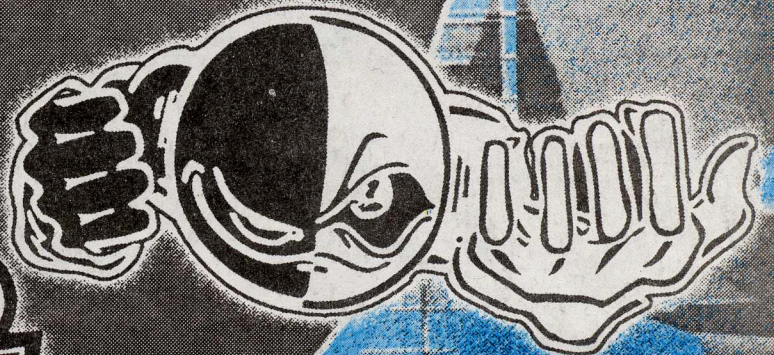


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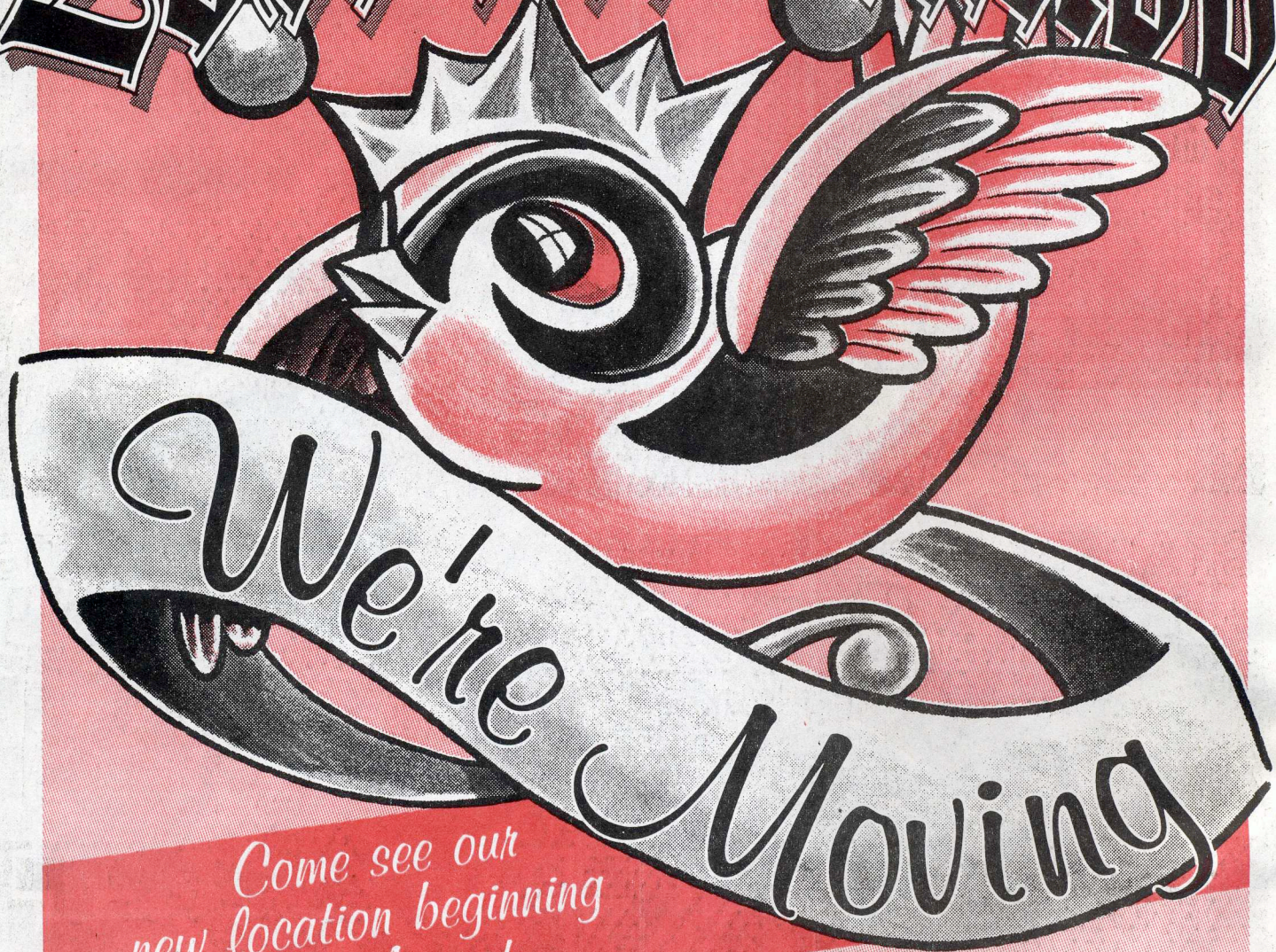
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# Sabbath

**SABBATHON date confirmed!**  
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SABBATHON 2001 is a benefit. All proceeds go to Spy Hop Productions, a not-for-profit center specializing in educational solutions through the multi-media arts. Spy Hop promotes critical thinking and media literacy helping disadvantaged youth to critically evaluate the media barrage that defines our information age. [www.spyhopproductions.org](http://www.spyhopproductions.org)

Thank you for entering! Local Bands to be Announced in July on [www.slugmag.com](http://www.slugmag.com)

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Chris Clark  
Lesson 3 Newspaper Editorial  
More All Ages Venues in Salt Lake

One thing that Salt Lake needs more of is, all-age concert venues. I play in a local punk band, The Crashers, and know that it's very hard to only have a couple of places that your band can play and have all ages come. The only venues that underground, DIY (Do It Yourself) bands can go in Salt Lake are: Kilby Court, Dv8, and Bricks. Out of those, Kilby Court is the only venue that is good for local bands to play at because it isn't too big or expensive, which makes it hard to get shows on weekends there. Sure a lot of weekdays are open to play shows, but it's hard to play shows then because local band members usually have school and so do the kids who go to the shows. As stated earlier, I play in a local punk band and I know how hard it is to get shows at a good place like Kilby Court. Dv8 and Bricks are very cool places too; the only problems with those venues are they cost lots and are way too big for local bands. My band has played at various skate parks, Kilby court, Dv8, The Junctions Theater, and the only ones we like are Kilby court and Dv8. Dv8 costs \$550 just for the basement, so it isn't even worth the risk of setting up a show there. So to get to my point, Salt Lake needs lots more all age cheap venues for local and small touring bands to play at, such as Kilby Court. If there were then bands wouldn't have a tough time getting concerts. If there is more venues like that then different types of music can be playing at different places in one night, which could give kids something fun to do, and their parents also won't have to worry about them when they are wandering the streets, they'll know that they will be at a safe place with their friends having fun and watching their favorite bands. I think if kids are able to do this then it will stop a lot of kids from getting in trouble. So now I hope you all can see the benefits of opening small venues such as Kilby Court and maybe after reading this you might go open one up yourself.

ED NOTE: Teenage Punk Scum, I find it pretty fuckin' cool that you can get credit in your journalism class

for writing a letter to our rag. What grade did the Teach give ya?  
If it was me I would give you an A+ for being so young and knowing what's up. It is refreshing to hear that the youth of today understand the significance of Kilby Court. Phil, Mike, Leah, and the rest of their crew are bringing in some of the best music this town has seen since the early 1990s. Show them your thanks and ensure their survival by supporting their venue, not starting your own.

Dear Dickheads (to the readers and staff of this publication):

This letter is being written to advocate live music. I am searching for support from you, the audience. I am not in a band, due to my lack of talent, but I do appreciate good music. I am concerned with the state of live music in our generation. It is not the bands that are creating this concern, but the audience. I have noticed that the majority of live shows, both in state and out, have audiences that are passive, conservative, and a little too analytical. There is nothing wrong with forming an opinion about anything, but we have become accustomed to disliking everything we encompass at first glance.

Live music is an excellent form of expression. As Americans we are entitled to speak our mind and express our feeling and opinions. The First Amendment of the Constitution of the United States guarantees this right. Instead of being to analytical and suppressing other's ideas, we should encourage them. If we disagree with their ideas, then we are entitled to let them know why. We should be proud to have this right of expression and speech and should utilize this right when ever appropriate. So be proud of who you are as an American and support live music.

Sincerely,  
Joshua Young

ED NOTE: Hell yeah, I've been to plenty of shows and bitched about the lack of energy in a Utah audience. Crowd zombies. It gets really frustrating when your favorite band finally comes

through and no one applauds  
after his or hers' set. There comes  
a time when one has to set the  
example. Step up, rock out, and  
show the people how it's done.  
Another thing... maybe you  
should spend less time watching  
the audience and more time  
watching the bands!

Punk Rock Lives!

Dear SLUG MAG

Your fuckin magazine rules. I know  
what's up and I'm down with the  
underground. I'm a writer and  
would like to share some of my stuff  
with the SLUGGERS! My band is  
Odious and the logo is this:

By the way my name is Phil Bednarz  
I have about 48 killer songs some I  
wont mention in the letter cause I  
don't want my name in the feds filling  
cabinet. Or maybe I will... Here it  
goes

"=speech

#### BEST SHOW ON PBS

I've never really liked CBS  
But I am down with PBS  
Gonna trip out some kids  
show em my underwear covered  
with skids

"now don't try this at home kids"

I remember the day I taught em how  
to use a child proof lighter  
the same day a kid set her house on  
fire  
that cost me 15 million in settlements  
alone

how did I pay for it, I got a loan  
I'm sure I'll go classic

My shows not made of plastic  
And my call-in rates are estatic  
I get bitch calls from moms all the  
time

But I don't care the shows not theirs,  
its mine

(unfinished)

**ED NOTE:** Could this be Mike  
Brown's long lost twin brother?  
Seperated at birth?

#### CONSERVATIVES

you want to elect  
another fuckin president  
another conservative  
or a liberal inactive  
who cares about the poor  
kill 'em all it's a game of war  
Its bullshit  
we both know it  
Its bullshit  
gotta stop it!  
(repeat)

#### I'M A MACHINE

I'm a steno typical conspirator  
white trash with tons of cash  
I don't like salt I like Mrs. Dash  
A little wine after work on Wall

#### Street

My sellout friends and me drink  
tea  
Everyday at the coffee house we  
meet.  
I pay big bucks for chicks I can't  
get  
I don't know you fuck we ain't  
met  
My dicks the size of a bite sized  
snickers  
For two thousand bucks she  
don't snicker  
That's my life I've told it all  
all except my drug induced  
shopping mall  
Bye for now and fuck you over  
later  
I'm the onetime fuck you over  
dater

#### ENTERTAINEMNT/OVERLY POSITIVE

the media has hands  
that hold the corporate money bags  
they kiss your ass and that's what  
they say  
what's goin on  
believe me, its true  
just watch the evening news  
millions of people suffering  
the worlds fine they're bluffing  
"now turn your radio on and forget  
about it."

#### MR. PRESIDENT

Mr. President  
Mr. Money Bags  
Mr. President  
you corporate fag  
Mr President you make me gag  
Mr. President  
corporate puppet  
Mr. President  
suck it!

By the way I'm looking for a band I'm  
vocals. Do you want more of my  
fresh original shit?

**ED NOTE:** No.

#### THE ROAD

the windy and narrow road are not  
far apart  
One leads to heaven and one to your  
heart  
are you ready to ride the diee  
your life will be twice as nice  
its better to ride that which is flowing  
than ride the baggage you're not  
showing

P. S. Write Back you can put it in  
your mag.  
**THE HEAVY METAL SHOP  
RULES.**

**ED NOTE:** Jesus Kevin! Look  
what your shop is doing to the  
kids!



**MILO & SLUG**  
magazine  
PRESENT

**SUMMER SKATEPARK SERIES 2001**  
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for more info contact Milo  
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Photo: Brian Meyers

## Jack Ass of the Month

Brought to you by:



The winner this month is the girl that called us on the phone asking for a CD that we didn't have in stock at the time. She then asked if Media Play had it. I told her there was no possible way that I could know if Media Play had the CD in stock. I would have ordered it for her, but maybe it's just better if she goes to Media Play.



# The SLUG Magazine Monthly Music Festival

brought to you by Ya But's  
(a private club for members)

## LOCALIZED

Last month's **Localized** show, while a smaller ticket definitely showed us punk is not dead. Big thanks to the Tommy Gun Killers and New Jersey's Hudson Falcons for putting on a great show. As for the future, look for bands such as **Wormdrive**, **Erosion**, **Fumamos** and others to rock Ya'Buts. (Thanks to Mike Sartaine at Ya'Buts for his support.) If you would like to be a part of these shows, send a bio, history, photo and four song demo to: **Localized** c/o Slug Magazine 2225 South 500 East ste 206 SLC, UT 84106.

### THE DOWNERS

are sonic and melodic and kick ass. With **White Stripes** and **Iggy Pop** garage rock mixed with an almost Northern British rock sense of space, the Downers redefine our music. Each set is a musical journey that begins where you know and ends where you have never been. I have felt presence and delight within their collage of power, pain, aching space and hard, raw emotion. The Downers are seeking themselves with their originality.

**SLUG:** How long have you been around?

**Paul:** About a year, a little more than a year.

**Dave:** It kind of depends on who you ask.

**Paul:** Me and Cathy we started it as a three-piece Rock and Roll Band.

**Cathy:** We did Depeche Mode songs.

**Paul:** Yeah, Depeche Mode songs

that sounded kind of Ramones-y, I guess.

**SLUG:** *Ramones-y Depeche Mode* songs, really depressing-but in a fun kind of way.

**Paul:** Exactly, but it has kind of morphed over the year.

**SLUG:** What is it you are trying to accomplish with the Downers now? I wouldn't call it Depeche Mode now, although it still has some Ramones in it.

**Paul:** It's the kind of music I've always wanted to play, it was kind of just my side project experiment that has morphed into it's own entity.

**SLUG:** A side project from the Corleones?

**Paul:** Right, I started the Corleones with Ryan a couple years ago.

**Cathy:** Well Paul has been in a lot more bands other than side projects and the Corleones.

**Paul:** I've played in bands forever.

**Dave:** I played in Homesick and Ritalin Kids with Paul two years ago; I hooked up the Downers in December...

**Paul:** Basically Dave took a two-year seclusion after our horrendous tour together.

**SLUG:** Where did you guys tour?

**Paul:** Where did we go to? Up to Montana, and then into Canada...

**Dave:** Then I got kicked out of Canada.

**SLUG:** Dude, that's harsh, how do you get kicked out of Canada?

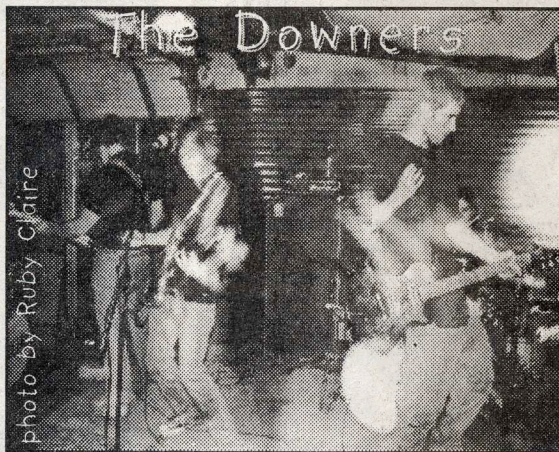


photo by Ruby Claire

up we're pretty much ready to go.

**SLUG:** And a CD?

**Paul:** We are planning to record in July.

**SLUG:** What do you think about the Utah music scene?

**Cathy:** Mike could answer that. (Mike does the booking at Kilby Court.)

**Mike:** I think there's a lot of people here that have the potential to make a good scene, but there's a lot of people out there that don't play, they have this idea that just because they live in Salt Lake, or Utah that it's lame so nothing cool ever happens here So they never make anything happen.

**Cathy:** Yeah, it's kind of a really

**Mike:** He's a bad seed.

**Dave:** I don't know, I don't think they like me; trouble just seems to follow me. After a bunch of Canadian racial slurs, it's all the National Parks of Canada.

**SLUG:** You better get out of here, eh!

**Paul:** And the band we were with didn't help matters much, because they wrote, "Canada Sucks the Big One" and "Cana-duh" on all these kids coloring book things.

**SLUG:** So when that South Park movie came out you were singing along, eh?

**Paul:** Oh yeah.

**Dave:** Well I've been anti-Canadian for quite a long time.

**SLUG:** Are you planning on touring?

**Dave:** I think with the current line-

boring nightlife.

**Dave:** There's still a lot of people that don't realize that there are a lot of good bands in Salt Lake.

**SLUG:** I'm glad you said that because most people blame it generically on the Mormons.

**Mike:** I think the Church is a big excuse for people that aren't willing to step forward into something. It's like blaming everything on your cousin that always gets in trouble and your parents catch you in the cookie jar and you say "my older cousin Billy told me to". Look at the bands coming out of Provo; some of the bands there are amazing. And I'll bet you that every one of the people in those bands are Mormon. To say that the Church has an effect on the music scene is bullshit. Look at Boston, they're a Catholic city, everyone has their dominant conservative social problems.

**Paul:** That shouldn't hinder your ability to go out and play music.

**Cathy:** How many kids do you run across that don't do anything because "Salt Lake sucks" and so they sit in their house all day and complain about it.

### FURIOUS FIRE

barely contains the explosive musical quality from three veteran Utah musicians. Though Gentry will be moving to Oakland in August, Furious Fire has plans for a CD next month, a tour and a long future. It seems that practice is not as necessary when your music is more fluid than most. Hard, nut-bustin', and pure rock brilliance, Furious Fire will knock you down and drill it in your head - you are simply not good enough!

