

SLUG MAGAZINE

VOL. 18
ISSUE # 226
OCT., 2007



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Sarah

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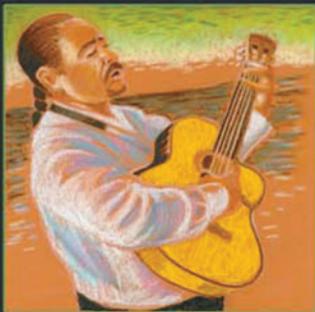
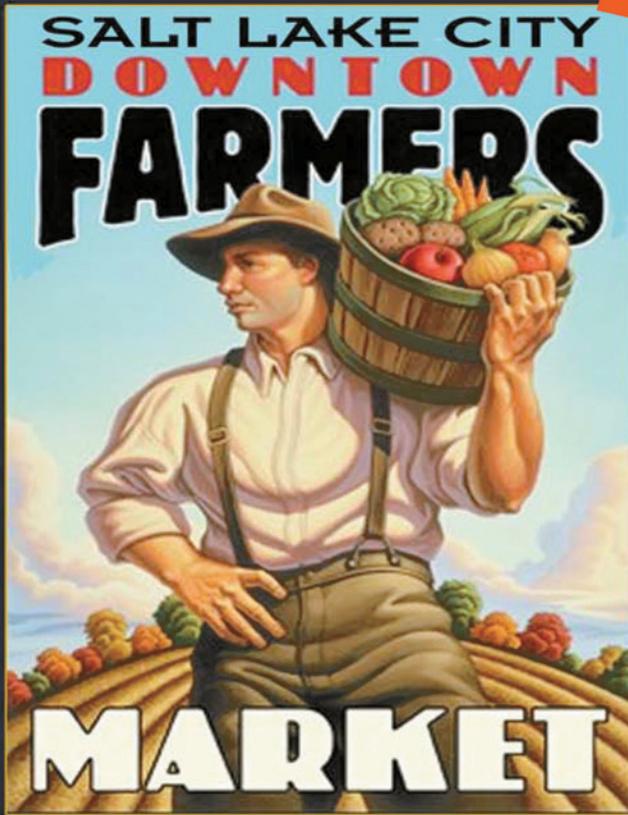
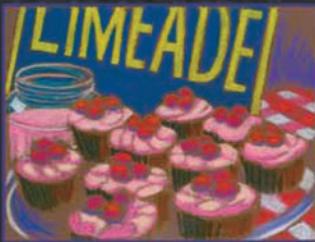
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Contributor Limelight



Gavin Hoffman = Writer

Gavin Hoffman aka loveyoudeads has been gracing the pages of *SLUG Magazine* with his metal reviews since March of this year. Gavin is best known in the community, not for his love of the Decemberists or his feline fellowshipping, but for his amazing drumming. Gavin has drummed for such local bands as *Iodina*, *Day of Less*, *Union of the Snake* etc. Currently, he slaps the sticks for *Minerva*. When Gavin isn't hanging out with his cats he is a super-master-elite tech specialist at Convergys.

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Dear Dickheads,
I thought it would be appropriate to write this letter seeing that Halloween is almost upon us. Since when did Halloween become an open excuse for every girl to dress like a fucken slut? Halloween is about blood and scary shit, not about how high you can get your skirt on that Little Bow Peep costume. No one wants to see the copy room girl's on going cellulite when she squeezes into the white thigh highs that supposedly go with her "Sexy Baby" costume. Give me a fucking break bitches you know exactly who you are because you are the same ones that suddenly turn into the fuck-me-round at the party, when you have had two wine coolers. At least the home girls down on thirteenth south are getting paid, and not the fact that he bought you a corn dog for dinner before hand, doesn't count. So this year when you are choosing a costume be

creative and don't use the fact that daddy didn't love you as an excuse to dress like a slut.

Truly Yours,
-Bloody Mary

Bloody Mary,
Instead of seeing Halloween as an unfortunate time when sluts flash skin like there's no tomorrow, why not see Halloween as a fortunate time when sluts flash skin like there's no tomorrow? I have a personal vendetta against females like you—the dumpy Mormon housewives who got a neighbor arrested who gardened in her bikini and the insecure, gossiping, sexless conservatives at my friend's work who report her when her cleavage is showing. Fuck you. Why don't you look in a fucking mirror at your ugly, pockmarked, overweight face and think about how you're contributing to the oppressive dilution of sex everywhere? Stop projecting your dissatisfaction with your own lack of sexual mystique on other females by willing them to convert to cardboard androgynous hydra-jellyfish like you.

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CAVEDOLL

Localized

Kat Kellermeyer

thechickwhopwn3dyou@yahoo.com

This month's *Localized*, on October 12th at the *Urban Lounge*, features two bands who push the envelope when it comes to trying something new, whether it's mixing styles (and their own tracks) or introducing a musical movement to Salt Lake City. This month, *Localized* presents genre-tampering **Cavedoll** and neo-psychedelic **The Furs**.

Camden Chamberlain – one-man band

"I'm not a purist in any sense," Chamberlain said, "I don't discriminate against sounds. If it sounds good, it is good. I work with whatever I have available."

Playing since age 13 and self-recording since age 19, Cavedoll is the most recent of a long list of projects Chamberlain has been involved in and easily one of the most varied. "If you listen to *The Harbor* you will hear me at my most consistent," Chamberlain says, "but when all was said and done, I've decided that I'm happiest when I'm not overly concerned with trying to confine myself to a certain sound. Obviously I like to put my own updated spin on the style. A lot of my background is in electronica and programming, so I really enjoy fusing elements of that into [my] style."

With backgrounds that feel akin to **Depeche Mode**, an array of live-recorded instruments keeps the electronica style from overwhelming the simplicity Chamberlain strives for. "The guitars are all live. Most of the bass is live. The drums are a fusion of live/programmed/sampled and the keys/synths are electronic,"

he listed off. "I like to layer and combine organic and electronic/sampled elements. What I love about recording, especially with the technology we have access to today, is that anything you can imagine you can create."

Up until this summer, Cavedoll featured a bass guitarist and drummer for live performances, but now Chamberlain is tackling the live shows on his own, which is no easy task for most musicians.

"It's easy for me," he said, "I only have to worry about what I'm doing. There's no looking at the person next to you and thinking, 'what the hell are you doing?' Right now, this is the route that makes me the happiest. I'm completely open to adding other musicians back into the live line-up, but finding the absolutely right people is of utmost importance."

He also stated that it was because of the member change that he incorporated a new element into his shows: what he calls a video collage. "It turns it into a whole different experience from the typical rock show. Some people really like it and others don't; I'm fine with that. I'd rather have the focus be on the songs and the messages behind them. The videos are a great way to illustrate the general ideas behind the music."

Chamberlain puts an updated spin on his music with a mesh of electronica, world percussion, live instruments and just about anything else he can find to add to the mix. Constantly evolving, Cavedoll is sure to put on a show that will hit your senses hard. And you never know what to expect next. "I write what I'm feeling at the time. I listen to all kinds of different music and get inspired by everything around me. It's all subject to change, though, and undoubtedly will."

THE FURS

Bryan Mink – guitar, vocals
Rob Turner – bass
Keaton McDonald – drums
Mike Gonzales – guitar
Leif the Lucky – drums

The Furs have been ushering in the neo-psychedelic movement to the Utah scene for a year and a half now. Like a trip back in time, The Furs carry with them the sounds of the 1960s in the purest sense. For descendants of the baby boomer era, it's just proof that history does repeat itself. The Furs just repeat it with their own style.

"Music should be made for all time," said guitarist and vocalist Bryan Mink, "[We want to] make good music, and I don't mean good music for a neo-psych band; I mean good music for any band. A good song should be able to hold its weight in any time period. We'll still make music that is a little more for the eccentric listener or, of course, with obvious influences of the day. That's just because we're from this time period and we also can do whatever we want."

It's clear that the 60s have had a huge impact on the band: Mink listed **Neil Young, The Rolling Stones, Velvet Underground** and **The Beatles** as some of his influences, but isn't willing to leave out the 70s, 80s, 90s and 00s.

The Furs recently lost a founding member of the band, but were able to enlist someone new. "Naturally, it's been a little unstable. They've been replaced, but it takes time to get the sound good again." Mink did confirm that things were beginning to feel comfortable again, saying, "I don't expect any more member changes, but I don't really care either way. The members decide their level of involvement; if they don't want to play I can't do anything about it."

The member shuffle has pushed the group's new album from its hopeful October release into what, for now, looks like January. Discussions are already underway for a tour with local band, **The Come Down**. So mark your calendar for this month's *Localized* at the *Urban Lounge* and see The Furs before they take their leave of Salt Lake City.

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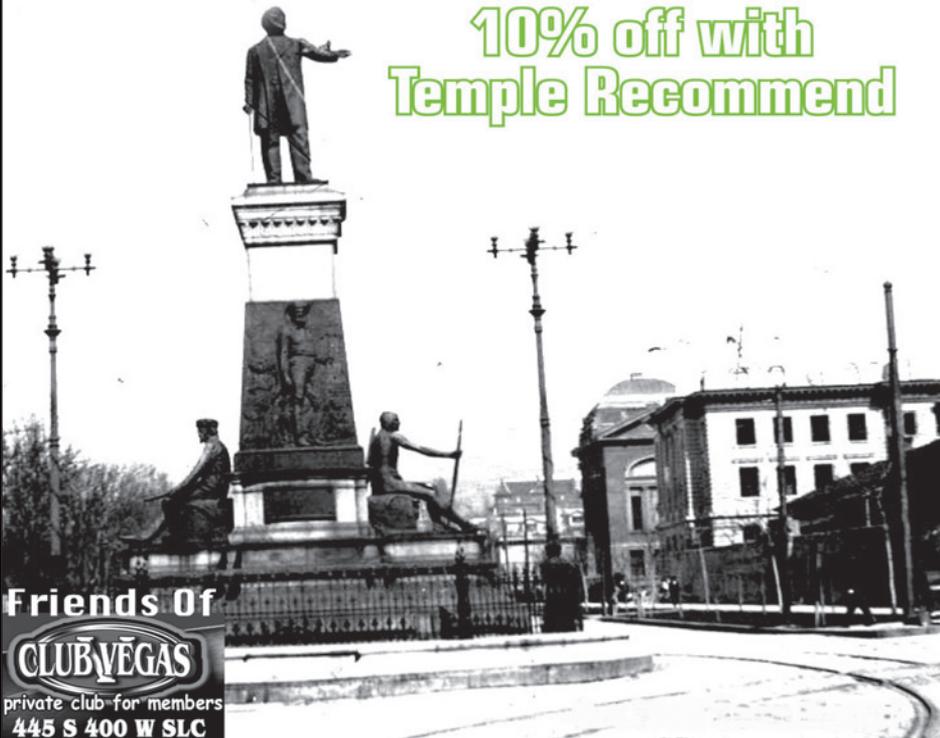
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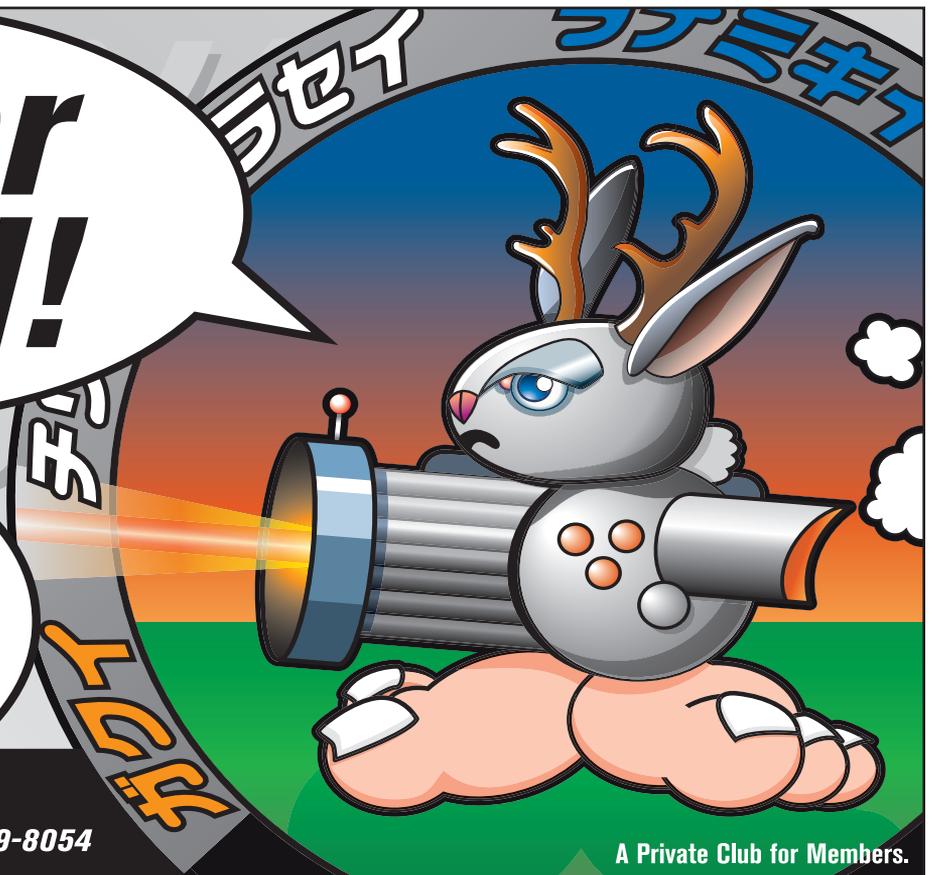
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FRI 12 SLUG

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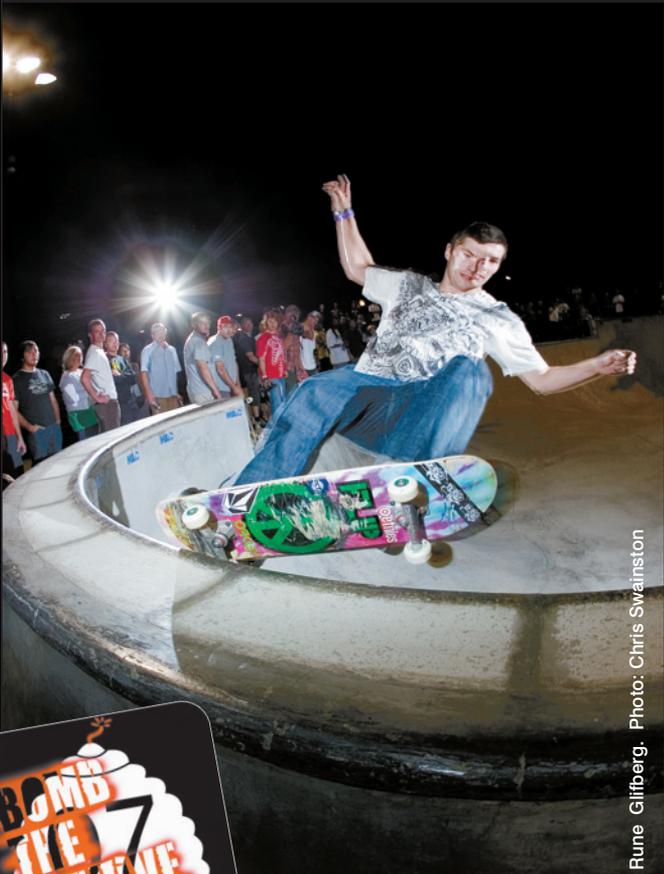
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Rune Glibberg. Photo: Chris Swainston



**SHOWDOWN AT So-Jo:
BOMB THE BEEHIVE**

BY: PETER PANHANDLER
peterpanhandler@slugmag.com

On the weekend of September 20 through the 23 there were two professional skateboard events in town. One of them, the AST Dew Tour, had all the biggest stars, managers, videogames, pro-model hybrid cars, annoying announcers and, most of all, mega cash and a national television spotlight. During this event, Shawn White had a bitch fit and I don't know if it was because he lost the vert event or because he doesn't have a Pro-Activ endorsement. Ryan Sheckler was also making teenage girls' hearts melt with his Beatlemania atmosphere. I don't blame the kid, I just hate him; and no he is not the next Tony Hawk, mostly because Tony invented his own tricks and wasn't a bitch like Sheckler.

South Jordan Skate Park hosted some serious skating on September 21. Known as the Bomb the Beehive contest, this event was coordinated by Brian Baade and, in my opinion, was a huge success. It was also the first of its kind in the Salt Lake Valley and I'm sure it won't be the last. Since putting on such an event is no easy task, I commend Brian and all of the sponsors who helped out like, vitaminwater, go211.com, Milosport, South Jordan Parks and Recreation and Gardenburger. There was also a ton of local volunteers who helped make this thing happen as well as Analog, Bones Wheels and VOX kicking down some products for a giveaway.

