of **Tim Hardaway**, the NBA and sports media seemed very accepting of Amichi's coming out. I wonder how much of this had to do with ESPN publishing his book. After interviewing him and reading his book, I was left wondering if his book even helped advance acceptance of homosexuals in our society or if it helped advance Amichi's bank account more? Last time I checked, ESPN had not done too much for gay rights, but I could be wrong. Amichi openly admits in his book that he didn't even really like playing basketball, but who in their right mind would turn down all that money? I wonder if that's why he wrote a book. Anyway, here are some highlights from the interview.

SLUG: Can you get me playoff tickets?

Amichi: I'm not going [but] I probably could. The last thing I want to do right now is watch a basketball game.

SLUG: Where is the best place to get Tea in Salt Lake?

Amichi: **The Coffee Garden** over on 9th and 9th.

SLUG: Where is the best place to get teabagged in Salt Lake? (I think he misunderstood the question.)

Amichi: Oh good luck, actually I think there is an English shop on 700 East that has supplies.

SLUG: Do you remember when **Sheryl Swoops** from the WNBA came out it didn't seem like such a big deal; why do you think that is?

Amichi: Because people in general are sexist, especially in sports.

SLUG: Have you ever talked to Sheryl Swoops?

Amichi: I have. She's wonderful.

SLUG: Was it hard hiding the fact that you were British from your teammates?

Amichi: That one was fairly obvious.

SLUG: Can you still dunk?

Amichi: I have no idea, probably. I haven't tried in a while.

SLUG: When was the last time you tried?

Amichi: 2006? The last time I touched a basketball, actually.

SLUG: It sounds like you don't even like basketball?

Amichi: It played an important part in my life, but everybody has to move on. It's not like it was in my genetic make-up or anything.

SLUG: Have you ever met **Dennis Rodman** or read any of his books?

Amichi: I've never read any of his books but I've met him on numerous occasions.

SLUG: What's your take on Dennis Rodman?

Amichi: He's a weird cat. He was recently on British Television and it was embarrassing.

SLUG: **Andre Kirilenko** is having kind of a down season. I heard a rumor it was because he was playing too much *World of Warcraft*. Do you know if there is any truth to that?

Amichi: Andre is the ultimate professional. [He] would not do anything to jeopardize his pro-career.

(Since the interview took place, Andre has been playing great in the playoffs.)

SLUG: Since your book came out how would you describe your encounters with the mainstream media?

Amichi: Pretty good actually. They appreciate the fact that I'm candid.

SLUG: Have you had a chance to talk to Tim Hardaway?

Amichi: No.

SLUG: Where you satisfied with how the NBA handled the situation?

[The NBA fired Tim Hardaway and banned him from any future employment with the league.]

Amichi: Yes, it was a good thing. In this day and age, you should be past the [stage] where people can express their hatred and [get off] scot-free.



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THE DAILY

Friday, June 1

Happy Scotsman, Maticscorps – *Circuit*
 Take the Fall, Larusso, The Middle End – *Kilby*
 Scenic Byway – *Broken Record*
 Simple Shelter – *Urban*
 Houndog the Singin' Cowboy – *Alchemy*
 Three Reasons, The Medium, Screaming Condors, Abrupt Edge – *Liquid Joe's*
 Mayday Parade, Bedlight For Blue Eyes, Driver Side Impact, Sick City – *CCT*
 Happy Scotsman, Maticscorps, Alex the Sky Diver – *Circuit*
 Trebuchet, Ask the Dust – *Red Light Books*
 The Dr. Z Tang – *Zanzibar*
 The Holding Out Band – *Pat's BBQ*
 Insanity Plea, Guttshot, Run the Red, Redneck Mafia – *Vegas*
 Gay Pride Festival – *Library Square*
 The Scrouge of Carpathia, The Miranda Project, Cave of Roses. Unsound Mind – *Burt's*
DBS III Entries Due – SLUG HQ