**SLUG:** So how long have you been together?

**Carrie:** About a year and a half.

**SLUG:** This line-up?

**Gentry:** Yeah, a power trio.

**SLUG:** Do the three of you write the music?

**Tyler:** Well Gentry and I come up with the riffs.

**Gentry:** I had a bunch of ideas that we could take and then get loud and crazy on. This band is a lot different because it's really cranked up and overblown and rockin'

pretty solid.  
**SLUG:** *Different compared to your other projects?*  
**Gentry:** Different from the jazzier, experimental or ethnic influences.  
**SLUG:** *You had to get the rock out?*  
**Gentry:** Yeah, you have to get the rock out.  
**SLUG:** *No four song, two and a half hour sets?*  
**Gentry:** The songs are pretty involved, some are lengthy and some aren't, but they are more like the old-school Iceburn stuff.  
**SLUG:** *When you write the music, does it come from jams or is there specific purpose in the composition?*



Gentry Desley of Furious Fire

Photo By: Russell Daniels

**Carrie:** There is an underlying structure on all the songs, but they are pretty free. There is not a particular timing on anything or a particular length on most parts, don't you think? There is structure but-  
**Gentry:** -we control the direction it takes, how it came about-I would come with a riff-based ideas and we would work around that. There is a lot of thematic unity among the songs and we would structure it together. They have changed a bit, and they change every time we are playing. That keeps us on our toes and makes it interesting for the listener, I think. It often surprises people when we can pull it all back together from-  
**Carrie:** -chaos-  
**Gentry:** -when they think we have lost it or something and all of a sudden we're there.  
**SLUG:** *So every Furious Fire show is different?*  
**Carrie:** Every time we play the song it's different.  
**Tyler:** I think, for me, it's more energy driven, more feeling driven than anything. There's always going to be some element of change in the music, keeps it interesting.  
**Gentry:** And with my set-up, my guitar is so cranked up-it's a hol-

low body, the room has so much to do with it-the way it's going to be feeding back, it makes it really fun too.  
**SLUG:** *So many bands don't take the size or shape of the room into consideration.*  
**Gentry:** Yeah, I guess it's something I have just learned over the years.  
**SLUG:** *Any reason why you wanted to do things instrumentally?*  
**Tyler:** I was interested in it because I had never done an instrumental project.  
**Carrie:** It's all about the music.  
**Tyler:** Yeah, I don't think you

could find a lyricist that would be able to pull it off.  
**Gentry:** And it tells stories in and of itself without having someone to imply their own story. It's really influenced by a couple guitarists; Hendrix and his evil German counterpart that popped up years later Caspar Brötzmann. His dad was a famous drunk crazy jazz legend in Germany and Caspar went the guitar route.

Localized, the SLUG Magazine Monthly Music Festival presents: Furious Fire with the Downers and Gift Anon at Ya'buts, a private club for members, Saturday July 14<sup>th</sup>. Show begins at 9:00 pm.

**SUPPORT LOCAL MUSIC!**

# 8 Ya'buts

A PRIVATE CLUB FOR MEMBERS

Coming in July!

7th Alien Crime Syndicate w/ Magstatic & Erosion

8th Chainsaws and Children w/ Ether

12th Ya Buts 2nd Annual Anniversary Party

13th Rich Hope

14th SLUG MAGAZINES' Localized feat. Furious Fire, The Downers, & Gift Anon

19th Ami Hanna

20th Debi Graham

21st FUMAMOS

23rd Spirit Caravan w/ Fireball Ministry & The Wolfs

26th Kingdoms Falling

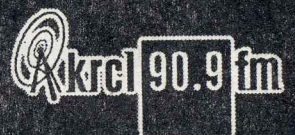
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Every art form has a definitive moment. The current that runs through the collective consciousness surges from time to time and brings about change. Change is usually prefaced by long, weary periods of stagnation. The changing trends in popular culture are as predictable as the seasons, but the creation of



new and vibrant forms of expression are as exciting as Christmas morning. Soon there will be change in the music of the new millennium and the form it will take will be as unexpected as it always is. The wise have always said, "One cannot know where one is going unless one understands the past." Artists aware of the traditions of their medium always seem to make the most lasting impression. The cross-pollination of musical forms have borne commercial fruit, so successful rock groups have a DJ stand behind them to give them that "street" credibility. R & B groups rock bandanas and braids to look harder than inmates, and everybody that hated on "bounce" music last year wants to wax polysyllabic over an off beat snare. Change is coming, but it seems we will have to endure many hybrid styles and retro '80's effect before we get to it.

These days, a good video sells your record. If the video can captivate the imagination of the viewer and someone pays for it to be in heavy rotation on MTV, people will buy your shit. Most new Hip-Hop fans don't really pay attention to the lyrics of a song, but rather the track and the number of times it's been drilled into their heads. Modern songs are disposable and they are remembered mostly as a soundtrack to a cool video. Enter **Gorillaz** from England with their self-titled debut. This is

on an sp1200 and refined it with an MPC 3000. This is some pretty creative shit, but it still reeks of cross-over. I like the beats Mr. James puts together and I like the fact that he doesn't limit his musical vocabulary to Hip-Hop, but it kind of reminds me of some disco shit. The cut I'm feeling the most is "Revenge of the Dope Fiend Beat", this is some retro 80's shit, but cat got it right. He even does a dead on **Too Short** rap. Maybe Todd and Marty are related somehow... The rest of this record may grow on me as well, but for now I would limit it to those who want to impress college girls with their sensitivity.



A record I do like is the **Awol One** record **Souldoubt?** This record is produced by **Daddy Kev** and is part of the new tradition of West Coast underground. Although **Awol** is definitely a Hip-Hop

head, his music transcends the genre with lyrics that reflect a very personal experience and cleverly constructed abstractions. This is who most of you coffee shop MC's want to be, but the thing that separates **Awol** from the rank and file is you can tell he means each and every one of his strange raps. The production on this record is diverse enough to remain interesting, which must have been a somewhat delicate procedure to pull off due to the fact that **Awol's** strength does not lie in the diversity of his cadence. I don't know if I consider this a Hip-Hop record. It is composed of beats and rhymes, but I definitely don't see it getting a club crunk or Rap City rotation. This is walk-man music and as such is some of the better stuff I've heard lately. I like it much better than either of the **Shapeshifters** records, but you really have to take some time and listen to it carefully to decipher all the gems being dropped. If you like this type of style, get the record.

Also from the West is the new **Pep-Love** record, **Ascension**. If you are a **Hiero** fan, you will be open off this. It's some straight ahead Hip-Hop with intelligent lyricism and nice tracks. I would have probably loved this record in the 90's, but for some reason it doesn't really do it for me. Don't get me wrong, I like all the elements of this record and **Pep** can definitely spit, it's just that my ear has been saturated with this particular style for a few years now. There are references to the "Final Days" and everything. I thought the mother ship was already supposed to drop the drill bombs on us devils a couple years ago. I'm not trying to hate though, this is one of the best **Hiero** records since "93 'til..." **Pep-Love** is one of the founding members of the crew that pioneered the chamber called "Suburban" rap and he hasn't been resting on any laurels since **Third Eye Vision**. The cuts that stood out the most to me were "Pacific Heights" an ode to the pleasures of West Coast living and the drums on "Grime and Grit".

Finally, We have the new DJ **Wally** record **The Creepy Crawlies**. This is an interesting album in a category of music that I don't really spend a whole lot of time listening to. Rarely do I like my Hip-Hop without lyrics, but as this is "a soundtrack to a make believe movie", it makes no bones about what it is. **Wally** uses sparse drums and spooky sounding samples to make some great background music. As long as no one feels the need to get pretentious about the "art" of the music or has to put the DJ on a pedestal, this is terrific to zone out to. It's ethereal and vague, but keeps moving at a quick enough clip not to get boring. I don't really see listening to this more than five or six more times, but it is one of the better DJ records that I've heard that isn't a high dollar corporate mix-tape. After you pull that college type, put this on and light some candles...and get that cut up.

pop music, but I have a feeling that it's going to be big. The musical influences range from English punk to Cuban love songs all with those catchy boom bap beats that are redefining the face of pop music. The strange thing is the **Dan the Automator** production and **Del** holding down a couple of songs. Either Hip-Hop heads are diversifying their musical repertoire, or someone realized that there was money to be made by clicking up with one of those wacky, cross over, soon to be famous pop star kids. The English have always had a clever way of taking elements of musical forms that are uniquely American, and selling it back to us. Boy, the kids just love it too. I'm not sure how well I like this record. I'm sure once I see a couple more crafty videos and hear their cuts I will learn to appreciate this new facet of the exploitation of Hip-Hop. I mean, as long as it has camouflage it's got to be hot, right? For now it just sounds like pop music to me, but the visuals are going to sell this one. Watch.

Along similar lines is the **Scapegoat Wax** release entitled **Okeeblow**. This will be popular with **Beastie Boys** fans, it's on **Grand Royal** and is a blend of soul,

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Some say rock died with the murder of **John Lennon**, others say it died with **Kurt Cobain**. If rock truly died, then Pete Yorn is rock-resurrected: the 'second coming,' if you will. It's hard to remember an artist sounding as honest and fresh. Pete Yorn's Columbia debut, *musicforthemorningafter*, represents a welcome return to classic rock 'n' roll—the kind of music that never goes stale and always satisfies to the last note.

"To me the title suggests, 'hope, the ability to move on'. It can be moving on from a positive or negative experience," says Pete Yorn, talking about his new record, "It just seems, to quote I believe **John Lennon**, 'Life is what happens to you while you're busy making other plans.' Like say someone spends his/her days working on getting his/her law degree, and that's all they care about and then they get a law degree and they pass the bar and become a successful lawyer and then look around and say ok, 'NOW WHAT?' that is *musicforthemorningafter*—it is music for the times when you say 'now what?'"

Born in New Jersey, to a dentist father and concert-pianist-turned-schoolteacher mother, Pete Yorn grew up in a fairly ordinary, middle-class, music-loving American household. Pete's older brother was a drummer in a band, and exposed him to music at an early age. By age nine, he learned to play drums on his older brother's drum kit.

"[I've been writing songs] ever since I learned guitar, at age 12," he says, "I never sit down and say I'm going to write a song about 'this' or 'that'. It just comes out as it does and then I figure out what it means to me. Sometimes it is immediate, and other times it can take days, weeks, months, or even years for me to realize exactly what inspired a song." "I was working on music full-time for about 3 1/2 - 4 years before I got signed to Columbia. I went to college before that but didn't realize that I wanted to pursue music until shortly after graduation."

In a world full of sterile, over-  
p r o -

**Day Real Estate**] was amazing. I have a great respect for them as a band—all very nice guys." Pete continues, "I have different inspirations from song to song. To me, my record sounds like all my favorite bands rolled into one with my voice on top of it. For this record, I was thinking about everything from Mo Tucker's drumming to Peter Hooks' bass playing, to Springsteen's urgency."

So far, Pete Yorn is this year's greatest find. He's the artist we wanted to hear for the past 5 years, tucked behind all the trashy pop acts—surfacing just when we were about to loose all hope. Music hasn't sounded this honest since

**Kurt Cobain** and

**Pete Yorn** sounds like he could have been Kurt Cobain's younger

brother. Sure, Pete

has

the same

# SECOND COMING

duced pop acts, Pete

new artist save rock 'n' roll before it's too late?  
By Josh Mathews

Yorn's lush melodies provide safe haven.

"My favorite thing about music is the overall feeling I get when I hear a great song," he continues, "For me, it's not so much about analyzing every note or lyric as much as it is creating a feeling... (the whole is greater than the sum of its parts)... I want people to feel something... whatever that may be."

Listening to *musicforthemorningafter* is like gazing upon a collage of some of the greatest bands of the last three decades—one can hear influence from bands like **Joy Division**, **Bruce Springsteen**, **Bob Dylan**, **The Smiths**, **Nirvana** and even more recent bands like **Sunny Day Real Estate** with whom Pete toured in recent years.

"Touring with [Sunny

"I don't give a fuck" attitude that made Kurt so attractive—yet he is a bit more optimistic and a lot more relaxed.

"The response has been great," he adds, "It is nice to get respect from people that I respect. It has also given me the opportunity to continue to travel with my band and play for new audiences every night."

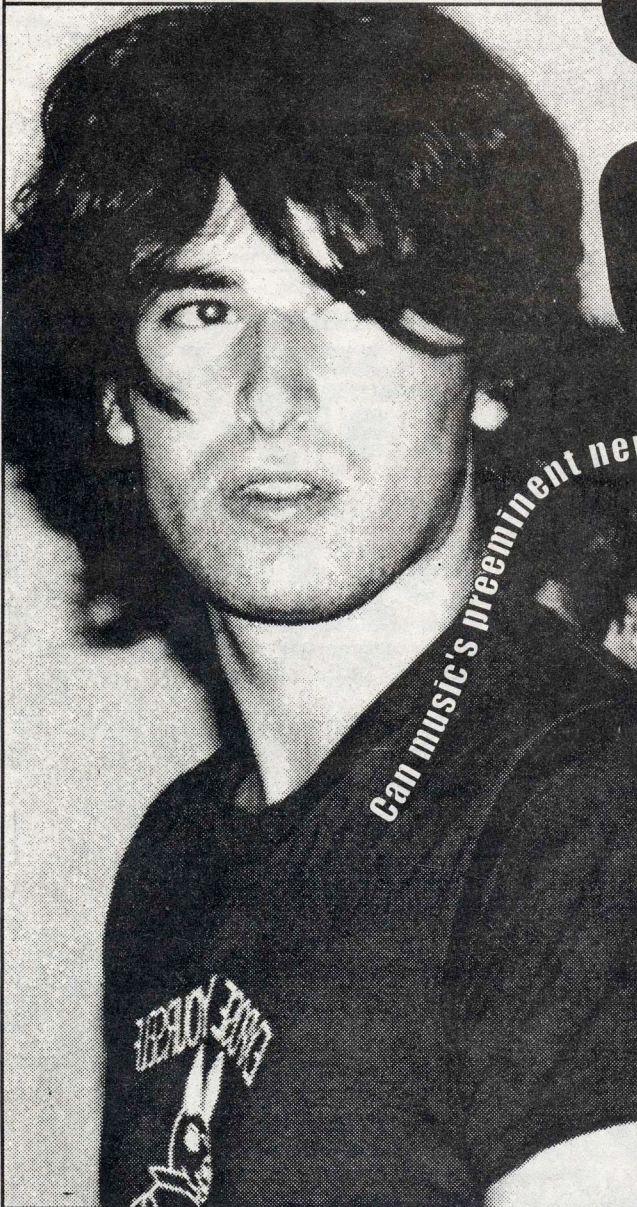
Unlike many bands stemming from the independent scene, Pete doesn't sound intimidated by major labels either.

"I enjoy being on Columbia Records partly because of the history that they have with singer-songwriters. From **Springsteen**, to **Dylan**, to even **Jeff Buckley**, I feel honored to be a part of that tradition. Also, they give me complete creative freedom, which is a nice thing."

Creative freedom payed off, because *musicforthemorningafter* is definitely one of the greatest records in years. Expect more great things to come as Pete says, "The music scene is getting better everyday."

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Yes, there is such a thing as a local record label in the land of Zion. I mean, besides Bonneville and the corporate brands of the dominant religion. If you want to know where to get your godly groove on, that'll be in part two next month. This time, it's records that rock. Local labels out to support the local scene come in all shapes and sizes, starting with one of the newest.

**Soundco Records**

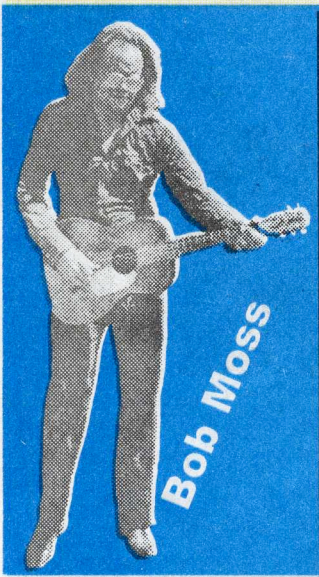
Mike Kirkland, founder: "I started Soundco as a way to entertain myself and help expose some of my friends' music projects. Unfortunately it's very impractical and money is flying out the door, which means I'll be driving my old brown 1982 VW van into the unseen future."

Why Soundco? Is the name significant? "I wanted a name that had a generic 1960's vibe because I'm a fan of the pre-psychedelic 1960's sound. All the releases currently available are by friends of mine. I just happen to be lucky enough to be friends with some unique musicians. Their talent amazes me." They include **Bob Moss' Best Of... So Far**, **The Luni Troupe's Three Degrees of Bipedia**, and Kirkland's own solo disc, garage band **Cubic Zirconia's Auto Sleepwalker**.



"How do I select artists?"

Well, if you're living in your car down by the river and writing great songs on a thrift store guitar, I definitely want to talk to you. Basically, I'm just interested in putting out great records by people who are obsessed, delusional, and want to rock. Our promotion is all aimed at selective national and local print ads directed to the Soundco website. The Internet definitely influenced my decision to start a label. It has opened avenues that just weren't there a few years ago.



"I don't have confidence in selling a lot of the current Soundco releases in Utah, but we'll see. I'm looking to market and sell via the net while maintaining a national print presence. To begin with, I see Soundco as a place for selective artists to gain exposure and have a presence on the web where people can download mp3s and get info or contact our bands/artists. Basically I just want to help a few people along who I believe need some

exposure and then encourage them to move on to a more established indie label when the time is right.

"I favor fringe talent. I believe Salt Lake (like every Middle American city) is the kind of place where you can find a hidden gem or two hidden beneath a few unturned stones. Looking the SL scene from a producer's point of view I'd say that there are a few projects that I've seen that I'd be interested in working with.