As far as the skating goes at South Jordan, there was no shortage of professional and local talent battling it out for the two thousand dollars in cash prizes. Locals Austin Namba, Isaiah Beh, Levi Faust and Tyson Bowerbank all received some cash money for their efforts. Also ex-vert pro and now Utah resident Brian Pennington killed the bowl and kept heads turning. I know the World Cup of Skating judges, Tom Curran, Matt Milligan, Owen Nieder and President of the World Cup, Mr. Don Bostick, were more than impressed by the amount of local talent. Professionals on hand for the contest were: Rune Glibberg, Benji Galloway, Rodney Jones, Julian Ethridge, Chad Fernandez, Gumbie, Fabrizio Santos and Pete Eldridge.

Other highlights of the contest were announcer Dave Duncan, Darwin, being the first guy in a wheelchair shredding the bowl- and Tony Magnusson taking a taxi from downtown SLC to the event. I don't know if taking the cab had anything to do with him being a corporate big wig or if it is just because he only has three fingers on one of his hands, making it hard to use a phone. I can't wait until next year's contest. Oh yeah, if you want to see the footage of this contest, just check YouTube or some other shit because there were plenty of dudes there with cameras.

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Andy Pitts is a name synonymous with the Salt Lake skate scene. His legacy will live on long after his exit, in the form of battered concrete ledge remnants and other miscellany found in industrial parking lots and downtown skate ghost towns.—
Ashley Jane Bloxham

Pitt's cooks up a back smith for the kids, on this home made pole jam.



When you carry around your own fire hydrant you gotta land stuff pretty quick. Back side flip third try.

Andy may have some idea of the respect this community has for him ... If he does, I don't think he cares. It is not that he doesn't care about us, it's that respect has never been his motivation.
-Kris Nelson



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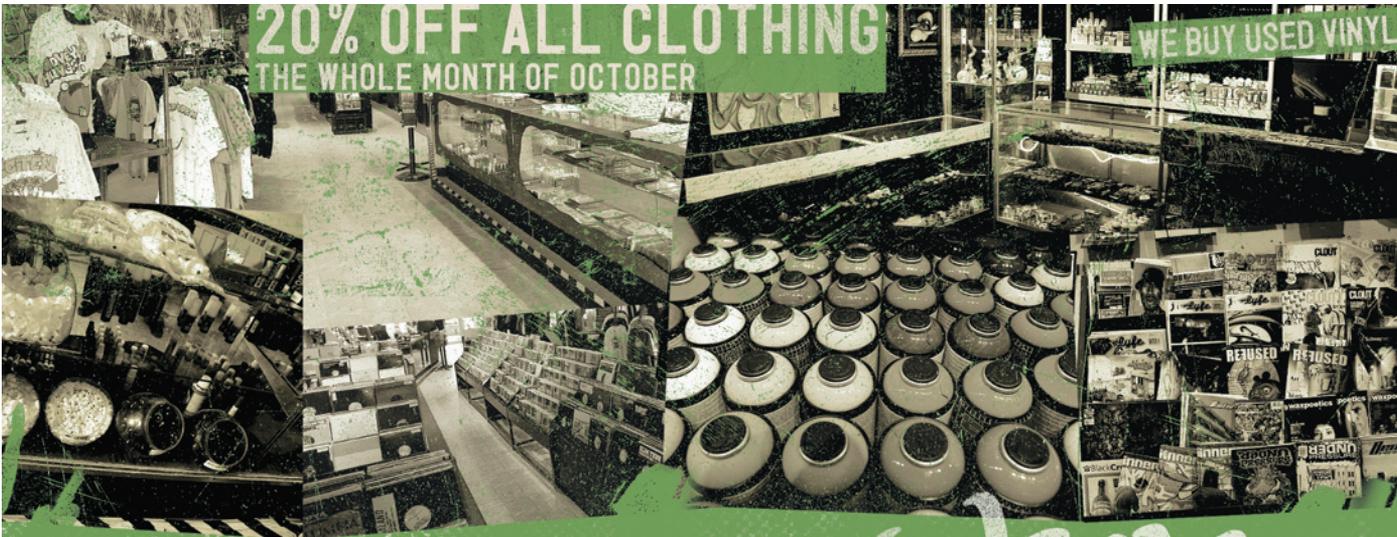
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PRODUCT REVIEWS

Photo: Chris Swainston



Analog Clothing Summer 2 Denim Pants

Analogclothing.com

One of the best-kept secrets in the skateboarding circuit is not so secret anymore. The *Summer 2 Denim Pants* are incredibly comfortable and designed to last a lot longer than your other jeans. With a wider thigh to prevent crotch blowouts and two-way stretch, these denim make you feel like you're wearing nothing at all. And on top of those fancy features there is a really fancy hidden pocket inside the front pocket that holds miscellaneous things safely, securely and stealthily. *Analog* is definitely on the up-and-coming with a whole new roster of skaters, including Arto Saari, Omar Salazar, Stefan Janoski and Dylan Rieder. Comfortable jeans with really interesting artwork on their shirts should be all you need to know about their vesture. Only at select skateshops as of right now; if you have the chance to purchase some of their gear it will definitely put you on the cusp of being the next big thing. —Adam Dorobiala

Ricta Wheels Appleyard Crystal All Star

Ricta.com

I'll have to admit when I first put this wheel on I was a little sketched. With a 78D durometer core and 82B durometer riding surface these wheels are much softer than I'm used to. However, all my doubt was quickly erased once I started skating. Even at 51mm these wheels are fast. I narrowly escaped the slobbery jowls of a young boxer pup named Mogli as he chased me full speed through the **Technique** parking lot before a skate park session. Once at the park these wheels took me by surprise. They're the soft wheels with the hard wheel feel. Slashing through the bowls I could feel every little bump and change in the concrete and the 82B softness really gave you that extra grip you want when ripping through hard turns; don't fear the softness because these wheels will slide through anything you push them through. Tail slides, blunt slides, power slides, everything goes. The only down fall is the flat spot factor. After only a couple power blunts at the park I had developed a small flat spot, slightly noticeable on smooth skate park concrete but unaccounted for on the streets.

—Chris Swainston

Santa Cruz Skateboards Powerfly Deck

Santacruzskateboards.com

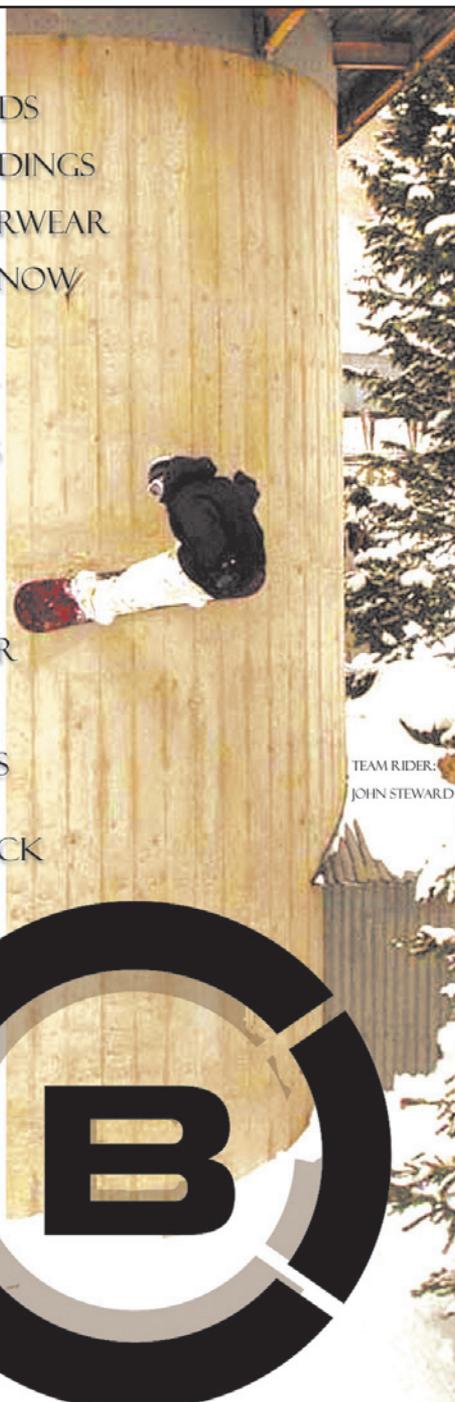
Before I even set this board up, I was instantly hyped. Made from crisp Canadian maple this Santa Cruz board looked amazing. At 8.12 inches it's the ideal width and with a virtually identical nose and tail. Looks can be deceiving, but not this time; it's the perfect shape. Once I put this board on I was instantly skating better. It is one of those boards your feet just connect with like they are attached to it. No matter what stance I was skating this board popped, flipped, and slid perfect. The concave and nose/tail steepness is right where I like it, the paints not too sticky and not too slippery. It has definitely been one of the best decks I've had this year. —Chris Swainston

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Nobrow: Art, Coffee and Community

by Ricky Vigil

robobox@hotmail.com

As I sat and spoke with **Joe Evans** in *nobrow Coffee and Tea*, he kept his eyes on the front door. Whenever a customer would walk in, Joe would spring to his feet, often greeting the shop's denizens by name and knowing just what they meant when they asked for "the usual." He answered ringing phones, recommended drinks to first-time visitors and checked up on lonely looking customers with empty cups. It was clear that everyone in the place felt comfortable. You know how in *Cheers* whenever one of the main characters would walk in and be greeted by everyone with a cheerfully collective "CLIFF!" or "NORM!?" *nobrow's* kind of like that, but instead of a dinky old bar populated by postal employees and bartenders with fake hair, you've got tattooed folks carrying sketchpads surrounded by huge paintings hung on red and brown brick walls. Joe has been working in various coffee shops for over ten years, and in that time, he has figured out just what it takes to cultivate a space where people can be comfortable enough to be themselves, drink some coffee and appreciate some amazing works of art.

Joe Evans officially opened *nobrow* in October 2006, inspired by his days working in a coffee shop at the *Salt Lake Arts Center* to fully integrate an art gallery within the aesthetic of a coffee shop. "I'm way better at consuming, understanding and appreciating art than creating it. I saw myself with an opportunity to go beyond what most coffee shops do and be able to operate as both a coffee shop and an art gallery." Almost immediately, the local art community jumped at the chance to be a part of the environment that *nobrow* was creating.



People who may never go to a gallery opening or any other sort of art exhibition are exposed to art at *nobrow* in a way that they never would be at Starbucks. The artists featured at *nobrow* are being exposed to all kinds of new audiences simply because their work is on display in a place that isn't traditionally considered an outlet for displaying art. Whether the Average Joe who walks into *nobrow* looking for a cup o' joe likes it or not, he's going to see some killer art. And if that Average Joe walks into *nobrow* at the right time, he'll even get to hear some killer music. The music featured at *nobrow* goes far beyond the cliché of overly sensitive college students strumming acoustic guitars and singing tenderly about flowers and sunshine. Joe makes sure that the musical performances at *nobrow* feature musicians who are actually good. "A lot of musicians realize that I'm a fan," Joe says, "Not some guy who's trying to make a buck off of them."



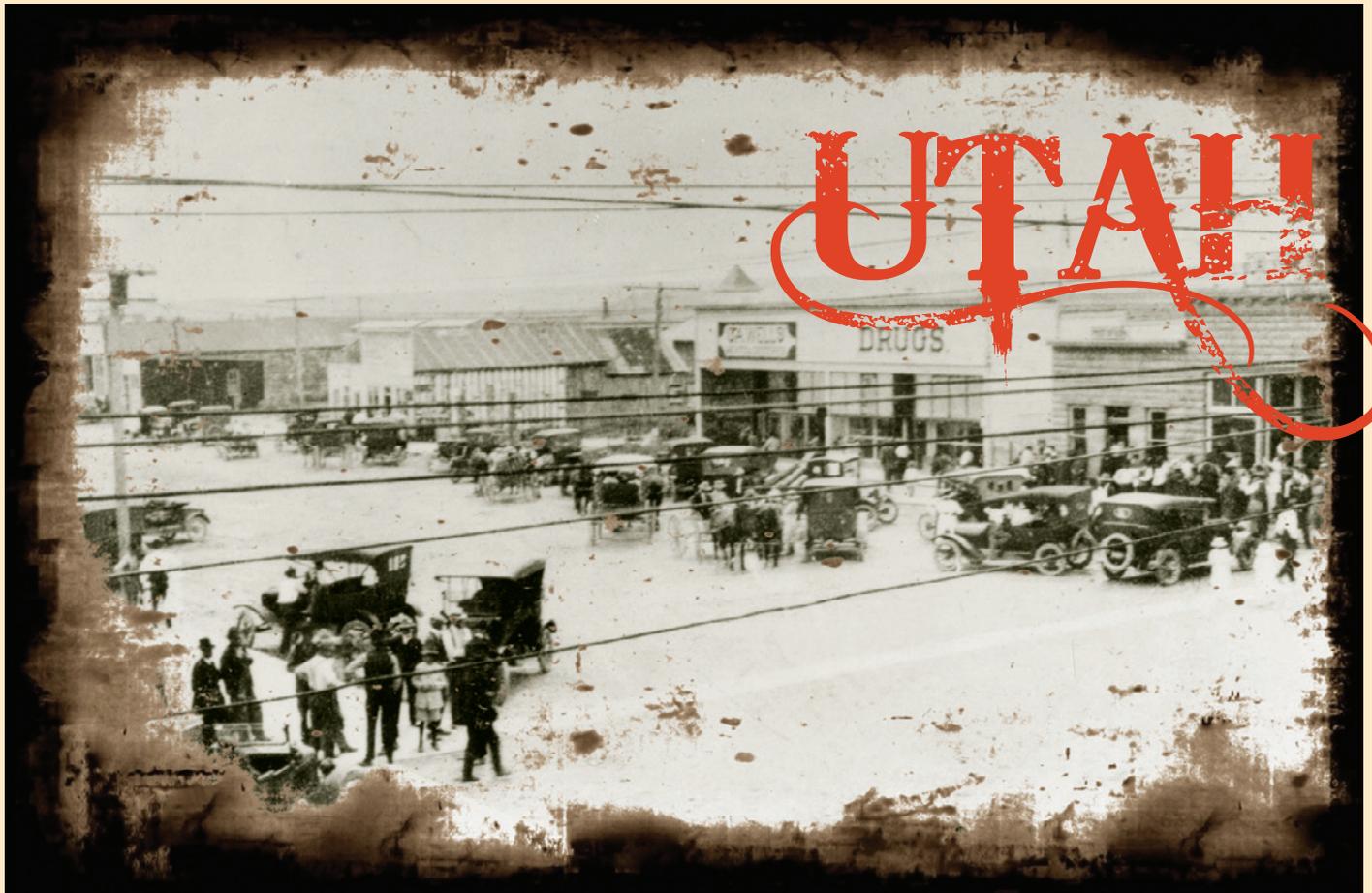
Emily & Joe Evans are nobrow.
Photo: Cat Palmer

Being located on the bustling local business mecca of 300 South, *nobrow* is part of group of newly emerging local businesses that seem to be picking up where Sugarhouse left off. Since we all know what happened there, Joe has become vocal about forming some sort of business alliance to make sure that their voices are heard. "I look at what happened in Sugarhouse and I think that the businesses didn't band together early enough. I think if Salt Lake businesses band together and get to know our city council, we can have a really strong voice and we can really get a lot out of it." With an election coming up and a new city council coming into existence, this seems like the perfect time for Salt Lake's small businesses to make their voices heard.

As if running a successful coffee shop/art gallery and lobbying for local downtown businesses to band together wasn't enough, Joe has also started a new brand for local artists called *IFLT*. Joe's motivation behind *IFLT* is not only to create something

of quality to be consumed by the Salt Lake art community, but also to get artists the kind of recognition they deserve. "Artists need to become known and respected, but also commercially consumable and able to make a living by doing what they're passionate about." *IFLT's* first product will be a limited edition t-shirt, complete with hand-made packaging and a short artist bio. Future plans include producing a limited edition EP by local act **The Soundtrack Scene**.

nobrow will be celebrating their one year anniversary on October 19, during *Gallery Stroll*. The celebration will feature the debut of *The Soundtrack Scene*, and new art by **Sri Wipple, Trent Call** and **Cein Watson**. Stop by and say hi to Joe and his wife **Emily Evans** (who Joe states is the only reason he remains sane enough to do all that he does). *nobrow Coffee and Tea* is located at 315 East and 300 South .



By Erik Lopez
 erik@slugmag.com

Hidden inside the Oquirrh Mountains and tucked away in the Summit County library lies the ugly step-cousin of official Utah history—ghostly folklore. With Halloween only a stone’s throw away, I started to uncover the stories and tales that color our great state. These stories are almost too bizarre NOT to be true. The first story is about a gravedigger who “digs” corpses, the next is about Utah’s own version of the Loch Ness monster and the last involves a small town in northeastern Utah that has been plagued by a religious curse for nearly 50 years.

