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October, 2000 #142



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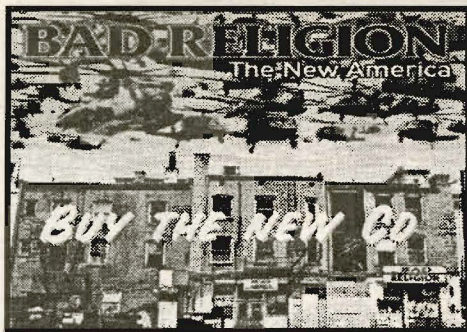
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# SLUG

October 2000  
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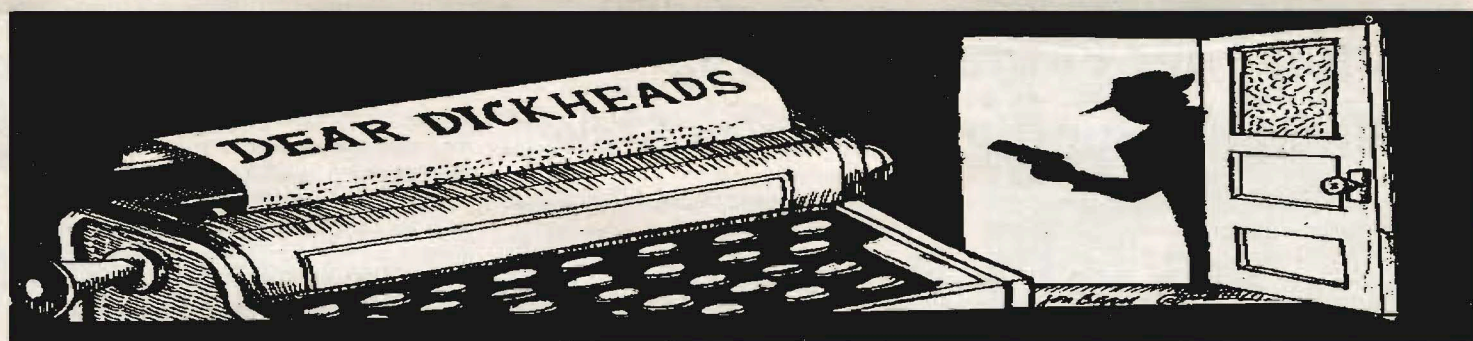
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**write a letter**

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Hey Cornholes. I just want to say that it's quite an interesting flavor here in the land of Lyin'. . . Uh I mean Zion. What does a band do to get a solid gig around this town? Because the method's of booking that I'm currently experimenting with apparently suck. I'm trying radical procedures like; Calling a chick that books bands once a night only to talk to her answering machine and never hearing from her, ever! How about finding out you have a gig at a popular local establishment and being told two days before the show that you have been bumped for some disco throwback. Oh I love this one. You book a show only to find out that the night of the show the moron who books bands has booked three other bands other than you and the opening band that you brought. Is every club owner in this town on crack? I only know of a couple reputable club owners. (Hail to the Tiki Lounge.) The rest of the club owners think that they are somehow special. Just because you bought a bar that was once a popular sports bar doesn't mean you can count all the loyal patrons of the former establishment as YOUR loyal customers. You didn't earn it so don't act like that your club is the best in town simply because you scrubbed off the former owner. I play in a band called Vell-Kro. (Extremely shameless band plug.) (Ed Note: Oh Shit here we go again...) We've won two awards from a local and we're never playing in any club around town. What the hell is up with that. There are a lot of great bands in this town and all anybody wants

to hear is fucking disco. Didn't that shit die about twenty fucking years ago? Leave this music alone! I've got an idea. . . How about you try to write something original and slapping that chunk down on the table for comparrison? Why don't you live in the millenium I'm living in and join the innovators of music instead of re-hashing a broken, tired, and beat-down flavor. Step up to the plate and take a swing at some imagination founded music instead of tunes that your mom and your grandma have covered in their bands. There are bands in this town that are worth paying attention to. Vell-Kro, Promisqes, Cryptobiotic, The Flatline Kru, Swank 5, and I.O.H. All bands that are worth seeing. So get off your polyester coated asses and shed the skin of the seventies and join up with the rest of the 'Dos Grandios' crowd. Oh yeah one last rant. To the band Clear; FUCK YOU! YOU EVER TAKE UP OUR TIME ON STAGE AND THREATEN NICK FROM I.O.H. AGAIN IT WILL TAKE FORENSIC AGENTS A LIFE TIME TO PIECE TOGETHER THE EVIDENCE OF YOUR DISSAPEARENCE. . . . Sorry I got a little carried away there but I really hate cocky fucks who still live in Salt Lake but act like David Geffen is waiting in the lear jet for them. Your no better than the rest of us and you don't deserve any special treatment. Shut the fuck up and get off the stage. Nick did you guys a favor by letting you even show up. Don't get punk with him 'cuz he has an infinite greater number of friends. And you don't have enough money to pay that many

people to hang out with you. That's my rant. NOW PULL YOUR SHIT TOGETHER!

-B-lens

Vell-Kro

Vellkrocity@aol.com

**EdNote:**

Hey Vell-Fro, Just because you win a few local awards from a rag doesn't mean the local scene owes YOU anything. You can't instantly expect to get gigs just because you and the rest of the Vell-crew stuffed the ballot box.

Secondly, this town is way too small for you to go around bashing local talent like CLEAR. (Didn't your momma tell you not to mess with those straight edgers?) Sean and the rest of the band have worked hard to support the all ages local scene for several years now. You think trying to get a gig in a bar is hard? Try booking a show when the media has coined your band as having "an angry, violent, & destructive following".

I agree it is hard to get a decent gig in this town. Get used to it or do something about it.

thirdly, Leave the Disco Drippers alone. It is their choice to play crappy cover tunes for money. We all have bills to pay or at least those of us that don't still live with mommy and daddy.

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# It's Not Your Father's Sub Pop- Indie Label Spotlight by Brian Staker

These days, record labels are springing up all over; almost everyone has one; don't you? But there are labels and then there are labels. What would it be like to start a record label that forged completely new ground in the music industry, shaped the musical taste and style of a large portion of an entire generation, created a cultural movement seemingly overnight, and made stars of bands on its roster as well as boatloads of money? And what would it be like after achieving that kind of business success to see everything reduced back to "indie size?" We quizzed **Sub Pop Records** founder **Jonathan Poneman** and gained some insights, had some laughs and trashed some stereotypes along the way.

Is it necessary to recount the story of Sub Pop records founding in the late 80's in Seattle, their discovery of **Nirvana** and a host of other bands that would soon wear the disheveled flannel moniker "grunge" and the explosion of an entire musical scene up there? The story by now has taken on mythic proportions. But perhaps some facts are in order.

"Bruce Pavitt, my ex-partner at Sub Pop, actually started the label as an offshoot of his fanzine **OP MAGAZINE**, a forerunner of **OPTION**," explains Poneman, who is graciously apologetic for being difficult to track down after several missed appointments and phone calls back and forth.

"The idea for Sub Pop was to create a label to showcase music scenes outside of major media centers. Some of the best punk rock in the early 80's came out of places like Athens, Georgia and Lawrence, Kansas, and it was being ignored."

A series of tapes was released, and culminating with **Sub Pop 100**, a compilation of early artists that marked the formal founding of the label, in April 1988. Poneman joined Pavitt to help release the first **Green River** EP and

**Soundgarden** single and EP and, Poneman says, "I've been doing it ever since."

Ah, memories. There was something about buying a Sub Pop release that was special, beyond the thrill of merely making a new musical acquisition. Something to do with the action photos by **Charles Peterson** that peopled the covers to the anticipation of these groups that weren't exactly punk, but had some kind of sound that was different, each their own, each unique. Yet the common denominator, back then at least, was that you knew a Sub Pop album would be **LOUD**. With this new "grunge" music maybe we could have a sound that was ours, that spoke for disaffected youth of the time, in a musical climate when the original punkers were boring old farts, the 80's heavy metal revival had gotten tangled up in its own spandex, and the radio was full of "classic rock." Opening the shrinkwrap you could almost, to quote an L7 album, "smell the magic."

"Growing under these circumstances was difficult, but could be done," he explains. "We made a lot of mistakes. We thought more people cared about that kind of music than actually do. But making mistakes is how you learn. Those times were fun. We put out a lot of weird records. But we quickly learned the limitations of what a label that size can do. We never wanted to be a major label, but just support our groups as much as we could."

Other early releases included Boise-born **Tad**, the sardonic R&B-influenced **Afghan Whigs**, the bluesy garage rock of **Mudhoney**, and of course, **Nirvana**. The label was deeply in debt before **Nevermind** was released in 1991.

"Nirvana breathed a lot of life into the label," he admits. "Kurt Cobain was a beautiful human being: a sensitive, complicated person. But the myth came to overshadow the reality." Geffen

had no idea how popular the record would be, he explains. 40,000 copies were on the shelves and gone in a day. Perhaps there was no way to prepare for the enormous success of the group, but commercial success and its pressures to some measure ended up destroying the singer.

"In some ways the label never did recover from his death. Nirvana had become a major focus of the company. It was an all-around disheartening event. It ripped the heart out of my business partner. Cobain's death made me more diligent in business, because we didn't want the story to end there," Poneman recounts. "I don't think Kurt wanted the music to end. That wouldn't have served his memory very well."

At the height of the early 90's, the label epitomized the "slacker," self-deprecating ethic of the grunge scene with the look of its flannel-wearing bands and "Loser" t-shirt and Sub Pop Singles Club, which advertised "Don't have a life? Join the Sub Pop Singles Club" and pioneered limited-quantity releases that would later become collectors' items.

But after Cobain's death and the demise of grunge, the label had to find a way to redefine itself. Some bands from the early catalog moved on to the majors, like **Afghan Whigs**, or broke up, like **Soundgarden**. After seemingly casting about aimlessly for a corporate identity for a while, the current Sub Pop roster is as strong as any indie label. Last year's **Sebadoh** was one of the best, and most popular, lo-fi rock releases of the year. Poneman is excited about some of the new artists. "**Murder City Devils** is one of the most riveting bands around," he enthuses. "They're looser and sexier than corporate rock like **Limp Bizkit** or **Korn**, and without those bands' trendy misogyny, they're fun for boys AND girls."

**Beachwood Sparks** is another band he's "really psyched about. We're exposing people to a form of music a lot of them aren't aware of." The group uses 70's country rock influences from bands like **Buffalo Springfield** and the **Byrds** to create a sound that's utterly contemporary. Poneman is especially excited about **Damien Jurado**. "Jurado's vision is becoming more honed," says Poneman.

"He's the kind of artist whose work lends the roster a kind of literary quality, and I'm quite proud of that." **Damon & Naomi**, long known to the indie world in **Galaxie 500**, have released **Damon & Naomi with Ghost**, a set of folksy, meandering melodies that can take you places you never thought a Sub Pop release could go. Another unexpected album is the always danceable **Saint Etienne's Sound of Water**. Perhaps more in the expected Sub Pop mold is the **Tender is the Savage** by punkers **Glucifer**, the punkabilly of **The Yo Yos'** album **Uppers and Downers**, and the Stones-influenced rock of the **Vue**. Exemplary of the dedication of Sub Pop bands was the **Vue's** visit to **Kilby Court** on the occasion of one of the venue's closures earlier this year, when after local police left, the group stayed and sung acapella with the handful of audience members remaining.

"We put our money where our mouths are, and have always supported our artists," he maintains. "I always want to let a passion for

the music come first." He admits that some artists have suffered from their association with Sub Pop in the past, like **Mike Ireland** and **Holler**, who put out a record Poneman describes as "straight up, cry in your beer country" that just left the average Sub Pop listener confused. But now, he insists, there's no musical agenda at the label, merely the saying that "there's two kinds of music: good and bad, and I prefer the good."

"I don't regret anything," Poneman states proudly, "because at the end of the day, we learned something." He is modest to a fault about the accomplishments of the label. "When Sub Pop and Seattle exploded, it was a particularly boring time in rock music. There were a lot of **REM** clones, British groups like **Spandau Ballet**, and **Madonna**. There was no feeling of impending revolution. But journalists seized on it because of the feeling of a movement. Idealism always inspires their imagination. And Seattle is beautiful, it's been the springboard for companies like **Starbucks** and **Microsoft** because the city represents something in the national consciousness. The music scene came together because it was simply the right thing at the right time; we didn't plan it. The only really important thing we accomplished was staying around as long as we have and still putting out vital music. The fact that, for all our mistakes we're just here, that says something."

Just a glance at the label's back catalog reveals almost every band that was anybody in the early 90's. **Babes in Toyland**, **Beat Happening**, **Dinosaur Jr.**, the **Dwarves**, the **Fastbacks**, **Fluid**, **Fugazi**, **Godflesh**, the **Gritters**, **L7**, the **Muffs**, **Reverend Horton Heat**, **Rollins Band**, **Screaming Trees**, **Shonen Knife**, **Sonic Youth**, **Sunny Day Real Estate**, **Supersuckers**, **Thee Headcoats**, **Urge Overkill**, **Ween**, and others too numerous to mention all released material under the imprint at one time or another.

Despite the tongue-in-cheek slogan, "Going Out of Business Since 1988," Sub Pop doesn't show any signs of slowing. Poneman is right in step with the latest trends in music as well, helping the Experience Music Project museum in Seattle develop funk and Northwest rock collections, and Sub Pop was one of the first labels to put mp3s online. Not to mention the plethora of indie labels who wouldn't have even seen the light of day if their founders hadn't been inspired by Sub Pop's ability to survive and thrive in a corporate music world.

"We are all waiting for the next big surprise in music," Poneman muses. "What will come out of left field and blow us all away, like the Beatles, like **REM**, like **Nirvana**? There is a difference today between bands today and Sub Pop; there's a huge infusion of corporate money, and all the bands are given a corporate manicure. But the next musical revolution has to be an organic phenomenon. It will happen, and needs to soon. But what worries me is people who are so much on the lookout that they make it harder to happen. Everything is so overhyped that it's hard to tell the real thing anymore. People say **Napster**, or whatever technology, is the star now, not the music. I don't buy that."

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- MADE PLANS TO REMEMBER MIKE MAYO
- GOT SANCTIFIED
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- FAILED TWICE TO GET A GIG
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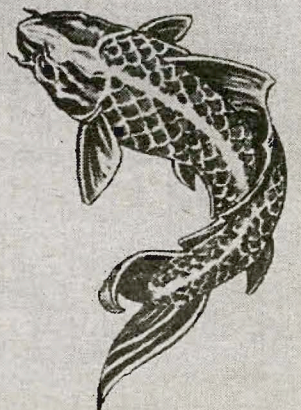


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# Concert Previews

First off, we are in the midst of another election year, for better or worse. Hear the cry of the two elite fascists. Time to choose the lesser of both evils. Speaking of fascism, I'm still urging people to boycott Burger King for their shameless N'Sync promotion. Second, when are

people going to finally get up off their asses and start up their own radio stations. Third, I happened to go to San Diego a couple of weeks ago and happened to pick up one of their indie magazines; talk about impressive. It seems that people outside Utah actually care about non-mainstream bands; wish we had more real music appreciation here in this state. Fourth, I would like to thank all those people who attended the Mayfest up at the University of Utah and showed an interest in Slug beyond receiving free stuff. It's people like you that make it worth the time I put into this damn column every month. I especially would like more groupies. And last, I appreciate those clubs or venues that have sent me their concert lists for this month. If your venue got left out, then get up off your lazy butt and E-mail me at [www.Kevlar7@hotmail.com](mailto:www.Kevlar7@hotmail.com), to fill me in on all the hot action around town. Alright lets get down to it boppers.

Since he cut his hair, Johnny Lang doesn't look like such a Hanson brother poser. Not that I let that get in the way of enjoying his killer form of progressive blues. He comes to

town on the 6th at Kingsberry Hall. Be there.

The 9th at Brick's is going to be a good one. Certain members of Bad Religion came into the restaurant that I work at for my survival job and proceeded to drink themselves into a stupor at my encouragement. It was truly a bonding moment. I felt an old school kinship with them. We have become old farts, unlike the youthful skateboarding sprites that we were eons ago. (Sob-

Sob; oh the humanity, oh the sadness,

oh my fallen hair!!). The Promise Ring, happy fun emo pop music, and Ignite, pissed off hardcore music, are opening. Musical diversification for all those split-up factions in the underground, or people who like a little bit of everything in their musical repertoire. (That's French, by the way).

Excellent indie show at Kilby Court on the 8th. The Gloria Record, Against All Authority, and J-Majesty, will be doing the intellectual rock for all the music purists.

Personally, the indie show to check out is Species Being and Red Bennies on the 10th at, you probably guessed it already, Kilby Court. Species Being is a six piece from San Francisco that is an experimental band that impromptu their live set. In fact, when they recorded their latest album Orgone Therapy, they totally improvised and recorded directly without having any real idea of what they were going to play in advance. Fans on atmospheric trance rock like Mogwai and unstructured jazz-fusion like The Iceburn collective will definitely want to be there.

Another experimental sonic band to check out is Banyan at the Zephyr on the 14th. Put together by the former drummer of Jane's Addiction, Banyan features many talented musicians like Matt Watt that kick out some of the ambient but orgasmic epic sagas one will ever here. This show will be a good one to kick back and relax to.

Speaking of Iceburn, on the 15th at Kilby, will be The Iceburn Double Trio, with Off Balance. Attend this show and find out what the big hype is over the whole Gentry/Iceburn legend.