Saturday, June 2

Via Vengeance, Subrosa – *Bar Deluxe*
 Stark Raven – *Pat's BBQ*
 Soggy Bone – *Tony's*
 Blue Fix – *Brewskis*
 The Narrator, Last Time Out, The Precinct – *Kilby*
 Undermined, This Moment, I Am The Ocean, Her Candane, My Silent Goodbye – *CCT*
 Phono, Black Light Burns, Kid Madusa – *Vegas*
 Critter's Birthday/ Nekrothrash 1 year anniversary – *Red Light Books*
 Gay Pride Festival – *Library Square*
 14 Days from Forever – *Circuit*
 Daniel Klamerus, Dreaming of Lions – *Bada Bean*
 Sandy, Your Face, Turn Left Here, Sam O'Hickey – *Solid Ground*
 Matt Harding, Elkano Browning Cream – *Zanzibar*
 The Grimmway, Swamp Donkeys, Negative Charge, The Actual – *Burt's*
 Dropping Daylight, Flyleaf – *Gallivan*
 I Hear Sirens, Tycho Monolith, Highwire Act, Jacket Weather – *Starry Night*
 Mason Jennings, Ferraby Lionheart – *In the Venue*

Sunday, June 3

Doin It At The Park – *Liberty Park*
 Josh Martinez, AWOL One – *Urban*
 Kate Le Deuce – *Bar Deluxe*
Gay Pride Parade – Library Square

Monday, June 4

Erik Lopez's Birthday-Ex-wives
 Bob Schneider – *Suede*
 The Irish Front – *CCT*
 The Hot Iqs, Paxtin – *Kilby*
 The Queers, Blacktie Bombers, Thunderfist – *Burt's*



June 12- Cool Your Jets-Vortex II

Boom Bap Project, Brother Ali, Psalm One – *Urban*

Tuesday, June 5

The Trademark, In Memory, Larusso, By Tonight, Spiral Diary – *Solid Ground*
 Emilee Floor – *Zanzibar*
 Thunderbirds are Now, The Junior Varsity, Street to Nowhere – *Kilby*
 Business Writing – *Community Writing Center*
 Tiff Jimber – *Bada Bean*

Wednesday, June 6

Jedi Mind Tricks – *Suede*
 Harry Conick Jr. – *Abravanel*
 Elliot Yamin, Josh Hoge – *Club Sound*
 Gregg Allman – *Kenley Park*
 Brakes, Pela, Electric Soft Parade, Jahnré – *Kilby*
 American Aquarium – *Urban*
 Mark and Wayne Jazz Duo – *Zanzibar*
 Berg Sans Nipple, Elliott Yamin, The Faint – *In the Venue*
 Lacuna Coil, Within Temptation – *Saltair*

Thursday, June 7

Swagger – *Piper Down*
 The Chariot, Misery Signals, I Am Ghost, I Hate Sally – *New Vortex*
 The Dr. Z Tang – *Zanzibar*
 Steve Lyman – *Alchemy*
 Plastic Rats – *Broken Record*
 Your Basic Band, Schwa Grotto – *Burt's*
 Janeane Garafalo, Patten Oswalt – *In the Venue*
 Citizen Cope – *Depot*

Friday, June 8

Sparta, Straylight Run, Love Drug – *CCT*
 Ben Johnson – *Alchemy*
 Black Cobras, Gods Revolver, Skullfuzz – *Broken Record*
 Psychostick, Separation of Self, Drown

Out the Stars, Cryptobiotic – *Vegas*
 Brighton, The Main, The Dockets, Letters for Scarlet, The Forgotten Charity – *Solid Ground*

Localized: The Adonis, Trebuchet, Bombs and Beating Hearts – Urban

All Ages Localized: Kid Theodore, The Lionelle, Paul Jacobsen – Kilby

Dark Arts Festival – *Area 51*

Motherless Cowboys – *Pat's BBQ*

Arsenic Addiction – *Starry Night*

The Utah County Swillers, House of Cards – *Burt's*

Mark and Wayne Jazz Trio – *Zanzibar*
 The Aggrolites, Play Dead Movement – *In the Venue*