Acts of Anatomy: The Story of Utah’s First Grave Digger

In the early months of 1862, three outlaws were on the run from the law for attacking Governor **John W. Dawson** and for stealing a cash box from the **Overland Mail Company**. The three wanted men, **Lot Huntington**, **John P. Smith** and **Moroni Clawson**, were headed to California when the legendary Mormon bodyguard **Porter Rockwell** caught up with them. Resisting arrest, Huntington was killed while Smith and Clawson were taken into custody without incident. The death of Huntington and the subsequent arrest and deaths of Smith and Clawson a few weeks later begins the bizarre and sordid tale of **John Baptiste**, the first gravedigger of Salt Lake City.

John Baptiste was hired as Salt Lake’s gravedigger three years prior to the 1862 incident, but Baptiste’s previous background is clouded and muddled. Utah Census records in 1860 list him as being born in Ireland while other records place his birth somewhere around 1814 in Italy. Still other sources claim he was French and came to America from Australia. Whatever the truth is, after both Smith and Clawson died, the city buried them while they waited for relatives to come from out of state and claim the bodies. Clawson’s family claimed his body a few days later and planned to bury him in a family plot in Draper. When they opened the coffin to transfer the body, what they discovered shocked them: Clawson’s body was stripped naked!

Immediately, an investigation was put into order, headed by Salt Lake policemen **Henry Heath**. The first person Heath talked to was the most obvious suspect: the gravedigger who buried Clawson, John Baptiste. Baptiste lived with his wife in a home on Third Avenue. When Heath knocked on the door, Baptiste’s wife answered, invited him in and gave the permission needed to search the house. Unsurprisingly, Heath found piles of clothing, jewelry, and other possessions in the house from deceased residents of the community buried in years previous. Heath immediately confronted Baptiste with the evidence and he begged for his life.

Word of Baptiste’s crime and subsequent arrest spread like wildfire and the townsfolk were up in arms with anger and disgust. Baptiste was forced to identify the graves he had looted. The authorities guessed that he had been looting graves for two years, but they were never certain. It was estimated that he had desecrated around 300 graves.

Baptiste’s punishment for crimes against the community was not death or dismemberment—as requested by the community—but banishment as recommended by the LDS

president and prophet, Brigham Young. Baptiste was banished to Antelope Island, an island in the middle of the Great Salt Lake, where he was subsequently shackled with a ball and chain on his leg, branded with the words “Branded for Robbing The Dead” on his forehead and his ears cut off. From here, the story gets murky. Some reports say he made a raft out of the log cabin he was staying in, killed a two-year-old heifer for food and clothing and escaped the island. Others say he perished in the waters around the lake. To this day, John Baptiste still haunts the waters around Antelope Island, as recent eyewitnesses report that they have seen a man shackled roaming the outer edges of the island and have heard the groans and moans of a man in agony.

The Utah Nessie

On July 27, 1868, **Joseph C. Rich**, a Mormon colonizer of the Bear Lake region, submitted a story to the *Deseret News* describing how he first came to hear about a monster in the lake and subsequent eyewitness accounts from settlers in the area. His story recounted the stories Native Americans had told early Mormon settlers about a serpent-like monster in the lake. The monster had 18-foot-long legs and it could come on shore and shoot water upwards from its mouth. The monster was claimed to eat Indians while they swam in the lake.

The first reported sighting from a settler had the monster looking like a drowned man, but on closer inspection, it had distorted its body in the water. It had ears bunched to the side of its head that were the size of large pint cups.

Furthermore it was reported that it could travel faster than a locomotive in the water. Later reports described the monster as looking like an otter with light brown fur, but having flippers that resembled the oars of a rowboat. The most astonishing report came from a scoutmaster in 1946:

and other settlers at the time claimed to have seen the monster everywhere ... even in backyards! Whatever the truth is, the last reported sighting of the Bear Lake monster occurred in 2002, when Bear Lake business owner **Brian Hirschi** reported a sighting in June.

they had built from the ground up, their strong, immigrant, non-LDS population and their certainty that they would get the county seat, adamantly refused Smart's offer. It is here that the story takes its turn. Dismayed and angry that he couldn't get LDS interests into the town, Smart "dusted off his feet" on the town and uttered his famous words, "The day [will] come when nothing but jack rabbits and tumble weeds [will] be seen on Myton's main street." In LDS theology, the dusting off of the feet is a ritual in which high priesthood holders wash their feet off as a testimony or curse against those that reject them. From then on, Myton went into a steady decline: it lost the county seat race to underdog Duchesne, it had two massive fires that wiped out all the buildings in the town and its population dwindled from a strong 3,000 to its currently dismal 500 people.

FOLKLORE

Gruesome Graves, Mysterious Monsters and Tormented Towns

On June 19, a family went to Bear Lake for some rest and relaxation. When they got to the lake, they decided to go for a swim. As they entered the water, a large commotion stirred the water around them, and large waves disturbed the tranquility of the lake. The monster then heaved his body, about as big as a few cars with a mouth just as huge, out of the water and proceeded onto the shoreline. The water in the lake receded until there wasn't much water left. The monster opened its mouth, bellowed, and was about to make an aggressive move on the family when the family dog started barking, distracting the monster and driving him back into the lake.

Speculation surrounding the monster has it pegged as an ancient and elusive prehistoric species like Mesozoic sea lizards that survived in Lake Bonneville. The plausibility of this argument rests on the fact that Bear Lake, Lake Bonneville and the Great Salt Lake were all one big body of water at one time in the form of a giant glacial lake. As the glacial mass started to melt, it formed the three separate bodies of water. The sea lizards had lived in Lake Bonneville. When the salinity of Bonneville was too much for the sea lizards to handle they migrated to Bear Lake. Others speculate that it was a fabrication made up by Joseph Rich. One reason for this is that after the settlement of the white man, the monster has never swallowed anyone, but hysteria still ran wild as farmers



The Accursed Share

The last tale to be told involves a small town in Duchesne County called Myton. According to legend, Myton has been under a curse until recently. The story begins with the selection for the county seat in the nascent and budding Duchesne County around 1910. The race for county seat was between Duchesne, Myton and Roosevelt. Roosevelt and Myton were thought to be the forerunners in the race with strong interest held that Myton would edge out LDS-majority Roosevelt. Myton had obvious advantages over Roosevelt—all the mail for the Uintah Basin was funneled through Myton and Myton was located near the only bridge over the Duchesne river, hence all market and trading routes through the Basin went through Myton, making it the powerhouse center for the hustle and bustle of commerce.

Before the vote took place, the LDS stake president for the region, **William Smart**, visited Myton to meet with the non-Mormon town council to ask about putting vested LDS business interests in the town. The townsfolk and business people, proud of their economic advantages that

Other versions of the story have LDS stake president Smart angry that the faithful churchgoers of the town were giving too much "support" to the local saloons. Another claims that LDS leaders were shouted down and told to leave over a planned proposal to build an LDS stake center, after which Smart told the gathered townsfolk that they would move their stake center to Roosevelt and that "the day would come when they would see weeds growing in the cracks of the sidewalks, rabbits would play in the streets, and many of their busy streets would turn into swamps." The curse was removed quietly in a secret ordinance by LDS leaders in the early 1990s. Since then, Myton has seen a slow and steady resurgence in its economics, social and political power.

Special thanks goes to the Utah Historical Society for the generous and patient help in finding these stories in the course of my research. The Utah Historical Society is located in the Rio Grande building at 300 Rio Grande where you will not only find other folklore, but you may even run into the White Lady, the Society's very own ghost! To find out more about the interesting nooks and crannies of Utah's history that go under-appreciated and overlooked, check out: history.utah.gov.



Wolves in the Throne Room

Madrigal of the Wolf
By Conor Dow
tomservo@gmail.com

With raw production, blazing guitars, shrieking vocals and blasting drums, black metal has always purported an extreme display of individualism, making every effort to reject all things politically correct and socially acceptable. Like everything however, human beings have turned those sparks of individualistic expression into hackneyed, formulaic practices, which have become little more than parodies of themselves. It takes an overwhelming dose of praxis for this cycle to be broken. The somewhat reclusive members of **Wolves in the Throne Room** who hail from Olympia, Washington and are some of the few individuals who strive to break these patterns. Not only do they defy most typical black metal forms of tradition, but also black metal culture as a whole. "We have no intention of contributing anything to traditional black metal. The orthodox thinking involved in the construction of traditional black metal is repugnant and stifling" Rick (no last name given) states.

With their new album *Two Hunters*, released in late September, and their first national tour underway, waves are being made as their ideologies are

expressed unto many for the first time. "Our live performances are concerned with transcending the ubiquitous confines of the here and now, leaving both band and crowd shaken free, in however small degree, from the smothering edifice of our modern culture." Although many audience members may only be attending the show for loud music, there are also those who will be there to truly listen, "we endeavor to rouse those in attendance from the psychic torpor society demands of its constituents."

While metal can be seen as a blatant assertion of masculinity, some bands attempt to balance this out with the inclusion of female vocal elements. Rick explains, "our lives are full of powerful women and naturally these experiences find their way into our music. We seek to honor the glorious nature of womanhood in our music as we do all the primal forces around us." Wolves's first album includes the talents of **Jamie Meyers (Hammers of Misfortune)**, and the recent release of *Two Hunters* showcases the talents of **Jessica Kinney (Eyvind Kang, Asva)** who offers her femininity to two of the four tracks on the album. "Jessica is focused professional with a powerful talent." Rick continues, "She quickly internalized our lyrics and ideas about her contribution and effortlessly surpassed our expectations with a performance more meaningful than we'd hoped for." The band yields a strong reverence for femininity not only in their beliefs, but also when creating their music. "We have worked to make all representations of women in our music and art true to the feminine spirit as we have experienced it and find the prurient manner in which women are portrayed in the culture at large and metal specifically utterly sickening," Rick affirms.

To many fans, black metal is simply a style of music, or a means to individualize them among the herd. However it has developed clichéd traditions and tired theatrics that have very little value beneath the surfaces of corpse paint and wrist spikes. I asked Rick about a previous statement I had read in regards

to *Two Hunters* being "a tribute to the genre," in light of their bold defiance to what black metal has become. "Our tribute is more to the radical and innovative spirit conjured when the bands at the genesis of black metal created something new and engaging with their music rather than to the sounds or appearances that spirit manifested as. Tribute by rote mimicry is a hollow gesture." It could be said that these roots and this spirit which was evoked when the medium of black metal was created was not only inspirational, but completely essential. What once was vapid for many have been made new again with a "cleansing fire" and by seeking out these roots, the pallid representations of what black metal stems from can be interpreted in a new light. "Our influences for *Two Hunters* were much the same as for *Diadem of 12 Stars*, as well as the new material we're currently writing. Life, death, horror, awe. There are never any unadulterated veins of influence in what we do as everything is a collaborative venture, the three of us continually working and reworking everything until any recognizable individuation in the work is obliterated."

But is human expression, art or even black metal just another form of deep rooted narcissism? Rick explains, "The intrinsic and elemental human experiences reflected in black metal resonate with us and will always be fertile and valid inspirations for art in any medium." Exhibiting these intense feelings of misanthropy may call for conjugation with an extreme medium. For many, this is why extreme metal continues to be such an abundant catharsis. Rick summarizes, "it will always be important for humans to reflect upon the world and puzzle at their place in it; whether it be rapture in the presence nature's glories or the revulsion and disgust felt when faced with misery and death. To express these considerations is life itself."

Wolves in the Throne Room play at *The Broken Record* on October 26th, 2007.

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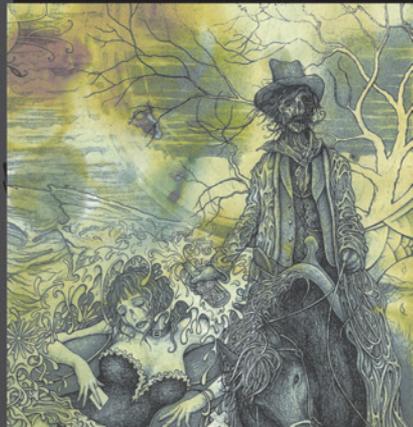
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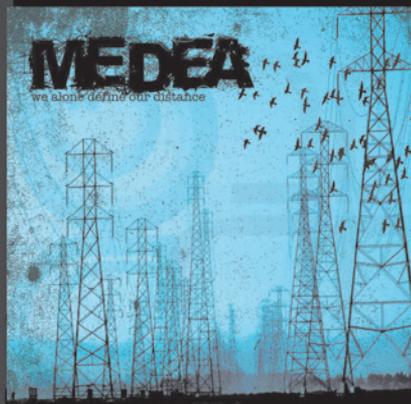
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- 10.12 KETTLEFISH
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Hallowed Halls: A Night of Dark Elegant Fashion

By Kelly Ashkettle

kellyashkettle@yahoo.com

Last fall, fashion designer **Heather Mathiesen** and filmmaker **Stephen Simmons** collaborated to produce *An October Evening*, an arts event designed to showcase their creative endeavors as well as those of like-minded peers. "Stephen and I are both very inspired by the October season and wanted to capture what we felt was so intriguing about it," says Mathiesen, "I first decided I wanted to make an event after being on many fashion show committees and in many fashion shows. I was tired of being a participant and wanted to see what it was like in the 'big chair.'"

The 'big chair' seemed to agree with her; the first *An October Evening* was so successful that it completely sold out the *Regency Theater*. This year, Mathiesen and Simmons are hosting their second annual *An October Evening* on a grander scale. It will be held at the 1,000 capacity *Masonic Temple*, and a portion of each ticket price will be donated to charities that benefit children with health conditions.

"*An October Evening* is more of a formal art event than a festival," says Mathiesen, "This is not necessarily a Halloween event, but a dark elegant evening that we hope will have a similar feeling to an old 1920s film."

Attendees of *An October Evening 2007* are encouraged to wear costumes for a chance to win the "Autume basket." After they pass between the two sphinxes that guard the *Masonic Temple's* doors, a stilt walker will greet them and usher them into the main auditorium. There, the evening will be introduced by an elaborate multi-media performance that makes use of fanciful costumes on an ornate set in front of a green screen.

"I want to create a story around the clothes," Mathiesen says. "I don't just want to create clothes for people to wear; I want to create a whole entire fantasy world. When you see these clothes in the show and you wear them later, I want you to feel like 'Oh yeah, I'm part of that fantasy.'"

The introduction will be followed by a fast-paced fashion show, in which 11 local designers will showcase models walking across a red carpet. The fashion shows will be interspersed with four original short films, including the work of Simmons' *SKS Productions*.

An October Evening will also feature a show by hypnotist **Brian Swan**, and a musical performance by an alchemic and ritualistic band from Portland called **The Red King**, whose performance offers a multi-sensory experience in itself. (Read an interview with



The Red King at www.slugmag.com.)

An intermission will provide an opportunity to visit the banquet hall to partake of free refreshments and view the works of local artists, including photographer **Jeff Carlisle**.

Mathiesen's own *Blue Medusa Fashion* will headline the fashion performances. Her current line is titled "I Am So Hallow," which she has described as "electric-pink Marie Antoinette on acid, a juxtaposition of queen and punk."

She explains: "My fashion shows always incorporate a story. As a part of a show I want to create more than clothes; I want to create an entire artistic concept. I love theatrics and feel like a show should leave people entertained."

Other fashion designers include the proprietresses of two local clothing stores, *Arsenic Fashions* and *Obscura Clothing*. *Arsenic's* **Donna Rhodes** will display her trademark Victorian-inspired attire, while *Obscura's* **Mia Espinosa** will present the debut of her first original line, a men's collection which she describes as "Mozart meets punk." Some of the other designers are students at *Salt Lake Community College*, who were recommended by their teachers. One, **Krista Nielson**, was the national finalist for a *Steve Madden* shoe contest.

Mathiesen notes that Utah can be a great place for fashion designers. "They're actually able to create something from the ground up instead of getting involved in something that's already established," she observes. "If you're going to get into the fashion world in New York, it's going to be very hard to start with something that you want to do and make it huge. Here, you have a lot of independent people who are working together to create something."

Simmons feels the same way about film. "Everyone's always moving out to New York or L.A. to go do something, when they could actually just create and do something here in Utah," he says.

Mathiesen is quick to point out that many designers who do choose to stay in Utah do have what it takes to make it elsewhere if they chose. "A lot of the people who are involved in this show have gotten national attention," she says.

"I look forward to Utah's growth and want to be a part of it," she adds. "I see that there are more and more things going on every day that get me excited [about] where our city and state are headed."

An October Evening will take place on October 19 at 7p.m. Tickets are nine dollars in advance and can be bought at *Obscura* and *Arsenic Fashions*.