The 17th has a ton of good show to be attended. Although, the only show one needs to attend is the all mighty Supersuckers, godfathers of the whole greaser rock movement at the Zephyr. These guys were supposed to play on the Warped Tour and unfortunately had to drop out. Now will be the time to behold the strength and power of the best of the rest. Opening is The Amazing Crowns, the only band that could match in intensity the Supersuckers. The Crowns are the only rockabilly band out there that would give the Reverend a run for his money. This show is a must for anyone who reads this column. Attention: This show will sell out, so get tickets in advance.

On the 17th, if you can't get tickets for the Supersuckers then head over to Getty's and check out The Poly Plush Cats from back East. The Getty's bar promises this show to be a rockin' good time, and judging from the groups press kit, I'm

sure it will be.

If rockabilly isn't your bag, (dipshit), then check out Vast at DV8, also on the 17th, for sounds that are vaguely similar to Moby. This band uses techno type sounds, but layers over it with rock music to produce an interesting style of music. Should be good.

To find out who are the music retards are in SLC, then sit out in front of the McKay Events Center on the 17th, and throw beer cans at the idiots attending the squeaky clean, watered down, corporate, paint-by-numbers sounds of Matchbox 20; (I thought they dropped the 20).

The 20th is another good indie show at Kilby. Pollen, doing the blues rock thing with Lonely King, very killer emotional punk rock along the likes of Face to Face and Samiam. This will be a good show.

For blues lovers, there is Rusty Zinn at the Dead Goat Saloon on the 25th. Personally, this show deserves a lot of attention because Mister Zinn's new record is on Alligator records, a company that gives Fat Possum Records stiff competition on who has the better artists. Mister Zinn plays very excellent Blues and must be checked out by anyone who likes good music.

Fans of talented pop-punk will want to check out Flatus at Burt's Tikki Lounge on the 25th. This band has recorded three discs that are worthy of much praise. It's

free so get your homework done early and get your ass out the door.

Local noisemasters and champions of the weird and bizarre in music Erosion will be performing at Getty's with Alchemy on the 27th. If you want the best of Utah, check these guys out, they're very entertaining and make sure to tell a friend.

The Dave Mathews of Irish Drinking Music, The Young Dubliners will be at the Zephyr once again on the 27th and 28th. Of course all the brain dead who think that Dave Mathews is a talented jamming kind o' guy will be there. This is a bad thing. Wear a necklace of air fresheners to clear room down front so that you can heckle the band.

Another musician that is taking music into the realm that Moby is pioneering, is BT on Network records. BT wants to meld electronica with rock music and he achieves it on a level that I fell outdoes Vast. He will be performing at DV8 on the 28th with openers Hooverphonic, also worthy of much ecstatic praise. Another not to miss show for the month. Be there.

The band Citrus will be performing at the Zephyr on the 29th. Similar to Jeff Buckley, The Church, and Radiohead, this band plays beautiful tranquil rock that sounds musically similar to radio bands; but Citrus has talent behind it that elevates it above all mediocre crap running rampant on the radio.

Halloween!! Dress up, get drunk as fuck, trick or treat, and get your ass down to DV8 for the return of his holiness, The Rev. Horton Heat and openers Los Infernos. Not much needs to be said about the Rev. that I haven't spewed in affection before. Kneel and feel the power of the almighty!! Los Infernos is a group Hispanic-Americans that kick out the jams with their version of Hot Rod Rock n' Roll. Last time they played in SLC, the Infernos greatly impressed the audience assembled at the venue. Make sure to be there early to check out the Infernos. Those who read this column had better be at this show or get thee unworthy presence from my sight; heathens!! Attention: This show will sell out! Y'all know what to do. (For those who don't know, Halloween is on the 31st of October, Duh).

That's it, if I left your band out, send me an e-mail or stop your bitchin'. In November, there is Return of the Rock Tour. Feat. Godsmack, Stone Temple Pilots, and Disturbed on the 3rd at the E-Center. Expect all the ignorant metal retards from the west part of town to be there.

The 4th is the return of The Vandals, with openers The Atari's, and Useless Id at Brick's. Expect to see naked band members running around on stage. This will be one of the best shows of November. Be There at all costs. And finally, check out Danny Dean and the Homewreckers and The Specials at DV8 for a exciting and crazy night of killer rockabilly and old school ska. This is also a must for all of my groupies.

For all you Hip-Hoppers, bust a move down to Club Axis on the 5th for the Funky Fresh sounds of Kool Keith and the Freestyle Fellowship. Show your support boy'zz and represent your homiez!!!

Now you may all get on your knees and kiss the rock god Kevlar7's ring. (And my ass, while your at it). Fuck y'all very much, Hand see you next month.



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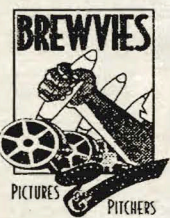


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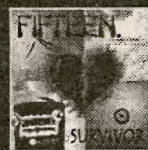
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I love the beginning of fall. The weather starts cooling off, and there is creativity in the air. It seems like everybody is trying to accomplish as much as possible before they have to hibernate.

I took a trip to Florida and had the opportunity to check the sounds that are hittin' in the south. They don't call it the dirty-dirty for nothing, it's almost all booty club shit. The most interesting shit I heard while I was there was **Trick Daddy's** "Shut up". The production on this one is sufficiently off kilter, although lyrically Trick isn't dropping any gems on us.

**Trina's** big down there, and now her appeal has broadened. I always trip out on how out of context it seems to hear a song like "Pull Over" blaring out of some suburban moms' Taurus in Utah. These joints definitely aren't for the Ecko crowd, but that's OK. It's songs like these remind me what hip-hop really is. This music has always been about drug dealers and coming up the best way you know how.

Speaking of drug dealers, check the B-Side of the new **Micranots' 12"**. On the track "Illegal Busyness," I-Self Divine points the finger at the corrupt U.S. government. To all of you in the know, it's a lyrical remake of "Illegal Business" by **BDP**. The A-Side, titled "Culture" should satisfy the most diehard hip-hoppers out there. The track combines a looped bass line with an aggressive synthesizer melody, large bass drops and a nice scratch hook. The lyrics reflect the core and content of hip-hop in a way unarticulated by the majority of the garbage that is available today. If the first two singles are any indication of the quality of the full length from this crew, I'd say it's looking like it's going to be a classic record. I hope the cats at **Subverse** realize what a gift it is to have this group on their roster.

In the EP department I got a gem that goes by the name "Vendetta" by **Verse Omega**. I've heard a couple cuts that he's done guest spots on, mostly dealing with the **True Believers** out of Seattle. I don't know what I was expecting, but this one took me by surprise. Now it doesn't leave the CD player. The beats are not immediately accessible, but once you start to really hear them they envelop the ear and serve as a soothing platform for the lyrics. The production is different from most of the straightforward styles that are currently in circulation. No loops or sample records here, this style is dense and personal, without being cluttered. The raps themselves are smooth and consistent, but when you listen closely they are aggressive and chock full of the kind of witticisms that the songs with the standard production style lack. Substance. **Verse** just isn't afraid to give us his opinion and deliver it like he was playing dozens. Take for example the lyrics on the title cut, "Vendetta," he shares his disdain for "These Niggas changing' on me, Michael Jackson, White Zombie." As an added bonus, the hook is a Lil' Dap from Group Home sample. The track on the EP that people will probably be most hyped off of is "Ambush" featuring **Scope Juga** from **Footprints**. It's definitely the head-nod shit. I'm looking forward to the full length for more of the same.

On the local level, we got one hell of a show on the 24th. **Aceyalone** blessed us with an ultra-solid performance. I know y'all are tired of paying your hard earned monies to see a national act perform 2 or 3 songs off a DAT and bounce, so I'm sure there weren't too many complaints on Sunday. I still need to get hip to local politics, but **Kel**, **DJ CUPS**, **The Numbs**, **SamIam**, and **Mook** held the opening duties down nicely. **J-Smoov** taught some much needed lessons in projection and **DJ. DREZ** cut and sliced so nice. I was proud to be a part of a crowd that was well behaved and supportive, in a way you won't find in a bigger city. It sounds corny to say, but I enjoyed being part of the cool-out vibe. It seemed like the blowdians felt it and reciprocated, giving their all to the performances. Acey worked hard for his money, and really put his heart into it, running through a well-rounded sampling of his catalog. To tell you the truth, it's been my experience that some of these big time acts get kind of an attitude towards crowds that are too "devil" for them. This was not at all the case with these cats and I look forward to the return of the whole **Freestyle Fellowship** massive. I was hoping to grab a little time for an interview, but the show came first and I wasn't trying to get underfoot. **Mook** did a good job of organizing the show, it was well promoted and security was peace. I think one of the contributing factors to a good performance is a happy artist, and the sound people seemed like they were trying to make sure the sound levels were to the liking of everyone. Acey was promised an enthusiastic crowd and that's what he got. The freestyle session was cool, but we need to be a little better organized for the next time.

To finish things off, I would like to call your attention to a few local artists that deserve some light. **DJ CUPS** makes a nice mix tape. I like quick mixes and a cohesive blend that keeps the head-muscle moving and it's got that. He has a good ear for songs and how they interact, and that's crucial for keeping the finger off the fast-forward. I heard the next tape is going to showcase some local freestyles, so check for that. I can tell my man got skills as a 'tablist, but he's not so concerned with flexing them. That's good, cause I don't want to hear it. **Mook** has a nice compilation promo CD. If you are a true head, you've got most of these cuts but I think you don't have all of them. The collection mostly focuses on B-Sides and kind of hard to get joints. It has stuff like **Del's** "Eye Exam" and it worth checking out.

To everyone else that got product locally, get it to me! I'd love to hear some quality shit.



I wanted to use the net to answer my questions about body piercing.

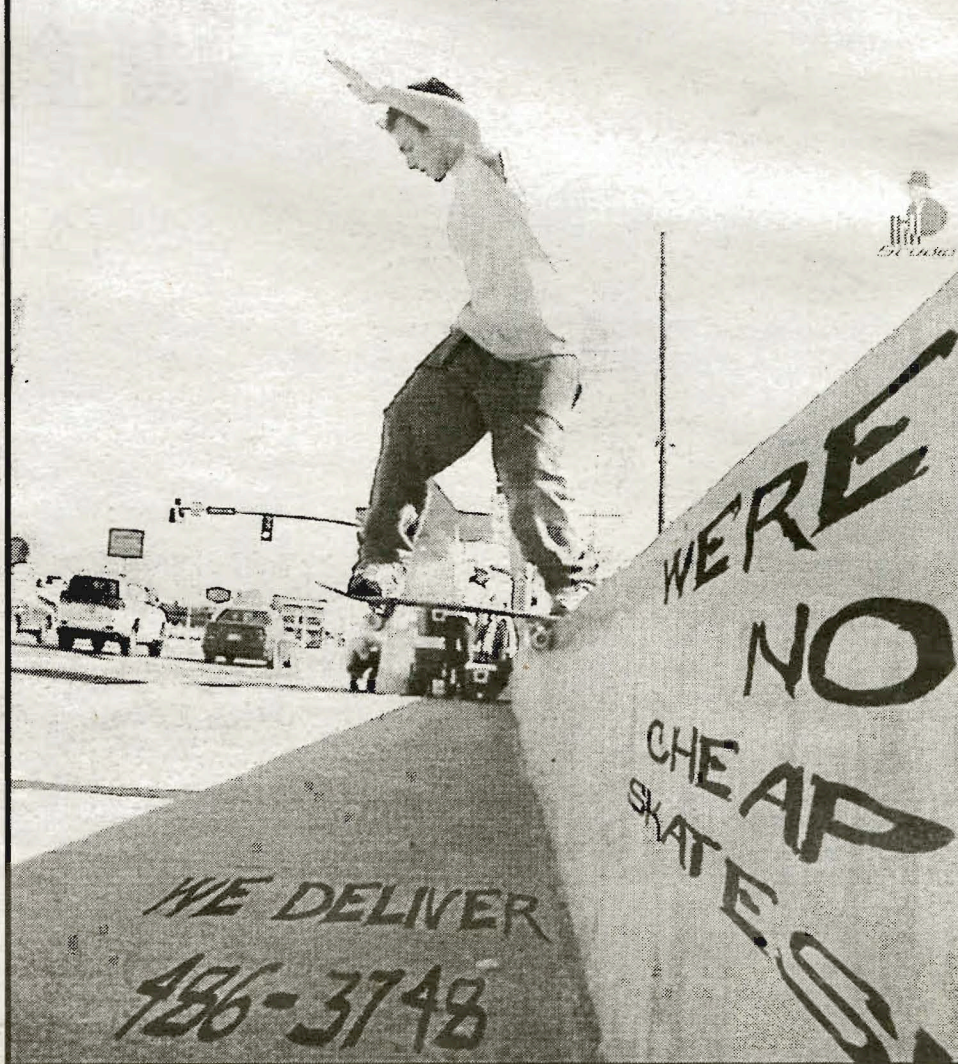
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*Art by Nate Drew owner/operator*



Velvet Acid Christ and Covenant will not be touring together. Some management problems between the two from what I hear, but is there a make up for it? VAC will still be going on tour this fall. Haujobb got their work permits to tour in the US. You see where I'm taking this? You are correct. Velvet Acid Christ and Haujobb touring TOGETHER this fall. Metropolis Records has already confirmed this for us, however no dates are set as of yet. Covenant will still be touring at a later time.

Top ten for this month is as follows, in no specific order or course:

Hocico- Spit as an Offense  
Hyperdext-1- Sect ö Les Amants  
Hal Ten- Primal Electric Scream  
God Module- Resurrection  
Front Line Assembly - Masterslave (:W: Rmx)  
Funker Vogt- 2nd Unit  
Covenant - Luminal  
Leather Strip - Evil Speaks  
Biopsy - Body Wire  
Numb - Dirt  
Various Artists  
Electropolis II  
Metropolis Records

Electropolis II has been delayed for nearly a year and is now in full circulation packed full of exclusive tracks and remixes from the label's best artists. I was very excited to hear Numb's exclusive contribution "Static", but was left hanging with bitter disappointment. Long, boring, blah. Informatik on the other hand, a band I think really sucks, has the most impressive track on the whole disc. "Things to Come (Make Love Not War Mix)" is the ONLY Informatik song you'll catch me nodding my head to, and goddamn is it good. It's kind of funny how things work out that way. A miniature remix war between remix war veterans Wumpscut and Front Line Assembly is second string highlight. "Flucht (FLA Mix)" and "Masterslave

(Wumpscut Mix)" make their ever so impressionable appearance half way through the CD. Funker Vogt's throw-away track "Martians on the Moon" is another smudge on the nearly flawless comp, accompanied by Kevorkian Death Cycle's exclusive track "Eclipse". Metropolis has not failed us in compiling another outstanding compilation, though like most sequels, nothing can compare to the original.

Ravenous  
Phoenix  
Metropolis Records

Ravenous is of course Gerrit Thomas' original project, though he is better famed for Funker Vogt. Ravenous tries to dwell on the more positive aspects of life and the world with a very good mixture of synth pop and EBM. I was very impressed the first time I listened to this album through, but it's getting more and more generic every time I listen to it. It just doesn't have that same edge that can really make an impression in the music world. The songwriting and arrangements are very good, but for some reason I'm feeling that it's lacking something. This album is better than the older material, so if you're into that, this album is a definite buy.

Idol Worship  
Insatiable Discard & Obsessive Lust  
Self Released

This isn't the first time I've received a CD-R and a folder of Xeroxed reviews from some LA band. Until now, everything that has approached me in that manner has been complete crap. This album is the turning point. Idol Worship is pure evil straight from Hell. Genitortures meets The Cramps meets something much more sinister. How does someone take lyrics like "Jesus Christ, you're choking me" and "pedofile, homosexual Catholic priest" and make it listenable? It's something that would normally make me roll my eyes and throw out some shrude Marilyn Manson slander, but this is good

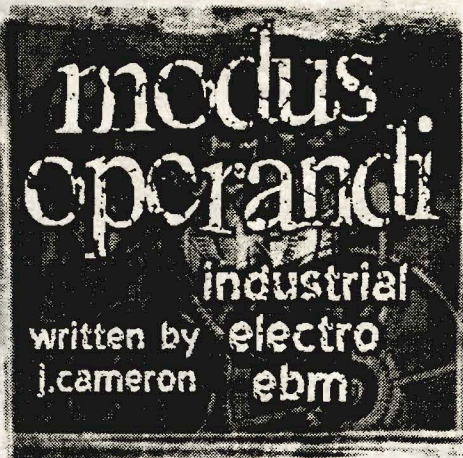
shit. Idol Worship is the best thing to come out of LA since The Newlydeads. A truly talented bunch with a lot to get across, Idol Worship most certainly stands out, and I wouldn't be surprised to be hearing much more from them in the future. Where in the hell does Rakit get off proclaiming themselves as LA's biggest, best industrial band with Idol Worship lurking in the shadows? From the sound of her voice, I'm sure Deita Klaus could break Vinny Rakit in half just by looking at him the wrong way.