Saturday, June 9

Red Caps – *Red Light Books*
 Reckless Kelly – *Suede*
 Blues 66 – *Pat's BBQ*
 Vanessa Shuput – *Alchemy*
 Dark Arts Festival – *Area 51*
 Torque Distal, The October Tree, Ashen Legacy, Varona – *Vegas*
 Matt & Kim, Forest World – *Kilby*
 The Last Response – *Tony's*
 Blues on First – *Zanzibar*
 Torque, Distal, The October Tree, Varona, Ashen Legacy – *Vegas*
 Egan's Theory – *Starry Night*
 Cavedoll, The Body, Neon Trees – *Burt's*

Sunday, June 10

Dark Arts Festival – *Area 51*
 Kate Le Deuce – *Bar Deluxe*
 The Handshake Murder, Destroer Destroyer, Gaza – *CCT*
 The Derek Trucks Band – *Red Butte*

Monday, June 11

Congratulations Derwood Hutchison and Greta Hamilton on Your Marriage – *Their House*
 Think In French, Our Dark Horse, Sunfall on Echoes – *Burt's*
 Ashton, This Calendar Year, All Over Again – *Kilby*
 Faith Hill, Tim McGraw – *Energy Solutions*
 MXPX, Project 86, Sullivan, The Classic Crime, The Fold – *In the Venue*

Tuesday, June 12

Winston "Flames" Jarrett, Jus Goodie, Sandra D – *Suede*
 Johnny Cage, Cool Your Jets, By My

Blood – *New Vortex*
 Business Writing – *Community Writing Center*

Emilee Floor – *Zanzibar*
 Gang Gang Dance, Mike Barr – *Urban*
 In Disgust, Digna Y Rebelde – *Red Light Books*

Altarboys, Knuckledragger, Bloodworm – *Burt's*

John Lee Hooker Jr. – *Sun & Moon Cafe*

Wednesday, June 13

4 Play – *Gallivan*
 Diverse City Writing Series Reading – *City Library*

Sine Cera Reading – *SLCC Community Writing Center*

Femme Fatale Forum – Alchemy

Two Cow Garage – *Burt's*
 The Cinematics, The Photo Atlas, Trey's Parade, Three Reasons – *Kilby*

Phoenix Saga, Fifteen Minute Layover, Landon Audio, A Tribute to Michael – *Solid Ground*

Mark and Wayne Jazz Duo – *Zanzibar*
 John Lee Hooker Jr. – *Sun & Moon Cafe*

Thursday, June 14

Steve Lyman – *Alchemy*
 Heiruspecs Heiruspecs – *Urban*
 The Firm – *Zanzibar*
 Pagan Love Gods – *Piper Down*
 Summer Lights, Lewis, Lightning in Alaska – *Kilby*
 XUR, Ask Dust – *Broken Record*
 Rose Funeral, The Monster of Florence – *Starry Night*
 Fail to Follow, B.A.M.N., Shackleton – *Burt's*

Friday, June 15

Diestro, Form of Rocket, Loom – *Urban*
 The High Violets, Declaration – *Kilby*
 The Legendary Porch Pounders – *Pat's BBQ*

The Wolfs, Three Times Denied – *Broken Record*

Dead Baby Show – *Red Light Books*

Gallery Stroll – Pierpont
 Two Cow Garage, Anything that Moves – *Burt's*

Xur, The Dead Seas – *Starry Night*
 Four Corners – *Zanzibar*
 Cavityburn, Guttshot, Insanity Plea, Balance of Power – *Vegas*
 Destroy the Runner, Calico System, Endwell, Bloodlined Calligraphy – *CCT*