"There are two CDs on the way this year. The first is Soundco golden boy, **Bob Moss' Folknic** with cover art by cartoonist/screenwriter **Dan Clowes** (*Ghost World*, *Eightball*, etc.) and the second is **The New Evils' Cigarette Kiss**, a project that **Denny Morrison** and I wrote way

back in 1994. Denny says 2001 is the year of the New Evils, and I hope he's right. As for parties, there's a party every night at SC5, the Soundco shack."

For more info about Soundco and to purchase CDs online go to [soundcorecords.com](http://soundcorecords.com). If you have further questions email Mike at [slc@soundcorecords.com](mailto:slc@soundcorecords.com).

**Red Triangle Records**

Jeremy Smith, label founder and guitar wizard in bands **Alchemy** and **Idea of Space**:

"Our artists are selected and are promoted through a complex web of undercover agents, hidden cameras, and nelson ratings. The band that was selected via our hidden "A&R" cam 14026, the **Idea of Space**, had the first release for our label, and also pretty much launched the label. The next release will be by **Alchemy**, and is coming out on July 23rd. This ones gonna be an EP, which will prelude a full-length album by about (according to the band) 8 months. Both of these records were hand recorded at Red Triangle... and most of the tracks (including lots more) are available for download from our website (<http://www.redtrianglerecords.com>)."



What are some of the problems you've encountered in operating a record label locally? What are some of the plusses?

"PROBLEMS: phone bills.

"PLUSSES: Growing scene.

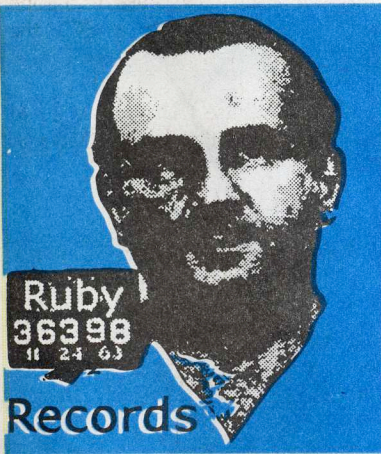
"The music scene locally seems to be coming up with it's own breed of music, which is interesting to us as an audience, band, and label. As contribution, we hope to have the chance to record and document some of the stuff that's going on here.

"*Alchemy's Impersonating Newscasters* will be (like we said before) coming out on July 23rd, and there will be CD release shows around the 10th of August. Mark from **Erosion** and **SLUG** described the music of **Alchemy** as a haughty rush. So have those **Hamiltons** ready. There will also be a single by **the Wolfs** out sometime soon in association with **Dirty Butcher**, a new label started by **Eli Morrison** of **Red Bennies**. You can see the **Wolfs** live at **Ya'buts** July 27th, and at **Burt's** August 3rd. **David Dodson** has also been working on recording an album, but currently has no dates scheduled for live shows."

**Ruby Records**

**Todd Nordstrand**: "I started the label in 1995, in **Holton, MI** while going to college. I cut a record and released it under **Spinout**. **N Squared** was what we called it and it did fairly well. I wanted to release it under my own label. **Lime** was the first group that kicked off **Ruby Records**, I didn't do too much with it. I had sent out **N Squared** to a number of indie labels looking for distribution, and looked at contracts, which were typical indie deals, they front you money, and you have to pay it back from record sales, and it seemed that the artists' costs are too high. I had been to an **Ani DiFranco** show, and saw how she was making money. I did the numbers, and saw that the label gets most of the money.

"I sold about 200 copies of **Lime**, then moved out here about 1999/2000. I met **Gared Moses** of **Badapple**, who also happened to my brother-in-law. I heard him at **Burt's** and was amazed. I decided to do a record with him, which was called **Sister Sarah**. Since then, the label has been more like a co-op than a business. We're not making money, just trying to get the music out there. **Gared** works for **Ruby**,



he does booking etc. shows for my group **Bryan Honeyville** at Todd's Bar and other places. We're looking at shows out of town, maybe Moab. We are collecting people as we go. We've sent out promo packs, and are looking for someone who can book shows out of town.

"Since I have my own studio, I want to keep that somewhat separate from the label itself. For example, I just recorded **Glade's** new album, which will be on his own label,

although I'll be somewhat involved with the release party and distribution. I'm trying to integrate the label and the studio at some level, but some local bands lack professionalism, and just want to have a good time. I'm just trying to take people like **Gared** and get them exposure. I want people in Salt Lake to recognize **Ruby Records** and think it's something worth listening to."

Other projects include **Elf**, a local lo-fi band, whose album should be done in another month. A year after **Sister Sarah**, **Badapple** is preparing new material for the studio with new drummer **George St. John**. **Nordstrand's** new band **Peat** plays **Todd's** with **Get Stakerized!** and **Deathboy Goes Electric** on July 7. For more info see [rubyrec.com](http://rubyrec.com).

#### Guapo Records

**Gerry Hart** started **Guapo Records** with **Sean Zebar** of radio station **X96** in 1998. "There were some great artists, some friends of ours, who we wanted to help get exposure. We focussed at first on local groups, now out of state. We got some venture capital to help us out. So far we've released local groups **The Numbs** (hip-hop) and popsters **Magstatic**, as well as **Slender** from San Francisco, **Moon Tubes**, **Mr. Fusion** from Orange County, and some new songs from local group **Clover**."

The label just signed ex-Pixies guitarist **Joey Santiago's** new band, the **Martinis**, which the label brought earlier this year to **DV8** to open for the **Dandy Warhols**. **Josh Freeze** of the **Vandals**, and **Kim Deal** are set to guest on the record.

Hart says "We are a full-service independent record label; we provide distribution, radio support, PR, everything. We distribute nationally, but mostly in the west and northwest." People can send him demos, but "we have to absolutely love it." **Slender** has the singer and bassist from locals **Swim Herschel Swim**, and **Blag of the Dwarves** produced it. **Blag** was friends with the **Pixies**, and helped hook up the **Martinis** release.

"We are definitely aware of where we're from, and are proud of it. We have offices in Salt lake and Orange County. Sean is now head of radio PR for **Nitro Records**. The problems in running a local label are perennial. It's hard to break a new artist locally. Getting word out is a challenge; **Slender** was just on tour and we found that everything PR-wise has to be done at just the right time for everything to fall into place.

"We want to really help be an organizational force locally. Utah's always been really fragmented, without a lot of co-operation, and we hope to contribute support to bands." The **Martinis** won't be released till fall. The **Numbs** CD release is July 10 locally and August 7 nationally, though details

are still being worked out for their release party. He is especially excit-

ed to relate that **Tommy Boy** came out to discuss a possible joint release.

The label also started producing the **Plug Awards** (wonder where they got the idea for the name, that sounds suspiciously like some punk rag?), polling industry types for their favorites, feted in conjunction with **Sundance** for an awards show and double CD with artists like **Grandaddy**, **At the Drive In**, **Kid Koala**, **Badly Drawn Boy**, **Jets to Brazil** and **Coldplay**. See [www.plugawards.com](http://www.plugawards.com), or [guaporecords.com](http://guaporecords.com).



#### Megaton Records

**Megaton Records** was started in 2000 by **Luciano Pesci** with former **WWF/WCW** wrestler **Maxx Payne**, **Pesci** says because a lot of Utah County talent was untapped. **Pesci** used to intern for **Payne** at his studios but soon the two realized that they could never make anyone

happy unless they did the production chores themselves.

Artists on the label include hardcore act **Ill Born**, acoustic rocker **Zak Lee**, emo/hardcore **Jeffrey Raymond**, **Greg Bester**, **MH20** (techno) and hip-hop **DJ Soul Kutts**, as well as **Pesci's** own flagship group **KyrosGP6**. Most of their artists have been found by word-of-mouth.

The biggest problem with the local scene, he thinks, is misguided talent. "People think they're gonna be rock stars without doing the work. Signing is just the start. You'll never make it with a poor work ethic. That's my advice; you need dedication," he maintains.

"There's a large amount of talent, but few outlets. Private clubs are a hassle, and there's little promotion. Local shows lack energy, partly because bands play too often; we need more rotation, not the same small group of



bands playing the same clubs over and over. The scene could be more diverse and alive. The talent is there, but it needs someone organizing it. The last weekend **Kyros** played **DV8** to over 400 kids, and they were loving it."

A new **Ill Born** release is expected in two months. The label's roster, **Pesci** feels, is about to break. He is taking the stable out of state on tour. He notes that **Zak Lee** often performs at the **Hard Rock**. See [megatonrecords.com](http://megatonrecords.com).

#### Sickboy Records

**Sickboy Records** was started about 1997-ish, says **Brandon Dalton**. "There were five bands playing shows together, and we started to put out comp tapes. Among those groups included **Brandon's** band **Nothing Special**, **Summer Beards**, and **Hospital Food**, the only one still around. **Sickboy** has also released a CD by local punk faves the **Corleones**.

Contin. on Pg.14

Contin. from Pg 13

The label is looking to release something by late summer by **Second Guess**, a pop punk band from Taylorsville. Brandon says the local scene could use more support, although he just sticks with the local scene as a label "because I enjoy doing it. I like the local scene, its fun to go to shows," he adds.

Look for the label on the web at [sickboyrecords.tripod.com](http://sickboyrecords.tripod.com) or check out show dates at [punkbeat.com](http://punkbeat.com).

**sickboy records**

**sickboy records**

**hospital food**



**THE CORLEONES**

**Rudead.net**

Rudead.net is run by Dwayne-Not-Bombs, a local musician and activist. He has organized the Mountain Show for the fifth year, this year interrupted by police on false rumors of illegal activity. (see Dear Dickheads) Their web page includes the following:

"We are a worker owned collective dedicated to independent exploration in celebration of truth, life and harmony through music, art and media. Rudead first surfaced in the late eighties as an underground ghost label in Salt Lake City promoting anok, peace and revolution in the Utah punk community. After many releases, the entity vanished (into very polluted thin air).

We are devoted to diversity and integrity; as they exist outside the restraints and motives dictated by corporate domination. Bypassing the punishment industry we are anti-censorship and in solidarity with the new world alliance of equality, democracy and class struggle. We are always interested in views and opinions regarding content and encourage participation."

Releases on the label include NSC, Dwayne's old band **HateX9**, last year's **Salt Lake Free Speech** music and spoken word compilation, several other local band compilations, and upcoming releases by his new band **Infrared Roses**, an unplugged comp, and a disc by the local hardcore band **13**.

**State of Deseret**

State of Deseret is pretty dormant right now, says multi-band member Eli Morrison, with founder KyrByr living in England at the moment. But the SoD imprint will appear on the upcoming **Red Bennies** CD, produced by Red Bennies and manufactured and distributed by Oakland label Vaccination. Eli's new supergroup the **Wolfs**, with Jeremy Smith and Josh Knight of **Alchemy**, bandmate Jesse Winters from **Ether**, and Carrie from **Tarn**, are recording a 3 song single on Morrison's new imprint, **Dirty Butcher**.

Many of State of Deseret releases are out of print, but side projects **Hoooo**, **Mary Throwing Stones**, and **Puri Do**, are still available on [clamazon.com](http://clamazon.com) and in local stores, as are discs by **Ether**. Check [Redbennies.com](http://Redbennies.com) as well.

**The Issue Records**

The Issue Records, which focusses on dub, hip-hop and other rhythmically-based genres, was featured in our January issue, but since then, the label has been working on some new releases. **Logiking's** hip-hop CD will be out this month. A dub/drum&bass release by label founder **Rude Solo** is on the way too. **Lion Dub Station** have one due in two months, and **White City** are working on a release for the end of summer. **White City** performs at the **Urban Lounge** (formerly **da Phat Squirrel**) July 6 and 21, the **Safari Club** July 14, and the **Bull&Bear** July 8, 22 and August 3. Check out [issuerecords.com](http://issuerecords.com).



**Feel the Scene**

Local radio DJ **Fatguy** of the **Blaze** has released his own CD compilation of local bands called **Feel the Scene**. Bands from the harder edge of the spectrum include **Cryptobiotic**, **Jesus Rides a Riksha**, **Royal Bliss**, **Fistfull**, **Dead Man's Hand**, **Prozaq Nation**, **Froglick**, **Vell-Kro**, **KyrosGP6**, **Unsound Mind**, and **Vertical Skinny**. Portions of the proceeds benefit the **Homeless Youth Resource Center**. Check out [bigfatshow.com](http://bigfatshow.com).

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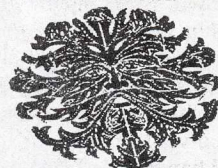
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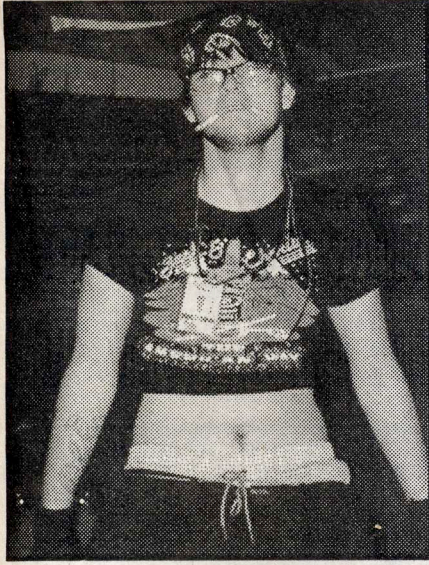


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# MIKE BROWN'S SELF HELP COLUMN



## Sex Toy Retailer Upset by Selling Dildos to Dildos.

Dear Mike Brown,  
Maybe you can answer some questions for us. We are the mostly female staff from a boutique of "questionable" merchandise in the Sugarhouse area. All day long, the girls are treated like little more than hookers. Men think we are readily available and ready to go at the slightest cheesy pick-up line. What's the deal with you idiots? You think that because we sell sex toys, we want to test them out with you? If we sold books, would

that mean we wanted to go home and read them with you? Puh-lease! Most of the girls here are gay anyway! I'm sure you are not one of these stupid perverts, so set it straight for us Mike Brown.

I feel your pain. I really do, for I too, am a fisherman in the sea of retardation known as retail. And just like you I have been searching for an easy solution to dealing with the human carp otherwise known as "customers". Selling shit really isn't my strong point. I hate people, I hate answering questions, and I hate most of my co-workers, especially Cami.

I guess I stick around my job for a couple of reasons. Mainly so I can have money to get food to eat and pay rent for a place to shit it out at. I also work around products I like—skateboards. I don't like snowboards very much but I sell those too because my boss makes me. I imagine you and the girls you work with also like the products you sell, too. Seriously, who doesn't like sex toys? Once you get past the embarrassment, buying anything that has to do with the genital area is really fun! (with the exception of home pregnancy tests).

I find it very difficult to give you a simple answer to this dilemma. At least one that won't get you fired. Simply put, if your job was to be a plumber, you wouldn't be able to complain when you step in shit. Any average man can complain about getting shit on their clothes. Not plumbers. I know that most people don't ask their plumber to take a dump in their toilet right after they fixed it, but shit comes with that job. You mention in your letter that if you sold books, would people want to go home and read with you. Good point. But if you really sold books all day long you would probably hear this question, "Do you guys have that one book written by um... that one guy who wrote that other book? I'm pretty sure he wrote a book about donkeys but I can't remember his last name... I think it rhymes with cunt." I know this because I ask questions like this when I go book shopping. It must suck to be in the Barnes and Noble information booth, let alone being in Barnes and Noble.

The bottom line is there is no way I can help you out. Because this problem has little to do with you or your lesbian staff, it has to do with other people. I can say right now that if you do shop at a sex store in Sugarhouse, please don't ask the workers out. They are just there to make money so they can get food to eat and pay rent for a place to shit it out at.

You really do have to think with your dick when you shop at a sex store. And I believe that I have been shopping once or twice in your shop. And I must say that some of your staff look pretty good when I step into your store walking crooked. And I must admit that I let my penis make several decisions that I know I will regret later. I try real hard (no pun intended) not to let my penis make any of the financial decisions in my life, such as buying merchandise. But sometimes he over rules my down-to-earth logic. I can easily see how a consumer who is thinking with his dick when making a purchase would decide that it was a good idea to make a pass at the clam diver helping him. I'm not saying it's right. I can just see how it would happen.

Just make these customers feel stupid. It won't stop every man from trying, but it will teach him a lesson. Here's some good ways that you can make customers feel stupid. For example, if a customer buys some anal beads and then asks you if you want to demonstrate you could say, "There's no where to put those because your head is already up your ass." Or if he buys a pocket pussy and then asks you back to his place you can say, "I'd rather get AIDS the old fashioned way, through a painful blood transfusion." Or if he buys a vibrator and wants to hang out later just say, "Sorry, but my lesbian girlfriend thinks she's a vampire and I'm on my period."

PS. I pranked your store the other day by calling up and asking if I could rent dildos.

Write Mike Brown at [mrbrown101@hotmail.com](mailto:mrbrown101@hotmail.com)

**Curious?**

[slugmag.com](http://slugmag.com)

[soundcorecords.com](http://soundcorecords.com)

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RADIOHEAD | AMNESIAC  
CAPITOL

Maybe you heard the rumors that *Amnesiac* was going to replace the ambient textures of **Kid A** with the accessibility of **The Bends** and that's why you're pissed off; *Amnesiac* might as well be called Kid B. The band says if Kid A was looking at a fire from a distance *Amnesiac* is standing in the middle of the fire. I'm not sure I catch the significance. I know I don't quite understand. *Amnesiac*, like Kid A, lacks traditional structure and the sing-a-long chorus and could never be confused with 99% of the music that it shares company with on the Billboard top 200. Some would also say it is equally as unlistenable as that 99%. I am not among that group. I'm excited by albums that aren't obvious. **John Coltrane's** *Meditations* is a brilliant example. In particular the track "The Father And The Son And The Holy Ghost" comes out with two tenor saxophones screaming and belting with two drummers disjointed against the piano and bass. It seems to lack structure, time signature and practically everything that pop culture would define as a song. You'll never find it on a compilation, you might even find fans who say, "I particularly like his early traditional work, as he got older he just got too strange." *Amnesiac* isn't as dissonant but had the same spirit of exportation and exploration at its core with its layers of sound piled scarcely against beats and analogue blips over vocals that seem locked away in the house next door. Not what you would expect from an album that is guaranteed to sell 500,000 copies Stateside alone. Like them or hate them **Radiohead** just might be the most important rock band out there.