Various Artists  
Sub Out  
Metropolis Records

This is the domestic release of a compilation Daniel Myer of Haujobb had put together bringing forth artists that use Waldorf electronics. Lately I've found myself growing toward instrumental tracks that focus more on the music then vocals, and this compilation is packed full of 'em. Hal Ten's introductory track "Primal Electric Scream" has me lost for words. DKDent, who is Dirk Kruase from Armageddon Dildos, has a very good, very dancy instrumental track titled "Deepfried Mars Bar", which is very far from the classic Armageddon Dildos style (thank god). It pains me that Front Line Assembly's exclusive track "Epitaph" didn't make it onto the Implode album. FLA fans will not be disappointed. Diary of Dreams, my new favorite darkwave act, makes an appearance with another exclusive track titled "Forestown" which goes hand in hand with their last release "One of 18 Angels". Another great comp now in domestic circulation.

Snog  
Relax Into the Abyss  
Metropolis Records

Relax Into the Abyss is the latest effort from Australian activists Snog consisting of mostly remixes from their 1998 release Third Mall From the Sun. Impressive? Hardly. The only good thing that came from Third Mall From



the Sun was the slight grin I cracked when I was thumbing through the artwork. Relax Into the Abyss keeps the same theme as far as the artwork with a few letters that the band has received included in the liner notes. Snog has disappointed me a lot in the last couple of years. Third Mall From the Sun clearly exhibited that they are more concerned with getting their point across then writing good music. David Thrussell is an activist, THEN a musician. Snog has always been about anti-capitalism and such, but until recently was writing exceptional music to back it up. Now it's just annoying.

Xorcist  
Insects & Angels  
Metropolis Records

Insects & Angels consists of score-like tracks that tease the mind, and expand creativity. The album starts out rather slow without a hint of percussion until the fourth track "Spider". I can't believe he neglected that style through most of the album. He is so good at it, and it's just a teaser. "Look what I could've done more of, but I didn't." Xorcist has once again neglected the club scene with another release, but has made up for it with the phychadelic landscape soundtracks and mind-bending compositions.

# MODified

## ALTERNATIVE MUSIC

### October NEW Releases

10/17 Clan of Xymox (Live)  
Suicide Commando Heltraiser CD5  
V/A Electropolis II  
Juno Reactor Shango

10/20 Erasure- Loveboat Import CD

10/24 Download- TBA  
Tear Garden- TBA

10/31 Wumpscut- M.F.A.S.T II  
Decoded Feedback- Mechanical Horizons  
Clan Of Xymox- Liberty CD5  
Suicide Commando- Mindstrip  
Icon of Coil- Serenity  
Mesh- The Point at Which it Falls Apart (U.S.)

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MAGAZINE

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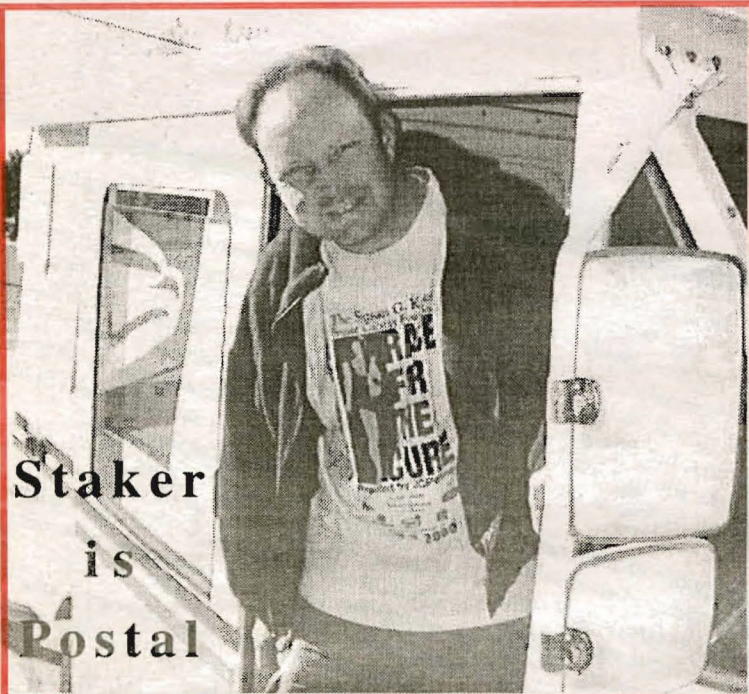
Watch for upcoming concerts and new artists on the Embezzler label....

**"The Pre-Sellout-Sub-Pop of Salt Lake!"**



# It's News To Me

by Phil Jacobsen



**Staker  
is  
Postal**

**Brian Staker  
Postman of the Month**

**The Postmaster said, "He's gone 37 consecutive days without bringing a gun to work."**

Editor, writer, performer and local postman Brian Staker was nominated as the National Postman of the Month. From now until forever more, October will be known in the postal industry as "Stake-tober."

"Brian Staker is amazing," the Postmaster General said. "He has set the bar for postal employees of the future. By going 37 consecutive days without bringing a gun or weapon to work, Staker has proven that postal employees are not unstable gun-toting miscreants in blue uniforms. Staker has proven that postal employees can simply be blue uniform-wearing unstable miscreants that leave their guns at home! Or at the very least leave their guns in the glove compartment of their cars."

According to USPS surveys and employee records, there was once a guy in Dayton, Ohio, named Kevin, that went to work 36 consecutive without bringing a gun to work. But the 37th day was, to quote attendance records, "Pure hell." When asked how he was able to achieve this feat, Staker explained, "Most days I don't even want to hurt anybody. Much."

In honor of Brian Staker, all letters during the month of Stake-tober will be franked with this simple phrase, "Get Stakerized."

## American Airline Pilot Flies the Red-Eye And He Doesn't Use Visine

On the advertising eve of Visine launching its most aggressive ad campaign, insiders have learned that Bob McCracken, an airline pilot for American Airlines, does not use Visine when he flies the "Red Eye."

The marketing director for Visine, John Blackburn, said that in all their research 100 percent of all red eye flying pilots use Visine. And then Visine Marketing found out about Bob.

"It just doesn't make sense," Blackburn said. "Doesn't Bob know that Visine gets the red out?"

Blackburn said that his favorite commercial slogan of all time was "Four out of Five Dentists agree." And, Blackburn reasoned, if he could get every pilot to use Visine, that would be five out of five pilots agreeing that Visine "gets the red out."

"I don't know if you know this, but Five out of Five," Blackburn said. "Is one better than four out of five."

Bob McCracken could not be reached to comment on this story, because he was either at work, asleep or doped up on NyQuil.

## The Answers To Last Month's Quiz. There were 37 Entrants. But No Winners.

- |                           |                                     |
|---------------------------|-------------------------------------|
| 1. Brittany Spears        | 6. No                               |
| 2. Heroin Overdose        | 7. B or C, but definitely not D     |
| 3. Banana Cream Pie       | 8. Polygamy and/or Menage et Trois  |
| 4. Because it's Halloween | 9. Apple, but not like the computer |
| 5. Yes                    | 10. Mac, as in Big                  |

**Good Luck with this Month's Quiz. It's Harder. But the Prizes are Better.**

## The Month of October is Not

If you are a listener of a certain radio station, you would be led to believe that the month of October is officially called Rocktober. The month of October is not Rocktober. It is October. The only time the name of October should be officially minced is in the case of "Stake-tober" a designation that can only be proclaimed by the U.S. Postmaster General.

Therefore, if you love sex with guys, whether you're a straight woman or a gay man, the month of October is not Cocktober.

If you love classical music, fine, but the month of October is not Bachtober.

If parody and jokes are your forte, keep the laughter rolling, but the month of October is not Mocktober.

Japanese food-Yes. Woktober-No.

I love my watch. I have the time. But the month of October is not tick-Tocktober.

One foot. Two Foot. Red Foot. Blue Foot. But the month of October is not Socktober.

That's too bad that you work at McDonald's. Over a fry cooker. So your face looks like the craters of the moon? The month of October is not Pocktober.

Love eBay. Do you go to a lot of garage sales? I bet your best outfit came from the thrift shop. Great. Here's a dollar, go buy yourself a new wardrobe. But the month of October is not Hocktober.

Hickory Dickory the month of October is not Docktober.

Wow! You're the pitcher for a major league baseball team. That's no excuse. The month of October is not Balktober.

The month of October is not Fucktober. But don't we wish it was?

## The Betting Line

Mormonism vs Hedonism	3 to 2
Orrin Hatch vs Supercuts	2 to 1
Gayle Ruzicka vs Gay Straight Alliance	Even
Right vs Wrong	Heads
Sydney Olympics vs Salt Lake	+5
Lucky Charms vs Cheerios	9 to 1
Sharpee vs Marker that smells like Licorice	Round Three
The Number Six vs The Number Nine	1 On 1
Amelia Earhart vs Jimmy Hoffa	-6
St. Louis Cardinals Winning the World Series	Bet the Farm
S.F. Giants Winning the World Series	Kennel the Dogs
Bowl Cut vs Mullet	13 to 1
Mullet vs Bowl Cut (In West Valley)	1 to 13
A Guy Named John vs A Guy Named Steve	-12

**All Bets are Due by 9 p.m**

**Payouts are the following Tuesday at 3 p.m.**



# BAD RELIGION

An Interview With Greg Graffin  
By Jaime Row



Greg Graffin co-founded Bad Religion at the age of fifteen, recorded and released an album at the age of seventeen and since then has been the only Bad Religion member to appear on every one of its sixteen releases and perform at every show over the course of the band's twenty year history. In recent years Graffin has emerged as the bands' dominant songwriter. Aside from his band duties, Graffin holds a degree in Evolutionary Biology from UCLA and is currently working towards his PhD at Cornell University. In addition to that, Graffin is also a former college professor; although he hasn't taught in about seven years.

Higher education is very important to Bad Religion. The group sponsors its own Bad Religion Research fund scholarship program. This program was founded by the band in 1998 as a way to endorse and support students in the cultural and natural science fields. For the most part, Graffin is typically in charge of the application review process, but all final decisions are made by the band as a whole. It's very apparent that Bad Religion cares much about their fans, not only by their numerous contributions to the punk planet, but by their endeavors in the world of higher education.

Recently, Bad Religion set out on the road for an extended warm-up tour of most of the major arenas in America, with new-school, pretty-boy punksters, Blink 182. In a recent phone conversation I asked the frontman himself just exactly how an established band like Bad Religion winds up opening shows for an act as green as Blink.

"First of all, I think that in one respect, my hat goes off to Blink 182," says Graffin. "They are one of these bands that got massively popular and at least they tried to show their fans what the authentic (punk) sound really is like, and that's why they asked us to go on tour with them." Is the punk mentality the same as it was twenty years ago? Do the new tricks understand what the old dogs are barking

about? "Part of the reason for us going (with Blink) was to give these new fans a taste of what real punk is all about. Now, maybe most of them didn't really get it. Maybe a lot of them are only interested in fashion or whatever, but that's okay.... a lot of people are beyond help." Even if the new school is all about fashion and whatnot, there must be some kids left out there with half a brain that would understand the message. "I think we did expose a lot of people to an authentic, original sound of punk. I think that it really helped to educate some people and maybe they realized that they're not into punk, but at least the purpose for going out on tour was a purpose."

After hearing about so many bands, punks, as well as non-punks, being influenced by Bad Religion, I began to wonder... What influences the influential?

"Musically speaking, you have to go way back because I started at such a young age," reflects Graffin. "By the time I was eight or nine I was already developing a musical identity. The guy that produced this last record, New America, Todd Rundgren, was a big influence on me. At that time, he wrote music that was underground phenomenon, so, I think that was a big influence on me." Aside from sharing the vocal stage with guests like Pearl Jam's Eddie Vedder and Johnette Napolitano from Concrete Blonde, Greg Graffin has joined and been joined in the studio by Rancid's Tim Armstrong and NOFX. More recently, however, Graffin produced an album for Unwritten Law and also mixed an album for Ocean City, New Jersey. With Man Head, hailing from Ocean City, New Jersey. "Giving new bands opportunities has always been one of my goals. I've always been interested in supporting punk scenes and I've always been interested in my development as best I can. Any of the young bands that are trying their best to maintain the scene."

Keeping the punk fires burning so to speak, Graffin and Bad Religion are very outspoken when it comes to bands with the "I'm a big rock-star now, I'm too good for all of you," attitude. "It's frustrating to me," states Graffin, "when I see massive popularity just going to empty causes because I think bands should use their popularity to try to stimulate and support other bands. The important thing is to not lose sight of the fact that quality still matters, at least among people in the punk scene, because, they know when they hear something meaningful vs. something that's just kinda cheesy."

Cheesiness seems to be the norm in the Salt Lake punk scene as of late. There seems to be this animation gap? Graffin didn't seem to think so. "I don't know if there's a generation gap, but there's definitely some connection that the new bands have with the old bands, and that's what I'm trying to cultivate." He goes on to add, "I'm trying to focus on that connection, if the audience doesn't get it maybe

they (the bands) will. It's a tradition. It's a unification of many many punk scenes that go back now for at least twenty years. I think that's an important tradition that most bands feel obligated to preserve. The record labels couldn't care less about the tradition, they just want to sell records. They're a little more one-sided in that respect, but that just puts more pressure on the bands and it's critically important for the bands to remain united, new-school as well as old-school."

I've noticed that many bands that do support the scene and are also selling lots of records are being referred to as sell-outs. I know I'm sick of the term and I'm also sick of the manner in which punks use the term. Sell-out seems to be pinned on everyone in the punk planet that's selling records and/or making money. Graffin gave me his opinion on the subject.

"It has nothing to do with the extrinsic properties of

porting their latest release The New America. Bringing with them only their signature, high energy punk-rock laced with super intelligence and mass quantities of testicular fortitude. When asked what the Salt Lake fans can expect when Bad Religion hits Bricks on Monday, October 10th, Graffin only replied with a laugh "We will be well into the tour by then and by that time we should be very well.....uh.....LUBRICATED!!! I'm sure it'll be a very smooth performance."

Bad Religion has plans for the future as well. After wrapping up this tour they'll set to work on a double album of all new material. "Half of it's gonna be totally fast and half of it's gonna be totally slow," says Graffin.

During the course of this interview I asked Graffin what the greatest compliment he's ever recieved from a fan has been. "Well, you know, it's usually the same comment that I hear from time to time and it's really rewarding when I hear that someone has been positively influenced by the music that we make. That really makes it all worth while for me. It's not so important how much money that person has spent on Bad Religion. What matters is that they understand the message and the message is always about living better, using your head and self-empowerment. So when I hear that people have benefited from that, that's really the most important thing for me."

Graffin also had one last, very special message for his Salt Lake fans

"DON'T LET THE MORMONS GET YOU DOWN!!!!!!"

You know, for as much shit as this band has been through, it's a wonder that they're still going strong. Armed with an arsenal of punk-rock songs, a stiff upper lip, and a middle finger here and there, Bad Religion has carved its niche on the punk planet and doesn't seem to be going anywhere anytime soon. This band is an inspiration to new-schoolers and old-schoolers alike.

## BAD RELIGION THE DISCOGRAPHY

- "HOW COULD HELL BE ANY WORSE?" -1982
- "INTO THE UNKNOWN" -1983
- "BACK TO THE KNOWN" -1984
- "SUFFER" -1987
- "NO CONTROL" -1989
- "AGAINST THE GRAIN" -1990
- "GENERATOR" -1992
- "80-85" (COMPILATION, INCLUDES FIRST CD RELEASE OF '82 DEBUT) -1992
- "ALONG THE WAY" (CONCERT VIDEO) -1992
- "RECIPE FOR HATE" -1993
- "STRANGER THAN FICTION" -1994
- "ALL AGES" (COMPILATION) -1995
- "THE GRAY RACE" -1996
- "TESTED" (LIVE ALBUM) -1997
- "AMERICAN LESION" (GREG GRAFFIN SOLO PROJECT) -1997
- "NO SUBSTANCE" -1998
- "THE NEW AMERICA" -2000

determines that your intrinsic properties. If you decide as a band to compromise your method, or you want to compromise your style in order to sell more records, well then, that's a good indication that you're a sold-out artist. If you're doing something that's only motivated by the desire to be popular then you're going to lose sight of your original integrity. Money is a good way to summarise it, but it has more to do with compromising your original integrity... changing your focus."

Bad Religion once again prepares to put their proverbial boot in our collective asses with their North American tour headlining s u p





# The Vandals

Validate  
Utah  
By Ryan Sessions

My bodice heaved. Sweat rested from my brow like the condensation on the inside of a water pitcher. For I was about to speak with one of the most coveted, burly men on this side of the Jordan River. For ten minutes, I waited anxiously by the phone, hoping that some other broad hadn't dragged him to some romantic fireside. Finally, the phone rang. My trembling fingers snatched it up. "Hello, this is Joe Escalante, of the Vandals. Is Ryan there?" A little inside information for those of you who don't know: they aren't the people who spray-paint "Omen," "Space," or "Star" (although I would like to know who those people are). Anyway, they are a very romantic band that sings about diarrhea, the inaccessibility of 14-year-old girls, and the boy who wasn't blue enough to have the blues. If you've ever seen the big V logo with the machine gun going through it, that's from their first CD *Peace thru Vandalism*. They've also put out such greats as *Live Fast, Diarrhea, & Fear of a P.*

**SLUG:** How do you think that the new album, *Look What I Almost Stepped In*, is different from the previous albums, as far as playing and lyric style?

**JOE:** Most of the lyrics were written by Warren Fitzgerald, and I think they're as silly as ever. But a lot more care went into writing the music. I don't know if it helped or hurt, but each song was worked on by the whole band, where before we used to just demo songs individually, and just go into the studio and record, and that would be the end of it. This time we did a 11 hour network, and they aired a couple of them on the internet, and then went out of business, so now we have seven half-hours sitting around that we're going to release on video cassette. Then we went back and finished our movie, and we'll be releasing that on video cassette in February.