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NIGGER

Racial Slurs Promoting Anti-Racist Ideas

By Josh McGillis

punchdrunkpublic@hotmail.com

"Nigger," "wetback" and "chink" are not usually words used to promote anti-racist ideas, but **Miles Gregley, Rafael Agustin and Allan Axibal** have taken these racial slurs and turned them into a foundation for an extremely successful, anti-racist play. *Nigger Wetback Chink: The Race Play*, written by three men who were tired of being typecast and discriminated against because of the color of their skin, has been on the road for the past two and a half years. It is finally coming to *Kingsbury Hall* in Salt Lake, but not without controversy.

Nigger Wetback Chink was originally invited to attend *Kingsbury Hall* about nine months ago after **Greg Geilmann**, the director of *Kingsbury Hall*, saw it in Los Angeles. "One of the things we really liked about the company was that they are not only performers," explained **Sheri Jardine**, an affiliate of *Kingsbury Hall*, "but they are also dedicated to education and outreach in the areas where they perform, to talk about the [racism and stereotype] issues the play raises." Not only has the company been booked for two performance dates, but also for a week of outreach and educational activities. Following the scheduled performance dates in Salt Lake, the trio has booked at three other Utah venues in Park City, *Utah State University* and *Weber State University*.

Last May, the group performed at the *National Conference of Race and Ethnicity in Higher Education*, a conference that was attended by a number of students, faculty and staff from the *University of Utah*. "We encouraged them to go see the show, knowing we were bringing it here, and several did," said Jardine. "Some of those who saw the show really hated it, and some liked it." Once the cogs for the event started rolling, *Kingsbury Hall* invited those who had already attended the show, along with other U of U influences to discuss any issues they may have with the play, and to further plan specific activities that would take place during the last week of October.

"Many concerns were voiced, including concern about the title, and concerns that this play, by using humor to address serious issues, was not the best vehicle to steer

WETBACK

this debate," Jardine explained. While it may seem ridiculous that there is controversy surrounding a play that is fundamentally anti-racist, the points raised by students were not irrational. "There is a concern that the majority students will not understand the historical context of racism or these particular racial slurs, they will not understand how hurtful they are, and therefore the show will create a sort of environment where the students of color will feel that they are being laughed at."

What the cast has to say about their show is reassuring to those who voiced concern about the use of nigger, wetback and chink in the title.

"These are words that we've dealt with, we talk about these words and how they take place in our [culture]," said Rafael Agustin, one of the writers/performers of the play. "We've been called these words and we have the right to confront these words. We're not going to have a show called 'Ethnic Friends' and expect people to understand what kind of material we're working with."

"I think that in Utah people feel that we are too nice here for something as ugly as racism or racial slurs," commented Jardine, "the truth is, people are called these words here, people feel hatred and discrimination here, people are treated differently in ways large and small because of their race here. I hope that it can start a discussion that opens people's minds to the fact that we can't and shouldn't just ignore it anymore. We need to face the fact that racism abounds, even here in nice little Utah, if we are ever going to get to a point where we can make it better."

The message of the play is also very positive, written by three men who were tired of being type cast and discriminated against because of the color of their skin. With their show, Gregley, Agustin and Axibal hope to push past the racial stereotypes and prejudices that still, whether people like to admit it or not, continue to exist. "On a very basic level," Agustin continued, "I hope that people understand

CHINK

that we have more similarities than differences, and that [we should celebrate] those differences."

Miles Gregley, who was performing as a stand-up comedian before writing the show, has his own experiences in getting race-oriented roles. "I just didn't want to be type cast in the future, and it seemed like I was already on that road, being a young, black male, I was [getting auditions] for the thug, or the drug dealer. I just wanted to do my own thing."

As it stands, the show is still scheduled to play in Salt Lake, despite the controversy that surrounds it. "The [University of Utah] has done nothing to try and discourage us from doing the show. The concerns have been voiced by some groups and individuals, and I know there is talk of organizing a protest, but we have not been asked in any official capacity not to do the show," Jardine said. Only time will tell.

And what about the next step for *Nigger Wetback Chink*? "We'd love to go to Broadway," Gregley expressed, "but there's just something about live performing that's special. [We've] been talking to *HBO*, to *Showtime* to *Comedy Central*, but the vision is different. It's important for people to be out of their comfort zone, and to [see the show] with other people. Hopefully we can get to that next level of performing on a broader stage, it really just depends on what you think success looks like." Gregley explained that he feels the show has already been successful enough, considering how it started as a small project between three friends.

Nigger Wetback Chink: The Race Show will be at *Kingsbury Hall* November 2 and 3 and as Jardine says, "Whether people love the show or hate it, the discussion itself will have a lot of inherent value for our campus and for our city."



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The Inversion Trawler
Filed By Oom/Boo
#4 Salt Lake City

Salt Lake City sits in a large semi-arid desert valley almost completely surrounded by mountains. The Wasatch Range wraps around the north, east, and south sides of the valley, while the near barren Oquirrh Mountains form the western wall. Evaporating in the northwestern corner is the Great Salt Lake—a vast expanse of shallow, salty water—an inland sea in which only brine shrimp can live and whose particular fragrance is not something to be sniffed at (literally). The city is laid out on a grid. All addresses radiate out from a central point – the Base Meridian Stone at the southeast corner of the Mormon Temple Square. Most streets are numbered rather than named, giving each address more of a latitude/longitude coordinate feel. Traveling south from Temple Square you'd first cross South Temple, then 1st South, 2nd South, 3rd South, and so on. North would take you across North Temple, 1st North, 2nd North, etc. West: West Temple, 1st West, 2nd West ... East, however, is a slight variation. What would be East Temple (and once was) has become Main Street and 1st East is now State Street. It then picks up again with 2nd East, 3rd East, etc. Few streets actually have names and few streets curve.

Many neighborhoods around town, in an attempt to achieve a particular and marketable identity, have adopted names. On the west side of Capitol Hill is the Marmalade District—so called because of all the fruit trees that used to cover the area. It's an old neighborhood and boasts some of the earliest homes still standing in Salt Lake City. This is where Boo and I live. Capitol Hill itself is generally covered in plump Victorian houses and retro apartment complexes. Behind the Capitol, bombastic houses creep ever further up the mountainside. To the east, beyond City Creek Canyon, are the Avenues. The Avenues are laid out using a slightly offset coordinate system not particularly related to the valley floor grid. Huge houses with huge porches, fixer-uppers for the more artistically minded; wine-drinking outdoorsy types; multi-culturally aware animal lovers and other spiritual minorities and charmingly vintage sidewalks in need of repair.

Further east along the foothills and spilling onto the University of Utah campus is the Federal Heights area. All big money and well groomed delusions

of taste—lots of doctors and the stuffy set that seems lacking in imagination and life force. The east bench or "cream shelf" spreads up the foothills from 13th east and heads south. You can add at least \$100,000 to the price of any property if it lies on the east side of 13th East. Funnily, 13th East closely follows the Wasatch Fault Line. The east side will literally just keep going up (geologically at least), while the west slips down towards the wrong-side-of-the-tracks.

Then there is the trendy and more artsy 9th & 9th area, which surrounds the intersection of 9th South and 9th East. Its coffee shop culture, art house films, young up-and-comers, dog walkers, subdued hipsters, lawns giving way to desert-dream xeriscaping and rock gardens. From about 5th East to 13th East and from South Temple to 7th South is an area which has never struck anybody's imagination enough to be named. Residents affectionately refer to this area as "The Void." Houses range from simple prairie cottages to gargantuan Victoriana; bisected city blocks with almost hidden streets lined with bungalows and ex-polygamist enclaves; mature trees and motorist friendly shopping centers. Within this void there seems to exist Salt Lake City's own homegrown "Bermuda Triangle"—or more correctly, "amorphous blob of strange goings-on." This is the place of weird death, theatrical suicides, and sensational homicides; disappearances and reappearances; mismanaged romance; halfway houses going all the way; wall-to-wall poltergeist activity—a sequestered comucopia of evolutionary dead-ends. It is a concentration of all that is askew... the place glows with obsessive compulsive disorder.

It is also the home of Bunny-cat. The front portion of this animal is definitely feline. The rear, however, is that of a rabbit. The front walks, the back hops. Many a housewife intending to feed carrots to the cute white bunny wandering through the yard has fled screaming when little Peter Cottontail faces them and meows.

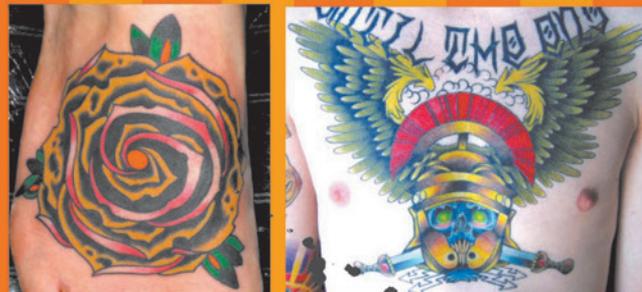
Real estate prices in this area are generally lower than elsewhere in the city, and it takes a special breed of weirdo to feel at home here. We have many friends who do.

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Gallery Stroll

Gallery Stroll
By Mariah Mann Mellus
Mariah@slugmag.com

The Salt Lake Gallery Stroll started as an underground event, offering an after hours chance to view exhibits and mingle with artist and gallery owners. Twenty years later, its reaches include but are not limited to, breaking down barriers and classes, providing a family friendly environment to view art, revitalizing Salt Lake streets and businesses. I hope our newly elected officials realize how much the art community has done for promoting local business and getting people downtown. Since it's called a stroll, not a mad dash, may I offer a bit of advice and suggest you plot the exhibits you want to see. Map out a route based on who closes first and one night only shows, and lastly but equally as important, where will the best late night/after party be?

On Friday October 19th begin the stroll at the new Artspace building at 500 West and 230 South. **Cat Palmer** is scheduled to show at the **Utah Arts Festival Gallery** but her collaborator **Ty Norager**. Ty is actually in Iraq fighting Bush's war and trying to stay alive. As many soldiers have confessed, in the beginning the reasons seemed clear for joining the fight but as the months drag on and the people you are supposed to be liberating are trying to kill you, it makes your reason for being there less and less compelling. In the mist of all this chaos, I'm sure any distraction would be welcome and a different view on the mundane imperative. For Ty, his mental salvation is the perspective found through the camera lens. Whether, you support the war or not most want to support our troops. I am thrilled to see what Ty's raw unedited look at what our government claims to be "business as usual." **Cat Palmer** will be showing some of her anti-war photographs and interjecting her style and creativity on some of Ty's pieces to give it all a finished touch. If you can't make it during the Gallery Stroll, the show will hang October 19th through November 13th. You can also call for hours at 322-2428.

Within walking distance of Artspace is the adorable and unpretentious eatery, the **Tin Angel Café**, located at 365 West 400 South. This café is a wonderful stop on the stroll to rest those dogs, grab a bite to eat, and receive some of Salt Lake City's friendliest service EVER! The name of the café implies a tough yet gentle feel and that's exactly what you get from artist **Daisy Johnson's** body of work entitled "**Fallen Angel.**" Daisy is a photographer, painter, conceptual designer and the director of the **Jliffe Salon**. In her day she has seen many women and men trying to achieve angelic qualities but in this collection she explores angels discovering their human qualities. Johnson relates, "The moment we let go of our aspirations for the divine we can embrace our humanness, then true power, beauty and indeed our experience of divinity can begin." Amen, Sister! If that's true then I'm a goddess. Check out **Fallen Angel** all month at the **Tin Angel**. For more information about **Daisy Johnson** check her out at www.daisyjohnson.com or visit the **Jliffe Salon**, 69 Gallivan Ave.

When you are ready to crank it up a notch, head to **Red Light Books**, on the corner of 300 South and 200 East. This bookstore has edgy art, books, music and tons of crazy miscellaneous things, which make it a perfect fit for our very own **Bob Moss**. Not to be confused with **Bob Ross**, the PBS painter who painted "happy little trees." A beatnik at heart, you might remember Bob as the banjo man but that's all changing as he is finally receiving the recognition he deserves as an amazing artist. His work was recently showcased in a book entitled **Beatsville** where he graces the pages with the likes of **Mark Ryden**, **Shag**, **Coop**, **The Pizz**, **Sunny Buick** and **Tim Biskup** to name a few. **Red Light** is known to stay open until (if not a little after) 10p.m. so make it down for some live music, local art and a wonderful end to the month's Gallery Stroll.

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with *Charlotte Sometimes* **OCT 15**

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CD Reviews

The Action Design

Into A Sound

Pop Smear Records

Street: 09.11

The Action Design = Tsunami Bomb + The Vincent Black Shadow + Shiny Toy Guns + The Sounds

I was a little surprised by this band's sound. The Action Design is much more poppy than Agent M's last band, Tsunami Bomb. "Eyes On Me" sounds very much like a Shiny Toy Guns' song while "City Committee" sounds like it could have been on the Vincent Black Shadow album—two bands that both seem to have been influenced by Agent M's previous project. Although it is a little strange to hear Agent M's smooth voice over pulsing beats as opposed to the fast-paced punk rock, it is a far cry from being unbearable. The six tracks found on this album are all well rounded and enjoyable; they just aren't what you might expect.

—Jeanette Moses

Amplified Heat

How Do You Like the Sound Of That

Arclight

Street 10.02

Amplified Heat = Skynyrd + a harder ZZ Top + cookie monster vocals



How do I like the sound of that? Well, it's not bad. It is essentially classic rock that's trying a little too hard to capture the elusive sound championed by the 13th Floor Elevators or the Stooges. Most of the time it comes close, but this Texas band never really hits the mark (though as a standard hard-rock swamp boogie record, it's quite good). Highlights include a song called "Rambler" that pairs a 60s garage sound with a Hendrix-esque guitar solo. Another stellar song, the rockabilly-infused instrumental "Amplified Boogie," shows the wide range of musical chops that Heat really has. What bothers me is that every other song on the disk sounds just like one of these two. I get the feeling that they are probably incredible live, and some of that energy spills onto the record, but in all, it is a bit too much "Black Sabbath meets the swamp"—and why the hell would I

like the sound of that? —James Bennett

Athletic Automation

A Journey through Roman's Empire

Skin Graft

Street 09.18

Athletic Automation = The Black Keys + Boredoms

Oh, that fateful day when your singer doesn't show up to practice. Do you chuck him and call your choirboy cousin to fill in for the tour? Hell, no. Like several once-anomalous bands, duo Athletic Automation figures it's best to fill the vocal gap with enough instrumental madness to make the listener forget the otherwise lopsidedness. And madness it is! The group (Patrick Crump on drums and bass, Stephen Mattos on guitars and keyboards) bangs out each track with a fierce, masculine, boundless energy (they sport '70s basketball socks, jerseys and headbands to accentuate their aesthetic), the kind of attack that leaves audiences reeling and all the ladies in the area pregnant. Except for two lulls (the band lets up for a moment around track three, "The Gladiator's Sandal Fight" and during the 16-minute closer, "The Smaller Ball Game"), explosive crash cymbals and screeching feedback, pointed guitar noodling and loose song structures fill every track. This pervasive war-zone and experimentalism is a bit challenging when taken all at once, but like the free jazz of the late 60s, Athletic Automation grows on you a little more with each listen. —Dave Madden

Canartic

Bouncing Radar Beams Off the Moon

Dank Disk

Street: 09.18

Canartic = Bob Marley + Trenchmouth + Blockhead

This album is some righteous electronic dub action reggae. The album begins with a bunch of electronic samples of blips, bubbles and random voices, then immediately sets its sights on trying to make everything relaxed and groovy. All eight tracks are slow paced and include sensual guitar solos flowing over the top. I don't really see how the sexually powered guitar solo goes with the mellow-sounding music, but it works in its own special way, I suppose. The main problem with this album is that all the songs sound exactly the same; all with the same slowed, mellow vibe. I think this album would have worked much better if the multi-musician DJs Jon Coats and Randall Peterson had blended all eight of these tracks into one full, drawn-out song. The groove gets going and then the song stops just to have another song start that sounds exactly the same. One highlight of this

album is the random electronics that are blended into this Rastafarian business. —Jon Robertson

Clockcleaner

Babylon Rules

Load Records

Street: 10.02

Clockcleaner = Bauhaus + The VSS + ISIS + The Starvations

A departure from more straightforward noise familiar to the Load Records sound, Clockcleaner's dark, droning sound is nonetheless as groundbreaking as any other record put out by the Providence avant-garde label. Clockcleaner's sophomore release is reminiscent of some of the other darker-sounding early indie pioneers such as Subpoena the Past, Slaves or The Vanishing while nodding toward old-school dark rockers Birthday Party or Bauhaus. What differentiates this record from its predecessors is the fusion of reverb-soaked garage with stoner metal and dark psychedelics—leaving the listener pulled somewhere between Alice Cooper, Sunn O))), and Vangelis. However, the fusion is pulled together so ingeniously that the result is not a compilation or series of different sounds, but an amalgamation of unique ideas and pioneering sounds. —Ryan Powers