Saturday, June 16

Ugly Duckling – *Urban*
 One More Chance – *Starry Night*
 Michelle Angelique – *Alchemy*
 Ugly Duckling – *Urban*
 The K-liners – *Pat's BBQ*
 Jesse Malin, Canada – *Kilby*
 Dee Daniels Quartet – *Jeanne Wagner*
 JUSE, Spearit, Avenue – *Bada Bean*
Summer of Death: A Skate Comp For

CALENDAR

Pussys – Union

Roller derby: Sisters of No Mercy vs. The Bomber Babes – *Olympic Oval*
Erica Isom and Wasatch Jazz Project – *Zanzibar*
Britny Fox, Enuff Z' Nuff, The Street, Tommy Had a Vision – *Vegas*
Six Ounce Gloves, Killing Carolyn, Top Dead Celebrity – *Burt's*
Nekromantix, Left Alone, The Heart Attacks – *In the Venue*

Sunday, June 17

Kate Le Deuce – *Bar Deluxe*
Red Fang, Blackhole – *Broken Record*

Monday, June 18

Vanja James, The Associated Press, Fucking Orange, Loom – *Burt's*
Umbrellas, Lightbreak, Allred, The Yearbook – *Solid Ground*
Adema, Eleventh Hour, Insanity Plea, Numb Skull – *Vegas*
My Antonia – *City Library*

Tuesday, June 19

Emilee Floor – *Zanzibar*
Tortoise – *Urban*
John McLaughlin, Hymns – *Kilby*
Business Writing – *Community Writing Center*
Sherwood, The Fold, Sound the Alarm, Allred – *CCT*
The Corpse Show Creeps, The Pagan Dead, Spooky Deville – *Burt's*

Wednesday, June 20

4 Play – *Gallivan*
Hardy Harr, Ash Reiter – *Kilby*
Hit the Switch, Fail to Follow – *Starry Night*
Mark and Wayne Jazz Duo – *Zanzibar*
River City High, Upside – *Burt's*
VNV Nation–Avalon

Thursday, June 21

Teeth and Hair – *Kilby*
Utah Arts Festival – *Library Square*
Albino – *Urban*
Warsaw Poland Brothers – *Piper Down*
Tommy Castro – *Utah Arts Festival*
School of Rock – *Utah Arts Festival*
He Is Us, Dear Stranger – *Broken Record*
Life or Death, Tamerlane, Dogwelder – *New Vortex*
Duffy Bishop Band – *Zanzibar*
Steve Lyman – *Alchemy*
Teeth and Hair – *Starry Night*

Friday, June 22

Angelique Kidjo – *Utah Arts Festival*
Necrophagist, Decapitated – *CCT*
The Bad-Luck Blues Band – *Pat's BBQ*
Emilee Floor – *Zanzibar*
Facing New York, Return to Sender, Tera Melos, By the End of Tonight – *Kilby*
Incamera, Loom – *Broken Record*



June 20–VNV Nation–Avalon

John Crocker, Bombs & Beating Hearts, Justin Skank, Erin Tooke – *Red Light Books*
Rockets to Ruin, Tommy Had a Vision, The Street, Osiris – *Vegas*
Garry Earl Baldwin – *Alchemy*
Silver Cities, Go Figure – *Burt's*

Saturday, June 23

Escape the Caberet – *Starry Night*
The Shades O' Grey – *Pat's BBQ*
As Tall as Lions, Army of Me – *Kilby*
Lunar Fire – *Suede*
Burning the Masses, The Miranda Project, A Breath Before Surfacing, Ends With An Enemy – *Vegas*
Phillips, Grier & Flinger, Herb Pedersen – *Utah Arts Festival*
Slough Feg, Glacial, Gaza – *Urban*
Live It Up Swet – *Alchemy*
Roller Derby: Salt City Shakers vs. Treasure Valley Roller Girls – *Olympic Oval*
The Deftones, dir en grey, Fall of Troy – *In the Venue*
As Tall as Lions, Army of Me – *Kilby*
Les Claypool, Two Gallants – *Depot*
Legendary Porch Pounders – *Zanzibar*
Whiskey Rebels. Pressure Point, Shackleton – *Burt's*
The Banner, Across Five Aprils, Phantom Communique, Bella Kiss – *CCT*
Bradley Hathaway, The Apprentice – *Solid Ground*
Deftones, Dir En Grey, The Fall of Troy – *In the Venue*