MARC ALMOND | STRANGER THINGS  
BLUE STAR/XIII BIS

There are a few artists that you can take for granted because even at their worst they are better than most. Since discovering the world beyond "Tainted Love" and transitioning from casual fan to fanatic I have yet to be disappointed with any of **Marc's** releases. Marc has been quoted as saying this might be his best album yet; quite a feat considering the past twenty years of studio material. *Stranger Things* might indeed be Marc's finest album as a whole. Sounding like **Open All Night's** cabaret ballads gone from small club in Soho to the West End's proper theaters. It is bigger, more atmospheric without losing the intimacy of confession; still playful, cursed to be alone in crowds of beautiful people, alive in the nightlife but surprisingly uplifting at the same time. "Glorious," the first single, comes off like the **Tenement Symphony** only this time the dreaming might come true. "Born to Cry" and "End In Tears" don't come with feelings of despair; instead there is this sense of acceptance and the ability to see beyond the darkness of the moment. My only fear is that the **Soft Cell** reunion will leave *Stranger Things* without the proper attention it deserves.

ECHO & THE BUNNYMEN | FLOWERS  
SPIN ART

When they returned with *Evergreen* you would have thought there would have been more attention thrown their way. *When What Are You Going To Do With Your Life?* came dressed in beautiful acoustics and melody no one bothered to notice (and few noticed the similarities later in **The Verve's** **Richard Ashcroft's** solo release). Now that they've come with *Flowers* are you finally going to realize that you're the one who should be apologizing? *Maybe What Are You...* didn't sound like classic Bunnymen with the strung out flange of Will Sergeant's guitar against Ian McCulloch's rich vocal, but *Flowers* does. It should please both old fans and those who have yet to experience the classic interaction between Sergeant and McCulloch.

PET SHOP BOYS | TRIBUTE | VERY INTROSPECTIVE, ACTUALLY  
DANCING FERRET

For many the **Pet Shop Boys** were either one of the better synthpop acts of the past twenty years or the most annoying with **Neil Tennant's** nasal vocal. Featuring the likes of the **Cruxshadows**, **Human Drama**, **Fictional**, **Athan Maroulis**, **Reah's** **Obsession**, **Icon of Coil**, **Hungry Lucy**, **Cleaner** and **David J** this tribute upon first listening was rather disappointing. Perhaps I was expecting too much or wanted more female vocals rather than the over-dramatic stylings that come along with many of the artists featured on this compilation. However the second time through the album I found it to be surprisingly enjoyable. Even the over-the-top guitar work on **Behind The Scenes'** cover of "Rent" seemed reasonable. This is after all a tribute to a band that has had its share of theatrics and antics over the years. Highlights include Athan Maroulis' jazz treatment of "Heart," Human Drama and David J's acoustic attack on "This Must Be The Place I've Waited Years To Leave" and "Being Boring" and Icon of Coil's un-Village **People** take on "New York City Boy" It's not the best album of the year but this won't disappoint fans of the Pet Shop Boys who also enjoy a touch of darkwave.

VIOLET INDIANA | ROULETTE  
INSTINCT/BELLA UNION

I raved about **Violet Indiana** in last month's issue and finally the full-length release from vocalist Siobhan de Mere (ex-Mono) and guitarist Robin Guthrie (Cocteau **Twins**) arrives **Stateside**. Caught somewhere between ambient textures and jazz vocalization, Violet Indiana delivers an album along the lines of **Hooverphonic's** recent work, or the Cocteau Twins with less vocal tricks. "Busted," my favorite track from their previous e.p., makes a pleasing appearance and the US version of the album includes a bonus track and a video for "purr la perla." Any other month this album would have pulled more attention but going up against **Marc Almond**, **Radiohead** and **Echo & The Bunnymen** the competition was rather daunting. Highly recommended nonetheless.

SOUNDTRACK | MEMENTO  
THRIVE

An atmospheric mix of instrumentals, dialogue and tracks from **Radiohead**, **Bjork**, **Moby**, **Paul Oakenfold**, **David Bowie**, **Roni Size**, **Thievery Corporation** and **Monc** is the perfect soundtrack accompaniment for the a slightly voyeuristic midnight drive. The dialogue comes off like paranoia and the music fights against the psychosis as it sweeps along calmly transitioning into break-beats into string arrangements. It does grow a bit tedious towards the end and could have used a few more up-tempo tracks in the latter 3rd. *Memento* nonetheless is a rather nice journey even if you haven't seen the visuals that go along with it.

I've found myself at a near loss for words when it comes to describing Nivek Ogre and what he, along with the other members of Skinny Puppy, had done to the industrial music genre over the past couple of decades. So many revolutionary concepts and ideals were led by Ogre and Co. in any, and every, conceivable manner. After Skinny Puppy died along with Dwayne Goettel in 1995, Ogre and Cevin Key went their separate ways only to be reunited for the Ohgr tour in 2001. I didn't give the Ohgr record the best of reviews, but to have Key and Ogre on stage together was the most incredible thing I've ever witnessed. No Skinny Puppy material was performed, though I don't think anyone would have cared if they did nothing besides boy band covers. About a week prior to the show I was given an opportunity of a lifetime. An opportunity to speak with a man who is quite possibly the biggest pioneer in the history of industrial music. The 20 minutes I spent on the phone with Nivek Ogre was 20 minutes I'm most certain will be burned into my mind forever.

**SLUG:** *You must've had a plethora of labels wanting to release this record. Why did [cuts me off]...*

**OGRE:** Oh no, I certainly didn't have a plethora. If I had a plethora of labels wanting to release the record I would never have signed to Spitfire. It was really tough. Maybe I didn't do it in the right way because I tried to do it myself. I tried to go to all these labels and sell myself, which was really depressing [laughs], and really humiliating. At that time people were looking for the next Britney Spears. I went in somewhere and this guy was having an affair with his secretary, and he says to me, "Look. I have a kid on the way, my wife is about to divorce me, I need somebody that's going to sell 200,000 right out the door." Of course I would love to sell 200,000 right out the door, but that requires a lot of marketing money and stuff like that. What these people are looking for is for somebody to come in with 3 songs that are completely fucking mind-blowing. I guess at the time that my demos were out they weren't as well put together because people are coming back since then and are showing interest once again, but this is all after the fact. I've been playing catch-up for five years basically.

**SLUG:** *Any groupies?*

**OGRE:** Now? [really evil laugh] Naw. I'm not real big into groupies. I'm looking for a deeper relationship than that whole vibe.

**SLUG:** *How does it feel to be such an icon in the industry? That every industrial musician has at least one Skinny Puppy album that they see as a landmark for their musical inspiration?*

**OGRE:** It's not just me ultimately. I mean, Skinny Puppy was a trio of people. With Skinny Puppy I'm a little more comfortable with being something that was a part of something, one third of something that's maybe inspired a lot of people. I'm hearing that more and more now as I do press. Prior to doing press, in my five year history of trying to get this record released, [I was] feeling like a piece of shit in the record industry. It's nice to hear this stuff now, but I don't really give it much thought. It isn't what drives me to keep doing what I'm doing, I'll put it that way.

**SLUG:** *What about the rip-offs? Nine Inch Nails, Marilyn Manson. Just blatant rip-offs of Skinny Puppy. Does that piss you off?*

**OGRE:** What is it they say, imitation is the sincerest form of flattery? [laughs] Fuck, I'll leave it at that.

**SLUG:** *Would you rather be in the studio or on stage?*

**OGRE:** I used to say that I'd rather be in the studio because Skinny Puppy performances were extremely taxing and painful at times, and generally really difficult because in a lot of instances you're dealing with anti-melody. You're not dealing with necessarily grooves, you're dealing with teutonic, bashing rhythms, and crashing things going against each other. With the Ohgr set it's really a fucking guitar so it's a bit of a different thing. I'm reconnecting a part of me as a performer that's not really involved and layered in props, and having to make sure that all this theatre goes off cor-



rectly within the confines of a rock and roll show, which is total chaos.  
**SLUG:** *Invisible Records mentioned somewhat of a fallout between you and Martin Atkins. No possibility of another Ritalin record?*

**OGRE:** I don't know if there's a fallout really. Martin doesn't pay mechanicals. He doesn't pay mechanicals. He just neglects to pay mechanicals to his artists. I put specifically in the contract that I want mechanicals, that I want a 50/50 profit share, which is what the Pigface thing always was. I'm pretty adamant about stuff like that. Fuck me once shame on you, fuck me twice shame on me. So it is what it is. When we did that record I was really depressed. That was the first record I did after Skinny Puppy and to be honest with you that record did very little for me from a career perspective because it only sold [a small] amount of records and after that when I was trying to sell this Welt thing everyone would look at that record.

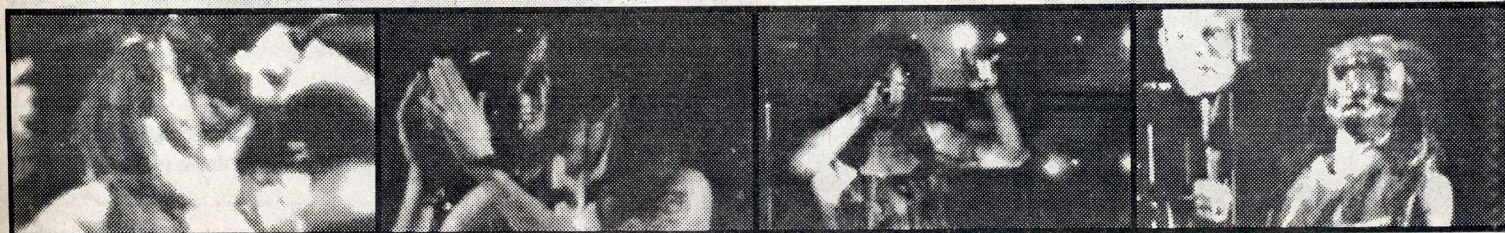
**SLUG:** *Well, you two had a relationship before that. Did that make you feel betrayed as a friend as well?*

**OGRE:** No, because that's the way that Martin is. Like is said, fuck me once shame on you, fuck me twice shame on me. I knew what I was getting into to a certain degree, but I gave him the chance to prove me wrong, prove himself wrong, or whatever and the same thing happened again. I never hear from him then he feels like I'm fucking him by saying things like this to you. That is the vicious circle that is Martin's world. I think he has that relationship with a lot of people and I just became one of them finally. But I will say this, Martin cared enough about me when I was a drug addict to pull me out of Vancouver at a very critical time when I was very ill and took me on the road with Pigface. I ended up in Sweden with Hepatitis A, but that was my turning point. That was when I looked myself in the mirror and said, "Okay, this isn't working." So, I have that emotional tie to Martin that will never end and I will always be respectful to him.

**SLUG:** *How was it playing the Doomsday Festival this past summer as Skinny Puppy without Dwayne?*

**OGRE:** It was a bit weird without Dwayne, but it was so chaotic and so mind-blowing that we kind of got over that. There was a huge amount of apprehension and fear going into that. I did it because I separated from my wife, they had made offers for 3 years, I threw out a number and they agreed to it so I did it. It was terrifying. Kind of one of those trial by fire type of things because I got on stage and everything started going wrong. I found within me something that I thought was only manifested by drugs. The spontaneity and this ability to take information in and spit it out right away. It was really great because when it was over it was over. We didn't have to get up and do again the next day. It was just kind of a pleasant experience.

(So there you have it. If you missed the show I'd like you to go to the nearest Home Depot and stick your finger in the key cutting machine.)





# Reviews & Interviews

# ineland

by Brian Staker

ed to sports included a track with an interview with Tommy Lasorda uttering a string of expletives. Other back issues are devoted to Sex, Drinking and Driving in America, and Food and Cooking.

\$6 to new address: 3719 SE Hawthorne #264, Portland, OR 97214. Apparently San Fransickos take the same escape route as Salt Lakers when they need to leave home.

## Farm Pulp #40

The latest issue of this zine is titled "Fringe Element," which seems cryptic, could mean anything or nothing when it comes to a zine, especially this one that doesn't even conform to standard page dimensions, with its foldouts and pages cut seemingly at random. "I have little idea where to begin this issue and even less how it ends. I'm working without a net," starts Greg Hischak, and this sets up dramatic expectations. But then this collector and recombinator of cultural flotsam has set the bar very high for himself.

"I am a paleontologist of junkmail, a letter-box bone collector," he confesses, and this zine is perhaps his museum. A list of the cults to which he has belonged includes the Montessori Cult, the "Fleetwood Macists," the Decaf Cult, and the Weather Channel Clatch. Stamp set of "the Complete Doodles of Leonard Minsky" creates a fictional artist from scratch. Random quotes: "Some creatures-nematodes, symbionts walking among us—are born without their own blood and so they need the blood of host-creature in order to survive." In the same article: "Who hasn't spent whole weekends ridding their carpet of interpretive dancers?" He claims to have made money at home licking envelopes. He relates the found poetic experience of "I Had Your Manual." "The Five Second Rule" is about a man who can see germs. Maybe the fringe has become the mainstream.



## Cool Beans #13

This issue of the zine, which has a different theme each month, is the "SF Eviction Issue" and chronicles the demise of affordable rentals in the city by the bay. Besides the expected "How I Lost My SF Apartment" horror stories are interviews with Japanese band Ex-Girl, hockey punk band the Zambonis, and Phil Manley of Trans Am. Sometimes what makes a zine a cool read is just its attitude, and this one never takes itself too seriously. One of the best things about this zine is that it comes with a CD with tracks some recorded especially for the mag, by Mumble & Peg, the Zambonis, Ex-Girl, Brown Whornet, John Vanderslice, Trans Am and others. Also other non-musical interludes, like on a past issue devoted



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## Speak #21

Speak is a classic case of a magazine that's borderline whether it is a zine or a mainstream publication. I mean, it's glossy from front to back, you can pick it up at Barnes & Noble, and the first thing you see when you open it up is a Marlboro ad. But it's a thinking person's magazine of fiction and essays, smart without the self-conscious cleverness of McSweeney's. Profiles include writer Jeanette Winterson, radio host Joe Frank, photographer Luc Delahaye, and alt-country singer Richard Buckner, who recently wrote songs for selections of Spoon River Anthology. An essay about feminism embracing consumerism is refreshing in it's honesty, and pieces about Jews for Jesus and a restaurant with a cattle feedlot outside are enlightening. Perhaps best of all is the media-savvy tale of the magazine's history. An all-too-brief history/critique of zines & alternative publications leaves the status of this mag open.

\$5, Speak Magazine, PMB 727, 3145 Geary Blvd., San Francisco, CA 94118-3316.



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# Spillin' It with Doug Marsch

Photos & Story by Josh Scheuerman

June 7<sup>th</sup>, 2001. For a month I had been planning on the Built to Spill show and now I was only a band away. I had already taken pictures of The Suffocation Keep (Brett Nelson's side project) and was now enjoying The Delusions touring through their second time. Walking to the side of the stage, I saw Built To Spill's Doug Marsch jamming out to his friends' band and thought, "Can I interrupt him?" I wondered. SLUG Magazine has been trying to interview him for two years and still didn't have a date booked until August for the next open time slot. I wasn't sure if

Doug would get pissed about interrupting him. "Screw it" I thought, I have to ask.

"Could I take five minutes of your time and ask you five questions?" "Sure, but you'll have to do it right now since we were leaving right after the show."

So what five questions do you ask your favorite band? Which questions haven't been asked 100 times already. Whatever you decide to ask your favorite artist, if you get the chance take it. However, remember the first question you ask will always backfire, fall on deaf ears and be mostly misunderstood.

**SLUG:** Do you believe in the musicians' mystique? I mean there has always been music and people are drawn to it, but at a certain time a musician gets elevated from someone who writes music to a rock star, a legend. This is the mystique; they seem more than they are which really is people playing music.

**Doug:** I've never thought about it like that.

Everyone has their own reality or their own way of looking at things. Some people don't even see people that way some people do. I think it's just a matter of perception.

**SLUG:** Do you see yourself as that?

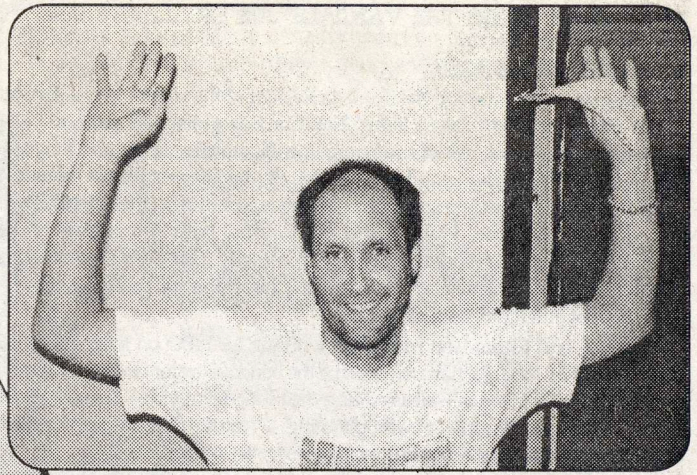
**Doug:** No, of course not.