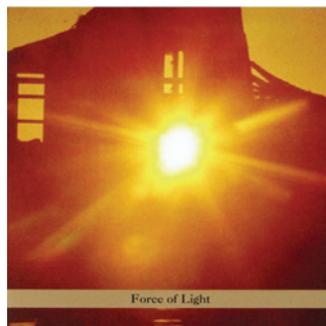
Dan Kaufman

Force of Light

Tzadik

Street: 09.25

Dan Kaufman = godspeed you! black emperor + Masada + Paul



Celan

Force of Light, three years in the making, is Dan Kaufman's deeply personal tribute to the life and work of renowned poet and Holocaust survivor Paul Celan. Performed by his band Barbez, Kaufman's compositions are sweeping, cinematic post-rock epics, similar in vein to godspeed you! black emperor and Do Make Say Think, but with a distinct Yiddish and Eastern European flair. While at first glance it may seem like this is nothing new, closer listens reveal this to be a work of considerable intensity. Guitars and clarinets intertwine melodies

with theremins and violins. Against a backdrop of guitar, clarinet, theremin and violin, the isolation, displacement, fear, and rage of Celan's words are highlighted to powerful effect. This is a strong, hypnotic work, a must for fans of moody post-rock and another worthy entry in John Zorn's Radical Jewish Culture series. —Jona Gerlach

Eugene Blacknell

We Can't Take Life For Granted

Ubiquity

Street 09.11

Eugene Blackwell = BB King + Marvin Gaye + San Francisco

Before listening to this record, I had never heard of Eugene Blackwell, despite his almost cult status among collectors of California soul and R&B. He recorded boatloads of material over a 20-year period, but never released a full-length LP. This compilation features a wide variety of Blackwell's work. There is early stuff by Eugene Blackwell and the Savonics, some instrumental funk recorded under the name Eugene Blackwell and the New Breed, and other unreleased tracks dug up by Blackwell's son. The final product is a healthy mix of funk, soul, R&B and blues. It is unbelievable that Blackwell only ever released singles during his life, because, as this cross-section of his career proves, he could have been a huge star in any number of music genres. But I guess he already is a star, and this record makes his life's work available to all those who would seek after it. —James Bennett

Gorefest

Rise to Ruin

Candlelight

Street: 09.25

Gorefest = Vader + Mindloss + Erase

I didn't even know Gorefest was still around; apparently they had a comeback album a couple years ago. I remember listening to their older albums and not being to enthralled by them. Gorefest's singer sounds exactly like Peter from Vader. One would almost think from the brand of Gorefest's death metal that they would be Polish, but they are actually Dutch. There are some great riffs on *Rise to Ruin* and a truly killer vocal attack on the record's first song, "Revolt"—it grabs you and makes you want to scream "Rise, revolt!" There is a simplicity to Gorefest's brutality; the album doesn't have a large quantity of leads or soloing; not disparaging their chops; they just wanted more of a pummeling effect than a blow-your-mind-with-intricate-solos effect. Did I mention that the band sounds almost exactly like Vader yet? It isn't really a bad thing, but if

I wanted to listen to something that sounded like Vader, I'd take Vader. All in all, the songs on *Rise to Ruin* seem to just meld together after a while; only the first track stands out, even with the nine-minute blast-fest "Babylon's Whores." While I'm not saying this record is horrible, it isn't that grand either—just treads in mediocre land. —Bryer Wharton

Heavy Trash Going Way Out with Heavy Trash



Yep Roc
Street: 09.04

Heavy Trash = Jon Spencer Blues Explosion + The Sadies

If you're going to write a song like **Charlie Feathers**, you have to do more than come up with some clikky rockabilly riffs played through home-made tube amps; you have to write a motherfucker of a song that's going to be remembered forever. Sadly, nothing on Heavy Trash's debut fits that description. It's mostly just another self-serving vehicle for Jon Spencer to mumble and yell about himself and whatever ad infinitum. There's definitely some good musicianship going on here, but it's all a fairly conservative re-tread of the roots of American rock n' roll rather than an attempt to bring any new energy or ideas to it. In fact, despite his insistence on being WAY OUT, Spencer actually seems more tired and irrelevant than ever before. Seriously: if you want to hear this guy go WAY OUT, dig up some old **Pussy Galore** records and give this a pass. —Jona Gerlach

Innertie Demo

Self-released
Street: 10.02

Innertie = Converge + Botch + Cult of Luna

It makes me question record labels sometimes when bands with so much talent can't get signed. Any label should be anxious to snatch up Innertie based on their five-song demo alone. Hailing from France, these guys have their ducks in a row and are ready to teach a lesson in pain and suffering. Opening cut "Glorification D-Une Chute Annoncee" starts off blazing, then wanders into dirge territory with tortured screams keeping the emotion and energy alive. The lead work on this demo is highly worthy of praise and brings forth memories of metalcore mastery from the likes of **Botch** and **Converge**. The whole thing is extremely cohesive and

strangely for a demo, flows together in an ultimate chaotic blend with subtle mellow portions that just add a feeling of despair and impending doom. If you crave a little darkness with your chaos, Innertie is right up your alley. I look forward to the future full-length from these guys; keep it up, Innertie. —Bryer Wharton

Japanther Skuffed up my Huffy

CDB Records
Street: 09.11

Japanther = Guitar Wolf + The Ramones + Pink and Brown

Fueled by overdriven guitars and microphones manufactured from old telephone handsets, Japanther has created a niche in independent music that is as unique as it is passionate. Somewhere between proto-punk and neo-no-wave, *Skuffed up my Huffy* takes a progressive approach to the stripped-down noise sound by building an array of lo-fi and hi-fi recordings to give the listener a dynamic experience that matches the volume and sound of a live performance. Difficult to describe, the overwhelming vibe of Japanther is exceedingly positive, channeling the energy of **Lightning Bolt**, **Wives**, or even **Black Eyes**. Easily one of the most repeatedly listenable records, expect to see this record in my Top 10 of 2007. —Ryan Powers

Jens Lekman Night Falls Over Kortedala

Secretly Canadian
Street: 10.09

Jens Lekman = Smiths + Felt + Orange Juice

For me and my taste, you can take your **Belle and Sebastian**, your singer/songwriters and any other emotional drivel and shove it. I am not in the least interested in pop records ... especially ones that sound like any of the above-mentioned bands. But I can't help but swallow my pride here and take one for the team—this album is amazing. It's kind of like being way into metal only to find out that, secretly and with disgust, you are in love with a **Postal Service** album. While Lekman might not intentionally wear his predecessors on his sleeve, it quite obviously shows; the melodies and rhythms can almost be identified by name from your favorite B&S or Smiths song, but this doesn't stop it from being charming and endearing. What really pulls this album together is its catchy, creative storytelling that throws you off guard once you find out what he is really singing about. I caught myself humming and singing the lyrics only to find out I was singing about a lesbian who needs a fake boyfriend to bring home to father. Brilliant! If you can trust my taste for only a second, you should check out this album by an incredible Swedish pop star. —Erik Lopez

Junius The Fires of Antediluvia

Radar Recordings
Street: 10.09

Junius = Joy Division + Duran Duran + ISIS + Mogwai

This was a huge surprise for me. After reading "post-wave" in the press release, I was skeptical, but after listening for five minutes, I was sold. Somehow these gentlemen write a flavor of spacey dark rock in the vein of **Joy Division** and **New Order** without being a parody of their contemporaries, who try so very hard to be those bands. No, **Junius** has their own way of making slight nods to other experimental influences as well, melding them effectively so that the songs are interesting enough to stand out from one another. This means that there were many moments in this disc where I wanted to listen again just for those specific parts. While digesting those parts, I continued to hear more moments that I wanted to experience over again as well, which is the classic formula of a potentially favorite or even timeless album. Without hesitation, I consider their upcoming *Martyrdom of a Catastrophist* one of my most anticipated albums of 2008. —Conor Dow



Metalocalypse: Dethklok

Dethalbum
Williams Street

Street: 09.25

Metalocalypse: Dethklok = Zimmers Hole + Gwar

This album is apparently from the *Adult Swim* cartoon *Metalocalypse*, which I haven't seen (unfortunately). My non-cable cave-man ass is going to have to find a way to see it because this band is truly awesome, in a good and cheesy sort of way. The show follows the semi-fictional Norwegian heavy metal band Dethklok and the CD release is promoting the new season in addition to bringing fans their favorite songs from the cartoon as well as new stuff. They remind me of **Zimmers Hole**, a band that lyrically has songs that are funny as hell, but musically are actually good musicians and songwriters. Though one might find it odd or ironic that the band is from Norway and they play death metal, not black metal, it's not important. Then again, pretty much just the vocals are straight death metal, with a few exceptions, like in the song "Kill You," which contains some falsetto vocals, some thrash moments and soloing and some really cool

groove-ridden guitar riffing. With the humorous lyrics, my personal favorite is the "Duncan Hills Coffee Jingle," which starts out with standard death metal vocals screaming 'Do you folks like coffee!' and goes into "Prepare for ultimate flavor ... I scream for your cream!" I definitely want to see this cartoon based on the humor and killer music. —Bryer Wharton

Michael Hurley The Ancestral Swamp

Gnomonsong
Street: 09.18

Michael Hurley = Devendra Banhart + about 25 or 30 years

For those of you who haven't heard of Michael Hurley, just try to imagine **Devendra Banhart** as a grizzled old man and you've got the right idea. Hurley specializes in a cracked, slightly eccentric take on traditional folk and blues, spinning long-winded yarns about gamblers and criminals, drinking and dying while accompanying himself on guitar, organ and fiddle. Sometimes this works very well, as on the toe-tapping opener "Knockando," but the meandering nature of these songs isn't always terribly engrossing, leading to an occasionally tedious listen. Nevertheless, Hurley is a talented player, and his unique style makes this worth checking into for diehard fans of the New Weird America scene. —Jona Gerlach

Ministry The Last Sucker

Thirteenth Planet/Megaforce Records
Street: 09.18

Ministry = If I have to explain, you've been under a rock for the past 20 years

The third part in Ministry's "Dubya" trilogy, as well as their last studio output (according to mainman Al Jourgensen), "The Last Sucker" comes off as extremely weak when compared to 2004's return-to-form release *Houses of the Mole*, and 2006's *Rio Grande Blood*. Don't get me wrong: this is the pissed off version of Al and the gang that we've all come to know and love since they stopped being poofy and released *The Land of Rape and Honey* in 1987, but it's nowhere near as good as a "final" Ministry release should be. The buzzsaw guitars are still present, but the programming, bass and drums are all much too tinny when compared to earlier releases, and the songs seem like they were originally all unused tracks from recording sessions over the last 14 years. If nothing else, check it out and give Ministry respect for being one of the best industrial/metal bands of all time, but this one isn't really anything to write home to mom about. —loveyoudead

M.O.D.

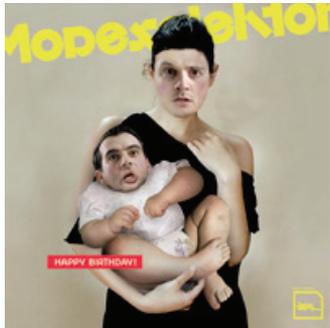
Red, White and Screwed
Index Entertainment

Street: 10.09

M.O.D. = S.O.D. – Scott Ian – Danny Liiker

M.O.D. sounds a hell of a lot like S.O.D., mainly because the band's frontman is one in the same—**Billy**

Milano. A few years back, S.O.D. sort of had a falling-out between Scott Ian and Milano; rumor has it that it was because in **Anthrax's VH1's Behind the Music** special, the band left out former member **Danny Lilker**. But M.O.D. is enough to please the fans of always-outspoken Milano. Then again, there are plenty more M.O.D. albums than there ever were of S.O.D. albums because said band was mainly a side-project. *Red, White and Screwed* continues the same political and social commentary Milano always uses from record to record with songs like "Jose Can You See," containing the lyric, "There is a Taco Bell next to the Alamo" and other charged songs such as "Bullshit Politics," "Speaking Truth to Power," as well as the record's title track. M.O.D. have always been a hybrid of sorts, blending speedy thrash with hardcore in its breakdowns and Milano's gruff screams. There is also Mr. Milano's not-so-subtle humor in songs like "Balls on Bread," "Alphabet City Stomp" and "Hardcore Harry." The Milano mosh may be gone in the wind with S.O.D., but his band is still moshing along as they always were in all their brutality and strife. —*Bryer Wharton*



Modeselektor *Happy Birthday!*

BPITCH Control
Modeselektor = Jab Micah Och El + Kraftwerk + Aphex Twin
Street Date: 10.09

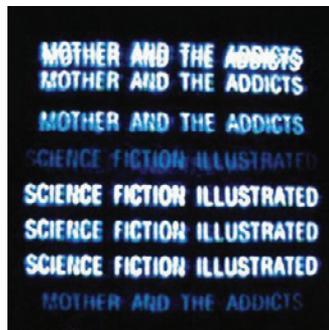
Admittedly a fan of minimal electro, I was immediately won over by Modeselektor's distinctly reserved style of ephemeral dance jams. Think a shit-ton of analog performing as a symphony orchestra, subsequently run down by a team of assassins, leaving only a quartet of percussive electronics to carry on, and maybe you can imagine the weight each beat and rhythm plays in *Happy Birthday*. Additionally, guest spots from **TTC**, **Paul St. Hillaire**, **Thom Yorke** and **Maximo Park** allow the group to expand the listening palette by highlighting Modeselektor's contrasting style. At times the fractured beats and wide soundscapes are reminiscent of **Aphex Twin**, while at other times the overdriven keyboards bring **Justice** to mind. In the end, pigeonholing the group's sound becomes an impossible task, and while distinctly electro, the orchestral magnitude of Modeselektor's compositions will undoubtedly cross more musical niches and sub-genres than any other electro group to date. —*Ryan Powers*

Mono *Gone: A Collection of EPs 2000-2007*

Temporary Residence Limited
Street: 09.11

Mono = Mono + The best stuff Pelican and Red Sparowes have ever done

Ah, Mono. For my money, the absolute best from a genre that is about as overdone as black metal (there's a kick in the ribs for ya!) This isn't exactly a collection of anything that I would call "mandatory," but it's a great listen, nonetheless. Ten tracks from various EPs, splits, and compilations, "Gone" seems to be an exorcism of sorts for Mono ... you know, make the older, sort-of-hard-to-find-stuff available to the people that have jumped on the instrumental/post-rock bandwagon over the last year so they can move on to bigger and better things. If you like older **Mogwai**, this is right up your alley and if you think Pelican has jumped the shark, this is right up your alley. —*loveyoudead*



Mother and the Addicts *Science Fiction Illustrated*

Chemikal Underground
Street: 09.18

Mother and the Addicts = Talking Heads + Grinderman
Take a little bit of indie, add in a whole heaping pile of dancy grooves, and top it off with a creamy dose of really creative dark-yet-not-too-dark lyrics, and you've got *Science Fiction Illustrated*, the sophomore release of **Mother and the Addicts**. The great thing about this album is that no particular feature is ever over-pronounced, and everything just melds together incredibly well. Tracks such as "Watch the Lines" have more of a pronounced dancehall style than ones such as "Going Native," which seems to stem from more punk-like roots, but all of them borrow from the other. This creates a very cohesive feeling for all of the tracks, creating an album (and a great one at that) rather than just a collection of songs. —*Ross Solomon*

Overkill *Immortalis*

Bodog Music
Street: 10.09

Overkill = Metallica + Anthrax + Megadeth
There is a certain consistency that the thrash metal world has come to love and count on and that name is Overkill. These fellows have been

around since 1980 and been putting out records all along the way, never taking a break, which is something to be said since thrash, like all metal, took a big hit in the early 90s when grunge reared its head. The band has come quite a ways since their horrifically under-produced albums in the 80s, as classic as they may be, such as the great *Under the Influence* and *The Years of Decay*. I truly never really got into the band with fervor until the band's 1999 classic *Necroshine*. They have never really let up or changed their style throughout their career and their latest *Immortalis* displays that fact. Purveying amongst the pack and being pretty much the leader of the East Coast thrash scene, Overkill have returned to satisfy fans and newcomers alike with this new record. Unmistakable is frontman **Bobby Blitz's** vocal attack. High and snarling, it sort of takes some getting used to, but once you're hooked, you're hooked. Don't forget the band is home to one of metal's best bassists, **D.D. Verni**. *Immortalis* pretty much contains everything all the Overkill records since *Necroshine* have had, fast guitar attacks with a hell of a lot of groove and great bass-lines. Blitz changes up his vocals slightly on this new offering, adding more of his type of clean singing, which has a sort of bluesy feel. If you worship thrash metal, then you already have a place in your heart for Overkill and I don't need to tell you to pick this new offering up. But if you're tired of the offerings of the supposed new school of metal like **Lamb of God** or **As I Lay Dying**, then get a taste of the old school with Overkill, something I'm sure they will never abandon. —*Bryer Wharton*