**SLUG:** So is the movie coming out first?

**JOE:** We've got seven episodes, and we'll be staggering them out, some before, some after.

**SLUG:** Speaking of movies, I read in your bio that you like Ruben and Ed? That movie is awesome.

... songs individually and then worked on them as a group and then went in and recorded them. That's the way most people record, and we usually change the material after playing it live for a while, and this time we wanted to do the changing before we recorded. It was much more enjoyable and quicker than the old way.

**SLUG:** Does the music develop first, or the lyrics?

**JOE:** Usually the music develops first, and then we write the lyrics around ideas for songs that we like. Sometimes a song will be really good musically, but the back burner for a few years.

**SLUG:** What is the significance of the cover artwork, with the matador holding up a pile of crap in front of an angry bull?

**JOE:** Well, we gave the artist some concepts to sketch, that was one of the things he came up with. I like bullfighting anyway, so I was naturally inclined to use this one anyway, but our singer, who doesn't even like bullfighting, actually liked it the best, so we ended up using it.

**SLUG:** I read that you graduated from bullfighting school, and you are a bullfighter?

**JOE:** I actually fought a bull last Saturday.

**SLUG:** Oh, just last Saturday? That's cool. How was it?

**JOE:** It was very successful. I even got two ears.

**SLUG:** You got two ears?

**JOE:** If you do badly you get nothing. If you do pretty good, you get an ear. And if you do really good, you get two.

**SLUG:** Okay, and then you throw them..

**JOE:** You throw them to a pretty lady in the audience. And they get blood all over them.

**SLUG:** It's worth it, I imagine.

**JOE:** Sometimes they write their phone number on the ear...

**SLUG:** I also read that you have quite a few projects going on. You're a lawyer?

**JOE:** I started as a lawyer, as my regular day job, and it kind of evolved into record label owner.

**SLUG:** *Kung Fu records*, right? Is that distributed by Nitro Records?

**JOE:** No, totally different. We're one of Nitro's big competitors. We help each other.

**SLUG:** And you guys are involved in movie/television recording?

**JOE:** Well, there's two things we did. We were starting a movie, and then all of a sudden, I sold an idea for a TV show to an internet network, and they financed a whole TV series. So I put the movie aside, because somebody was actually paying me to record the series, rather than me paying to record the movie. So my director friend, Jeff Richardson, and I started making this punk TV show for this network, and we ended up recording seven half-hour episodes, and they aired a couple of them on the internet, and then went out of business, so now we have seven half-hours sitting around that we're going to release on video cassette. Then we went back and finished our movie, and we'll be releasing that on video cassette in February.

**SLUG:** So is the movie coming out first?

**JOE:** We've got seven episodes, and we'll be staggering them out, some before, some after.

**SLUG:** Speaking of movies, I read in your bio that you like Ruben and Ed? That movie is awesome.

...demoed Utah, did you know that?

**JOE:** No, I didn't. Oh, like all that desert stuff?

**SLUG:** "My cat can eat a whole watermelon!"

**JOE:** One of my all-time grossest movie scenes is when he drinks the melted cat water.

**SLUG:** Oh, it's unbelievable. And so hard to look at.

**JOE:** But so wonderful.

**SLUG:** Being the Vandals, are you for, or against vandalism?

**JOE:** As law-abiding adults, I'd have to say against.

**SLUG:** Good, good. I also read that you like to listen to Art Bell's conspiracy radio program. What do you think about aliens?

**JOE:** Well, our singer claims to have seen a UFO. When I first met him, he had recently seen it, and we was still pretty freaked out. And he's the one that turned me on to Art Bell.

**SLUG:** Was it a pretty up close thing?

**JOE:** No, not an up close thing, but not too far, either. It was on Catalina Island, which is just off the coast of California.

**SLUG:** With your lawyer experience, and also owning your own record label, what is your take on the Napster issue that's going down in the press?

**JOE:** Oh, there's a couple bad uses you could come up with for it, but there's so many good uses. I think that the good uses outweigh the bad ones. I can't even tell you whether it was bad to have our record on there before it came out. If that hurt or helped sales. I don't even know. So you just have to say "Okay, go for it, do it." If it was obvious, then I could decide one way or another, but we don't know yet. So many people are getting so much out of it, and that's fine with us.

**SLUG:** How do you think it's going to change the music industry in the future?

**JOE:** Well, I think it will probably bring the price of records down. But by the time the records hit the stores, they're priced at whatever the store wants anyway, so it doesn't really matter what the record company sells the albums to the distributor for. It might also save someone some money, if they put out a really bad album! I think we've all been stung before.

**SLUG:** If you don't mind me asking, how are you going to vote? Bush/Gore, Democratic/Republican?

**JOE:** I usually vote Republican, because I don't have any faith in any government agency of any kind. Never have, never experienced one that was well-run, so why add more? The way I see it, either one is going to foul up a whole bunch of stuff, so why get charged more to do it? Someone asked me the other day, "Why are you going to vote for Bush couples?" And I was like "Oh man, come on." I don't think that's what's on his mind.

**SLUG:** Well, you never know, maybe lesbians are all he has on his mind. What is your favorite drink?

**JOE:** It's called a Samoan Fog Cutter. They serve them in a restaurant called Trader Vic's, and the closest one to you is in San Francisco, for your readers.

...was filmed entirely in Utah. I love Readers, go there! What is your favorite color? **JOE:** Green. **SLUG:** What is your favorite band? **JOE:** NOFX. **SLUG:** I love NOFX. What is your favorite food? **JOE:** I like squab. **SLUG:** That's Polynesian? **JOE:** Well, they do serve it a lot in Polynesian restaurants, but it's basically baby pigeon. **SLUG:** I was at a H2O concert, and they were saying how Utah's reputation precedes us, and that we're known for being more violent at the shows than most places. Have you found that to be true?

**JOE:** Well, H2O's playing tough-guy music. We're playing pussy music. So we have nothing but nice kids in Utah, and can not wait to go there. The people that stereotype Utah as over-conservative or full of Mormons are just people who don't know very much about Utah. And one other thing about that place: Utah is the most beautiful state in the entire country, nothing compares. All the way from the south to the north. It's amazing. In fact, I saw a movie yesterday based on a guy from Utah, and it was pretty good.

**SLUG:** Which movie was that?

**JOE:** Orgazmo. It was so good and it wasn't even that insulting to Mormons. The missionary stayed in L.A. to clean it all up. He got two thumbs up from Jesus. It's a feel-good hit.

And with that, plus a few romantic closing remarks, he whirled out of my life, like the spider P.S. You don't think that a little piece of paper is going to keep me away, do you Joe?



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# Potential Cereal KILLER of the Month.

This month featuring: Ryan Burningham

By: Jeremy "I'm not insane" Cardenas

"It was an urge... A strong urge, and the longer I let it go, the stronger it got, to where I was taking risks to go out and kill people—risks that normally, according to my little rules of operation, I wouldn't take because they would lead to arrest..." —Edmund Kemper

The controversy surrounding the psychological state of mass murderers is as old as criminal history itself. Nobody really knows why they do it, or why the urge to kill is so powerful to these people. There are entire professions dedicated to profiling this sort of criminal, and we're still relatively in the dark about why they act on their homicidal impulses. Every one of us feels aggression, but what stops the relatively 'normal' person from acting out on others? I don't know. I'm not going to pretend to know, but I'll tell you what, I know when a person creeps me out. I get that feeling at least two times a day from someone. Hell, I even creep myself out sometimes, and I know I do it to others on a regular basis. I, however, am not the focus of this article, (although I might be in the future.) No, my friend Ryan Burningham is the focus of this article. (Name changed to preserve anonymity.) He creeps me out constantly, and the more research I did on serial killing, the more I realized that he is a likely candidate to go off the deep end. So, I decided to do some home style detective work, and I interviewed Ryan without his knowledge. We carpool together, (in his Volkswagen Bug—shades of Bundy and the Zodiac Killer) and this was a great place for some extended conversation. It was kind of hard to hide the tape recorder, but I pulled it off. Here are the highlights:  
Name: Ryan Burningham



...be warned the serial killer wears a mask of sanity...

Age: 25  
(Average serial killer age: 25-34 years old, he just entered the ball park)  
Race: Caucasian  
(Percent of Caucasian serial killers: 92.)  
Profession: Handyman  
(Most SK's prefer jobs that allow them to work alone, and at odd hours.)  
Military History: U.S. Army Corps of Engineers (1993-1998)

Most SK's have had a history of being security guards or having served in the military. Also, many of them have a background of being rejected for law enforcement positions. Many, including John Wayne Gacy, The Hillside Strangler, and Ted Bundy disguised themselves as law enforcement to gain access to their victims. When I asked Ryan what he was going to be for Halloween, he replied, "A Cop".

Now that you have the background, here are some questions and answers from our candidate:

SLUG: So, Ryan, when you were a kid, did you ever break any bones, or have any major head injuries or anything?

RYAN: Are you making fun of me?

SLUG: No, no, I was just wondering. One time I broke my collarbone playing football. It sucked..

RYAN: Well, yeah, my mom and I got into an accident one time and I put my head through the windshield. I had to go to the hospital, but it wasn't too bad. I've broken a lot of bones, though.

(Common characteristic of Serial Killers: Brain Injury during their youth.)

SLUG: Did you ever pee the bed?

RYAN: What the fuck are you asking me that for?

SLUG: I don't know. I'm just reminiscing about my youth. My brother used to pee the

bed. We had bunk beds, and I was always worried that it would drip on me.. I know you and your brother had bunk beds. Did you pee the bed?

RYAN: I did for a while, but that stopped when I got a little older. What are you, my psychologist or something?

SLUG: No man, I'm just trying to get to know you.

(#1 in the 'Major Triad' of Serial Killer tendencies: Bed Wetting.)

RYAN: You want to stop at McDonald's?

SLUG: Yeah. That's cool. Hey, did you hear about that kid who stabbed his friend while they were playing Nintendo?

RYAN: Yeah, that's messed up.

SLUG: I wonder what was going through that kid's head, man. I mean it's pretty messed up. You ever do any crazy stuff as a kid?

RYAN: Like kill my friends? No, dumb ass, or you'd be dead..

SLUG: No, like set fires or kill animals, weird shit like that..

RYAN: Shut up, Jesus Christ, what are you trying to do to me?

SLUG: What do you mean by, "Do to me"?

RYAN: We dug a six foot pit in my backyard, and then we would light a fire in the bottom of it. Then, we would dump about two or three gallons of gas in it at once. The flames would shoot about thirty to forty feet in the air. I was kind of scared of being that close to a forty foot column of flame, but all the neighborhood kids thought it was great.. (#2 in the 'Major Triad' of Serial Killer tendencies: Fire-Setting.)

SLUG: I think you might be a serial killer.

RYAN: I think you're an asshole.

At this point, I let Ryan know that I was interviewing him. It only took about five minutes for me to convince him that it would be a cool idea. He let me ask all kinds of screwed up questions, let us delve into the mind of a potential serial killer:

SLUG: Have you ever been diagnosed by a

psychologist, psychiatrist, or therapist?

RYAN: Yes. As a matter of fact, in high school I was on Prozac for one year. One time I took this kid who I didn't like, what an asshole, anyway, I took some t-shirts he had left at my house, and I partially burned them. Then, I wrote, "Merry Christmas, Asshole" on one of them, and left both of them on his porch on Christmas morning. If I could have killed his pet chihuahua, I would

have. I still hate him to this day.. Motherfucker. You're getting me upset just talking about this shit.

SLUG: Torture any animals along your twisted journey?

RYAN: No. I killed a dog once, but I was ordered to do it. I didn't like it one bit. I want you to put that in the article. I don't kill animals. I'm not that fucked up.

SLUG: Ordered? Like, "Who ordered the Code Red?"

RYAN: Exactly.

(This is the only part of the Serial Killer exam that he failed, god damnit.)

SLUG: Have you ever had a sexual encounter that involved animals?

RYAN: No. I think this interview is about over.

SLUG: What about children?

RYAN: What about children?

SLUG: You like to look at naked pictures of them?

RYAN: Fuck off. End of interview..

(There we have it, the biggest SK trait of all; hostility.)

We may think that we can spot lunacy. It seems pretty apparent if you are in public who is, and isn't insane. But, be warned the serial killer wears a mask of sanity, and is waiting to fix your bathtub, like Ryan. He is the bank teller, the ice cream man, and the mechanic who fixes your car. He is every man, and he is out there. Be careful kids, and whatever you do, don't talk to people in Volkswagens..

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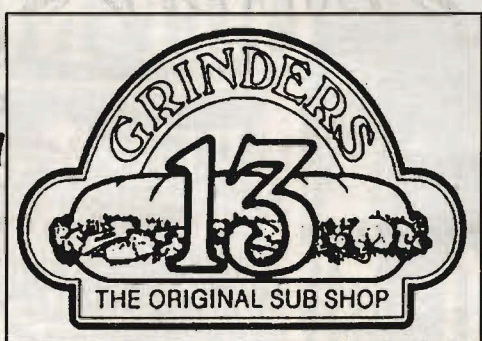
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# BETTER OFF DEAD

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**SLUG:** So, you are going to bury yourself alive. The first question which springs to mind is what the fuck for? I mean, is it for charity? better TV reception? Tax reasons?

**LORDS:** Well my friend, in this industry we must always re-invent ourselves. I can't think of a better way to get to know myself than being locked in a casket for 10 days with nothing more than my thoughts and a small bottle of water. This stunt was created by Harry Houdini just before his death Halloween night 1926. Houdini never got to perform the stunt that would challenge and kill other magicians that have attempted it. Last year magician David Blaine set a record of 7 days. If successful I will beat his record by a full 3 days for a total of ten days. Skeptics questioned if Blaine was really even in the tomb, to verify that this is not an illusion I will have three cameras in the casket that will be live on the Internet. Also, I will have a special closed circuit TV camera on me at all times that the public will see via big screen TVs at the site. A special Visa Port will allow on lookers to peek inside the tomb and watch my progress.

**SLUG:** Where are you doing this?

**LORDS:** Behind the Rocky Point Haunted House (3400 So. State St.) There will be a tent set up and the public is invited to stop by and pay their respects to me, and are encouraged to make a donation to support the Boys and Girls Clubs of greater Murray! The site will be open to the public day and night for their curiosity.

**SLUG:** How will you breathe?

**LORDS:** Very carefully; the box will be con-

structed to transport and maintain a limited amount of air inside. If for some reason I panic the air will be consumed too quickly and the results could be fatal.

**SLUG:** Describe the box.

**LORDS:** The coffin is 67" tall and 36" wide. I will have only a few inches on both sides and approximately 8" on top. The visa port will be directly overhead so the curious can see me at all times to verify I am really inside.

**SLUG:** Will you be communicating with the outside world?

**LORDS:** Yes, If all goes as planned I will have a laptop computer so I can chat live with the world during this event and communicate with medical staff that will be posted there day and night to monitor my progress.

**SLUG:** You know, Penn (of Penn & Teller) once found himself locked in a motel room with only the Ralph Records catalog to listen to and a microphone to record his impressions of the music. He went completely fucko. Have you got a tip buddy for this gig? Someone you can trust with the keys and who promises to pull you out when you start gibbering?

**LORDS:** I have been working with a dear friend of mine, Hypnotist Spencer "Lord of the trance." He will over see my well being at all times. Before I enter the grave, Spencer will put me into an ultra-deep trance-like state. During the planning stages of this event Spencer has been my personal coach, assisting me to maintain a positive mental attitude as well as a strict diet slowing my metabolism and pulse to a dangerously low level. This will help me to use as little air as possible and live

on the bare limits of nutrition I will need for survival during my ordeal.

**SLUG:** You're packing in a walkman or something, right?

**LORDS:** Well, I do intend on keeping some secrets for my survival methods.

**SLUG:** What are your top 5 I'm Being Buried Alive Discs?

**LORDS:** I would have to say...Lords of Acid, Tom Petty, Dead Can Dance, The Rolling Stones, and the Mormon Tabernacle Choir???

**SLUG:** Seriously, what is the motivation behind being buried underground for a month?

Do you feel this is an artistic statement? activism at the really grass roots level? Well it will seem like a month, but it is only for 10 days. It will serve The Boys and Girls Clubs to help keep kids off the streets and in the graveyards instead. Seriously though, I am doing this for the kids. I am going to sacrifice my life and hope that it will encourage others to dig deep into their hearts and spare some cash for a great cause. Besides, imagine being locked in a box with no responsibilities, no phones, no boss telling you what to do. That sounds like a vacation to me!

**LORDS:** What if this catches on? Then I will be forced to create something that will top this, perhaps "buried dead" only to rise again? Oops! Someone already did that one huh? I guess I would have to walk on water or something less impressive like that.

**SLUG:** When ye rise again, how will we know ye?

**LORDS:** I will hopefully be resurrected on the death date of Houdini, Halloween night Oct. 31. If

all goes well I will have an announcement to make, and this will be my biggest announcement of my career. It promises to be an event you will not want to miss. Also during my entombment I will be publishing my first journal and it will contain all the events that lead up to this stunt. As well as all the predictions I have made to come and face to endure. The most interesting part of this will be the ordeal itself, 10 days alone with my thoughts. Wow, imagine what I will write about! You will want to obtain a copy of this journal! I advise you to visit me online at [www.vincentlords.com](http://www.vincentlords.com). This book will be the key to all your desires, a must see for everyone that will want to know the number one question upon my resurrection. "How did you \_\_\_\_\_", and "What did you do when you had to \_\_\_\_\_". All the answers await my survival. And if for some reason I do not survive this, I am already in the hole; just throw the dirt back in and I'll be on my way!