**SLUG:** Was there an evolving point that this new record went through?

**Doug:** No, they're just the last ten songs I've made up. I don't really write more songs than are on the record. They do evolve some over months and even years.

**SLUG:** How do you see the indie rock scene? Do you see it getting bigger now that people are looking for a new genre?

**Doug:** I don't know, it really doesn't interest me. I don't think any



kind of music is better than any other kind of music. I have my own personal taste. I don't care if Brittany Spears is big or not. That's fine with me. I think any kind of genre is going to have an audience because there are so many people, so many interests. Any type of music you make is going to find an audience. Obviously you're not going to make it rich unless you make a certain kind of music. But that's not what makes good music, people making money off it. I don't want my favorite band to become rich. I want them to remain poor and make good music.

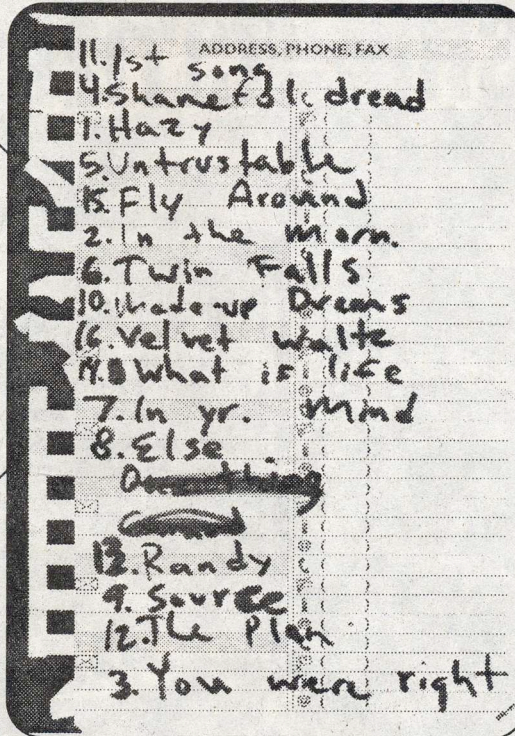
**SLUG:** Have you ever felt it necessary to take a step back and register that you're doing is what you love?

**Doug:** Yeah, I just had one while I was waiting for you to come back from your car watching The Delusions play. This is the first show of the tour and over the last few weeks we've been preparing, practicing, getting shit together, running errands and just dealing with a lot of bullshit. And dreading this trip, all the work. And then tonight watching them play, remembering why we're doing this, how cool it is and how proud I am about taking this show on the road. All three

bands, it feels like a great thing. A lot of the time most of the stuff isn't much fun. And you forget half of those feelings, that you can be moved.

We continued talking while The Delusions filtered down from the ceiling. His personal tastes in music is mostly soul, some reggae and even a few rap things. Salt Lake was the first show of a three-week tour. He likes life in Idaho and sees no sense in leaving. He is a man who makes music and claims nothing more. Doug Marsch is one of the nicest people I have ever met. His mellow voice and quiet demeanor define him. Musicians aren't all looking for fame or wealth and are happy just doing what they love. While watching the concert I was reminded why I love the band and the music. Even though I had just gotten done talking with him, Doug was the rock star he didn't feel he was, with a packed house to see him. From *Perfect From Now On*, *Made Up Dreams*, he sings, "After all this time, after all this, I'm still me." The music is as timeless the new album, *Acient Melody of the Future*. On "Don't Try", "Everyone goes on

and on" That's just what will happen. Along the way Doug may make music and be an indie rock god to his fans. But for him it's just his job.



**THAT DARN PUNK: THE VANDALS' JOE ESCALANTE GOES TO THE MOVIES**

BY RANDY HARWARD

Joe Escalante is becoming the punk equivalent of the small town jack-of-all-trades character from classic films, Tim Conway skits, and cartoons who becomes the tow truck driver, mechanic, sheriff, attorney, judge, and mayor of the town by simply changing his hat. After all, the Vandals bassist owns and operates the indie label Kung Fu Records and is a partner in the entertainment law firm of Escalante, Walner, and Rivas. And with the release of Jeff Richardson's *Repo Man*-meets-*Rubin and Ed* comedy, *That Darn Punk* (and the upcoming mental illness farce, *Selwyn's Nuts*), he adds actor, producer, director, and a host of other film-related credentials.

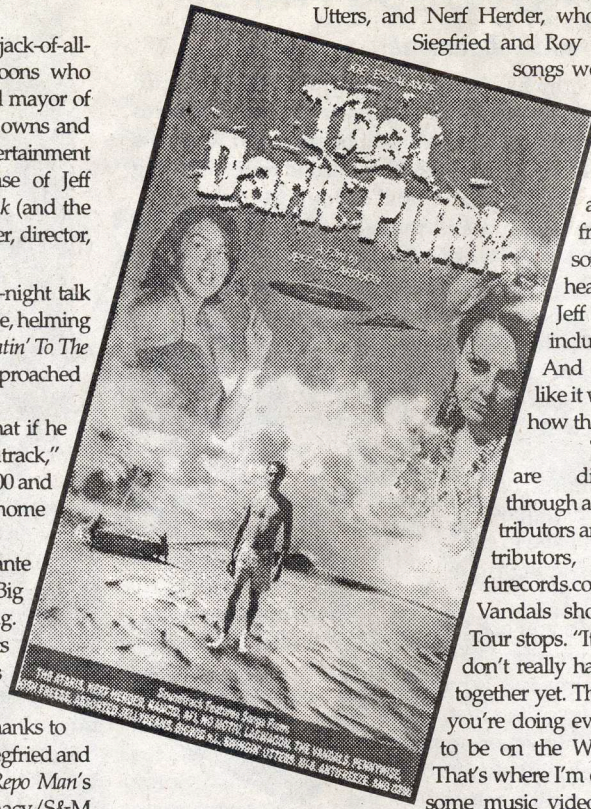
Escalante and Richardson met while working for HBO on a late-night talk show hosted by Ice-T. Richardson became the band's director of choice, helming several Vandals videos as well as editing their long-form video, *Sweatin' To The Oldies*. When the filmmaker was planning a feature film, he approached Escalante about having Kung Fu put together a soundtrack.

"I said that our experience with these things led us to believe that if he made a film, it wouldn't come out and we'd be stuck with the soundtrack," says Escalante. "I said if he could get the film's budget down to \$10,000 and make it interesting to punk fans, Kung Fu would just release it on home video and bypass all the Hollywood B.S."

His involvement would extend into on-camera work, as Escalante found himself cast in the lead role as Dirk Castigo, bassist for the Big Tippers (The Vandals). Dirk's propensity for making bad decisions (e.g. cheating on his live-in girlfriend (Mia Crowe); signing over the rights to a Tippers song to a lame cop show ("Rollercop") at the producer's implied promise of pussy) lands him in the desert wearing only polka dot boxers and watching his sanity blow away like a pile of sand, thanks to the kooky cast of characters (hit men one of whom wants to play "Siegfried and Roy" before bumping him off; a pants-less, tuba-tooting hermit (*Repo Man*'s Zander Schloss); a sex-obsessed headcase with a four-cylinder pharmacy/S&M boutique; aliens; a zombie cop; and a psychotic grade school chum) he encounters as he tries to get home.

The soundtrack features songs from the Vandals, Lagwagon, Bigwig, the Ataris,

A.F.I., Rancid, No Motiv, Pennywise, MI6, Ozma, Antifreeze, Vandals/A Perfect Circle/session drummer Josh Freese, A.J.B, Sloppy Seconds, Swingin' Utters, and Nerf Herder, who inspired the hysterical Siegfried and Roy scene. "Very few of the songs were written especially for the film," says Escalante. "We asked people to supply a choice of original material and I would choose from that. Nerf Herder's song was something that I heard them play and I asked Jeff to re-write the scene to include a reference to Siegfried And Roy so it would sound like it was a custom song. That's how that worked."



The film and soundtrack are distributed worldwide through all of Kung Fu's record distributors and a handful of video distributors, online at [www.kung-furecords.com](http://www.kung-furecords.com), via U.S. mail, and at Vandals shows, including Warped Tour stops. "It's only on VHS because I don't really have time to put the DVD together yet. That's what happens when you're doing everything yourself. I have to be on the Warped Tour all summer. That's where I'm editing *Selwyn's Nuts* and some music videos for the Ataris, Ozma,

Useless I.D., and the Vandals that I shot right before we left. [*That Darn Punk*] is cheap at the booth and we're the only punk label that takes credit cards at the Warped Tour, which I guess makes us not very punk at all, but I love credit cards. ATM's, too."

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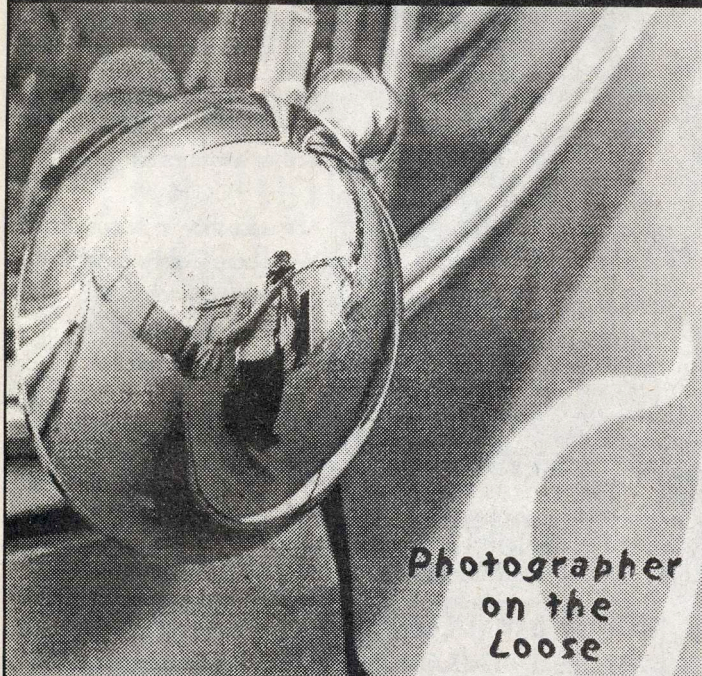
# AN INCREDIBLY STRANGE INTERVIEW

by **Ricky Stink** I thought I loved phone interviews, but after this last encounter I would say it was more puppy love than anything. My first attempt at contacting my victim was botched by my subject not answering the phone at all, so I was forced to delay my operation for 24 hours. Upon contact the following day, she explained to me that the reason she did not answer was that it was too loud and she could not hear her phone. How the fuck was I supposed to conduct the interview with that much noise anyway? It turns out that I was going to do the interview during the Warped Tour on a fucking cell phone. I had planned on instigating the founding father or mother you might say into a phone battle that even the Undertaker would be proud of. But lo and behold in



between every other word or so the fucking cell phone would cut out. But I did manage to get a little dirt on the hard knock life of the infamous **Incredibly Strange Wrestling** phenomenon. What started out a little over six years ago as joke has quickly begun reaching cult status throughout the U.S. A small time music promoter by the name of **Audra Angeli Morse** from S.F. had a vision. After being engulfed with comics for years she stumbled upon the strange world of Mexican wrestling. This brought her to the ingenious idea of mixing the highflying fantasy of Mexican wrestling with the brashness of punk rock. It started out in a small club in S.F. a little past two o'clock one morning with a little over 50 people in attendance. Ever since that night ISW has taken on a whole new stature. With wrestlers like **El Homo Loco** and **The Klux Klown** (who never wins) it is no wonder why this act is far more exciting than your typical Rock or those other steroid riddled apes. Expect to see out of shape mayhem mixed with flying tortillas and masked men who know no boundaries or fear. **Word** has it one of the **SLUG** employees will be doing battle with one of these masked maniacs on the main stage at **The Warped Tour**. Check it out along with the wrestlers themselves startin shit and loitering around the **SLUG** booth if you got the balls.

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# Who will be the legendary SLUG QUEEN?

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one point they sold their houses because they were useless to them.

They also seem to have somewhat of a cult following

with a certain breed of punk rocker. A subculture within a subculture. You can usually tell who listens to the bouncing souls by their not to high liberty spikes and really ugly plaid pants. Don't forget the argyle socks that they stole from their fat uncle Louie.

I interviewed the Lead singer of this bouncing band. His name is Greg. And here's how it went:

GREG: Hello?

SLUG: Is this Greg?

GREG: Yes.

SLUG: Any pre-interview comments?

GREG: Nope, lets get going.

SLUG: If a vegetarian eats shit that comes out of another vegetarian, are they still a vegetarian?

GREG: .... Yes.

SLUG: Which do you prefer, constipation or diarrhea?

GREG: I prefer neither.

### A Vulgar Act of Defamation:

#### Mike Brown Interviews the Bouncing Souls

My interviews always seem to get fucked up somehow. This month it was late. This is the first time I've been late with a SLUG article and believe me; you'd rather have your girlfriends' period be late than to be late with a



SLUG article. Oops. Well, enough about me. Who doesn't know who the **Bouncing Souls** are? Most people do. They play a blend of ska punk with a little bit of bubble gum flavoring and drunk sincerity thrown in there to make a unique mixture that so many bands fail to do these days. They also have toured the states more than every person in Japan put together. Rumor has it that at

SLUG: But if you had to pick what would it be?

GREG: Diarrhea, of course.

SLUG: That was my choice too.

What's your favorite Police Academy movie?

GREG: The first one. I haven't seen the other ones.

**SLUG:** number 3 is really good, that's where they introduce Bobcat. Do you guys still like soccer?

**GREG:** Yes.

**SLUG:** If you could use one persons head as a soccer ball, who would it be and why?

**GREG:** I would never use someone's head as a soccer ball because I would break my foot.

**SLUG:** What's the tallest thing you've ever peed off of?

**GREG:** Um, a Mountain.

**SLUG:** Like a cliff? How tall was it?

**GREG:** I don't know, really tall.

**SLUG:** I peed off a dam once. What's the worst part about the warped tour?

**GREG:** The diesel fumes.

**SLUG:** What's the worst thing that anyone in the band has ever done in the tour van?

**GREG:** The drummer from the **Descendents** once took a shit in our van.

**SLUG:** that's Bill, right?

**GREG:** He had to go and it was an emergency, they were about to hit the stage and he had no were to go. He had a tin foil pan, and used our vehicle as somewhere to do it. I must say, he cleaned up after himself.

**SLUG:** He didn't hide it or anything?

**GREG:** No he was perfectly honest about it, he asked us.

**SLUG:** Do you guys still hate MTV?

**GREG:** UM...

**SLUG:** or can you not say without getting sued?

**GREG:** I don't hate it, I just don't like to watch it. I do like VH1 and I do like videos. What MTV runs is boring and mindless.

**SLUG:** What's worse: Techno or Rap Metal?

**GREG:** They are about the same. There's parts about both of them that I kind of like but too much of it I can't handle.

**SLUG:** What Kind of socks are you wearing right now?

**GREG:** I'm not wearing socks. I usually wear white socks.



**SLUG:** Who's your favorite BMXer?

**GREG:** I is my favorite BMXer?

**SLUG:** That's all the questions I got unless you want to add anything.

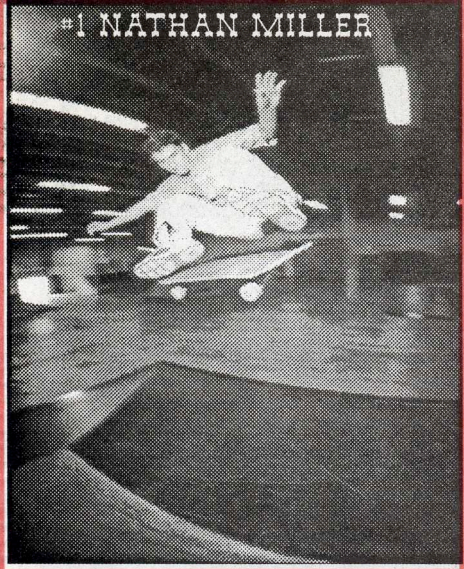
**GREG:** Have a good time and don't forget who you are.

**SLUG:** I'll try not to.

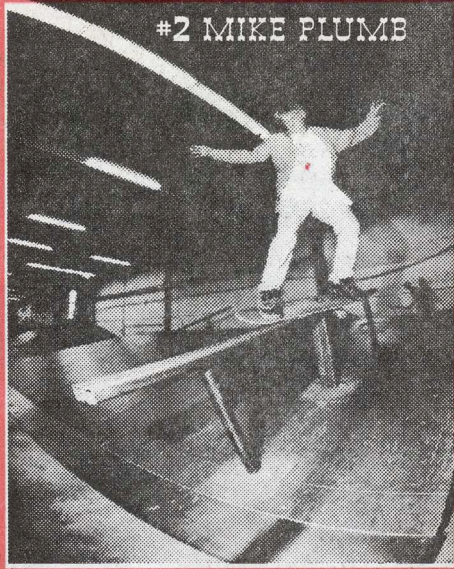
You and all your cocky little friends will be able to see Bouncing Souls play at the human carp pond known as Warped Tour. They will also be appearing in the SLUG booth sometime that day along with other bands and shit. The SLUG booth as we all know will be the best part of the Warped Tour because I will be there signing tits all day.

And when you see Bouncing Souls play this time, don't just stand there like a rusty trombone like you kids usually do at shows. Jump around a little and have some fun for once.