Patrick Watson *Close to Paradise*

Secret City Records
Street: 09.25
Patrick Watson = Coldplay + Devendra Banhart

Lovely lollygag-a-pop. If I could put Watson's *Close to Paradise* in two words, that'd be it. However, SLUG makes me do a minimum of 70 or so, so I guess I'll expand on those two words a bit. Imagine a pair-a-dice; now imagine something close to a pair-a-dice—let's say, those fuzzy dice stupid folk hang from their rear-view mirrors—and pretend that every dot on those die make heartfelt pop sounds. Okay, now roll them dice! You hear that? That's the sound of constructed-variable pop music. Sometimes the track comes up snake eyes, sometimes yo-eleven or midnight. Mr. Watson is undoubtedly using the aforementioned guys at the craps table; however, he always comes out on top because when he's ahead, he puts chips in his pocket instead of gagging on the free casino lollypops. —*Spanther*

Prints *Prints*

Temporary Residence Ltd.
Street Date: 10.15
Prints = Pinback + Talking Heads
Kenseth Thibideau from Pinback

decided it was time to go on a new musical adventure and merged his musical genius with the vocal talent of **Zac Nelson (Who's Your Favorite Son God)** to produce this new ultimate super group. At first there were only a few tracks that stood out as gems, but with repeated listening, the 'CD slowly starts to grow on you. *Too Much Water* and *Meditation* still stick out in my mind as the best songs on the band's premiere LP. Although this CD is really good, I must say that unless you're in the mood for something that mellows you out, it is definitely a hard record to get into. But when you feel like kicking back and listening to some dreamy sounds and imaginative lyrics, this is what you will want to pop into the old musical-making device. Sit back and enjoy. —*Adam Dorobiala*

Säh *06/06*

Phratry
Street: 09.18
Säh = Drivve Like Jehu + Explosions In The Sky

Säh's third album, *06/06*, has two of the best instrumental songs I have ever heard. This first track, "Inside You There's a Part of Me Scared Shitless" and the second track, "The Stuff Dreams are Made of," are some seriously cool songs, each of them clocking in somewhere over 10 minutes. This is how instrumental music is supposed to be written. These three dudes are bodacious. The album's back three songs are also good but, they have random vocals in the background. They aren't horrible vocals, I just thought that it took away from the intensity of the music and some of the mystery of these sweet, sweet jams. Säh consists of three members and depending on the song, there are either two guitar players or one of the guitar players hopping off the axe and jumping on a second set of drums. So either way, you've got dual guitar action or some double drums and that just can't be beat. The one drawback of the album is the recording quality; although everything is audible, it has a low volume and I think could use a good mixdown. But that's what underground is all about, baby. All in all, I am glad that I have discovered Säh's music. This is one band that definitely drops the bombs on ya moms; hard rockin' yet atmospheric. —*Jon Robertson*

Sandro Perri *Tiny Mirrors*

Constellation
Street: 09.24
Sandro Perri = John Cale + Seu Jorge

I may be wrong, but I have a suspicion that Sandro Perri is from ... *the future!* In the year 2525, the **Polmo Poipo** member and his crew of archaeologists (all Constellation Records regulars) discovered the only remaining bits of earthling music—a **Nick Drake** record, some *bossa-nova* and Hawaiian luau guitar chord charts. Fusing the fragments, the group returned to 2007 and released *Tiny Mirrors*. All jokes aside, this is an odd record whose excessive bottle-neck

slides and sleepy vocals cross the line of annoyance, then come back around to interesting via subtle touches. First, the production is skewed in a wonderful way, drums panned wide and in the foreground, the band sounding as if they're in the room with the listener. Unusual instruments such as trombone, bass clarinet and euphonium find favor with guitar and various keys ("Family Tree"), and electronics mix with modal jazz on the same guitar solo ("Double Suicide"). Perri's lilting and sometimes lustful delivery is the cherry on top, uniting this contrary detritus and freeing the music of its historical influences. Together, the group forms a unique, timeless personality and vision, free from the potential kitsch and cliché that should exist with their formula. —Dave Madden



Soul Control Involution

Rivalry Records

Street: 09.11

Soul Control = I Rise + Quicksand + Unbroken

Soul Patrol embodies the self-improving style of previous hardcore bands like **108**, **Shelter**, and the **Bad Brains** in a more modern formula. This new wave of bands playing styles similar to the more thoughtful bands of old and is a nice switch from the youth crew revival and the spazzy metalcore that are growing monotonous in hardcore. Soul Control takes time and care in playing their songs; much of the pace of *Involution* is slower than the typical hardcore record coming out these days and it's fitting for the self-reflexive style of **Matt Amore's** lyrics. Soul Control will be more than at home sharing space with bands like **I Rise** and **Lion of Judah** on a bill. Many of the guitar tones are reminiscent of **Quicksand**, while the vocals are **Unbroken**-esque. This is a fine release for the thinking man set rather than the meathead crowd. The oldest quote in the book is "flex your head;" Soul Control is taking that to heart and has followed that mantra by putting out a great record. —Peter Fryer

Sunburned Hand of the Man

Fire Escape

Smalltown Supersound

Street: 10.15

Sunburned Hand of the Man = Four Tet + Spoils of War + Gang Gang Dance

Sound-making is all the rage as guitars have become so "1994" in the

current vernacular of electronic music. Poised to take over psychedelia as it did dance music, sound is the new **Beatles** and if sound is the new **Beatles**, this is the new *White Album*. What is so rad about this album isn't so much its tight arrangements and hit-yourself-in-the-donger epic escapades but the story behind its conception. **Kieran Hebden**, a.k.a. Four Tet, is a huge SHOTM fan and as such, asked them if he could make a SHOTM record. They agreed and he "envisioned, produced, mixed and edited" the wiley motherfucker and what you see is what you get. *Fire Escape* is huge on deep, bellowing sound, the urgent time-stretched underbelly of the beat and jazzy noise. While it still retains hints of "Hebden sound," it's a completely unwieldy animal of a record (in the nature sense). 2007 is the new summer of love. —Erik Lopez

Tangorodrim Unholy and Unlimited

Southern Lord

Street: 09.25

Tangorodrim = Darkthrone + Mayhem + Impaled Nazarene

Black metal from Israel ... cool. This is about as raw and grim as black metal gets; six songs of scathing hatred coming from one of the most tumultuous places in the world at the moment. What better environment to breed sonic hatred—and that is just what Tangorodrim have done. *Unholy and Unlimited* is the band's fourth album; while it carries forth the embodiment of what other black metal bands before them have brought front and center, it carries its own sense of self-satisfaction. Be it the lo-fi production giving it a cult feel or just the scary grimness of the thing, it is a beast to be reckoned with. I hadn't heard of the band before, but thanks to the trusty Southern Lord label, we all get something that might not have been available to us in the States prior. One can't help but noticing the punk-rock undertone of the album, a sensibility that Impaled Nazarene has utilized on some of their albums but Tangorodrim do it in a different way, in a sense a bit rawer. The guitar tone is highly reminiscent of **Discharge**, just with an increase in volume. While I can't help but feel like I've heard something really similar to this album before, it still nestles its way into my darkened heart. Fans of raw black metal would do well to welcome it too. —Bryer Wharton

Vashti Bunyan Some Things Just Stick In Your Mind—Singles and Demos 1964–1967

Dichristina/Spinney
Street 10.16

Vashti Bunyan = Dusty Springfield + Nico + a female Mick Jagger

This double CD is a veritable "Al Capone's vault" of hard-to-find Vashti Bunyan material. But where Geraldo Rivera found Mr. Capone's vault to be empty, listeners of this collection will find it stuffed to the gills with songs from early singles and demo reels. And honestly, it is unfathomably good. It is hard to imagine why this fragile

and cryptic British songstress had such a hard time getting her music to the public—every record company should have been vying for her acoustic pop songs. And while she was often thought of more as folk singer than a pop artist, it becomes obvious after listening to this collection that the two styles are actually the same. That is the genius of Ms. Bunyan—composing songs about love, attachment and freedom that transcend conventional music categorization. Her inability to be pigeonholed led to record labels never releasing songs that she recorded for them. Her disappointment led to a 30-year hiatus in her music career. This collection of early work, a large portion of which is just Bunyan and a guitar, helps to reestablish her place in Brit-pop history. And with rumors of new material in the works, this could prove to be a hell of a year for her fans. —James Bennett



Vreid

I Krig
Candlelight USA

Street: 09.28

Vreid = Windir - Valfar

I would be an absolute bastard to review a **Vreid** album and not mention Valfar, lead man of **Windir**, which is where this band came from after Valfar's tragic death. What we have here is a brand of Viking-tinged melodic black metal not unlike **Windir**; however, there's definitely something missing. This is their third album and improvements have been made, but most of the songs only tease a listener with great moments. Below the surface, there isn't much there to support the

structure for the epic, memorable songs they are capable of writing. The only one that comes close is the title track, weighing in at almost nine minutes and certainly proving my point. I'm not at all discommending this band, but I am encouraging new metal listeners to pay their respects and put on **Windir's 1184** when the opportunity arises. —Conor Dow

The Weakerthans Reunion Tour

Epitaph/Anti-
Street 09.25

The Weakerthans = the Decemberists + Ted Leo and the Pharmacists + Long Manitoa winters

This fourth studio release from Winnipeg's finest group of poetic revolutionaries comes a full five years after their last record, *Reconstruction Site*. And where I thought that *Reconstruction Site* was good, *Reunion Tour* is much more the record that I knew they could make. As a band, they are in perfect form. This album revisits many of the same themes as their past recordings—empty buildings, missed interactions and songs narrated by a cat—and adds to this some more recognizably Canadian themes, like the sport of curling and Bigfoot. Several of the 11 new tracks have been mainstays in the band's live sets for a number of years now, and this quickly becomes clear. The songs have been worked on so completely that they are as perfectly formed and as well worn as a band could ever want them to be. The final result is a subtle rock masterpiece. There are elements of alt-country, a twinge or two of punk rock, and enough straightforward folk lyricism and storytelling to push this record to bigger and broader audiences. It is uncommonly fantastic. It's hard to believe how much **John K. Sampson** has evolved as a songwriter since his days playing bass with **Propagandhi**. He has become a true poet and a Canadian treasure, and I'll be surprised if he's not celebrated the world over once this disc hits the streets. —James Bennett

Local

Ayin *The Persistent Divide*

CD Baby
Street: 03.23
Ayin = Linkin Park + Incubus



For a debut album, *The Persistent Divide* delivers in ways that most new bands just can't. High production values and a close attention to detail are apparent in every facet of this album. Past that, Ayin's CD just doesn't hold up against many of today's full length records. Even for the experimental, prog-rock genre, I consistently felt that the lyrics were trite and overdrawn, almost all seeming to deal with the typical topics of love, drugs and demons. Even the overall sound of the album grew tiresome as the tracks went on, with no particular song outshining the others. As the final piano key was struck, I still felt as if I had heard it all before. —Ross Solomon

The Electric Pubes *mc.EP; The Electric Pubes EP*

Self-Released
Street: 2007
The Electric Pubes = hooking a European power outlet to your donger

The Electric Pubes EP is presented in high-quality homemade printer paper CD sleeves. Sure, these guys clearly didn't put a lot of money into their creation, but for what they lack in cold cash, they certainly make up in energy, creativity, and ridiculously massive balls. All 10 of the tracks will most certainly elicit shaking of the booty, in addition to at least one hearty chuckle per song. I'm not kidding: these guys have some of the most *hilarious* samples I have heard in electronic music—ever. Funny or not, though, these guys definitely know what they're doing. All of the tracks are put together incredibly well, and the entire EP is an absolute pleasure to listen to from beginning to end. Do yourself a favor and go buy this album. —Ross Solomon

God's Revolver *Little Black Horse, Where*

Are You Going With Your *Dead Rider?*

Exigent Records
Street: 09.11
God's Revolver = Priestess + Goat-snake + Blue Cheer

Skeptical. That's the only word to describe how I felt before I listened to this CD. I've seen GR live plenty of times, and they're a great, hard rockin' good-time-havin' live band, so I wasn't sure if it would translate well to CD. The sigh of relief I breathed upon allowing this circular piece of plastic to spin in its little holder must have been heard in California. Not only does the music translate well, but I think it does a better job of showcasing the band's talents and songwriting than any dive bar I've ever seen them in. That says a lot, because I absolutely love dive bars. And whiskey. And drinking whiskey in dive bars. And watching GR play in dive bars while I drink whiskey. Enough about me ... buy the record and get yourself a fifth of Jack. You'll make me proud. —loveyoudead

Going Second *Untitled*

Self Released
Street: 07.03
Going Second = Saves the Day + Academy Is

If you're a teenage girl, or just enjoy the occasional cry (I know I do), this album isn't too bad. Lyrics like, "One day, I swear I'll find my way, one day I swear, I'll find you" snugly wrap one up in a warm and fuzzy feeling, like a comfortably form fitting yet inexcusably unfashionable American Eagle t-shirt. Sometimes it's nice to be embraced by the collective consciousness, finding solace in the universally relatable break-up template. Going Second is the perfect soundtrack for such an introspective sojourn, their emo jock aesthetics easing one's post relationship woes. —Makena Walsh

Incendiant *Incendiant*

Jordan River Entertainment
Street: 07.15
Insentient = Morbid Angel + Im-molation + Death

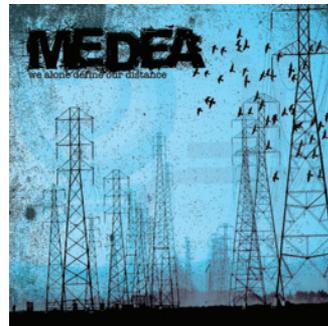
Incendiant have a progressive vibe on this album and every song is inherently different. Incendiant's songwriting ability is uncanny. From album opener "Night of a Thousand Kives," pulverizing as it grooves, or the just plain brutal blasting of "Collapse of the Light." Nary a song on the roughly 30 minute blasterpiece sounds the same as the one before it. I honestly haven't heard a death metal album this year that is as remotely interesting as this debut. The record's production is clear, yet raw, allowing every note and chord's worth of Alejandro's (Yaotl Mictlan, Ibex Throne) guitars to be heard as well as his hate-filled

vocals to resonate in the brutality pleasure center of every metalheads brain. Clif's (The Obliterate Plague) drumming has come a long way from when I saw Incendiant play back in '05, and further establishes his drumming efforts as some of the best in the state. I hope to Satan that Incendiant will continue their efforts because with a debut this amazing it can only get better. —Bryer Wharton

Medea *We Alone Define Our Dis-tance*

Exigent Records
Street: 09.11
Medea = Gaza (lite) + Birdeater + well, you get the idea...