**SLUG:** What is your strategy for dealing with the morlocks?

**LORDS:** Well, they say "To talk to God, go into the silence". It does not get any more silent than Death; maybe I will return with an autograph or something?

**SLUG:** One more question: you said, "I am going to sacrifice my life and hope that it will encourage others to dig deep into their hearts and spare some cash for a great cause." Let's get a couple of specifics on the cause and how people can contribute.

**LORDS:** It will benefit the Boys and Girls Club of Murray. There will be a guarded donation box at the site as well as a 1-800-# that will be available on our web site [www.vincentlords.com](http://www.vincentlords.com) days prior to the event. I look forward to seeing you at my funeral. Vincent Lords, Master Mystifier

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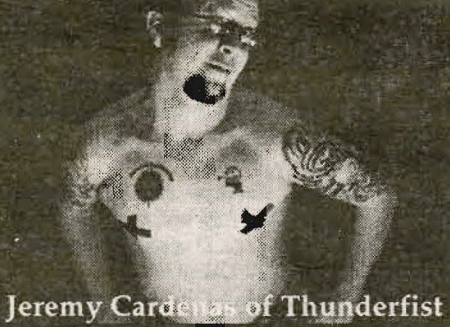
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## 5 Questions with:



Jeremy Cardenas of Thunderfist

### By: Lexie Sullivan

My take on Jeremy? Hmm... When he called me up, and practically begged me to interview him, I laughed. I know how eager he is to hear what other people think of him and his crazy ass ideas, so I decided to let him have his fifteen minutes of fame.

**Thunderfist** came around in July of 1998, or somewhere thereabouts, and started playing a lot of gigs at the infamous *Burt's Tiki Lounge* (where you can still find them on a regular basis.) The band evolved, played some shows, toured, and put out two albums before breaking up due to Jeremy's hard-core cocaine addiction... Oh wait, that one hasn't happened, yet. Jeremy has yet to wrap his car around a telephone pole, killing one of his buddies in Hanoi Rocks, or yet to make it with a famous porn-star, but that's where his aspirations are taking him. He has this thing with listening to **Lynyrd Skynyrd**, and he likes to imagine himself playing "Free Bird" in front of thousands of people. I'll tell you about his CD collection next. He collects these terrible CD's that he gets from **SLUG**, and then he hoards them like they're prize possessions. He has a terrible temper when it comes to what he terms "false metal". One thing I will state positively for him is that he enjoys working with children, and he does a good job at it. He has a genuine love of local music, and wants to see his friends succeed. He wears the sexiest pink bunny suit when he plays, and he is not afraid of bleeding, falling off of bar stools, or being punched by "mulletards" at *Burt's*. Here's your fifteen minutes of fame, psycho.

**SLUG:** Why do you do what you do?

**JEREMY:** I like music. It's pretty simple actually. I like music that makes my head hurt, music that makes my teeth hurt, and I like it fucking loud. I love seeing somebody rock out on stage. I don't care if they're male, female, gay, straight, have one arm, or whatever. Speaking of one arm, **Def Leppard** doesn't rock. I don't care how many times you play "Pour Some Sugar on Me" it doesn't rock. I hate that band. (Goes off on **Def Leppard** for about ten minutes.)

**SLUG:** Who are some of your favorites then, since you don't like **Def Leppard**?

**JEREMY:** That's a toss up. It depends on how I feel. I like a little of everything. There's only one kind of music that I can't appreciate, and that is the Muzak shit that they pipe at you when you're in the mall. Not that I go to the mall, or anything, I have "credibility".

**SLUG:** I've heard you

bitching about people, and their "credibility". Why don't you enlighten us a little with your point of view?

**JEREMY:** In all actuality, I don't really think I have any of what the standard indie-rocker kid would term "credibility". It's kind of funny, because I work really hard on doing shit for others in my "scene" or whatever, but when you get down to it, there is a scene below the scene and it goes on for infinity.

I don't think we'll ever get to the bottom, and find out where all this shit started. It's why I hate magazines like **MRR**. There is a hell of a lot of preaching going on, but to what purpose? It's fucking **MUSIC!** (Grabs tape recorder) It's **MUSIC!** Play it, enjoy it, and shut up. I appreciate what has happened in the past, and I understand the parallels between politics and music, but Christ, there are so many bland, stereotypical poli-punk bands out there that it makes my head spin. I want to hear something intelligent, artistic, and most of all, original. Not like **Thunderfist**, all we do is rip off **Ted Nugent**. I'll get off my soap box now, next question...

**SLUG:** Why do you wear that pink bunny suit?

**JEREMY:** It's a statement against the subjugating, misogynist agenda that is so prevalent in rock and roll today... Just kidding. I don't know. It looks funny, I guess... At first I thought the girls would really go for it, I look so innocent and all, but they weren't fooled, and now I've got to look for a new 'schtick'. The bunny suit really stinks, no matter how many times I wash it. I think it's because I eat so many corn dogs.

**SLUG:** What's next for **Thunderfist**?

**JEREMY:** Well, we just got a new guitarist. We're going to start recording next week in Arizona. **El Chango Grande** is putting out a compilation CD from our benefit show out in *Tooele*. I have to do my laundry. Danny just got a new amp, a Marshall, so we'll be louder than ever. Kris has learned how to play pentatonic scales so we can sound like **Black Sabbath**, and Erik has finally finished his anger management course, but he still has issues with girls named 'Sandra'. I don't know. We'll see, maybe we'll be the next band to do absolutely nothing at all. By the way, thanks to all the folks who supported the *Tooele* show. Really...

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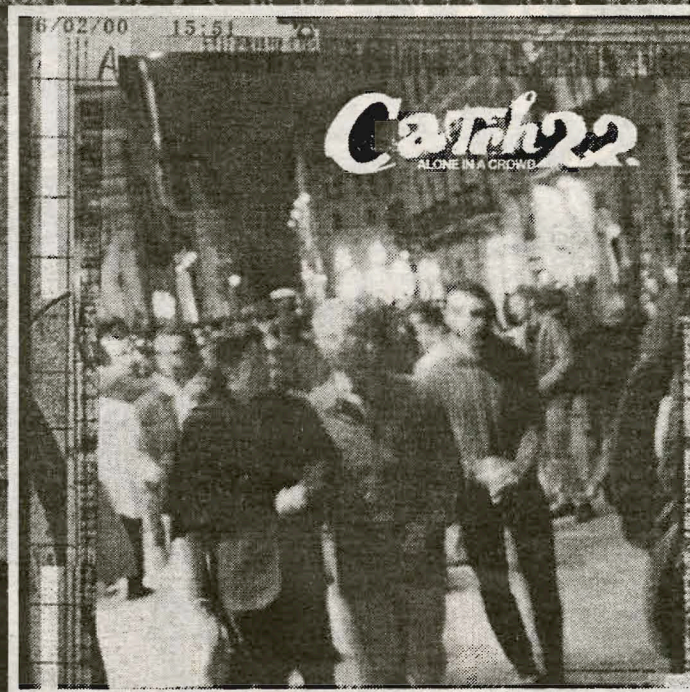
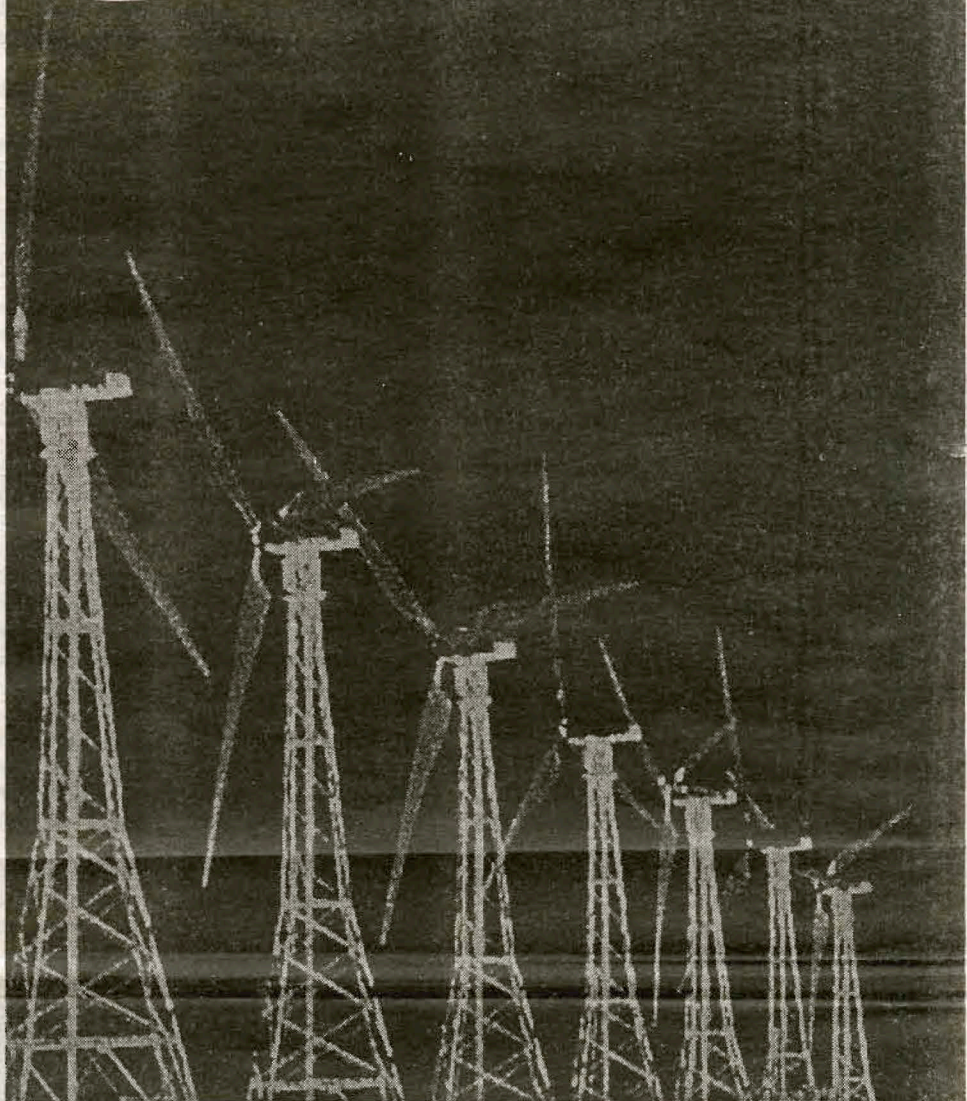
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Question: What's the difference between a hippie and an onion?

The old house was perfect - everything John was searching for and more. Because of its location at the far end of Emigration Canyon, it seemed completely remote from Salt Lake City and the life he had lived there for the past thirty years. With just one look at the house's slapdash architecture (including a geodesic dome and faded psychedelic murals), John pulled out his checkbook and handed the realtor the earnest money before she'd even finished showing him the property.

"You're kidding," she said in spite of her best entrepreneurial instincts. But he wasn't. Even though he was half past fifty, twice divorced, and (still only) an associate in the law firm of Wicker, Whacker, and Wu, John's greatest regret in life was that he didn't go to Woodstock...the first one, that is. And, even though he wasn't a partner, law had been very very good to him. There was so much money in his various accounts (tech stocks had been even better to him than law) that, in spite of dual alimonies and child support, he could afford to retire early and finally live out the fantasy that had sustained him throughout law school thirty years before. At long last, John was going to tune in, turn on, and drop out. The house in the Canyon was ideal for his needs: lysergical and cheap. Its former owner had recently passed away and his relieved heirs were extremely happy to unload the hideous

white elephant that they had inherited.

In short order, John moved into the house, which he preferred to call his "pad", thus embarrassing his sons, who were helping him move. Timothy, pre-med at Duke, and Dylan, pre-law at Berkeley, were convinced that the old man was losing his marbles. But, as they told each other frequently, at least their father's madness consisted only of buying a ramshackle house and a used VW Bug; not even spending fifty grand on the entire deal.

"We're lucky," commented Tim as he helped his half-brother carry a waterbed frame into their progenitor's "pad", "Dad could have gone for a trophy wife, Beemer, and a twenty room house in some gated community."

"Yeah," agreed Bob, tugging at the bed's deflated vinyl "mattress", "This way we'll never have to work our way through school!"

"Think he can score us some good dope, now that he's a hippie?" optimistically asked Tim, looking on the bright side of tie dye, his main association with the 60's being marijuana.

"If he can't, maybe his new old lady can," answered Bob.

Their father's new "old lady" was an Earth Mother of certain age (although she insisted she was only thirty-one), who called herself "Bella Luna". She called John "Gray Wolf". John's two ex-wives called her "that lunatic" and him "the idiot". Timothy and Dylan initially attributed Bella's New Age flakiness to copious use of weed. But, when they cautiously broached the subject with her, she shot them down like a DEA agent sporting a DARE tee shirt.

"Drugs!" she exclaimed. "My goodness, Gray Wolf and I don't do any drugs! We're naturally high on life and love. Drugs are evil. They cause bad vibrations. They're why the Sixties failed."

Disappointed, the brothers soon headed back to their respective schools, thankful to be returning to civilization and its various substances, and reasonably sure their inheritance wouldn't be depleted by their father's holistic

brown rice and granola, tofu composting, low rent lifestyle.

One night, not long after his sons had departed, John found himself once again wide-awake at two in the morning. (The waterbed's sloshing and Bella Luna's snoring were waking him on a regular basis.) But, since he wasn't working for the man anymore and didn't have to get up early, he decided to go with the flow and explore the attic of his new home. The realtor had said there was some of the previous owner's effects still up there.

John expected to only find useless junk, but, having thrown away his TV (a requirement for "dropping out"), he needed something to occupy him during the wee sleepless hours. However, when the wide beam of his flashlight glided over the dusty eaves, revealing their contents, he nearly fell through the attic's trapdoor in surprise.

It was like stepping back in time. A cob webbed protest sign with a peace symbol leaned against one wall. Stacks of LPs stood everywhere; ruined columns from a gratefully dead counter-culture. Paperbacks, "Steal This Book", "The Gates of Perception", "The Tibetan Book of the Dead", and more, lay on the floor like fallen doves. A banner, the word "Furthur" misspelled across it, hung from the ceiling. Under it sat a chubby, long-haired, gray bearded gnome of a man, simultaneously splendid and grimy in faded hippie rags.

"Who the hell are you?" exclaimed John angrily, peace and love fleeing his heart at the sight of this unkempt housebreaker.

"Well, Kesey called me 'Salty Dog', but you can call me Salty, if you'd like." The strange man rose and began walking slowly toward John.

"You have no right to be here!" snapped the ex-lawyer, ignoring the man's overture of friendship. "What the hell are you doing in my house?"

"Your house!" laughed Salty, now a mere five feet away. "Property is theft, man! Eat the rich. Besides, it's my house, not yours."

"Nonsense!" snorted John. "I just bought it." He trained his flash on Salty's face, meanly hoping to dazzle his vision. But the light didn't bother the interloper at all. It showed right through him as if he was a slide transparency.

Goose flesh arose with a sudden violent prickle along John's spine.

"Jesus Christ! You're a ghost!" he cried.

"Yeah," admitted Salty. "I'm dead. Hope you don't have a hang-up with that, 'cause I built this place back in '71 with my own hands and no way am I going to leave it. Screw the astral plane, this is my home!"

"Jesus Christ!" said John more reverently this time. Here was an authentic hippie, albeit an authentic dead hippie. Maybe he was one of the spirit guides that Bella was always prattling on about. It suddenly occurred to John that, after years of being a "straight", he could use some guidance. Maybe there could be peaceful coexistence between him and this funky phantom. He decided to cool it.

"No...no hang-ups," John replied, thinking hard in spite of the shock to his system. "Did you say Kesey called you Salty? Ken Kesey, the leader of the Merry Pranksters?"

"Yup. I joined the Pranksters after passing the Acid Test."

"But the all Acid Tests took place in California," objected John (ever the lawyer), trying to recall what little he knew of Kesey and his followers. He remembered that they hung out with the Hell's Angels and were known to brew up huge vats of Kool Aid spiked with LSD, which they generously shared at various "Love-Ins" and "Happenings". Many a clueless hippie had taken an unexpected trip because of them. The Pranksters certainly were not the Flower Children of nostalgic myth.

"I was part of a Salt Lake Unitarian Youth Group that went to a church conference in Monterey back in '65," explained Salty. "Some Liberal fool of a minister invited the Pranksters - all part of the 'New Spirituality', you know. I think the church defrocked him for it later." He giggled at the memory as if he was still stoned. "Anyway, Kesey, Cassidy, Mountain Girl, and me wound up dropping acid together. I 'got on the bus' if you know what I mean, and didn't get off until the heat from the Feds made Kesey light out for Mexico. That's when I came back to Utah."

"Are you shitting me?" exclaimed John, who

vaguely recollected that one of the Pranksters' slogans was, "Never trust a Prankster."

Salty looked offended. "Hey, man, you can check it out in that book."

He pointed to a dog-eared paperback near John's foot. Then the groovy ghost added, "'The Electric Kool-Aid Acid Test', chapter fourteen. I shit you not."