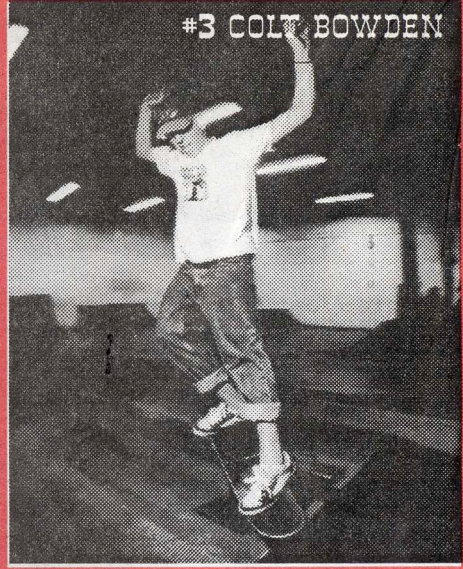
**ED NOTE:** Only Mike Brown would take this opportunity to turn an interview with Greg of the Bouncing Souls into a conversation about urine, argyle socks, and BMX bikers. Stop by the SLUG booth at Warped tour and watch as the Band Kicks his ass in between autograph sessions!



#1 NATHAN MILLER



#2 MIKE PLUMB



#3 COLT BOWDEN

**MILO / SLUG SUMMER SKATE SERIES CONTEST #2: THE PROVING GROUNDS**

*By Greg Wrotniak Photos by Brian Meyers*

The Proving Grounds skate park is an industrial sized Hot Pocket. At the end of the day, skaters ooze out of the doors like radiation-sick morsels of ham. On the 23rd of June, SLUG and Milosport held the second installment of their 2001 Summer Skate Series at the aforementioned stunt-stick facility. To the lollipop glee of the contestants, most of the Declaration team was M.I.A.. For ya'll that don't know, them Declaration-bots are assembled sans fear-device and come equipped with the PDM,

the elusive Psycho Dude Mechanism. Let me tell you, those dudes fuckin' dominate, dude. The unusual absence of the guaranteed first through fourth place winners gave everyone else a chance to place in the contest and win some product.

The Proving Grounds is located next door to a trailer park. A little more than half way through the contest, the trailer park caught on fire. Apparently, some yahoo was unaware that llama dong is not a barbecue-safe meat. You see, llama dong contains a very rare and unstable enzyme. When combined with propane the enzyme turns malicious with an uncanny inclination to consume mobile communities in flames. The blaze lasted less than an hour and was

extinguished by a sudden thunderstorm. Blessed are the toothless. Other highlights of the day include Randy Riddle's nollie heelflips over the goliath hip, Colt Bowden's flat-rail marathon, Nathan Miller's fickflip indys, and Mike Plumb's mind-boggling noseblunt indy muscle-grab into the wall-ride bank. Kelrok brought his turn-tables and played records for us while some friendly ladies distributed liquid methamphetamine. The top ten skaters qualified for the Milo/SLUG final contest that will be held in late September. I can't wait to see all you skate parasites at the next Summer Skate Series contest. Guthrie skate park. July 28th. Bring mom's spatula.

**Proving Grounds Contest Results:**

1. Nathan Miller
2. Mike Plumb
3. Colt Bowden
4. Randy Riddle
5. Devun York

6. Tyler Hamblin
7. Mike Murdock
9. Terry Hiatt (tie)
9. Jared Strain (tie)
10. Tom Harter



*-Nathan Miller killed it. He got third at the last contest and stepped up and took first at this one. Nice to see a fresh face on the scene.*

*-The next contest is at Guthrie Park (New concrete) in Cottonwood Heights. Sessions skate team will be there to do a demo.*

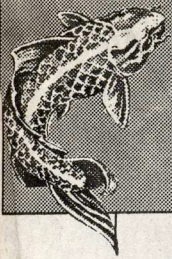
*-Thanx again to Uprock for the music. (Kel and Gunner, Rick-One from the Numbs)*

*-Please help out in supporting skateboarding in Utah. Send your riders to the next contest. I anticipate this being the best contest of the year.*

*-Just so you know we collect no money on these contests. All of the profit goes to the park. Next contest entry fee goes towards getting a bathroom at Guthrie.*

Thanx, Benny





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With your host Kevlar7

# Concert Previews

The largest and biggest issue that I will address in the beginning of this month's column was my trip with Senorita Margarita Numero Uno to Vancouver Canada to see **Radiohead** at *Thunderbird Stadium*, on the 24<sup>th</sup>. For starters, let me just proclaim that if taking the Greyhound bus seems like the best form of transportation for starving college students; it's not. Don't

ever take the bus if your trip is longer than a day, it's hell and I mean it. Vancouver was beautiful and adventurous. But the Radiohead show was absolutely fucking incredible! One of the best shows live I have ever seen. If you want more details on the show or a copy of the play list, e-mail me at [Kevlar7@hotmail.com](mailto:Kevlar7@hotmail.com) and I'll be happy to share the info. Well, there are a lot of killer shows happening this month, so get out the booze and the day planner, as usual.

Great honky-tonk country on the 5<sup>th</sup> with the return of **The Bastard Sons Of Johnny Cash** at the *Zephyr Club*. Do not miss this one. Those people who saw this band last time know how killer these guys are and will enthusiastically praise these guys to no end. Find out why.

Or, there is the killer punk rock show at *Kilby Court*, on the 5<sup>th</sup>, featuring **Two Man Advantage** and **Teen Tragedies**. Two Man plays what they call Hockey punk. With songs like, "Opinionated Motherfucker", and "Hot Rod GTO", it seems that these guys like to kick ass and go full speed ahead with the guitar attacks and thunder. This should be a good one.

The best band you have never heard of, but should, because they are truly talented and creative in their musical compositions, is the group **Pleasure Forever**. They will be at *Kilby Court* on the 7<sup>th</sup>; I advise every one who trusts my musical opinion to be at this show. Think Nick Cave, Tom Waits, with excellent artistic epic-indie rock thrown in, and y'all will get a good idea of what they sound like. They hail from San Francisco, their disc is on Sub Pop, and they used to be called The Slaves. Check out one of the best new up and coming underground bands for the month.

As talked about in last month's column, SLUG will be having an artist-signing booth at the **Warped**

**Tour** on the 7<sup>th</sup> at the *Fairgrounds*. The groups attending this booth, are **A.F.I.**, **Betty Blowtorch**, **Bouncing Souls**, **Me First and the Gimie Gimies**, **The Black Halos**, **Hank III & Assjack**, **The Line**, **Pepper**, and **Bottom**. Plus, members of **Incredibly Strange Wrestling**, who will later wrestle a SLUG staff writer on the main stage. (Sorry ladies, but it won't be me, I'll be too busy signing the body parts of my groupies).

If Jazz is your thing, like its my thing, then check out *Kilby Court* on the 8<sup>th</sup>. **BMW Trio**, **Trismegistus**, and **Off Balance** will be playing, a bunch of talented local jazz combos and musicians that should be seen and given support to because they are truly amazing.

Another "do not miss" show on the 10<sup>th</sup> at *Liquid Joe's*. The band is **The Dolomites** from Portland, Oregon; who perform some of the best Irish drinking pub music since The Waterboys and The Pogues. I saw these guys last time they played here, and they put on a hell of a kick ass show with my beer mug getting a good shaking in the air. Opening is **Common Ground**, so get there early. See this show at all costs. It gets the Kevlar7 double rock horns of approval.

As does the return of his all mighty holiness and kingship, **The Rev. Horton Heat** on the 12<sup>th</sup> at *DV8*. There is nothing I could say in words of praise and admiration that would even come close to touching the bombastic rockabilly performance and greaser energy that his lordship possesses. I'm just not worthy of introducing him in this column, but I must let all the heathens and faithful know of his return to our land of false prophets. It's not to late for those who haven't experienced the Reverend's true message of salvation. Do not, under any circumstance, miss this show. Tickets WILL sell out quickly, so get them early. Also, expect a legendary patio party from yours truly; E-mail me for details.

For fans of beautiful ambient music sung by female vocalists using beautiful harmony and sensuality, check out **Faith and Disease** at *Area 51* on the 13<sup>th</sup>. Some people would call this 'Darkwave' or 'Gothic'; I say, "Fuck all that". This group, don't be fooled by the name, performs music that is absolutely stunning and beautiful.

**Dilemma** on the 14<sup>th</sup>, there is a lot of good shit happening that night. Something for everyone, or a major headache for people who have to make a decision. First, my personal choice for the evening is the return of the legendary **Fishbone** at *DV8*. Most people know who these guys are, but for uninitiated, Fishbone play just about every type of song ever created: Punk, Metal, Ska, Reggae, and Funk. These brothers have a huge musical soul, and they speak a message of truth and honesty. Lead singer Angelo will keep you spellbound and amazed with his crazy theatrical performance. Get tickets early, this show will sell out.

Second, for the night of the 14<sup>th</sup>, is the **Industrial Meltdown 2001** feat. **Deathline Int'l**, **Mend**, **Uber Faction**, and **Algorithm Dekonstruct** at *Area 51*. It's sponsored by SLUG and it should be a helluva good time. All the industrial and gothic baby bats are probably wetting their dresses at the mention of this show. But, for the rest of us non-undead, the bands should be worth checking out. They sound musically creative and talented. **Deathline Int'l**, from San Francisco, is made up of underground jazz legends and describes themselves as a "harsh blend of metal, electro, and very lush orchestral sounds." Sounds interesting and could be worth the price of admission. Anyone who has a small interest in this kind of music is encouraged to attend.

Also on the 14<sup>th</sup>, if you are huge fanatic of local music, then get your butt down to *Ya' Butts*, (no pun intended), for **Localized** feat. **Furious Fire**, **The Downers**, & **Gift Anon**. **Furious Fire** has **Gentry** in it, and should be an experiment in deconstruction that will be worth checking out. **The Downers** has "Punk Rock" Paul of **The Corleones** fame. He describes this side project as a Iggy Pop meets Brit-Pop sensibility band. Should be interesting.

And last, on the 14<sup>th</sup>, is the **SLUG Semi-Annual Pool Tourney** at

## 7/14 Deathline Int'l @ A51



7/7 Pleasure Forever @ Kilby CT.

## Covers?

"Well have nun of that"



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Lounge**

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a private club  
for members

**Brewvies.** If any of ya are a bunch of pool sharks, then head down to my favorite movie theatre for a bunch of killer suds and balls slammed into pockets by thrusting sticks. (No sexual suggestions made, weeeilll...ll.....maybe). All proceeds go to the Crossroads Urban Center, so get your sticks chalked and get your asses down there, ya Shark.. Keep in mind that this is a day event, beginning at 2pm!

The 15<sup>th</sup> has a band that I wish would have a tree fall on them after being beat up by Thelma and Louise; the **Indigo Girls** are coming back to play for all the "women in comfortable shoes". They will be playing at the **Red Butte (Butt) Garden** for all the tree huggers' delight. Opening is **Rose Polenzani**, whose disc is folksy, but actually has some redeeming quality to it that makes it interesting and engaging for a few spins. But this is not my type of music. If you live and die for this stuff and will be at the Butt Gardens, get there early for Rose, then smash the Indigo Girls acoustic guitars on their heads.

Returning to our eagerly awaiting town is **Rocket From The Crypt** on the 17<sup>th</sup> at **Liquid Joe's**. Anyone who saw their last show at DV8 knows how fucking good this band is. I still get chills just thinking about it. Those who missed out and read my column faithfully, ya'll had better be at this kick ass show or hang your heads in shame. Rocket plays some of the meanest greasy rock n' roll ever, complete with a horn section blaring away over the grinding guitars and Elvis on smack vocals. **DO NOT MISS!!!**

At **Kilby Court**, on the 15<sup>th</sup>, 16<sup>th</sup>, and 17<sup>th</sup>, is a presentation of paintings, performing art, poetry, and music called **Axiom**. It's only four fucking dollars, and it will be a good chance for all ya white trash out there to get some real culture, instead of listening to Korn/Bizkit records and going to Wrestling and Monster Truck events. The bands are jazz and experimental deconstruction indie music by The Uncle Captain Quartet with Gentry. If interested in attending or entering, e-mail [saintjaynes@yahoo.com](mailto:saintjaynes@yahoo.com) for the details.

One of the favorites of Rolling Stones magazine, who bring to mind such British psychedelic bands like Ride and My Bloody Valentine, is the band **Black Rebel Motorcycle Club**. Hailing from San Francisco, B.R.M.C. are three guys who write dark Brit-pop that has a very engaging and rocking edge that brings to mind early Radiohead. Check them out on the 19<sup>th</sup>, at **Liquid Joe's**. Also playing is **Idlewild**, who is also really good.

Finally!! The announcement for who is going to be the **Official SLUG Queen!** The pageant and coronation will be held on the 21<sup>st</sup> at the **Manhattan Club**. Who will be the lucky personification of innocence and purity? (Heh-heh-heh). Come cheer and drink to the contestants as they strut their stuff for all of us big perverts. Local music will be showcased with **Shannon from Burt's Tikki Lounge** as the M.C. to the festivities. And a ton of sponsors will be there to insure that nothing is too expensive for our future babalicious Queenie! Check it out, should be a helluva good time.

Swedish punk rock in the form of **Millencolin**, with classic punk legends **T.S.O.L.**, and local thrash masters **Thunderfist** at **Area 51** on the 23<sup>rd</sup>. This will be a kicking show for fans of punk rock. Millencolin is a band that people practically drool at the mere mention of and put on pretty killer show. T.S.O.L. is the real reason I'm going to this show, they are just fucking brilliant and after all these years still kick the crap out of most power and pop punk bands then and now. Do not miss this show at any costs.

Or, if Stoner Rock is your thing, check out **Spirit Caravan** and **Fireball Ministry** also on the 23<sup>rd</sup> at **Ya' Butts**. Caravan, are apparently on Joe Lally's of Fugazi's label, Tolotta. They play what they describe as, "A trip through psychedelia, Stoner Rock rumble, and Doom Metal heaviness". What is truly compelling about this band is that Wino from The Obsessed is their axe man and vocalist. Fans of Queens of the Stoneage should definitely check out this band.



On the 28<sup>th</sup>, **Saltair** has a show that may, or may not, be good or worth checking out. **Green Day** is coming back, but the band to see is **The Living End**. Hailing from Australia, The Living End plays a fiery set of psychobilly/rockabilly mayhem. Yes, they get a lot of radio air play and, yes, they do have a more punk rawkish sound to them, but dammit, these guys put a helluva fun and kick ass show that is definitely worth seeing.

One of the best of the "positive" hip-hop scene will be in town at **Brick's** on the 29<sup>th</sup>. The group is **The Roots** and they have brilliant styling and rhyming. They rank up there with the new purveyors of West Coast hip-hop like, Jurassic 5, Black Eyed Peas, De La Soul, and A Tribe Called Quest. Check out this show if you like good music with a funky attitude that gets the booty moving and shaking.



And the last show of July is the band called **Spoon**, who will be playing on the 31<sup>st</sup> at **Liquid Joe's**. They remind me of a 60's Beatles style-pop band with light jangly guitars and soft falsetto vocals. Could be good.

And that ladies and gentlemen should just about do it for another great concert preview from yours truly. As a note worth mentioning in August, the 4<sup>th</sup> has the **Vagrant Records Tour** feat. **Saves The Day**, **Dashboard Confessional**, **Hotrod Circuit**, and **Hey Mercedes** at **Brick's**. **Saves The Day** plays really catchy emo-style indie rock, while **Dashboard** is acoustic music that never gets corny nor boring-as-fuck tree hugger music. This show will be really good, too bad **Alkaline Trio** isn't on it though. On final note, go see **A.I.: Artificial Intelligence**, the movie; its really fucking good, just bring a box of hankies. Until next month, "Bubba", fuck ya'll very much.



## John Vanderslice Interview By Terrance D.H

1. How would you best describe your music?

Well, maybe it's best to explain my approach: I spend a lot of time on my acoustic guitar writing lyrics and melodies, then I go in the studio [Tiny Telephone] and record with my band mates very quickly, often using first takes and taking full advantage of mistakes and quirks that arise from hurried recording. I call it "sloppy hi-fi(c)". I am obsessed with **Dylan**, **Beatles**, **Bowie**, **Who**, **neutral milk hotel**. I've been listening a lot to **Nas** *Illmatic*, **Bonnie Prince Billie** *I See A Darkness*, and the new **Of Montreal** record.

2. Any good stories from the Death Cab for Cutie tour?

Wow, we are both mellow bands. the most intense part of the tour was playing in Austin four times in 24 hours. That was crazy, and by the end of it we drove triumphantly (kind-of) down 6th street, so happy to get the hell out of there! Austin is great but we overdosed on the SXSW experience. We then proceeded to play 12 more shows in the next 10 days.

3. Likes and dislike about Salt Lake City?

Well, **Kilby Court** is a fantastic place with a totally cool scene. There are no all-ages places in SF and it's hard to feel connected to a community there. It seems to be a very confusing city to access using the freeways, I think we got lost a few times. Last time we were here (with **Sunny Day Real Estate**) they were doing a lot of pre-Olympic construction and the roads were pretty fucked. Also, I am not a fan of blue laws.

4. Favorite thing about living in San Francisco?

Well, the food is amazing and the quality of the air (cleanliness, the way the light reflects off the clouds, the fog) is unlike any place I've been to. The music scene is small but focused and hard-working. Yeah!

5. Give me the lowdown on who's been in Tiny Telephone lately. (John is also the owner of tiny telephone in S.F. It is one of the hottest recording facilities in the country. [www.tinytelephone.com](http://www.tinytelephone.com))

Well, a local band called **Court and Spark** just finished one of the best records that's ever come out of there. They are an alt/country band with pedal steel, organs, girl/guy vocals—totally amazing record. It's out on **Absolutely Kosher** in the fall. We also did the new **Beulah**, for **Stars and Tarentel** records.