OK, I'll admit that what Medea is going for here is better than what I've heard from a lot of other locals, but at the same time, stop-and-go deathmet-alcore is getting kind of ... well ... played out. I think it's somewhat nifty that they throw in hand claps of all things during "Get Rich or Try Dying," but then I realize that so many bands like this are trying *so hard* to be inventive that they ultimately end up becoming cookie-cutter. There's nothing wrong with picking a style and exploiting it—hell, I have yet to meet someone under 18 in Utah that doesn't absolutely worship Gaza, but when your band pigeonholes itself like Medea does here, I have a hard time giving props. —loveyoudead



Microtia *Distance is Oval*

Exigent Records
Street: 09.11
Microtia = The New Transit Direc-tion + Dulce Sky + Fugazi

Musically, Microtia are headed in a direction that, although it has been done to death, is still relatively pleasing to the ears. The entire CD is pretty effect-heavy, which makes me curious as to whether these guys can pull off the ambient/noise effects scattered throughout "Distance is Oval" in a live setting. The (over)use of tremolo on the guitars at points is a bit distracting, but it does *eventually* find its place on

the record. And you have to be quite patient to arrive at *eventually*. At the end of the day, however, this record gets a failing grade from me due to the vocals. I'm *not* feeling the vocals, man. They kill the nifty post-rock trip these guys should be striving for. Or maybe my copy just came with some bad acid. Fuck. —loveyoudead

Nolens Volens *Fuck Imogen Heap*

Billygoat Database
Street: 08.03
Nolens Volens = VCR Quintet + Tigerbeat6 + nonnon

In my last review I made intimations of Andrew being the love child of disco and *kid606*. In this latest release Andrew has grown up and produced a tighter but not altogether better record than previous releases. That isn't to say that this is worse ... it's just different. From the moment it gets going, engines are revved and right out of the garage Andrew is pounding beats faster than a pre-teen popping Ad-derall. Each track is punctuated with a steady racing beat that is overlaid with what feels like the sick tumult of drinking 'tussin laced washing machine swoops straight out of the bottle. The beats are big, the glitches are vibrant and in your face and it all points to a schizophrenic kid who wears bright colors, playing in the street. If you want to know what Andrew's one man ADD-dance music is all about—just go to his Myspace page and see this one line: andrew and a computer and a mixer and some speakers." Another brilliant release. —Erik Lopez

Synthesis *Movement 4:6*

Raincloud Records
Street: 10.31
Synthesis = Deep Puddle Dynamics + Red Hot Chili Peppers

The vibrant underground hip-hop scenes of the east and west coasts have slowly permeated into the North American interior; sadly, Utah has yet to learn from its Midwestern contemporaries how to foster an inclusive hip-hop community. Synthesis is capable of changing this fact, bridging the desert divide that isolates Zion, and foreshadowing a body of Utah rap groups comfortable enough with their Salt City roots to not front emulated gangsterocity. Synthesis doesn't simply pander "positive tip" politics; rather, they provide a pensive rap sound scape. Emcee **Phaust's** lyrics are spit in a raspy smoker's baritone and naturally intertwined with **Phin-gaz'** funky fresh acoustic guitar loops. Sampling precisely, Phingaz provides kinetics like the album's name, which when combined with Phaust's dark poetics and **Phorest's** pant wetting crooning evokes a reflective rainy day. Cute rap phonetics aside, *Movement 4:6* is a delightful cohesion of African polyrhythms, group choruses, classical symphonics and jazz epiphany. (*Liquid Joes: 10.31*) —Makena Walsh

Game Reviews



Big Brain Academy

Nintendo

DS

06-05-06

Puzzle

I already know what you're thinking. Yes, my brain is ridiculously large. Yes, the Nintendo Double Screen (DS) did eventually burst into flames trying to gauge the awesome power within my mind—but before the poor little machine combusted from exertion I managed to have a pretty good time toying with Nintendo's Big Brain Academy. This game tests your minds in five areas; think, analyze, memorize, compute and identify. Each category has several different games that you try to finish as accurately and as quickly as possible. Based on this you get a score rating your brain and the device offers you some possible jobs you may be fitted for. With a top score of four jillion the machine said I should write reviews for *SLUG* magazine, pretty smart machine, eh?

The real fun of course is comparing your brain with your friend's brains in an arena outside of alcohol absorbing abilities and limerick improvisation. Each of the five divisions are tested with a handful of different mini-games that will have you doing everything from counting on your fingers and toes, to drawing lines hoping to guide cartoon characters from point A to point B. Sounds easy, right? Well actually the learning curve is pretty well designed. The first time you really don't know what the hell is going on (there's a practice mode, but as my father always told me, "Practice is for winners, don't bother."), but as you get familiar with the games it become more a test of concentration and hand-eye coordination.

This may not be a game you spend hours and hours playing, but this game is really fun for the first few hours and, like many portable games, is great for friends or whomever to pick up and have a good time. Plus kids like it and keeps their stupid little mouths shut for a few minutes, and if their mothers start complaining about how games rot the human mind you can assure them that this is an education buffet sure to turn their dullard of a kid into, well, a *SLUG* writer.

4 out of 5 mothers don't like me



The Darkness

Starbreeze/2K Games

Xbox 360

06-25

First Person Shooter

Life must be tough in the world of first person shooter video games. Sure you can get shot about ten times every five minutes and still live, but obstacles as enormous as beer bottles can block your path and force you to reroute. Shooting 20 or so bad guys at a time is commonplace, but something like turning around or jumping is sometimes impossible. The Darkness, although severely suffering from some of these same problems that haunt most fps games, does deliver a fairly unique experience in this very crowded genre.

I was really excited about this game, a mixture of a modern shooter and horror twisted together inside a good old-fashioned mob story wrapper. As good as the action is, and as sweet as the graphics are, the Darkness has an unfinished feeling that made completing the game more of a chore than a satisfying accomplishment. Most of the game is in a city with a few chapters spent in hell. You'll also spend a fair amount of time watching lame cut-scenes during load times, which can also be like hell. In the city you travel by subway and you'll notice that the same 15 people are always in the subway station and in the same spot. Considering how much time you spend in the subway station this only adds to the unfinished feeling that haunts the Darkness.

Although the demonic powers granted to you during the game are fun to play around with, the action seems a bit too sparse as the story wears on. More than half of the game is open-ended, however some of the missions you complete are only available during one part of the game, which is fine unless you're expected to find hidden items in these places. Although the Darkness has it's moments, it fails to deliver the action of a great shooter, or the spook of a decent horror game; it seems the Darkness tries too hard to be a little of both.

3 out of 5 devoured hearts



Wii Sports

Nintendo

11-19-06

Sports

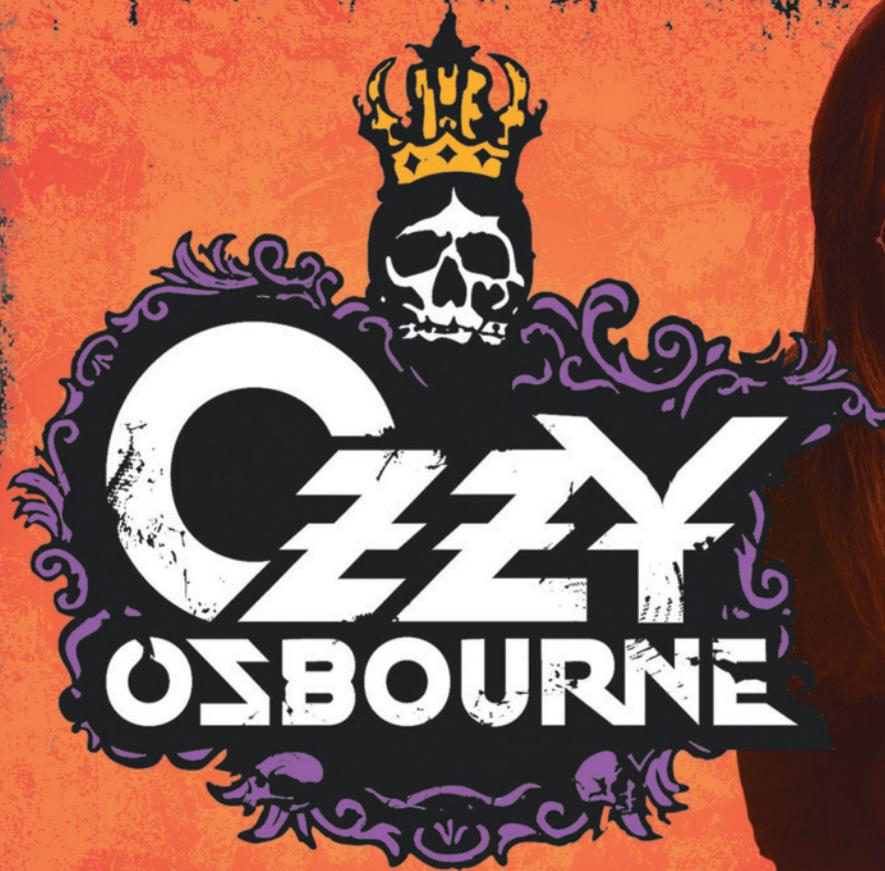
Wii

While Sony and Microsoft have been cramming as much graphical and memory power as scientifically possible into their new consoles Nintendo decided that they didn't care that much about making anything look or act very realistic. Instead they have spent their time trying to make an *anti-console* to sell to everyone else in the world. I finally bought one myself! Wii Sports is the game that everyone who bought the Wii got as well. It's been a while since a console has shipped with an included game if you don't count all of the 'bundle' packages out there, so I wasn't expecting much from Wii Sports.

To my surprise Wii Sports has become the game of my house, fully displacing my carefully placed couches and coffee-table to make way for the frenzied pendulums that were once the arms of my friends and family. In fact, helmets are now required to enter my front room after the incident, which left more than a little blood on one of the Wiimotes (Wii remote). Favorites in the danger zone at my house are tennis, bowling and golf. Although I'm already sick of the golf course we've had a great time with this very simple and forgiving game. Golf does, however, show the few flaws with the console more than the other games, probably because of the hesitancy of some people to really swing the Wii-mote in the house. The problem is the lack of precision in motion sensitive controls, but with a little practice it's not a huge problem.

What amazed me was the amount of sweat I worked up playing the tennis game. If you're a spaz like me you'll find yourself running around the room and swinging the Wii-mote like a samurai swinging his sword on a boat of pirates (because samurais hate pirates, right?). I'm pretty sure my downstairs neighbors will begin shooting through their ceiling soon to at least slow my hoping around to a soggy crawl but hey, I'm having fun, and that's the important thing, right?

4 out of 5 lego people



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BLACK RAIN IN STORES NOW

Fuck The Informer by The Numbers.

By Mike Brown
mikebrown@slugmag.com

Fuck The Informer is a band that I like. But they don't like *SLUG* and said that they didn't want any of their music reviewed in the mag. So I told them that I was doing a survey, just like a sneaky telemarketer. I guess that makes me an informer, ha! Fuck me! I'll leave their names out as well since no one cares anyway.

Fuck The Informer recently put out an album and went on tour the old fashioned way where you do it yourself. First, you sell everything you own to buy a van, then you get a national AA meeting schedule that corresponds with your destinations for the drummer, and finally, you ask the bass player's parole officer if it's cool if he leaves the state for a couple weeks.

Surprisingly they made it home from tour without killing each other and with nothing catching on fire. The latter of the two actually shocked me.

I wanted to know what tour and cutting an album was like, and since they hate *SLUG*, I thought it would be funny to put them in the Mag. They are one of my personal favorite bands not so much for the music but more for the fact that you can throw things at them during their show and they will keep playing (They actually play better when you throw things at them). To me, that's a sign of a great band; a band you can really set your watch to.

So let me make it very clear that this isn't a music review, and it isn't an interview either. It's a survey. An anonymous survey done with some of the guys in the band. Every question has to do with a number and based off of the numbers you, the reader, will decide if you want to buy their new album or not.

① ② ③ ④ ⑤

Question #1: What is the combined amount of criminal charges amongst all the band members? "Six plus three plus...wait, does juvie count? Juvie doesn't matter so we'll stick with nine."

① ② ③ ④ ⑤

Question #2: What's the band's combined total number of blackouts while recording the album and being on tour? "One to ten, granted you can't remember. Tour could count as one big blackout."

① ② ③ ④ ⑤

Question #3: How many times did you guys get robbed while recording the album and while on tour? "Once at gunpoint and with machetes during practice, someone took base amps out of the tour van; basically we get robbed at every show we play."

① ② ③ ④ ⑤

Question #4: How many times have you used your instruments as weapons, during practice or otherwise? "At least three times with the guitar, two times with the bass, four times with a drum cymbal. It's hard to say, I'd guess around 15."

① ② ③ ④ ⑤

Question #5: How many times has the Plug been pulled on you guys? "Once in Missoula, four or five times around town. As far as the bar wanting us to actually stop playing? Countless."

① ② ③ ④ ⑤

Question #6: How many practices have ended up in a fistfight? "Just a couple"

① ② ③ ④ ⑤

Question #7: How many bass players have you guys gone through? "I've fucked my fair share, oh wait, you mean for the band? Lets see ... eight including you."

① ② ③ ④ ⑤

Question #8: How many ounces of weed did you guys need to go through in order to get the album recorded? "Around three, may be two."

① ② ③ ④ ⑤

Question #9: How many bands have refused to play with you guys? "Ask Jimmy the Tooth. I'd say at least 30."

① ② ③ ④ ⑤

Question #10: How many t-shirts did you sell on tour? "Maybe 10."

① ② ③ ④ ⑤

Question #11: How many cool people did you meet on tour? "Just one, Nick Garrols. The guy knowingly got fired from his job just so he could get us drunk."

① ② ③ ④ ⑤

Question #12: How many text messages were sent out while on tour? "At least a billion."

① ② ③ ④ ⑤

Question #13: What's the combined total of STD's the band has? "That's totally unknown and potentially infinite."

① ② ③ ④ ⑤

Question #14: How many members of the band wear underwear every day? "Just one."

There you have it. Fourteen simple questions to determine whether or not you like the band. If you get a chance to see these guys live I suggest you do it before they are kicked out of every bar in the country, which for now seems to be their goal.

On a separate note that has nothing to do with this article, peace out **Andy Pitts!** I know you don't like public displays of gratuity so I won't give you any. I mostly just want *SLUG* readers to know that Pitts has been down since *The Leviathan Issue #3*, and that *Leviathan Issue #8* is still available and Pitts is still down!



Daily Calendar

Friday, October 5

Black Seas of Infinity, Night Terror – *Red Light Books*
 Larusso, Allred, Take the Fall, Mesa Drive – *Solid Ground*
 Nodes of Ranvier, Life in your Way, Oh Sleeper – *NVO*
 He Is Us, Akelles, God's Revolver – *Broken Record*
 DJ Danny Boy – *Star Bar*
 Eric Bell – *Alchemy*
 Let It Ride – *Tower*
 Separation of Self, Project Independent, Drown Out the Stars, Massacre at the Wake, Vinia – *Vegas*
 Derek Dyer Photo Exhibit – *UAA Gallery*
 The Shining – *Tower*
 Lord Mandrake, The Hotness – *Kilby*
 Ulysses, Spearit, The Gammus – *Urban*
 Heavy Weight Dub Champion – *Monk's*
 Comcast on Demand, Darling You Should Be Ashamed – *Avalon*
 Flash Cabbage – *Pat's BBQ*
 Lorrie's Birthday Bash: Saddle Tramps, Utah County Swillers – *Bar Deluxe*
 Three Reasons, Screaming Condors, Funk \$ Gonzo – *Liquid Joe's*
 Casket Salesman, Sound of Urchin, Erratic Erotica, Ask the Dust – *Burt's*

Saturday, October 6

The Spill Canvas, Daphne Loves Derby, Play Radio Play – *NVO*
 Hell Within, Suicide Holiday, Cryptobiotic, Riots of Eighty – *Vegas*
 Karen Bayard – *Alchemy*
 The Shining – *Tower*
 Downtown Arts and Culture – *Pioneer Park*
 Shanna and Kevin's Reception – *The Sherlock's*
 Sleeping in the Aviary – *Urban*
 Down Town Brown – *Addicted*

Division Day, Speaker Speaker – *Kilby*
 Let It Ride – *Tower*
 Walk for the Forest – *Sugarhouse Park*
 Jeremiah Maxey – *Pat's BBQ*
 Sleeping in the Aviary – *Urban*
 Chris Cornell, Earl Greyhound – *Depot*
 Pink Lightnin', Mathmatics Etc, Aye Aye, Blackhole – *Slowtrain*
 The Brownbums, Emme Packer, Lionel Williams – *Solid Ground*
 Division Day – *Kilby*
 Bomb the Music Industry, Fews and Twos, Green Peanuts, Ian Accord, Fuck Yes!!! – *Burt's*

Sunday, October 7

Peelander Z, Tough Tittie – *Burt's*
 Let It Ride – *Tower*
Congratulations Eric and Char Sager on your baby! – *Hospital*
 Swans of Never, The Yearbook, Ole Bravo – *Kilby*

Monday, October 8

Burton World Tour – *Gateway*
 Let It Ride – *Tower*
 Acumen Nation, Redemption, Phono – *Vegas*
 Monty Are I, Amber Pacific – *Avalon*
 Magik Markers, Ether Orchestra, Grizzly Prospector – *Urban*
 Fake Problems, Nothingon, Black Eyed Susans, Three Reasons – *Kilby*
 Too Slim & the Taildraggers – *Pat's BBQ*
 Johnny Sketch and the Dirty Notes, Fews and Two – *Burt's*

Tuesday, October 9

Toots & the Maytals – *Suede*
 Escape the Fate, Bless the Fall – *Avalon*
 Hippie Gernade – *Urban*
 Adema, Eleventh Hour – *Vegas*
 Let It Ride – *Tower*
 God's Revolver, Towers From Pennsylvania – *Addicted*
 Speed of Life – *Huka Bar*
 Hearsay, Diggers & Wackers, Bullwinkles Penis – *Burt's*

Wednesday, October 10

She Wants Revenge – *Avalon*
 She Wants Revenge After Party – *Area 51*
 Let It Ride – *Tower*
 Minipop – *Kilby*
Happy Birthday Fletcher Booth! – *Saints and Sinners*
 Old Bull, Los Duggans, The Utah County Swillers – *Burt's*