John picked up the book and flipped to the right page. Salty shat him not, for there it was, in black and white, "...a group of teenagers behind him, from Salt Lake City..."

John's hands trembled in sheer excitement over the wondrous weird turn the universe had just taken right before his eyes. The book shook, too, and a loose piece of paper fluttered to the floor. Feeling like Alice confronting a hookah smoking caterpillar, John picked it up and looked inquiringly at Salty.

"Oh, consider that a gift," the spook said, "Unfortunately, Dr. Owlsley's finest has no effect on me in my present state."

"Real Owlsley?" John asked incredulously, holding the pristine and historic sheet of blotter acid up to the light. Rows of grinning, top hatted skeletons danced across the page like crazy deceased Rockettes.

"Gave it to me himself. Best god dammed LSD ever made. That stuff will expand your mind, man." Salty eyed John dubiously, "Of course, you have to have the cosmic balls to pass the Acid Test."

He thinks I'm too square, thought John insecurely, just because I wasn't into the scene back then! Well, screw that, I'm in the groove now and I'll show him, stupid spirit! He tore off five tabs, popped them in his mouth, and swallowed defiantly. A mere specter of a smile touched Salty's hirsute lips. He leaned towards John, so close that John saw the smoky swirls of his ectoplasm twirl and flash like a Fillmore Auditorium light show. "Better late than never," the apparition whispered in John's ear as he dissolved into the pulsating mind-fuck of a head-trip that would hold the former barrister a helpless and drooling captive for the next twelve hours.

When John finally joined reality again, he was surprised to find himself sprawled face down on the rocking surface of his waterbed being handcuffed by a Salt Lake County Sheriff. "What the hell?" he mumbled through still tingling lips.

"Sir, you are under arrest for possession of an illegal substance. You have the right to remain..." and the officer's voice trailed off in a fog of Miranda Rights.

John looked around desperately for Salty, but all he saw was Bella, her arms crossed adamantly, a self-righteous expression on her face. He pleaded for some explanation: "Bella?"

"Don't 'Bella' me, Gray Wolf. I thought we were naturally high, but I guess that wasn't true! If you really loved me, you wouldn't need drugs!"

She wiped away angry tears and continued, "When I found you zonked in the attic I called the cops. Jail will be good for you. It will clear out your bad karma."

Before John could call her a fat middle-aged bitch and worse, the sheriff and a deputy hustled him out to a squad car. They stuffed him and his tenuous grasp on reality into the back seat. Uptight "silent majority" types - they stared at him like he was a bum or a dirty hippie. He heard one of them say under his breath to the other, "Guy was a lawyer once. Do you believe that?"

While John's newly expanded mind grappled with the wisdom of calling them "pigs" in a belated moment of Sixties style defiance; the deputy tossed a book onto his lap.

"Here's some reading material. You'll be needing it where you're going," the lawman said only half jokingly.

John looked down. The book was "The Electric Kool-Aid Acid Test". It was open to a page illuminated by a single neon strip of highlighter ink that gleamed (to his still slightly tripping eyes) like the phosphorescent stripe on a deep-sea fish. Furiously blinking away the Day-Glo after-images, and with strange laughter echoing in his head, John read the marked words, "Never trust a Prankster."

Answer: You don't cry when you cut up a hippie.

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**P.J. Harvey**  
*Stories From the City, Stories From the Sea*  
Island

It's been two years since her last release, 1998's highly lauded *Is This Desire?* From that album's heavy religious allegory, she has come full circle to this disk's opener, "Big Exit," in which she says "it's the end of the world" (isn't it always in her songs?) and longs for a gun to make the Big Exit. She stakes out a claim with these *Stories* to be indie rock's Patti Smith, prophetess or poetess of secular salvation, and her work by now almost carries that much weight. From the complex layers of sounds and styles on *Is This Desire*, she's moved to a stripped-down sound, a rock of mostly midtempo numbers capable of some profundity, full of clarity and without frills. "One day, I know, we'll find a place of hope," she sings in a voice that, by now familiarly, falls at times to a near-whisper. Her voice is still as brooding, as beautiful as ever, able to express more without resorting to the shrieking of her early efforts. The question "is this desire?" is replaced on the next-to-last song by the emphatic "This Is Love," and on that song she turns into temptress, able to grind with the best of them. This disc is her most subtle, and in some ways her most powerful release yet. Until she finds that "place of hope," the songs that bear witness to her search are heartbreaking and exquisite. Street date Oct. 24.

-Brian Staker

**Zebrahead**  
*Playmate of the Year*  
Columbia Records

My friends gave me so much shit for listening to this

disc. Fuck all of you!! This disc is killer. So what if Zebrahead has a semi-similar 311 sound, they are harder and experiment with more sounds than that other poser band could ever dare to try. I saw Zebrahead play on the Warped Tour several years ago and they kicked my ass into submission. I was very impressed by the group's familiar but eccentric sound. Yeah, their sound is kind of juvenile. So what, those who claim to be mature are sour grape squares or so-called sophisticated snobs that have sticks up their asses and don't know how to have real fun anyway. "Playmate of the Year," is an disc of rocking sexual anthems that gets my salute. It mixes heavy guitars with melodic singing and hip-hop styling. Fun disc for putting into the stereo when the party is starting to get crazy and rowdy; just make sure to move the furniture into the back room. Unfortunately, they do have a kind of radio friendly sound, so don't be surprised if all of sudden you hear them being played on MTV or the radio every hour upon the hour. Just remember where you heard them first.

-Keolar7

**Tommy guerrero**  
*A little bit of somethin.*  
Mo Wax

If you know anything about skateboarding within the last fifteen years, then you know who Tommy guerrero is. Tommy obviously didn't spend all of his time riding the useless wooden toy. This c.d. is packed full of lo-fi wholesomeness. All the songs are instrumental. A little bit of dub, A little bit of jazz, And a little bit of hip-hop are all thrown in. Tommy is also in a band called jet black crayon, who toured with isotope 217 (a tortoise side project). So if you like that kind of music then check this out, you will not be disappointed.

-Mike

**Liberator**  
*Worldwide Delivery*  
Burning Heart Records

As Liberator's early 80's guitar pop riffs intertwined with the cheese and whine of ska horns attacked my ears I quickly became quite nauseous. The sounds of liberator reminded me of a reggaed-out General Public at times. This recording is also two years old so maybe they have progressed in the last couple of years. But if you like reggae-pop-ska then pick "Worldwide Delivery" up.

-Travis Sudweeks

**Fifteen**  
*Hush*  
Sub-City Records

At first I was kind of skeptical about reviewing this CD. I am not the biggest political punk rocker, so I didn't want to give a review that wasn't indicative of the 'whole picture' so to speak. I know that when a band puts something out it means that they have put a whole hell of a lot of effort into their music, and I respect that. I read the back of the cover, and saw that the proceeds from this 3 song EP go to benefit the Purple Berets, a radical non-profit organization in support of women's rights, and that piqued my interest. Then I put in the CD, and, by hell, I was converted. Jeff Ott has written in the song "Survivor" a slew of feelings that I had thought about, but never been able to verbalize. Five and a half minutes of painful introspection about his life's experience, and it was honest, stark, and full of insight. The other two songs weren't as deep, but they were equally good. This album was a gift. I enjoyed it very much, and thank you to Fifteen for getting it to me.

-Jeremy Cardenas

**King Ernest**  
*Blues Got Soul*  
Fat Possum/Epitaph Records

Blues. I got em bad. School's givin' me the Blues. Time to listen to this new disc by King Ernest. This shit is killer. The brother got the blues. The brother also got soul. I have now instructed the SLUG boss to slide over anything that comes in from Fat Possum Records; the label that takes old school blues machines and puts it out for the common musical retard. (95% of America). Most people think that blues is hippie bullshit that plays tie-dyed, stinky, dread-head jams for the brain-dead that need to take loads of bong hits to be able to enjoy their music. Well, times are a changing and real blues is getting out in the marketplace. If you want to experience what a real blues musician is like; start with this disc. Unfortunately, the King died in a automobile accident returning from a show. Those who are already partaking of Fat Possum releases will really enjoy this titanic release. And if yo' baby o' school gots ya' down; then pour some wine, dim the lights, and groove to the King. (Rest in Peace Ernest: 39-00).

-Keolar7

land of the loops  
*puttering about a small land*  
up REcords

If you like apex twin then you should check this guy

out. Lots of strange samples and crazy beats plus people talking about spandex? All electronic sounds & drum machines. There are about four songs that have a female singer, who adds just the right touch to this strange style of electronica. Check this one out if you can find it.

-Mike

**Wolf Colonel**  
*Vikings of Mint*  
K Records

Another great discovery in the Olympia, WA area, this band sounds like GBV's kid brother, only louder and with more guitar riffs, if that's possible. Absurd lyrics like "A Medium Root Beer" and "the lobster watched me in my sleep," "These Aquatic Droids" and "Elliot," a paean to Elliot Smith, show obvious influences. Way too talented for their early twenties, they can rock as hard as anybody. They're playing Kilby Court October 14 with Pinback, in what could be one of the best shows of the month. This album actually came out last year, and a newer one, *Castle*, is fresh off the burner as we speak. DON'T MISS HIM LIVE AT SALT CITY 10/14/00!

-Brian Staker

**Maladjusted**  
*Mud In It*  
Against My Will Music

I would say that this is one of the top three local recordings I have received all year. I don't want o sound like I'm sucking ass or anything, but these guys did a really good job on this one. I cranked it over and over again looking for a flaw, but found none. I hope that you people decide to go out and purchase this CD, so that Maladjusted can put out another. For a band that seems to frown on Jesus, they sure did make my day.

-Jeremy Cardenas

**Sum 41**  
*Half Hour Of Power*  
Big Rig/Island

I've heard it all before. Like just this morning on M.T.V. Punk just isn't that punk anymore. But Sum 41 does know how to put together some catchy pop-punk tunes comparable to NOFX or Blink 182 at times, but this sound has been done so many times I quickly became bored of this disc. If your a high school teeny-bopper punk rock chick then pick this disc up. Sum 41 is on their way up to the top of the charts that's for sure.

-Travis Sudweeks

**G-THIRTEEN**  
*(DEMO CD)*

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places. If you like the female vocals of Portishead or the Cocteau Twins, or if you like trip-hop; check them out. I had the opportunity to see this band live and I was almost amazed. The singer has a beautiful voice and is not afraid to use it. The DJ has skills, didn't miss a beat. Plus there is a female violin player who makes things even more interesting. On the demo c.d. there is a male rapper/freestyler who is present on a few songs, but at the live show he wasn't on stage. The funny thing about seeing this band live was that most people in the audience didn't seem to understand what was going on. Oh well, their loss. If you get the chance to pick up this band's music, then do so. If you get the chance to see them live, then do so.

#### Drowningman Rock and Roll Killing Machine Revelation Records

This band may be loud, ugly, and noisy on the surface but melody and progression lie underneath. Like a hurricane of pure brutal force, Drowningman displays excessive speed and power. In the middle of this freakish storm, is an eye of total peace that will envelope and overpower the listener. Say your prayers and kiss your ass goodbye. Prepare for this titanic wave of sarcastic deconstructed aggressive melodic rock. Drowningman will overtake and submerge any listener crazy and insane enough to stand in the way of the Rock and Roll Killing Machine. Don't be afraid of the machine. Stand in its path and let the abuses start.

-Mike

#### Elf Power The Winter Is Coming Sugar Free Records

Elf Power gets my nod for coolest album cover of the month, with a bizarre painting looking like early Genesis or King Crimson artwork. These unassuming yet demonstrative melodies in the Elephant 6 mold (Neutral Milk Hotel's Jeff Mangum guests) don't seem to go anywhere though, and even start to grate after a while. But upon further listening, songs like "Birds In the Backyard" and "100,000 Telescopes" show that people who live deep in the heart of a mythical world can rock, and wrest their way into your brain almost subliminally, like the dreamlike quality of the artwork, ultimately pestering and charming, and that's always been the secret to the power of elves, hasn't it?

-Brian Staker

#### the concretes boy, you better run now

Up Records This band could be the next big thing. Minimalist, catchy songs that remind me of the Cardigans, but with Bjork singing. I understand that they are trying to have a certain sound, but will someone please buy these people some better instruments?! Keep an eye out for this band.

-Mike

#### The Damage Manual S/T Invisible Records

Here are the members of The Damage Manual: Jah Wobble, praised and worshipped bass player that experiments with dub and trance. Geordie Walker, guitarist for one of the best seventies and eighties avant-punk bands Killing Joke. Martin Atkins, skilled drummer who has pounded skins for Ministry, Killing Joke, and Pigface. And Chris Connelly, vocalist with wide ranges that hits everywhere on the scale; throat for Revolting Cocks, Pigface, and numerous solo discs. The question remains, is this supergroup just cashing in on their underground name dropping. The answer is, "no". Or are they actually capable of constructing and recording totally jaw-dropping, teeth clenching, larger than life, epic sagas. The answer is, "You better fucking believe it." This disc ceases to amaze and blow my senses away. Along the same lines as the previous project from these musical vets, Murder Inc., but much better and way more engaging than the former projects disc. Every musical element is thrown into the mix here, with Connelly's Bowie vocal styles crooning over the discs pummeling tracks. Everyone must get this CD at all costs. This is the one to get for the month, I fully guarantee it.

-Kevlar7

#### J. Mascis & the Fog More Light Ultimatum Records

As a worshipper at the altar, or feeder at the trough (whichever you consider it) of "sonic guitar noise," I found a new release by J. Mascis, former frontman of Dinosaur Jr., to be cause for celebration. But hearing the golden throat of Guided By Voices' Robert Pollard singing backup on the opener, "Same Day," and two others just about made me cream my jeans, being also a true believer in the cult of GeeBeeVee. As with most of Mascis' recent releases, the songwriting isn't perfect, the chief complaint being that some of the songs sound too

similar, like rewrites of each other. But there's enough for a fan to enjoy, from his trademark mind-bending guitar pyrotechnics on "Same Day" and others to the guitar boogie of "Back Before You Go" to the rave-up of "I'm Not Fine" to the ballad-y "Ground Me To You." Not to mention the completely over-the-top blizzard of sound on the closer, "More Light." All in all, it's his most compelling release in years. And the guitar god is slated for a visit here November 7, venue TBA. Street date Oct. 24.

-Brian Staker

#### River City Rebels Racism, Religion, and War... Victory Records

New on Victory are the River City Rebels. Don't bow down to the government yet because these guys are going to lead the new revolution in ska punk. There are seven members of this ska punk political rock band, and boy do they ever get their message across.

-Travis Sudweeks

#### King Black Acid Loves a Long Song Cavity Search

Don't hold this against them, but this Portland group's space rock sounds a lot like Pink Floyd. Just sit back, turn on the black light posters, light the incense, and prepare to transport. It also has a resemblance to Radiohead though, and it's OK to like them. This is great background music for meditating on the ceiling tiles or writing strange poetry. In fact I was listening to it when I wrote this. True to their word, they love, and play, a long song, an album full in fact. Or read the phrase another way, and their music is as lengthily tethered and as finely threaded as any inamoration.

-Brian Staker

#### Octant Car Alarms and Crickets Up Records

In this fruitless wasteland of rap-metal, smart-ass pop punk, and boy bands, something inventive would be nice. The Seattle turned Chicago-based duo Octant have laid my cynicism to rest. Octant consists of Tassany Zimmerman, Matt Steinke, and their robot children. What do I mean by that? Put it this way, Octant is all about technology.

Steinke and Zimmerman have created an electronic soundscape that bridges the gap between experimental noise and pop music. What sets them apart from the others? They con-



struct their own instruments from scratch.

Matt Steinke, formerly of Mocket and Satisfact, studied animation and electronics in college before dedicating his life to music. As a result, he and Tassany invented the "Electrified Stringboard"—a hurdy gurdy-like device made of guitar and piano strings wired into a computer. To keep the backbeat going in time with the "Random Tone Generator", they invented the "AD3 Percussion Unit". The AD3 was made out of an old drum kit and scrap metal wired into a computer enabling it to play itself. Matt describes their instruments as "electro-acoustical stations". They circulate between them on stage.

Although she operates the stations as well, Tassany's vocals fulfill the only human aspect of the band. If you could imagine Nico as an Asian robot, you could begin to describe her voice. I might add that Tassany is a handsome young woman of Asian descent that lends Octant a sensual diversion from all the blips and loops. "Car Alarms and Crickets" is an album you won't want to bring to a party. If you have an ear for abstract electronic music or you like to get stoned and clean the house, "Car Alarms and Crickets" is just the album for you. As a painter, I would recommend listening to this disc while you are working on something. If Octant had their way, they would leave it up to their robot children to entertain you live. Considering how often their equipment blows fuses, you can bet they'll always be there in person. As to whether they are androids themselves, remains a mystery.