John was the singer in a great band called "MK ultra". He has 2 great albums available through [barsuk.com](http://barsuk.com) and/or [johnvanderslice.com](http://johnvanderslice.com). He is said to be the next pop legend, I hope he

The Dickies formed in Los Angeles in 1977. Two years later the quintet had a contract with A&M Records and *The Incredible Shrinking Dickies* was in record store bins. *Dawn of the Dickies* appeared later in 1979. That's about when I lost track of The Dickies. In May 2001 the publisher of this fine mag asked if I wanted to interview one of The Dickies. Sure, whatever. Of course there must be a reason behind this interview thing. The Dickies have a new record out. Since the record label is Fat Wreck Chords an actual record is available. I didn't get a copy of the record. I got a CD of *All This and Puppet Stew*. Prior to listening to the CD, a trip to the past seemed appropriate. After much searching through the stacks, copies of *The Incredible Shrinking Dickies* and *Dawn of the Dickies* were in my clammy palm and ready for turntable action. Back in 1979 Randy's Record Shop sold promotional vinyl for \$4 and that is where I acquired my Dickies. Believe it or not, both recordings are available once again, although only as imports.

The Dickies began as what is known today as "pop punk." Both of the early albums are classic examples of what moronic 2001 radio stations pass off as "new" music. Blink 182 has made a career with less intelligent aping of such as "Rondo (The Midgets Revenge)" and the immortal "Manny, Moe and Jack" because The Dickies were always distinguished by a simplistic sense of humor and yes, the humor was "near moronic." While I was living in my "survivalist bunker" from 1979 until the present The Dickies released more albums. None sold well, the band disbanded and reunited and even though the earliest recordings bear a definite Ramones likeness, The Dickies became like the Ramones — a major influence without financial success.

Heck, this band, known for covering everyone from the Moody Blues, Black Sabbath and Led Zeppelin to Barry McGuire, released an album of all covers, *Dogs From the Hare That Bit Us* in 1995 and I sure as hell didn't know it. I must be an idiot. After catching up on the Dickies, I listened to *All This and Puppet Stew* before speaking with Stan Lee, who began as The Dickies guitarist and still plays guitar for the Dickies. He and original vocalist Leonard Graves Phillips write the songs, at least the songs that aren't covers.

Stan Lee called before the appointed time! That is indeed a rare occurrence in rock 'n' roll. Almost his first comment was, "I'm probably going to get cancer from this interview." "Cancer I ask?" "Yeah, cell phone cancer. Have you heard about that up there? Are you in Mormon country?" Oh my. We are off to a flying start. I came back with, "Yeah, I'm in Mormon country. You've heard of Mormon country?" "Yeah, I've driven through there. They've got Cracker Barrel or whatever that place is called up there somewhere." Christ, that time in the bunker is getting to me. "A what?" I ask. "The Cracker Barrel. You don't know that restaurant?" Umm. I have never eaten in a Cracker Barrel. I don't know where a Cracker Barrel is, but I lied. "Yeah, I've heard of it." Lee comes back with, "They don't have them in California so whenever we cruise by we like to go to them." What the fuck? "They've been banned from California because they don't want to pay minimum wage or something." Obviously I'm not talking to Jello Biafra or Zack de la Rocha and no wonder Cracker Barrels are allowed in Utah. Minimum wage? What's that?

Within two minutes I've learned that Stan Lee is worried about cancer caused by cell phones and not worried at all about the minimum wage. He continues, "I went up to. . . where was it? It had

great rocks on the side? Where did I go up there? It was some park, I don't remember the name, some national park." "Zions?," I guess. "Zi Ons? Yeah, that was it. With all the rock formations?" Then he says, "So what? They have punk rock up there?" Woo Hoo! How the fuck do I know? I didn't know The Dickies were still around until this week but I answered. "Sure we have punk rock. I guess you've never played around here?" "I don't think we have," says Lee. Now that is a damn shame. After 24 years of existence the Dickies have never played a show in Salt Lake City! No wonder I didn't know they were still around. Christ, didn't New-Found-Glory-Fenix-Tx-Good-Charlotte think up this pop punk stuff all on their own?

This almost could have signaled the end of the interview because Lee's phone started cutting out. However, I learned that the first two Dickies albums were reissued on CD by A&M in around 1990 and that after the original run was gone A&M never made more. Lee doesn't know exact details on the current reissues. . . "The Captain Oi! company. . . you can get it on the internet anywhere. I don't know how

this guy got the rights to do it. I know Epitaph tried and Rhino tried, I don't know."

Hmmm. Here's a transcription of a back and forth conversation on issues surrounding the reissue of the first two albums. "So you don't own the rights?" "No, A&M, or Universal, whoever owns it, wanted a ton of dough to license it and I guess Captain Oi! came up with it, I don't know." "Do you get any money from it?" "No." "Nothing?" "No, probably not. If it sold like a ton then maybe we'd get out of the deficit we were

in." "So you owe money?" "Well, I don't know. Probably, they gave us an awful lot. We had some hits with them so maybe they made it back. We're really bad at business." "You're living alright I guess, you aren't on the street or anything." "Well, right now I'm floating in my Mom's pool." And that was it. The phone disconnected. "If you'd like to make a call please hang up."

\* 69. I now have Stan Lee's mother's cell phone number. Since that phone doesn't work properly the number is without value. I obtained another number and called Lee back about 2 hours later. This time a cell phone wasn't used. Lee appeared somewhat relieved of his worry over cell phone cancer. We discussed two records I'd missed, the Triple X years. "*Dogs from the Hare That Bit Us* and *Idjit Savant*. *Idjit* was a great record, still is. It didn't find an audience, I don't know if it was because of Triple X or what the hell. I play that record and go, 'I don't get it. What do they want?'" Green Day perhaps? Some claim *Dookie* bears a remarkable resemblance to The Dickies work. Two dumb questions followed. I asked Lee if the song "Shake and Bake" from *The Incredible Shrinking Dickies* should be used as the theme song for America's jam band hordes. He was pretty much unaware of the jam band hordes and couldn't answer. Then I asked if "Walk Like An Egg" from the same album inspired the Bangles "Walk Like An Egyptian." He told me to ask the Bangles.

Then I returned to the reissues. There are 15 titles listed for The Dickies at Amazon.com. Some might not be available, but still. . . "People are making more money off the Dickies than you know." "Yeah, that's always been the case." "Kind of like a blues singer. Do you ever think of yourself as a blues singer?" Lee starts laughing. Enough.

How about this song "Whack the Dalai Lama" on *All This and Puppet Stew*? The Dalai Lama just visited Utah and their press went



# THE DICKIES

## interview

by Walter

ape shit. The Dickies maintain the irreverent sense of humor on the new disc as Lee explains, "Yeah, it's just a joke about some crazy person that thinks he's the Dalai Lama and goes out to whack the real one. It's a spiritual joke. Nothing against the Dalai Lama." How about "He's Curtin' Courtney." "That's a love song to Courtney Love." "Is it serious?" "Well, I don't know about that. I stood about three feet from her at a concert once. It might have been Marilyn Manson."

Even though *All This And Puppet Stew* is a much better example of the pop punk form than any record falling under that banner currently riding high on the charts, Lee doesn't harbor any resentment. He's more curious than anything else. "I don't have the crystal ball and want to know why one band gets rich and one doesn't, maybe it's lyrics. Maybe they're talking to the kids. I don't know." The Dickies are hoping for radio action with their new release and a cartoon video for "Donut Man," is in the process. More than anything else Lee credits the Dickies' web site for increased awareness. Of course, he also appreciates Fat Wreck Chords' hard work. Here is the final story.

The Dickies toured Japan for the first time after a fan found the web site. "A guy emailed the web site and they sent him to my email and he started writing me. He just wanted us to come over there. He saw us in England at 'Holiday's In the Sun.' The guy couldn't even speak English. He started writing me and he said, 'You guys aren't going to come here?' I said, 'Nobody ever makes the right offer.' He'd never done it before but it ended up he made us an offer, we ended up making five times more, it was a big success and who's to know. Sometimes rookies do the best job for you."

Any rookies want to bring The Dickies to Utah? The web site address is [www.thedickies.com](http://www.thedickies.com). The new record is, again, *All This And Puppet Stew*. One of the all time legends and an influence on all of pop punk is still around. Don't sit in a survivalist bunker like I did. Discover or rediscover The Dickies. &

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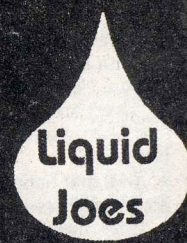
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## JOHN: FIVE BY J.D. ZEIGLER

My buddy, Jay, called me up Saturday night and asked, "Hey, Petey! Wanna go to Southside pool tomorrow? My mom says she'll drop us off on her way to church. We can catch a bus home."

"Buses don't run on Sundays in the Bible Belt," I reminded him. Jay's family moved here from Cairo, Illinois when he was a little kid, but he's still not acclimated.

"Shit! I forgot. Let's go anyway. We can always thumb a ride home," Jay insisted. He's one of those the-glass-is-half-full types.

"No way," I argued. "If nobody picks us up, it's a five mile walk back. That'll really suck. Why don't we go to Northside instead? It's only two blocks away."

"But I wanna go to Southside," Jay whined.

I was about to call him a big baby when I remembered that everything in this podunk town is shut down on Sundays anyway. "Well, we can't. All the pools are closed on Sundays," I told him.

"Southside'll be open."

"Yeah, right. What's so special about Southside?" I asked.

"That's where a miracle happens every year on the Sunday before the 4th," he answered.

I groaned. Jay's voice was all mystico and ooky-spooky, like when he talks about Transcendental Meditation or UFOs. He gives me the willies when he sounds like that. It's hard to tell if his head is in the clouds or up his ass, but because he's been my best friend ever since we took shop together freshman year, I put up with it. Besides, he's the only friend I have who'll get up at four a.m. to go fishing with me. Maybe that's why I decided to play along.

"Miracle?" I asked, knowing this one was going to be a real doozy.

"Totally!" Jay replied. "The Angel of Light appears at noon and stirs up the water until it's like a giant Jacuzzi. Anybody who jumps in before the waves calm down gets cured of whatever disease they have. Mom says that sick people from all over the state camp out near the cabanas!"

"Dude! You've been living here way too long!"

It was nuttier than his story about Roswell by a long shot, and that one got him beat up by some asshole jocks in gym class. But lately, since you can't swing a cat by its tail in this town without hitting a church, Jay's been giving up on aliens and getting into religion. It doesn't help that his mom's a Holy Roller. Not that he goes to church with her; Jay wants to start his own religion.

"C'mon, dude," he nagged, "It'll be fun and I promise that I'll go fishing with you every Saturday for the rest of the summer. I'll even row."

"OK, deal." I gave in, not so much because of the rowing offer, but because we're friends. What are friends for, if not to keep each other company when one of them wants to do something stupid?

Come Sunday morning, I was still asleep when Jay and his mom pulled up in front of my house. Mrs. Carpenter must have been in a hurry to get to service because she leaned on the horn until it sounded like the last trumpet on Judgment Day. I didn't wake up so much as resurrect.

"Petey!" yelled my mother from downstairs, "Jay's here!" Then she lowered her voice and warned, "Sounds like Mary's got a bee up her butt this morning."

She and Jay's mom don't get along. Mom thinks Mrs. Carpenter's a tightass and Mrs. Carpenter thinks Mom wears her skirts too short.

"Jay says she's got a whole hive up her butt," I answered as I grabbed a towel and flew out the front door. Luckily, I slept in my bathing suit.

My mother was right. As soon as I climbed in the car, I could tell Mrs. Carpenter was in a bad mood. Fortunately for me, she took it out on poor Jay.

"I want you home by five o'clock, young man," she scolded. "Don't pull that out all night shit with me again!"

"Ma..." objected Jay.

"Don't ma' me. Your father and I spent hours looking for you last time, and even worse, we found you in a bar talking to a bunch of old booze hounds!"

"Ma, that happened when I was twelve. And I wouldn't have gone in if Dad hadn't sent me to pay off his tab."

"Harrumph!" Mrs. Carpenter snorted as if she knew better than to believe

her son when he was telling her the God's honest truth. "No more arguments, mister. I want you home by five!"

"Yes, Ma," Jay meekly answered, vigorously rubbing the side of his nose with his middle finger. Good thing she didn't catch on.

Good thing, too, five miles in a car goes by pretty fast. Before Mrs. Carpenter could think of something else to bitch about, we arrived at Southside pool - or as close to it as we could get. A huge crowd blocked traffic a whole block away. Jay's mom didn't want to be late for church, so she threw us out and drove off without even saying good-bye.

We headed for the pool right away, threading a path through the biggest collection of goons and geeks this side of a freak show. I don't know if folks in that crowd had the world's most disgusting diseases or were simply the ugliest humans on the planet. Bumping into them made my skin crawl. I was afraid I would end up looking like one of them before we reached the pool. Jay, however, was having the time of his life.

"Excuse me, sir," he said sweetly to some guy with the ultimate skin rash, while gently elbowing him out of his way.

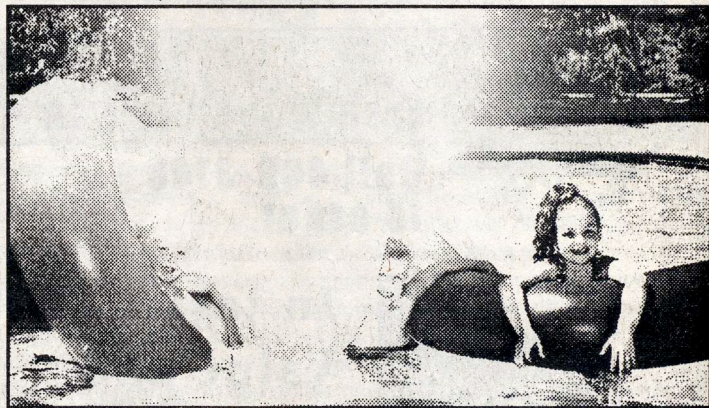
"Pardon me, 'ma'am," he murmured politely to an old lady who had a spare set of shoulders growing out of her back. Softly caressing her hump, he brushed past her and scooted through that multitude of sickos with me following hot on his heels, trying not to touch anyone. I sure didn't want to get left behind there.

It seemed like forever, but it really wasn't long before we reached Southside pool. The place was packed. Hundreds of people were jammed around its edges, sunburned already and waiting in their bathing suits for a miracle. People were even sitting on top of all five cabanas. In spite of the heat, nobody was in the water though, and the surface of the pool was as smooth as a turquoise colored mirror. I looked at my watch. It was ten of twelve. T-minus ten minutes to the Angel of Light.

"C'mon. Let's get closer," Jay grabbed my elbow and pulled me toward the pool. I didn't feature getting down and dirty with the hardcore cure cases waiting on the front lines. But since I was already in deep, I had no choice except to follow him.

Personally, I think Jay performed a miracle in getting us to the water. This horde wasn't a bunch of invalids and old ladies like the one on the street were. Everybody resembled J. Crew models - buff men and tall siliconed women - yuppie gods and goddesses. They weren't about to let us by either. We had to fight our way through. I knocked a lot of cell phones and double-cappuccinos out of strangers' hands before we reached poolside.

What were such perfectionists doing there, I wondered? What miracle did



they seek? Once Jay and I established a beachhead, I eavesdropped on the conversations around us and found out that most of the women hoped the Angel of Light would help them lose twenty pounds. A lot of guys wanted a cure for male pattern baldness. And there were even some "spiritual seekers". Karmas needed cleaning, auras needed adjusting, and enlightenment was coming at high noon.

I checked my watch again - less than a minute to go. I looked at Jay, but he was staring at the sun blazing away directly overhead. I was scared he'd burn out his optic nerves, so I snatched off my hat and covered his eyes.

Annoyed, he pushed it away. "Look!" he commanded. "The Angel's on her way!" He pointed straight up and, like a jerk, I looked at the sun also.

Somewhere in the ensuing white lighting retinal explosion, I thought I saw a face, maybe the Angel of Light's face, but I don't want to talk about it. The only thing I'll say is that every angel you've ever seen in a painting or on a Christmas card looks way too human. Anyway, I'm not sure I saw anything anyhow, because I was immediately blinded by a blue afterimage, like a giant flashbulb went off in my face.

When I could see again, the pool was churning with desperate bodies. Men and women were clawing and climbing over each other in their rush to immerse themselves. Jay and I were nearly pushed in, but Jay grabbed a ladder rail and anchored us so we stayed dry. Although he did dip my hat in the pool and poured the water over our heads, proclaiming, "I baptize us in the name of the Father, Son, and Holy Ghost!" A strange thing to do, but it was

hot and the water felt refreshing.

We sat by the side of the pool for the next couple of hours, our feet dangling in the water, "baptizing" each other to cool off, and watched the parade of miracle seekers jump in and maul each other in their search for a cure for whatever ailed them. After the first few fistfights it got old, at least for me. Jay, on the other hand, was fascinated by the spectacle and refused to leave until the crowd thinned down to a few stragglers and the lifeguards blew their whistles, closing the pool.

Jay stood, hauling me to my feet with him. "I've seen enough. How 'bout you, Petey?"

"Enough to last a lifetime," I answered painfully, stiff from sitting so long, not to mentioned sunburned, and anticipating a five mile walk home.

"Not a pretty sight, huh?" he asked.

"You can say that again," I replied.

"But the Angel was cool..."

I shivered at the eerie memory, glancing quickly at Jay to see if he was serious or busting my chops, when I tripped over some guy who was lying on the ground behind one of the cabanas. He was a mess - so crippled it looked like his legs were on backwards. As usual, Jay wasn't bothered at all.

"What's up, dude?" he asked the guy.

"Fuckers knocked me down and I couldn't get to the water," the man cried angrily.

"Bummer. Didn't anyone help you?" asked Jay.