Sunday, June 24

Utah Arts Festival – *Library Square*
Kate Le Deuce – *Bar Deluxe*
Preservation Hall Jazz Band – *Utah Arts Festival*
Larry and his Flask, Zombie Co-Pilot, The Expulsion – *Red Light Books*
The Deftones, Direnrey, Fall of Troy – *In the Venue*

Lost Ocean, A Week On the Concord – *Solid Ground*
Killing Kings, XReflectX, Tamerlane – *New Vortex*

Monday, June 25

Fall Out Boy, The Academy Is, +44, Cobra Starship, Paul Wall – *E-Center*
Steve Winwood – *Depot*
This Is Hell, Blacklisted – *CCT*
The Ignorant, Thee Fine Lines, Red Top Wolverine Show – *Burt's*

Tuesday, June 26

A Change of Pace, This Providence, June, Paulson – *CCT*
Emilee Floor – *Zanzibar*
Great Lake Swimmers, Paul Jacobsen, Libbie Linton – *Kilby*
The 13th Victim, Negative Charge, Repeat Offender, Anything that Moves – *Burt's*

Wednesday, June 27

4 Play – *Gallivan*
Dan Deacon, Video Hippo's, Jessica Something Jewish – *Urban*
Dying Fetus, Psyopus, Daath, Convenance, Abigail Williams – *CCT*
Mark and Wayne Jazz Duo – *Zanzibar*

Thursday, June 28

The Iron Maidens – *Vegas*
Spork, Red Bennies – *Bar Deluxe*
Pagan Love Gods – *Piper Down*
Shearwater, Dead Horse Point – *Kilby*
Lisa Marie & Patrick Kenny Duo – *Zanzibar*
Leraine Horstmanhoff – *Alchemy*
Brutally Frank – *Burt's*

Friday, June 29

Horse Feathers, Loch Lomond – *Kilby*
Allred, Vince Dynamic – *Solid Ground*
Mark and Wayne Jazz Trio – *Zanzibar*
Mary & Monique – *Alchemy*
The Iron Maidens – *Vegas*
Tangleridge – *Pat's BBQ*
Richmond Fontaine – *Bar Deluxe*
Vile Blue Shades, Red Bennies, Eagle Twins – *Broken Record*
The Makai, All Systems Fail – *Red Light Books*
The Amplifires, Thunderfist – *Burt's*

Saturday, June 30

Fat Paw – *Pat's*
DJ Matrix – *Tony's*
Six, Drown Out the Stars, MAIM Corps,

Massacre at the Wake, Vinia – *Vegas*
801 Intentions – *CCT*
Melt Banana, Agape – *Urban*
Slippery Kittens Burlesque Variety Show, Blue Lotus Dance Collaborative – *Bar Deluxe*
Cindy Akana – *Alchemy*
The Heathers, Neon Trees, Scissors for Lefty
Southerly – *Kilby*
Permanent Me, Driving East, Holiday Parade, Driving Distance, Words as Weapons – *Starry Night*
The Higher – *Burt's*

Sunday, July 1

Do It At The Park – *Liberty*
Dirty Tactics, Cobra Skulls – *Starry Night*
Saosin, Posion the Well, Receiving Ends of Sirens, Fiore – *In the Venue*

Monday, July 2

Slim Cessna's Auto Club – *Urban*
Hemlock, Six Stitch, Total Chaos, Gabriel's Fallen – *Vegas*
The Black Diamond Heavies – *Burt's*