-Jon Bean

October 17



THE AMAZING CROWNS



And Street Walkin'  
Cheetahs

October 8  
October 9  
October 14

Moe  
Chris Whitley  
Banyan (with Steve Perkin of Janes's Addiction)

October 17

Supersuckers, with  
Amazing Crows and Street  
Walkin' Cheetahs

October 23

Betty BlowTorch

October 28,29

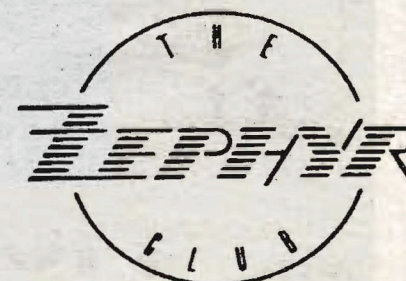
Young Dubliners

October 31

Liquid Soul

November 19

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**METAL BLADE** : Are we just going to pretend that Voivod never released *THE OUTER LIMITS*, *ANGEL RAT* and *NOTHINGFACE*? Those three albums are some of my all time favorites, but the Voivod albums *KILLING TECHNOLOGY* and the pesky *DIMENSION HATROSS* get all the glory. How many songs from MY three favorite Voivod albums are featured on the new live album, *VOIVOD LIVES*? One song - "The Prow." Oh well,



I'll take what I can get. Voivod rules! — I couldn't escape the buzz that circulated about the release of the new *Symphony X* album titled *V*. As I listened to the release, slated to hit the stores on *October 10th*, I was pleased to discover that this band's music is deserving of the furor. *Symphony X*'s style of progressive, power metal is sharp, fresh and exciting. Everything from the music to the vocals of *V* is top-notch.

**Cannibal Corpse** is one of my favorite bands to see live. Share in the experience with the release of *LIVE CANNIBALISM*. Cannibal rips through 16 tracks of both new and old material.

**RELAPSE** : Nile's highly anticipated follow-up to their debut *AMONGST THE CATACOMBS OF NEPHREN-KA* has finally been released. *BLACK SEEDS OF VENGEANCE* finds the band infusing and exploring deeper into Egyptian and Middle Eastern sounds, history and folklore. This album is very strong in both performance and production. Nile has truly succeeded in their quest to create an album with an "epic"

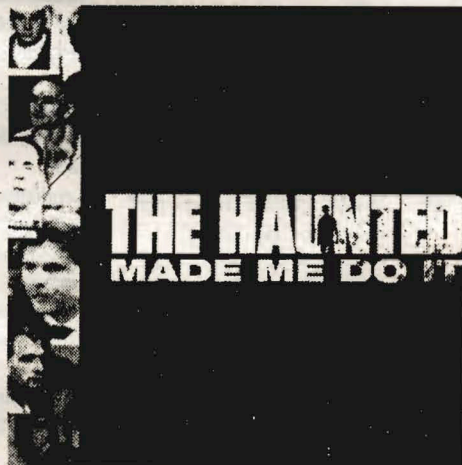
feel and sound. *BLACK SEEDS OF VENGEANCE* is huge.

**MCA** : The band *Nonpoint* is making their major label debut on *October 10th* with the release of *STATEMENT*. This band displays a light year's worth of maturity and development in their music since their '97 *Conquest Music*

Group release, *STRUGGLE*. *Nonpoint* has roots in hardcore, with a sound that almost has a So. Cal. flair - although they are based on the other coast. The music and vocals of *STATEMENT* are rhythmically intense, and strike a balance between harsh and harmony. This is good.

**CENTURY MEDIA** : Volume two of *A TRIBUTE TO JUDAS PRIEST* features 12 bands covering songs from a band that's influence obviously can't be denied. The band *Gamma Ray* pulls off "Exciter" with Ralf Scheepers on vocals - which is perfect, because I always thought Ralf was the best Judas Priest cover vocalist around, all the while never actually being in a J. P. cover band. Yes, even when he's not trying to, he sounds exactly like Rob Halford. Other bands/artists on this release are *Blind Guardian*, *Devin Townsend*, *Stratovarius*, *Angra*, *U.D.O.*, *Forbidden* (*Forbidden* alone justifies buying this CD), *Iron Savior*, *Rage*, *Virgin Steele*, *Radakka* and *Saxon*.

**EARACHE** : The maddening spiral-riff-execution of the now defunct *At The Gates* lives on in the band *The Haunted*. *Anders Bjorier* (guitar / ex-*At The Gates*), *Jonas Bjorier* (bass / ex-*At The Gates*) and *Jensen* (guitar / *Witchery*, *Seance*) are joined by newcomers *Per Moller Jensen* (drums) and *Marco Aro* (vocals) for the band's second release *THE HAUNTED MADE ME DO IT*. While *The Haunted*'s self titled debut neared perfection, ...*MADE ME DO IT* is probably as close as you're going to get to flawlessness. *THE HAUNT-*



*ED MADE ME DO IT* will be released on *October 31st*. A band called *The Haunted* releasing an album on Halloween is almost as good as *Deicide* releasing the album *ONCE UPON THE CROSS* on Easter Sunday (*Deicide* - literal translation : One who kills God). — Does the month of October get any better? It does when it coincides with *Morbid Angel*'s *October 17th* release of *GATEWAYS TO ANNIHILATION*. *Trey Azagthoth* (guitar, founding member) and crew are back with a lethal, exacting and uncompromising vision. *GATEWAYS...* finds *Morbid Angel* at the most focused sounding point of their career. The performance featured on the new release also proves that the band has solidified with new bassist/vocalist *Steve Tucker* (added before recording of last album, *FORMULAS FATAL TO THE FLESH*). Although it has taken me a long time to get used to the departure of *David Vincent* (former vocals/bass) from the band, *GATEWAYS TO ANNIHILATION* just might be the best *Morbid Angel* to date.


**BREAKOUT RECORDS** : Add *The Lazarus Project* to the list of Salt Lake City exports. Ex-members of SLC hardcore bands *Clear*, *Climb* and *Tripphammer* have all come



together to form this band and to release *THERE IS NO CURE...* on *San Ramon, CA's Breakout Records*. For those of you familiar with the SLC hardcore scene, the *Lazarus Project* line-up features *Alex Vaz* (vocals), *Mark Letting* (bass), *Dave Anderson* (guitar), *Thai Le* (guitar), *Justin Tuft* (drums) and *Ian Peterson* (electronics/guitar). The *Lazarus Project*'s sound is simply devastating. A heavy, hardcore, extreme musical presence is constantly in your face, delivering repeated and steady blows to any preconceived ideas of how heavy-hardcore music should sound.

**NUCLEAR BLAST** : I suppose stranger things have happened, but I realize that there are people awaiting the release of *Hammerfall's RENE-GADE*. If simple song structures, basic rhythms, lame solos and anthemic power metal vocals are your thing, then by all means...

**LOST DISCIPLE** : The band *Pandemia* blast through the tracks featured on their debut full-length, *SPREADING THE MESSAGE*. This band plays at a frantic pace and despite a relatively low-fi production, they have a very powerful sound. Anyone interested in *Pandemia's* fellow Czech Republic countrymen, *Krabathor* should check these guys out.



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# Daily Calendar

## Thursday, October 5

Geoff Galbraith- *Beatniks*  
(Ogden)  
Halo & Matt C- *Bricks*  
Sun House Healers- *Burt's Tiki Lounge*  
Cave Catt Sammy- *Dead Goat Saloon*  
Mind Lock- *Ya'Buts*  
Tahiti 80- *Zephyr Club*

## Friday, October 6

Cave Catt Sammy- *ABG's (Provo)*  
Blues a Phonics- *Beatniks (Ogden)*  
Loki Party- *Bricks*  
Vel-Kro- *Burt's Tiki Lounge*  
"2&1/2 White Guys- *Dead Goat Saloon*  
Lisa Marie & the Codependents- *Getty's*  
"Honor the Earth Tour 2000"- *Huntsman Center*  
The Haggard- *Kilby Court*  
Bernard Allison & Johnny Lang- *Kingsbury Hall*  
Chola- *Zephyr Club*

## Saturday, October 7

Zach Parrish- *Beatniks (Ogden)*  
PooPeeDee & SLCity All Stars- *Burt's Tiki Lounge*  
Carolyn Wonderland & the Imperial Monkeys- *Dead Goat Saloon*  
Her Space Holiday, Audio Armada- *Kilby Court*  
Maladjusted, 5 Minute Major- *Salty Dog*  
13th Ave. Band- *Ya'Buts*  
Living Daylights, the Motet- *Zephyr Club*

## Sunday, October 8

Living Daylights- *Beatniks (Ogden)*  
Hi Ball Train- *Burt's Tiki Lounge*  
Gloria Record, Barbie Car, the Good Life- *Kilby Court*  
moe.- *Zephyr Club*

## Monday, October 9

Bad Religion, Ignite, Promise Ring- *Bricks*  
Mind Lock- *Burt's Tiki Lounge*  
Johnnie Marshall Band- *Dead Goat Saloon*  
The Motet- *Harry O's*  
Chris Whitley, Acetone- *Zephyr Club*

## Tuesday, October 10

Too Slim & the Taildraggers- *Beatniks (Ogden)*  
Blues Jam- *Burt's Tiki Lounge*  
Goat Jam- *Dead Goat Saloon*  
Red Bennies, Project Ion- *Kilby Court*  
Clumsy Lovers, Living Daylights- *Mulligan's*  
Relief Society- *Zephyr Club*

## Wednesday, October 11

Mob 40s & Pimp of Hazard- *Burt's Tiki Lounge*  
Too Slim & the Taildraggers- *Dead Goat Saloon*  
Made for TV Movie, Dewey Defeats Truman- *Kilby Court*  
Jay Johnson- *Zephyr Club*

## Thursday, October 12

25th Street Allstars- *Beatniks (Ogden)*  
Hypa, Tim Eliason- *Bricks*  
Laughing Man- *Burt's Tiki Lounge*

Lounge  
Kettle Fish- *Dead Goat Saloon*  
Oxygen Cocktail- *Ya'Buts*  
Slapdown- *Zephyr Club*

## Friday, October 13

Sun House Healers- *Beatniks (Ogden)*  
Friday the 13th Party- *Bricks*  
Unlucky Boys- *Burt's Tiki Lounge*  
Chateau Flambeau- *Dead Goat Saloon*  
Opposable Thumb, My Friend Moses- *Getty's*  
Brian & Chris- *Kilby Court*  
Fumamos, Form of Rocket- *Ya'Buts*  
Mumbo Jambo- *Zephyr Club*

## Saturday, October 14

Sun House Healers- *Beatniks (Ogden)*  
Endless Struggle, The Deep Eynde- *Burt's Tiki Lounge*  
Royal Bliss- *Club DV8*  
Train Wreckers- *Dead Goat Saloon*  
Jack Ingram, John Anderson- *E Center*  
Jay Johnson, Common Ground- *Getty's*  
Pinback, Wolf Colonel- *Kilby Court*  
Maladjusted, Opposable Thumb- *Salty Dog*  
The Clean- *Ya'Buts*  
Banyan- *Zephyr Club*

## Sunday, October 15

Hi Ball Train- *Burt's Tiki Lounge*  
Off Balance, Iceburn Double Trio- *Kilby Court*  
Drive- *Zephyr Club*

## Monday, October 16

Disidentreed- *Burt's Tiki Lounge*  
Hadden Sayers- *Dead Goat Saloon*  
Barenaked Ladies, Guster- *E Center*  
Tha MuseMeant- *Harry O's*  
Quadrophonic- *Zephyr Club*

## Tuesday, October 17

JR Watson- *Beatniks (Ogden)*  
Blues Jam- *Burt's Tiki Lounge*  
V.A.S.T., Unified Theory- *DV8*  
Polyplush Cats- *Getty's*  
Tha MuseMeant- *Hogwallow*  
matchbox twenty, Shelby Lynne- *McKay Events Center (Orem)*

Supersuckers, Streetwalking Cheetahs, Amazing Crowns- *Zephyr Club*

## Wednesday, October 18

Drum & Bass Premiere- *Bricks*  
Nurse Sherry & Code Nine- *Burt's Tiki Lounge*  
Hed/pe- *Club DV8*  
Uncle James- *Dead Goat Saloon*  
Tha MuseMeant- *Hogwallow*  
Kid Brother Collective- *Kilby Court*  
Metal Meltdown- *Zephyr Club*

## Thursday, October 19

DS Anderson w/Chops Orchestra- *Beatniks (Ogden)*  
Breakbeat Night featuring B-Side & Sweet-10- *Bricks*  
Edgar's Mule- *Burt's Tiki Lounge*  
Children's Miracle Network Fundraiser: Red Bennies, Who Ray Who- *Club DV8*  
Gearl Jam- *Dead Goat Saloon*

Lo-fi Breakdown- *Mulligan's*  
Soul Tribe, Easy Cheese- *Ya'Buts*  
The Given- *Zephyr Club*

## Friday, October 20

Ether- *Beatniks (Ogden)*  
DJ Conscious- *Bricks*  
n Effect- *Burt's Tiki Lounge*  
Zion Tribe- *Dead Goat Saloon*  
Dar Williams, Tori Reagan- *Gardner Hall*  
Kettlefish, Similar Opposition- *Getty's*  
Pollen, Lonely Kings, Honeysuckle Serontina- *Kilby Court*  
Joan of Arc- *Liquid Joe's*  
D-13- *Mulligan's*  
Optimist Prime- *Ya'Buts*  
Disco Dridders- *Zephyr Club*

## Saturday, October 21

Barnyard Playboys, Unlucky Boys- *ABG's (Provo)*  
Weber River Boys- *Beatniks (Ogden)*  
Thunderfist, Uzi Gato- *Burt's Tiki Lounge*  
Smilin' Jack- *Dead Goat Saloon*  
Kottonmouth Kings, Corporate Avenger, Linkin Park, Rehab- *DV8*  
Metal Tears, Temper- *Getty's*  
Captured by Robots, Red Bennies- *Kilby Court*  
Alchemy, Idea of Space- *Ya'Buts*  
Disco Dridders- *Zephyr Club*

## Sunday, October 22

Barnyard Playboys, Unlucky Boys- *Burt's Tiki Lounge*  
Off Balance- *Kilby Court*  
Government Grown- *Zephyr Club*

## Monday, October 23

Attrition- *Area 51*  
Perfect Life- *Burt's Tiki Lounge*  
Tinsley Ellis- *Dead Goat Saloon*  
The Impossible- *Kilby Court*  
Betty Blowtorch- *Zephyr Club*

## Tuesday, October 24

Michael Feinstein- *Abravanel Hall*  
Gentleman Johnnie Marshall- *Beatniks (Ogden)*  
Blues Jam- *Burt's Tiki Lounge*  
Goat Jam- *Dead Goat Saloon*  
PooPeeDee & SLCity All Stars- *Zephyr Club*

## Wednesday, October 25

ECO & Flatus- *Burt's Tiki Lounge*  
Low-Fi Breakdown- *Dead Goat Saloon*  
Against All Authority, Citizen Fish- *Kilby Court Gallery*  
B-Side Players- *Mulligan's*  
Evil Eye, Marble- *Ya'Buts*  
The Kingdom- *Zephyr Club*

## Thursday, October 26

25th Street Allstars- *Beatniks (Ogden)*  
Hypa & Stimey- *Bricks*  
Up Yer Sleeve- *Burt's Tiki Lounge*  
Sauteed Mushrooms- *Dead Goat Saloon*  
The Alarm 2000- *DV8*  
Bellamy Brothers- *Westerner Club*  
The Special Guests- *Ya'Buts*  
Triggerlocks- *Zephyr Club*

## Friday, October 27

Good Gravy Debut- *Beatniks (Ogden)*  
Juliette Party- *Bricks*  
Metal Meltdown- *Burt's Tiki Lounge*  
Up Yer Sleeve- *Dead Goat Saloon*  
Erosion, Alchemy- *Getty's*  
Sauteed Mushrooms- *Mulligan's*  
Burner, Audacity- *Ya'Buts*  
Young Dubliners- *Zephyr Club*

## Saturday, October 28

Good Gravy Debut- *Beatniks (Ogden)*  
Nurse Sherry- *Burt's Tiki Lounge*  
Harry Lee & the Back Alley Blues Band- *Dead Goat Saloon*  
Jensenergy Tour with BT & Hooverphonic- *DV8*  
Natalie MacMaster- *Egyptian Center (Ogden)*  
Pure Grain, After Eden- *Getty's*  
Ultimate Fake Book, Art show- *Kilby Court*  
Sauteed Mushrooms- *Mulligan's*  
Red Bennies & Tarn Halloween Show- *Ya'Buts*  
Young Dubliners- *Zephyr Club*

## Sunday, October 29

Hi Ball Train- *Burt's Tiki Lounge*  
Jonah's One-Line Drawing, Bozart, Project Ion, Gentry Densley, Off Balance- *Kilby Court*  
Melissa Ferrick- *Zephyr Club*

## Monday, October 30

Big John Bates- *Burt's Tiki Lounge*  
Love Dogs- *Dead Goat Saloon*  
Elliott, Jazz June- *DV8*  
Filthy Jim, Opera Cycle- *Kilby Court*  
Victoria Williams with Mark Olson of the Jayhawks- *Zephyr Club*

## Tuesday, October 31

Wild Child Butler- *Beatniks (Ogden)*  
Trancylvania 2000- *Bricks*  
Blues Jam- *Burt's Tiki Lounge*  
Hot Club of Cowtown- *Dead Goat Saloon*  
Reverend Horton Heat, Los Infernos, Unlucky Boys- *DV8*  
Special Halloween Spook Ball with Thirsty Alley- *Getty's*  
Moon Suzuki, Red Bennies- *Kilby Court*  
Halloween Party with Liquid Soul- *Zephyr Club*

## Wednesday, November 1

Get Hustle- *Kilby Court*  
Maladjusted, Wormdrive- *Liquid Joe's*

## Thursday, November 2

Alvarado- *Club Axis*

## Friday, November 3

Stone Temple Pilots, Godsmack, Disturbed- *E Center*  
Flying Blind- *Getty's*

## Saturday, November 4

The Vandals- *Bricks*  
Jesus Rides a Rik-Sha- *Getty's*  
C Average- *Kilby Court*

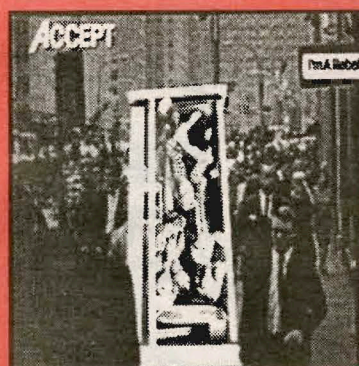


# SUBTERRANEAN SECT



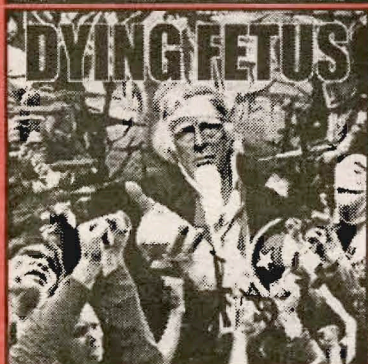
## Nile *Black Seeds of Vengeance*

Just toured with Cannibal Corpse. US headlining tour in November... watch for dates! Black Seeds Of Vengeance is a monumental testimony of power that presents NILE's fury in an even more epic, brutal and profound light.