Thursday, October 11

Atmosphere, Grayskul, Mac Lethal, Luckyiam – *In the Venue*
 Let It Ride – *Tower*
 Shaun of the Dead – *Tower*
 Small Press Forum – *Sam Weller's*
 Swagger – *Piper Down*
 Laughter, Send No Flowers, Cathexes – *Urban*
 The Secret Handshake, Family Force 5!, Jonezetta, Love You Long Time – *Avalon*
 Groundation – *Suede*
 Monorchist, Murdervan – *Bar Deluxe*
 Stick to Your Guns, Catherine Elysis, Dark Haven, Light this City – *NVO*
 The Dewayn Brothers, Blackeyed Susan, Token Betty, Kate Ledeuze – *Burt's*

Friday, October 12

Last Response, Our Dark

Horse, Themes – *Broken Record*
 Joy in Tomorrow, The Lionelle, The Wide Awakes, By Tonight – *Solid Ground*
 DJ Jalal – *Star Bar*
 Daniel Wilson – *Alchemy*
 Blues 66 – *Pat's BBQ*
 Tolchock Trio, Giant Mirrors – *Addicted*
 Point Juncture, WA, Vicious Starfish – *Kilby*
 Seven Sunny Days – *Suede*
 Kettlefish – *Monk's*
 Dark Haven, The October Tree, Drown Out the Stars, Balance of Power,
 It Never Ends – *Vegas*
 Jerry Joseph Electric Band – *Bar Deluxe*
 Dirty Copper, Kevin Burdik, Jake Jacobsen, Spencer Nielson – *Liquid Joe's*
 Shackleton, The Wolfs – *Burt's*
SLUG Localized: Cavedoll, The Furs, David Williams – *Urban*
 Underoath, Everytime I Die, Poison the Well, Maylene and the Sons of Disaster – *In the Venue*
 Tripod – *Red Light Books*

Saturday, October 13

The Saviors, Top Dead Celebrity – *Burt's*
 Ken Andrews, Charlotte Martin, First Wave Hello – *Urban*
 Ides O' Soul – *Pat's BBQ*
 Harvest Cooking – *Pioneer Park*
 Soggy Bone – *Tony's*
 Shaun of the Dead – *Tower*
 Dark Arts Festival Ghoul and Goblin Masquerade Ball – *Vegas*
 The Flying Dutchman – *Capitol Theater*
 Josh Stone & Friends – *Alchemy*
 Last Serenade, Avondale, The Strpt, The Settling – *Avalon*
 Jerry Joseph Electric Band – *Bar Deluxe*
 John Vanderslice, Bishop Allen – *Kilby*

Sunday, October 14

The Draft, Dead to Me, The Gaslight Anthem, Dead City Lights – *Burt's*
 Fin Riggans – *Monk's*
 Count Bass D – *Uprok*
 White Rabbits – *Kilby*
 French Quarter, Foot Ox, Alas Alak Alaska – *Slowtrain*

Monday, October 15

Shout Out Louds – *Urban*
 Lucero, Bobby Bare Jr – *Club Sound*
 The Flying Dutchman – *Capitol Theater*
 Cup n' String – *Solid Ground*
 Pat Monahan, The Voice that Drives Train, Charlotte Sometimes – *Depot*
 E.C Scott – *Pat's BBQ*
 3 Amigos – *Alchemy*
 Morrissey – *Thanksgiving Point*
 Funeral Dress, Resilience, Krum Burns, The Ghouls, The Phenomenauts – *Avalon*
 Luca, Dream Balloons, Jonasgold, A Cassandra Utterance – *Kilby*
 Interpol, Liars – *In the Venue*
 Blind Joe and his Band, The Boomsticks, Patsy Ohio, Kate Ledeuze – *Burt's*

Tuesday, October 16

SMD, DxAxFx, All Systems Fail – *Red Light Books*
 Davy Rothbart and Peter Rothbart – *Downtown Library*
 Euro Rock Tour – *Suede*
 Subrosa, Heavenly Soulija, Slickrock Gypsy – *Vegas*
 Captured by Robots, Dubya Tour – *Urban*
 C'Era Una Volta II West – *Broadway*
 Super Brick, Fuck the Informer – *Monk's*
 Steel Train, Kings for Queens, Socratic, Larusso – *Kilby*
 Briertone, Lost Ocean, Lets Become Actors, Atherton – *Solid Ground*
 Gringo Star, War on Terra, Sackcloth & Ashes – *Burt's*

Wednesday, October 17

Dynamite Walls, Silent Envy, Last Response – *Burt's*
 The Flying Dutchman – *Capitol Theater*
 DeSole, Oslo, We Dance Alone – *Solid Ground*
 Der Maschine and the Rocky Horror Picture Show – *Vegas*
 Bella Morte, This Means You, Domiana – *Area 51*

BRING ALL THE TROOPS HOME NOW
Rally & March Saturday Oct 27



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Protesters are invited to gather @ the Capitol Building starting 11am for a march @ noon to the City County Building/ Washington Square; rally @ 1 pm.

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UPCOMING CONCERTS

- Fri. Oct. 5: Separation Of Self CD Release & Project Independent Tour Kick Off, Drown Out The Stars, Massacre At The Wake, Vinia
- Sat. Oct. 6: Hell Within, Suicide Holiday, Cryptobiotic, Riots Of Eighty
- Mon. Oct. 8: Acumen Nation, Redemption, Phono
- Tue. Oct. 9: Adema, Eleventh Hour, tba
- Fri. Oct. 12: Dark Haven, The October Tree, Drown Out The Stars, Balance Of Power, It Never Ends
- Sat. Oct. 13: Dark Arts Festival
Ghoul and Goblin Masquerade Ball
- Tue. Oct. 16: Stage Sessions;
Subrosa, Heavenly Soulja, Slickrock Gypsis, tba
- Wed. Oct. 17: Der Maschine and
The Rocky Horror Picture Show
- Thurs. Oct. 18: A Perfect Victim, tba
- Fri. Oct. 19: Pagan Dead, Quinta Essentia,
Desolate Realm, Til She Bleeds
- Sat. Oct. 20: Opal Hill Drive, Super So Far, Poetica
- Tue. Oct. 23: Stage Sessions:
Numbskull, Melon Robotics, Skarekro
- Wed. Oct. 24: The Rocky Horror Picture Show and
Der Maschine
- Fri. Oct. 26: Halloween Party, Beyond This Flesh,
Massacre At The Wake, Drown Out The Stars, Vinia
- Sat. Oct. 27: Halloween Party, Katagory V CD Release,
Noxx, Melodramus, Ashen Legacy
- Mon. Oct. 29: Lucas Rossi, tba
- Wed. Oct. 31: Der Maschine Halloween Party,
Redemption and The Rocky Horror Picture Show

Tuesdays: Stage Sessions by
Black Hawk Ent. & Direct Hit Productions

Wednesdays: Der Maschine Hosted by Reverend 23



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- MON OCT 8TH
T'OO SLIM
& THE TAILDRAGGERS
- FRI OCT 12TH- BLUES 66
- SAT OCT 13TH- IDES O' SOUL
- MON OCT 15TH- E.C SCOTT
- FRI OCT 19TH- THE RETURN OF RICK WELTER
- SAT 20TH- TBA
- FRI 26TH- MONCROL PHONIC
- SAT 27TH- HOUSE O' CARDS
- MON OCT 29TH- STOREHOUSE
BRITISH BLUES DUO

Midnight Mirage PRESENTS

CABARET DEMONIA

DANCE OF THE DEAD

HALLOWEEN FREAK SHOW
SATURDAY OCTOBER 20TH 2007
AT
KAMIKAZE'S
2404 ADAMS AVE. OGDEN

DOORS OPEN AT 8:30
PERFORMANCES START AT 9:00

LIVE ROCKABILLY JIVE BY
PINK LIGHTNIN

PRIZES FOR
BEST COSTUME

\$10.00
AT THE DOOR

FREAK SHOW

SPONSORED BY

- SAIAD**
- hdf**
- Rabbit Blue Ribbon**
- BELLA ROUGE SALON**
- JESSIE JEANS COFFEE BEANS**
- BEN LOMOND HISTORIC SUITE HOTEL**

PRODUCED BY FEAR PRODUCTIONS



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

SUN BRUNCH @ 10AM

\$1 MIMOSAS
Free BLOODY MARY BAR
FULL BREAKFAST MENU
2PM POKER
~\$2.50 STEINS~
9PM KARAOKE

MON & TUES

Free TEXAS HOLD'EM
@ 7PM ~\$2.50 STEINS~
\$300 UP FOR GRABS!



WED

KARAOKE 9PM
~\$2.50 STEINS~

THURS • FREE FOR MEMBERS!

LIVE MUSIC EVERY WEEK!

10/4 PAGAN LOVE GODS

10/11 SWAGGER

10/18 PAGAN LOVE GODS

10/25 2 1/2 WHITE GUYS

11/1 WARSAW POLAND BROS.

11/8 PAGAN LOVE GODS

FRI

"YOUR NEIGHBORHOOD BAR THAT'S MORE NEIGHBOR AND LESS HOOD."

SAT

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Local Roasted Organic Coffees & Espressos

Vegan Organic Chai & Cocoa

Vegan Muffins, Brownies, Cookies & Treats

NEW!!! Violet Hot Chocolate

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Wed, Oct 3: World History & Luminous Craft - folk from Seattle
Thu, Oct 4: Moriah Harris- indie folk from Nashville
Fri, Oct 5: Eric Bell- fingerstyle guitar
Sat, Oct 6: Karen Bayard- comedy 7-8pm
Sun, Oct 7: TBA
Fri, Oct 12: Daniel Wilson
Sat, Oct 13: Josh Stone & Friends
Mon, Oct 15: 3 Amigos
Thu, Oct 18: Bronwen Beecher&Friends
Fri, Oct 19: John Draper
Sat, Oct 20: Stereo Pirate
Sat, Oct 27: NOYEN- ambient
Wed, Oct 31: All Hallow's Eve Kid Karnival 6-9pm
Come see Alchemy's ANNUAL SKELETON ART SHOW curated by Carolyn Pryor, showing Oct 22-Nov 18
KID KARNIVAL- all age kids come in costume to the Sugarhood area for safe tricks, treats and entertainment.
NEW STOCK OF SKELETON TEES, HOODIES, TOTES & TRINKET BAGS!
Special Edition Art-Tees by BROTHER TIM coming soon!!!!
Farewell to our beloved IVAN!!! Enjoy Chicago, you will be missed by all!

LET'S GET TO

THE POINT



The Art Institute of Salt Lake City offers the following Programs:

The Art of Cooking (D)

Baking and Pastry (D/AS)

Culinary Arts (AS)

Culinary Management (BS)

Digital Media Production (BS)

Graphic Design (AS/BS)

Interactive Media Design (BS)

Interior Design (BA)

(D) Diploma | (AS) Associate of Science | (BS) Bachelor of Science | (BA) Bachelor of Arts

 **The Art Institute
of Salt Lake CitySM**

121 W. Election Road, Draper

1-800-978-0096

Open House: November 3rd

9:30 am-12:30 pm



Is the only culture in your life growing in the fridge? Instead, show off your **CULTURED BAD SELF** with \$8 student tickets to the Utah Symphony and Utah Opera.

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

- text "studentix" to 41513 for regular updates
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- visit: 123 W South Temple, SLC

A little culture won't kill you, plus, you'll look foxy all dressed up

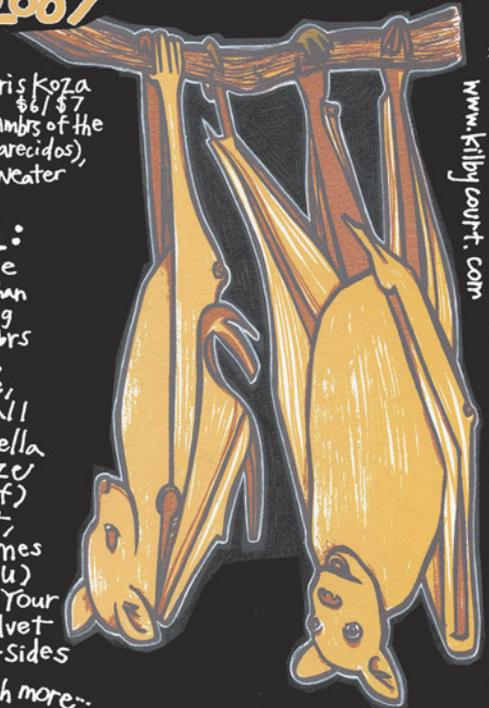
Kilby Court Calendar—October 2007

- 01- Holly Golightly & the Brokeoffs, Kid Theodore, Poppy & Green ^{8adv/\$10 dor}
- 02- Modern State, Heart Pharmacy, Saving Berlin, Shady Chapel ^{6/\$7}
- 03- Ex Machina, t.b.a.
- 04- Saves the Day, Single File, Dr. Manhattan
- 05- Lord Mandrake, The Hotness \$6
- 06- Division Day, Speaker Speaker \$7/\$8
- 07- Swans of Never, The Yearbook, Ole Bravo ^{6/\$8}
- 08- Fake Problems, Nothington, Black Eyed Susans, Three Reasons \$6/\$7
- 10- Minipop, t.b.a.
- 12- Point Junction, WA, Vicious Starfish
- 13- John Vanderslice, Bishop Allen \$10
- 14- White Rabbits \$7/\$8
- 15- Luca, Dream Balloons, Jonasgold, A Cassandra Utterance \$6/\$7
- 16- Steel Train, Kings for Queens (Feat. Ace Ender of the Early November), Socratic, Larusso \$10/\$12
- 17- Laura Gibson, Johanna Kunin, Musée Mécanique, Band of Annuals, Tiger Fire
- 19- Phosphorescent, TJ Petracca
- 20- The Winter Sounds, Patter Stats, Tell the Grass, The Middle End \$6/\$7
- 22- The Softlightes, Ok Ikumi
- 23- Tartufi, Theta Naught, Hospital Tapes
- 25- Stuporhero, Love Like Fire, Lord Mandrake \$6/\$7
- 27- Menomena, t.b.a.

- 29- Shipwreck, Chris Koza ^{6/\$7}
- 30- Little Brazil (mmbms of the Good Life & Desaparecidos), 1090 Club, The Sweater Friends...

November :

- 02- We Shot the Moon (w/ Jonathan Jones of Making Ashland & mmbms of Sherwood), It's like Love, Take the Fall
 - 03- Velella Velella
 - 04- Cryptacizer (ex-Deer hoof)
 - 06- Aqueduct, Georgie James (ex-Q& not U)
 - 13- Say Hi To Your Mom, The Velvet Teen, The A-Sides
- ...and much more..



www.kilbycourt.com

Kilby Court is ALL Ages • 741 South 330 West in SLC • Music begins @ 7:30pm • Tickets @ slowtrain Records & 24tiX.com



451 South 400 West
801.534.0819
myspace.com/area51forever

Area 51 Is a Private Club for Members

New Wednesday Nights!

UPSTAIRS:

DJ Radar and DJ DanceCommander
play indie / rock / electroclash / new wave

DOWNSTAIRS:

"Klub Karaoke" Provided by Spotlight Entertainment

COVER: \$3 before 10pm,
\$5 After, LADIES FREE Until 11pm!

DRINK SPECIALS: \$2 Pints, \$6 Pitchers, \$4.50
Jager Bombs

WED., OCT. 10

She Wants Revenge Afterparty

Join *She Wants Revenge* at Area 51 for the
official afterparty.

WED., OCT. 17

Bella Morte Concert
w/ *This Means You, Domiana* Tickets \$10
Doors at 7pm

SAT., OCT. 27

Halloween Fetish Ball

Interactive demonstrations, performers, vendors, and more.
Upstairs: Modern, Alternative, Dance with DJ Jeremiah
Down: DJ Evil K and DJ Viking spin industrial, gothic, 80s
Dress to your fetish.
Cover: only \$10
Doors open early at 8pm

TUES., OCT. 30

Halloween Eve Zombie Prom

Photo booth, slow dances, and more
Upstairs: 80's New Wave flashback with DJ Radar
Down: industrial, gothic request with DJ B-Module
Cover: \$5, ladies free before 11pm, couples 2-for-1

WED., OCT. 31

Halloween Party

THE party of the year! Area 51's Halloween Party:
Upstairs: DJ Radar and DJ Dance Commander spin indie, 80s,
electroclash, and dance
Downstairs: Karaoke presented by Spotlight Entertainment,
DJ Evil K and DJ Viking spin industrial, gothic, darkwave
Costume contest: go to www.myspace.com/area51forever for
details Prizes: Grand Prize \$500 cash, \$100's in other cash
and prizes, Sexiest costume sponsored by Blue Boutique,
winner gets \$500 Blue Boutique certificate!
Cover: only \$10
Doors open early at 8pm





THE FALL OF

Ø7



VIDEO PREMIER

OCT 3Ø

10PM

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