Tuesday, July 3

Static Thought, Society's Parasites, Never Say Never – *CCT*
Big Business, Thunderfist, Blackhole – *Urban*
Get Him Eat Him – *Kilby*
Ceremony, Allegiance, The Red Baron, Bishop, Broadway Calls – *New Vortex*

Wednesday, July 4

Watch Fireworks and Drink Beer – *The Park*

Thursday, July 5

Flight 409 – *CCT*
Two and a Half White Guys – *Piper Down*
Prize Country, Loom, Glacial – *Broken Record*
Folk Fest American Revival – *Red Light Books*
The Hope Symphony – *Starry Night*

Friday, July 6

All Left Out, Brooke Young, Letters for Scarlett – *Starry Night*
Larusso, Down For the Count, Turn Left Here – *Solid Ground*
XUR, Nine World, The Crinn – *Broken Record*

Pick up the new SLUG – *Any place Cool*

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THURS, JUNE, 7TH:

THE CHARIOT, MISERY SIGALS, I AM GHOST, I HATE SALLY

TUES. JUNE, 12TH:

JOHNNY CAGE, COOL YOUR JETS, BY MY BLOOD

THURS. JUNE, 21ST:

LIFE OR DEATH, TAMERLANE, DOGWELDER

SUN. JUNE, 24TH:

KILLING KINGS, TAMERLANE, XREFLECTX

TUES. JULY, 3RD:

CEREMONY, ALLEGIANCE, THE RED BARON, BISHOP, BROADWAY CALLS.

TUES. JULY, 10TH:

GIANT, XREFLECTX, CHEREM, TBA

WED. JULY, 25TH:

RUINER, CITY TO CITY, W/TBA

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Kilby Court Calendar

June 2007

- 01- Take the Fall, Larusso, The Middle End \$6
- 02- The Narrator, Last Time Out, The Precinct \$6 adv/\$7 door
- 04- The Hot IQs, Paxtin \$6/\$7
- 05- Thunderbirds Are Now!, The Junior Varsity, Street to Nowhere \$10/\$10
- 06- Brakes, Pela, Electric Soft Parade, Jahnre \$7/\$8
- 08- Kid Theodore cd Release SLUG Localized! (Paul Jacobsen, The Lionelle, Kid Theodore)
- 09- Matt & Kim, Forest World \$7/\$8
- 11- Ashton, This Calendar Year, All Over Again \$6/\$7
- 13- The Cinematics, The Photo Atlas, Trey's Parade, Three Reasons \$7/\$8
- 14- Summer Lights, Lewis, Lightning in Alaska, t.b.a.

- 15- The High Violets, Declaration, t.b.a. \$6/\$7
- 16- Jesse Malin, Canada, t.b.a.
- 19- John McLaughlin, Hymns
- 20- Hardy Harr, Ash Reiter \$6/\$6
- 21- Teeth and Hair, t.b.a.
- 22- Facing New York, Return to Sender, Tera Melos, By the End of Tonight \$7/\$8
- 23- As Tall As Lions, Army of Me
- 26- Great Lake Swimmers, Paul Jacobsen, Libbie Linton \$7/\$8
- 28- Shearwater, Dead Horse Point, t.b.a. \$7/\$7
- 29- Horse Feathers, Loch Lomond \$6/\$7
- 30- Southerly, t.b.a. \$6/\$7