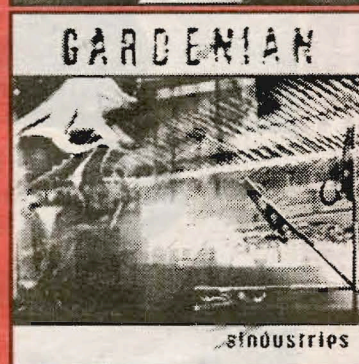
## Accept *I'm a Rebel*

Going all the way back to 1980 and bringing it into the 21st century! The classic album "I'm a Rebel" w/ Udo Dirkschneider and crew. Powerful metal hymns that are the foundation of many of today's scene's bands. Repackaged and remastered in a limited Digi-Pack!



## Dying Fetus *Destroy the Opposition*

Destroy The Opposition  
On tour as part of Death Across America! Combining an innovative mix of technical virtuosity and catchy song structures to create the ultimate blend of death metal, hard-core, and grind, DYING FETUS lead the charge of extreme music's new generation. Across America!



## Gardenian *Sindustries*

An explosive new album from one of the most innovative melodic thrash bands on the market today. Featuring ex-members of In Flames, Sindustries will pick you up and not let you drop until its done mangling your mind. Not to be missed!



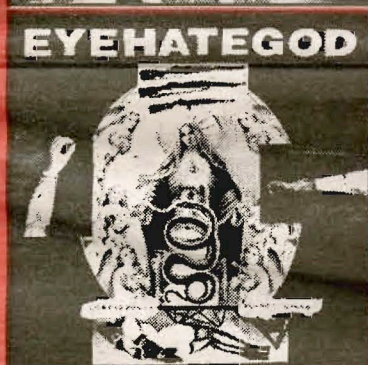
## Cephalic Carnage *Exploiting Dysfunction*

Exploiting Dysfunction  
On tour as part of Death Across America! Cephalic Carnage stupefy and astound, curtailing varied elements of sound and configuring them with a surgical precision, ensuring that grindcore will never be the same again!



## Accept *Restless and Wild*

A total classic! One of the most well-known Accept records with the classic metal crusher, "Fast as a Shark". Classic metal from '82! Digitally remastered, newly repackaged in a limited Digi-Pack, locked, cocked, and ready to rock!



## Eye Hate God *Confederacy of Ruined Lives*

The Godfather of sludge are back with a brand new album! On tour now.



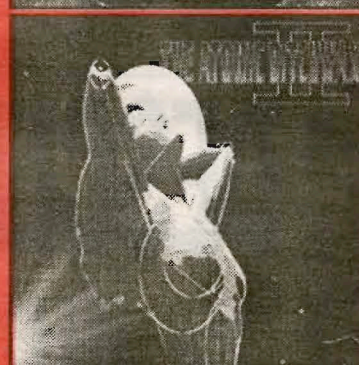
## Kamelot *The Expedition*

This limited edition disc features eight live tracks from one of America's greatest power metal outfits along with the bonus tracks "One Day", "We Three Kings" and "We Are Not Separate."



## Nevermore *Dead Heart in a Dead World*

Nevermore return as a four-piece with their new masterpieces produced by Andy Sneap (Testament, Earth Crisis). Dead Heart In A Dead World combines their melodic roots of clean, soaring harmonies with an all new heavy and crushing sound, taking the band to a new level of musical creativity.



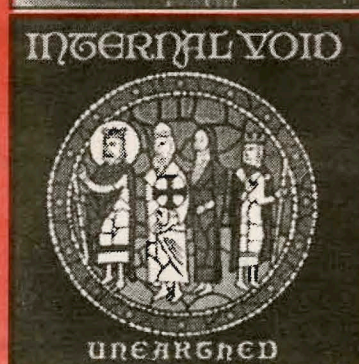
## Atomic Bitchwax *II*

Hot on the heels of their 1999 acclaimed self titled debut, the Atomic Bitchwax kick it into high gear with the most straight-ahead, true to the roots heavy rock release of the millennium, "II". From Captain Beyond to Mountain, "II" takes everything that is right with rock n roll and uses it to form a new brand of high-octane, asphalt-burning, musical mastery.



## Dark Tranquillity *Skydancer + Of Chaos & Eternal Night*

Skydancer + Of Chaos & Eternal Night  
The debut albums from Sweden's most talented melodic death metal outfit is finally made available including the Of Chaos & Eternal Night EP. Haven and Projector from Dark Tranquillity are also out now through Century Media Records.



## Internal Void *Unearthed*

The Cult Doom legend returns!!! Ultra-heavy DOOM rock with killer riffs. In the veins of other heavy brethren like the Obsessed, St. Vitus, Sabbath, COC. Doom or be Doomed!



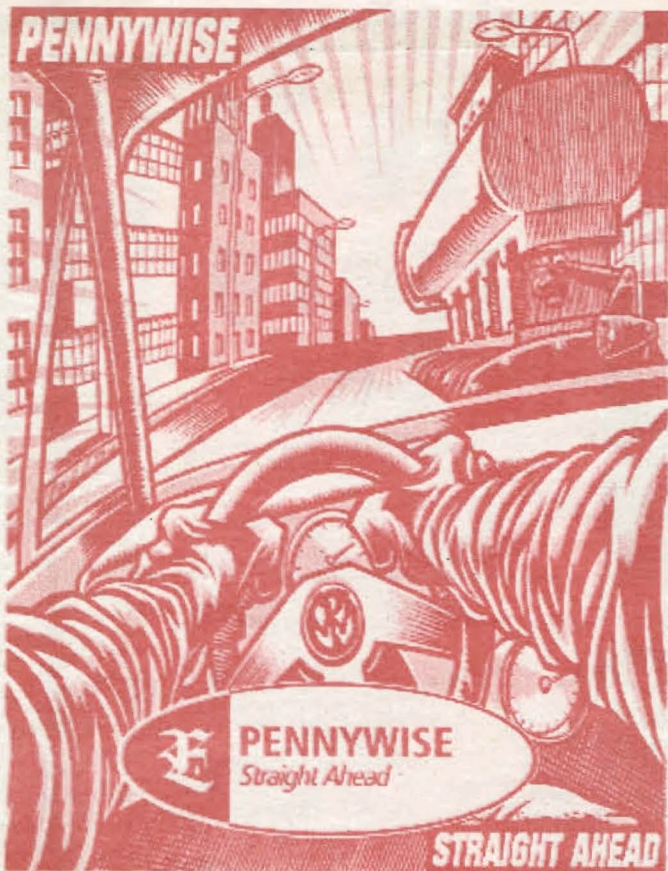
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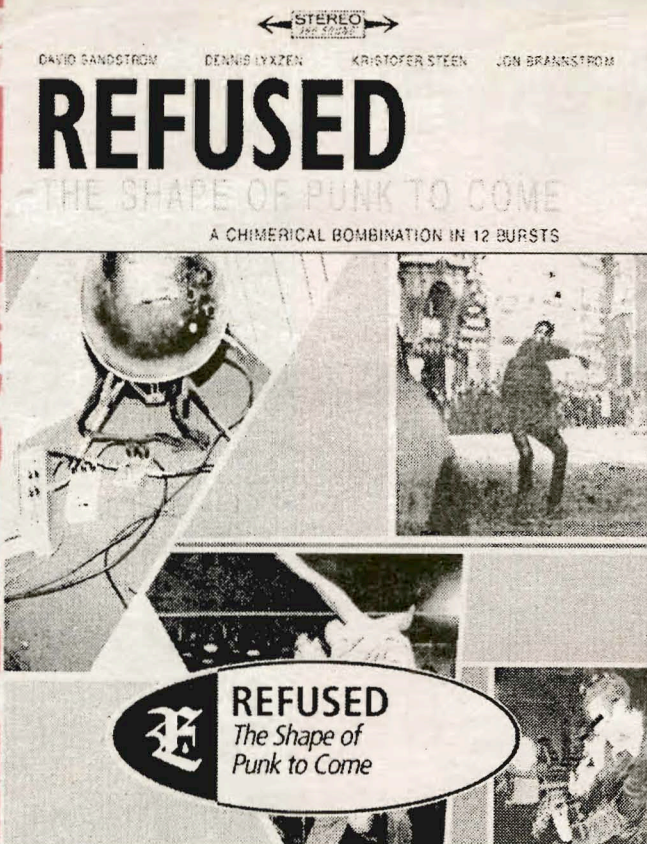
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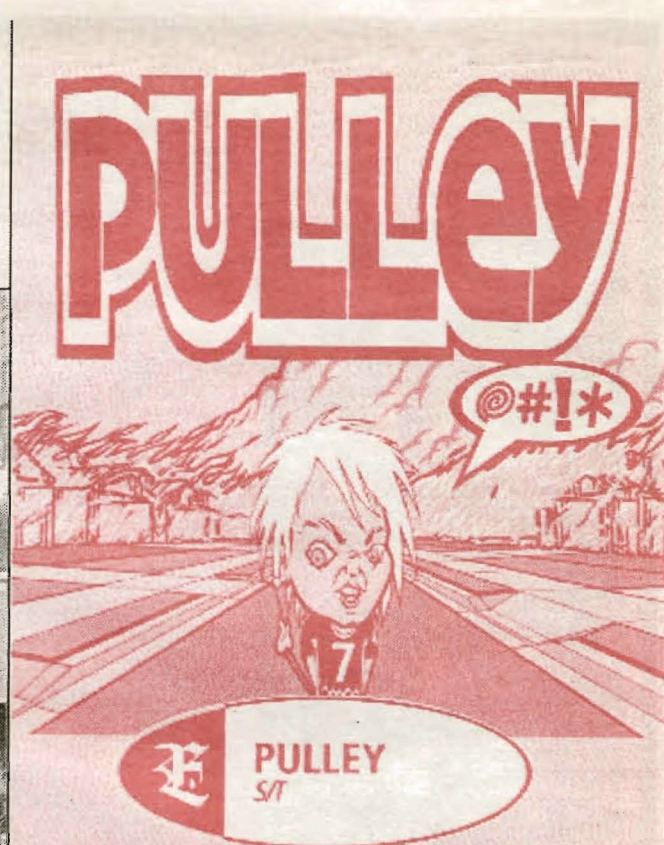


**PENNYWISE**  
Straight Ahead

STRAIGHT AHEAD



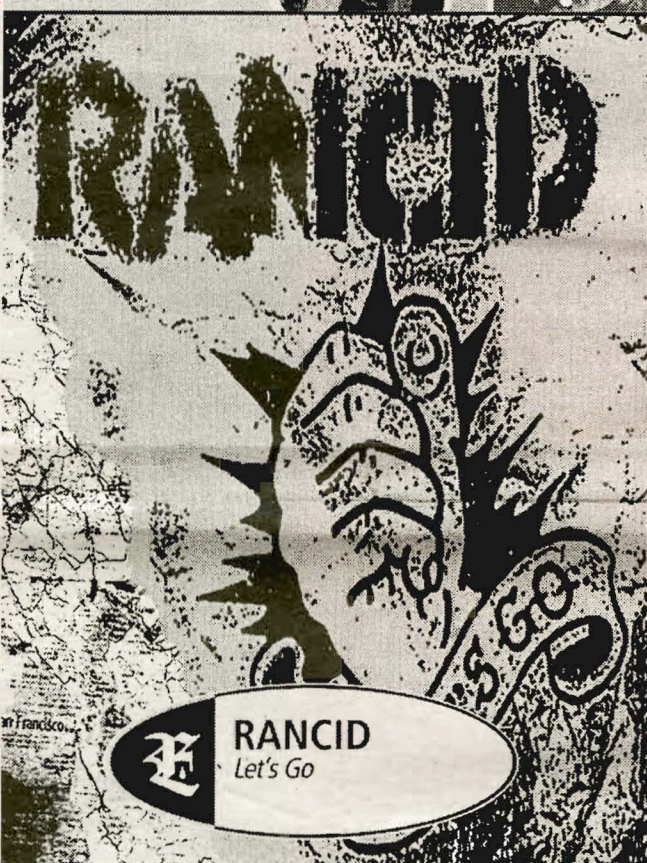
**REFUSED**  
The Shape of  
Punk to Come



**PULLEY**  
S/T



**H2O**  
F.T.W.



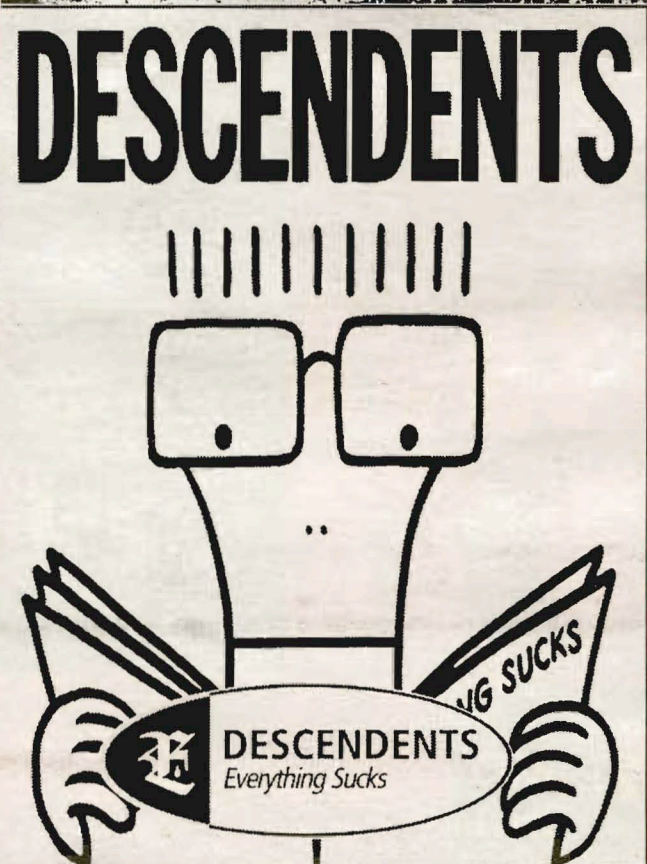
**RANCID**  
Let's Go



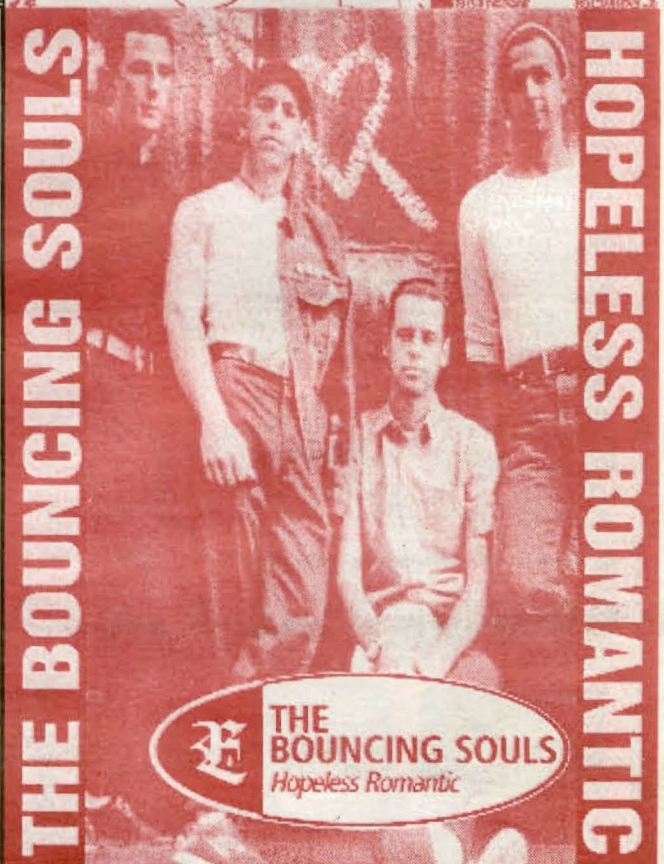
**BAD RELIGION**  
All Ages



**VGS**  
Fime



**DESCENDENTS**  
Everything Sucks



**THE BOUNCING SOULS**  
Hopeless Romantic