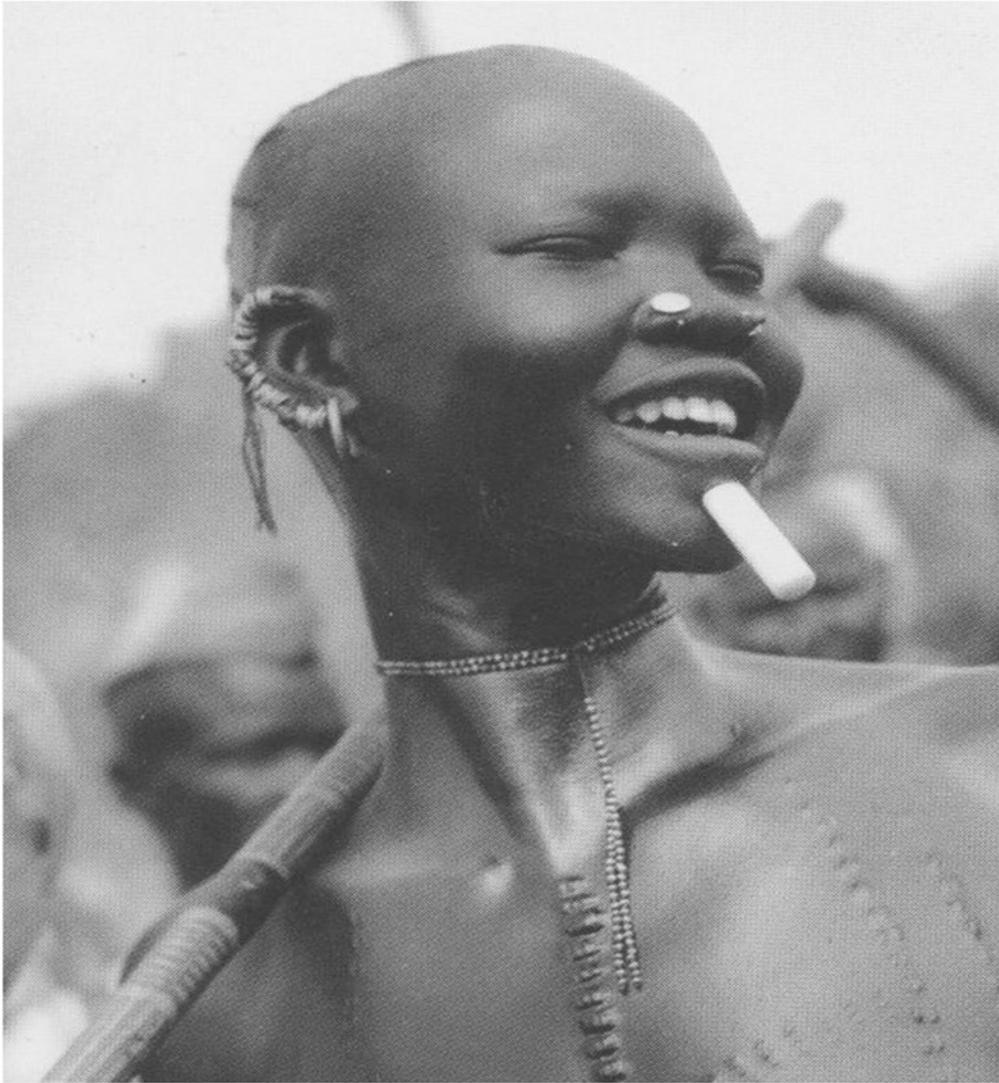
And in JULY:

- 03- Get Him Eat Him
- 09- Gravy Train!!!!, The Okmaniks
- 10- The Real You, Tysen
- 14- Keep in Touch, Backseat Goodbye
- 20- George & Caplin... and so much more!

Kilby Court is All ages - Located at 741 South 330 West SLC
Music begins at 7:30pm Tickets @ www.24tix.com & Slowtrain Records

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JULIETTE & THE LICKS, DAS EFX, BOB LOG III, EARL GREYHOUND

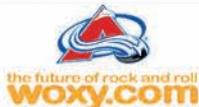
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MACHINE GUN BLUES, RA RA RIOT, EVERYTHING ABSENT OR DISTORTED (A LOVE STORY)

MINUS STORY, CAT-A-TAC, A VERSE UNSUNG, OTIS GIBBS, NINA STORY



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