"Those uncompassionate bastards! Does it look like I've been helped, dumb-ass?" testily snapped the man.

"Nope," admitted Jay, not taking offense. Then he leaned down and took the guy's arm. "Let's stand him up, Petey," he said.

Even though the guy was deadweight, together we got him to his feet. But considering they were pointing backwards, a fat lot of good that was going to do him, or so I thought.

"There you go, sir," Jay said. "You can walk now."

The guy looked at Jay like Jay's head was what was on backwards, but Jay let go of his arm anyway and nodded at me to do the same. Unsupported, the guy took a tentative step. Then he took another and another, until he was walking like a normal person. Grinning, he shook Jay's hand, picked up his crutches, and left praising the Angel of Light.

"Jesus! Jay, how the hell did you do that?" I exclaimed, a chill running up my spine in spite of the heat, but Jay had split too, already on the other side of the chain link fence surrounding the pool.

Instead of answering, he beckoned to me and said, in his ookey-spooky mystico voice, "If you wanna go fishing, Petey, you'd better follow me." ☹

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**SPV** : There's only one thing I hate more than a live album, and that's a concept album. That said, **Nikolo Kotsev's**, **NOSTRADAMUS** is a concept album based on the 15th century prognosticator Nostradamus. Musically, this double CD was handled by a core of four Euro power metal musicians, with Nikolo playing all of the guitar and violin parts. Seven performers contributed vocal and dialogue tracks, including Joe Lynn Turner and Glen Hughes. With **NOSTRADAMUS** being a double CD, your listening experience will be...well, extensive. This is an extremely well played album, but because the music resides on the "lighter" side of power metal, personally, I would have been fine if this release was a single CD. Actually, I would have been fine if it was a CD single. — **Lucyfire** is the side project, or solo project, or whatever from Johann Edlund (the weird one from Tiamat). This is keyboard rock with the guitars working more as a supporting cast member than an integral part of the music. The music revolves around Edlund's deep, monotonous vocal delivery. Edlund creates a groove with his voice, and once the groove is established, he milks it for all it's worth. A majority of the songs repeat single vocal lines over and over.... and over.

**NOW OR NEVER** : Add **All Else Failed** to the list of impressive metal-core coming out of the northeast. This band creates a comfortable balance of ferocious intensity, technical ability and spastic energy. The layered instrumentation of **ARCHETYPE**, the band's second full-length, gives the release a multi-dimensional presence. A harsh vocal attack is primarily used, with clean vocals added for a nice effect. **ARCHETYPE** was produced by Dillinger Escape Plan guitarist Ben Weinman.

**RELAPSE** : I'm imagining Will Rahmer (bass / vocals) and Roger Beaujard (guitar / drum programming) sitting in the basement of Rahmer's parent's house. The two are diligently programming insanely fast drum beats and picking out suitable horror movie samples to be used on their latest CD. Life is good for the pair of musicians known as **Mortician**, now that they have a new album out (**DOMAIN OF DEATH**), and also because Will was finally able to talk his mother into moving the rest of the boxes out of what used to be the old sewing room - now he

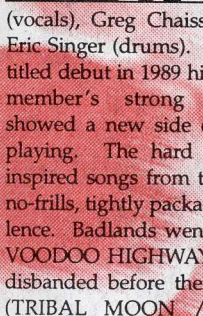
has the entire basement to himself! **Mortician** has created another fuzzy, sonic buzz-filled look into horror's innards. This release sounds pretty similar to what I remember their other recordings sounding like - and for their true fans - that's a good thing.

**KOCH** : Jake E. Lee formed **Badlands** after his stint as Ozzy's guitarist, which ended in the mid to late eighties. **Badlands** brought together a group of well known musicians, including Ray Gillen (vocals), Greg Chaisson (bass) and Eric Singer (drums). **Badlands**' self-titled debut in 1989 highlighted each member's strong talents, and showed a new side of Lee's guitar playing. The hard driving, blues inspired songs from the debut were no-frills, tightly packaged rock excellence. **Badlands** went on to release **VOODOO HIGHWAY** in 1991, then disbanded before their third album (**TRIBAL MOON** / released in Europe as **DUSK**) was released. Koch records is re-releasing **Badlands**' self-titled debut. I'm guessing a re-release of **VOODOO HIGHWAY** and a U.S. release of **TRIBAL MOON** will be in order (?).

**SPITFIRE** : Speaking of former Ozzy guitarists.... **Zakk Wyld's** **Black Label Society** has released **ALCOHOL FUELED BREWTALITY LIVE!! PLUS 5**. This release includes thirteen live tracks and five acoustic tracks on two discs. The first disc is a live release in every sense, with Zakk wearing the included live screw-ups like a badge of honor. The second acoustic disc includes a cover of Neil Young's, "Heart Of Gold". **Black Label Society** has been added to **Ozzfest 2001** - just in time for them NOT to appear here in Salt Lake City. Quite a drought we're experiencing in Salt Lake....huh?!

**SMALL STONE** : **Fireball Ministry** is releasing its second album **FMEP** on July 31. Unfortunately, I wasn't able to get past the six-pack of egregiously over-used crash symbols that the drummer must have gone through to record **FMEP**. The din he creates canvasses nearly the entire recording. The most redeeming quality of this release is the vocals, which have a good, classic, heavy rock sound.

**David T. Chastain** and **Michael Harris** have joined once again to create a guitar oriented look into metal's past. This album definitely has an '80s metal vibe, which is a common trend amongst all of Chastain's albums that include a vocalist. The songs from **FEAR NO MAN** are good in an '80s, power metal sort of way, but I still feel Chastain's best work is vocal free. During the instrumental passages of **FEAR NO MAN**, the guitar playing takes off to whole new levels, but then the song writing as a whole simplifies during the vocally laden portions. I spent the entire time listening to this album waiting for the instrumental sections. — We're definitely getting closer to a good thing with **David Chastain's** other new release **ROCK SOLID GUITAR**. The music from this release was recorded in an improvisational setting. According to David, only the slightest amount of planning went into the songs on



Musically, this band plays bluesy, stoner metal, that while being solid at times, isn't all that inspiring. They **Play Ya Butts** later this month.

**LEVIATHAN** : The band **Zanister** has released the album **FEAR NO MAN** as a follow-up to '99's **SYMPHONICA MILLENNIA**. **David Chastain** and **Michael Harris** have joined once again to create a guitar oriented look into metal's past. This album definitely has an '80s metal vibe, which is a common trend amongst all of Chastain's albums that include a vocalist. The songs from **FEAR NO MAN** are good in an '80s, power metal sort of way, but I still feel Chastain's best work is vocal free. During the instrumental passages of **FEAR NO MAN**, the guitar playing takes off to whole new levels, but then the song writing as a whole simplifies during the vocally laden portions. I spent the entire time listening to this album waiting for the instrumental sections. — We're definitely getting closer to a good thing with **David Chastain's** other new release **ROCK SOLID GUITAR**. The music from this release was recorded in an improvisational setting. According to David, only the slightest amount of planning went into the songs on

**ROCK SOLID GUITAR**. Only two other musicians were involved with this release - **Mike Haid** (drums) and **Steven Taylor** (bass). Because of the improvisational format, the music is quite a bit simpler than what I've heard from David in the past. Being a fan of structured music, I'm really not into the whole improv. thing. I like to hear the results of hours in the studio, pouring over and toiling with most minute details of the music. Studio work also gives the listener everything that is going on in the artist's mind. Improv. only shows one aspect of a song, while the re-working, over-dubs and layering of instruments reveals the subtle nuances within the songs. Although this isn't my favorite work from **David Chastain**, it's still very good, and further shows his phenomenal talent.

**WARNER BROS** : **PERSPECTIVE** has just been re-released. Jason blazed onto the guitar shred scene back in 1987 (at the age of 17) with the band **Cacophony** and the release **SPEED METAL SYMPHONY**, featuring himself and **Marty Friedman**. Jason later recorded the solo album **PERPETUAL BURN** and then in 1988 recorded **GO OFF!** with **Cacophony**. In 1989 Jason joined the **David Lee Roth** band (for **A LITTLE AIN'T ENOUGH**) and was also diagnosed with **Lou Gehrig's Disease**. **PERSPECTIVE** is a collection of songs that Jason recorded before **ALS** completely robbed him of

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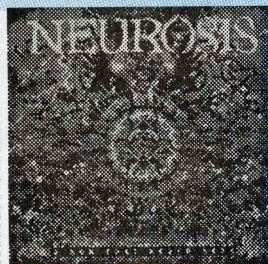
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## **Neurosis- *A Sun That Never Sets***

Coming August 7th!!!! A truly moving experience that demands to be heard, A Sun That Never Sets blends unprecedented beauty and radiance with the band's classic passion and power. The wait will be well worthwhile. Prepare.



## **Iced Earth - *Horror Show***

The latest release from America's premiere power metal act, Iced Earth, features a collection of haunting tales based on the classic monsters of past and present. Limited edition first pressing features a bonus interview disc with a cover version of Iron Maiden's "Transylvania".



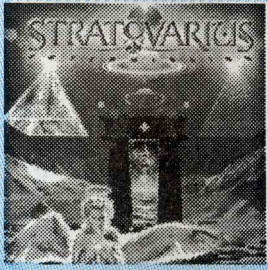
## **Impious - *Terror Succeeds***

Hailing from Sweden, Impious return with their second full-length release, Terror Succeeds, which carries along with it the rich melodic Swedish death metal style, and branches out with a more barbarous Americanized touch for a multi-pronged attack!



## **Candiria - *300 Percent Density***

Candiria, picked by Rolling Stone as one of the top new metal acts, have returned with a brilliant new album. "Candiria's accomplishment is impressive... total disregard for the boundaries of metal's subgenres." - Rolling Stone



**Stratovarius – *Intermission***

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The metal knights of Kamelot return with their most balanced and ambitious album to date! Karma features fourteen potent tracks including two exclusive bonus tracks for North America!

**OUT 7/10**



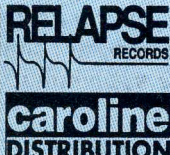
**WITHERED EARTH- *Into The Deepest Wounds***

Withered Earth return with a brutal metal album combining great metal, hardcore and noise riffs. Just off tour with Gorguts, Marduk and Deicide, WITHERED EARTH hit the road again for the Summertime Slaughter tour with: Vader, Impaled, Origin, Skinless and Enter Self.



**Son of Sam- *Songs From the Earth***

Son of Sam is an incendiary collaboration featuring A.F.I. vocalist Davey Havok, Danzig guitarist Todd Youth, Samhain/Tiger Army bassist London May, and Samhain drummer Steve Zing. Also appearing are Glenn Danzig on 3 tracks, Danzig drummer Joey C., and Danzig bassist Howie Pyro.



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## 5 Questions with Kelly Green of The Teen Tragedies

by: Jeremy Cardenas



You want a piece of the 5 Question pie? Come get it, you silly bastards. I opted for my comeback to hit up Kelly Green of **The Teen Tragedies**, rather than my first choice, LL Cool J. Kelly was very receptive, and we met in the confines of my favorite house of inebriation: Burt's Tiki Lounge. I didn't know what to expect from her. I mean, what the hell do you say to someone who runs a web based magazine, fronts a local band, and reads to blind people for two hours a week at a

local sanitarium? She's a saint, and she's smarter than me, and she's got a spiky piercing coming out of her lip, and god, what am I gonna say? Lucky for me, she was a little late, so I had a chance to down some liquid courage, and get my act together. When we sat down and started to speak, I was impressed by the musical knowledge, and affability she afforded me. She had never been interviewed before, and me, well, I felt like an interview virgin after not doing anything for so long. So, the two (figurative, and all apologies to Yoko and John) virgins, started their magical journey.

**SLUG:** *What is the history of your band?*

**Kelly:** Let's see. Three years ago Cewe, got together, but I had tried to start bands before that. Things didn't work out with a lot of people, and I didn't know how to play. I basically just said, „fuck it, I wanna learn to play guitar% and picked up a guitar. I started the band about six months later, and since then have gone through many traumas with many drummers. That was when I found Ryan, and he just fit. He,s great.

**SLUG:** *You told me you have been through eight drummers, I've heard that every drummer who,s smart wants to be something else, like a singer, isn,t that the truth? That,s not really a question, that,s sarcasm.*

**Kelly:** I actually had one drummer that stalked me.

**SLUG:** *Your drummer was stalking you?! I've never had one stalk me, I must be doing something wrong.*

**Kelly:** Yeah, it was pretty crazy, and pretty bad. He was obsessed with me, or something. He went around telling people that he had slept with me, and all this bullshit that hadn,t happened. He was scary.

**SLUG:** *No one in the lineup is stalking you now are they?*

**Kelly:** No.

**SLUG:** *Your new recording, what is it called?*

**Kelly:** CEFOR Those of You Who Never Cared,

**SLUG:** *Is this your first release?*

**Kelly:** Yes, first release, we recorded at BoHo, here (in SLC). It,s taken a long time to get it out.

**SLUG:** *When is your CD release going to be?*

**Kelly:** July 5th at Kilby Court with some friends of ours called 2 Man Advantage. If you don,t see us then, we,ll be playing at Kilby Court on July 12th, watch the calendar.

I know, six questions, it,s hard to keep within the parameters. Anyway, don,t stalk KellyGreen, check out The Teen Tragedies website for updates. [www.theteentragedies.com](http://www.theteentragedies.com)

# Brewvies Hosts Special Screening of A Clockwork Orange

by Jason Hullinger

In 1971, *A Clockwork Orange* was released in the United States. In 2001, the 30 year anniversary of *A Clockwork Orange* was celebrated at Brewvies, with a guest appearance by Malcolm McDowell. He portrayed Alex, the main character and narrator. No, Malcolm did not come to Salt Lake only to celebrate the 30th anniversary. He is here casting the film *Firestarter* (the sequel) based on a Steven King novel. Malcolm has also played parts in many other movies including *Star Trek Generations* (remember the villain who killed Captain Kirk?) and *If* (one of his first movies), and dozens of other films. Approximately 200 people attended the event, completely selling out all available seating, plus a few more. If you haven't watched *A Clockwork Orange*, I will not even attempt to explain it to you, instead I will urge you to get off your ass and rent it! *A Clockwork Orange* is certainly a "cult classic" as well as one of the greatest Stanley Kubrick films produced (including: *2001: A Space Odyssey*, *Full Metal Jacket*, *Eyes Wide Shut*). Due to death threats on Stanley and his family, the film was not released in the UK until last year (2000). Here is an excerpt of Malcolm's Q&A with the audience after the film. If you would like to hear the entire audio from the event, go to Slug Magazine's web site at: <http://www.slugmag.com>.

Fan: "The movie seems to me to be saying that we are all people with only two choices, either to suffer, or to cause suffering in others and

whenever the government involves itself in that politics, it only makes things worse. Is that a correct analysis from your perspective of what that movie was about?" [Ed note: apparently this person has not watched the movie enough, or has watched it way too many times].

McDowell: "No, [laughter] For me it isn't. You see, Burgess [Anthony Burgess, author of the novel *A Clockwork Orange*] makes it difficult for us because he makes his hero an immoral man. So that's the ironic twist to it, He doesn't make it easy. He doesn't make Alex a hero, a victim per se, so it's hard. He's an immoral man who loves classical music, so there's a dichotomy for you... The movie to me is about the freedom to choose how we want to live our lives. Whether we want to be evil, immoral or whatever we want to do, really comes before being good men. It is the right to choose. Now I know that's hard sometimes, you see these skinheads, neo-nazis, spouting their filth and you want to ring their necks, BUT, it is their right.

It's something within America they call the First Amendment. [Applause] This film, really to me, is only about that, the right to chose..."

Look for *Firestarter* when it is released, (rumored to air on the Sci-Fi channel in December), also look into Brewvies, where you can enjoy kick ass events while drinking good beer!

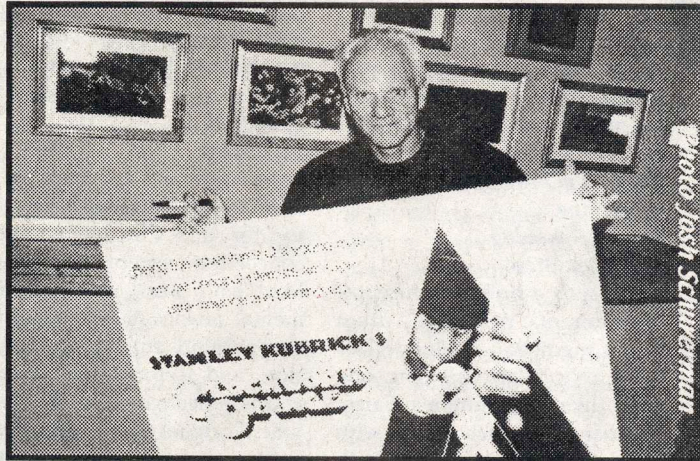


Photo: Jash Schuerman



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### Glenn Tilbrook

#### *The Incomplete Glenn Tilbrook* QuixoticRecords/WAR?

Front man of the legendary Squeeze, as well as appearing on many albums through the years, Glenn Tilbrook has finally entered the solo record genre. Even if you think you don't know who Tilbrook is, when the first few lines of the opener "This Is Where You Ain't" are sung, you will notice how familiar sounding (and pleasant) his voice is. Tilbrook belongs to that small school of talented songwriters (like Costello and Mann) whose sarcasm is always present, but never at the expense of a song's melody. When he sings "We danced for a while and though I'm chunky/It has never stopped me feeling funky" on the hilarious "Up The Creek," you can't help but smile. Tilbrook has created a classy and enjoyable "solo" debut.

—Son of Damian

### The Good Life

#### *Novena On a Nocturne* Better Looking Records

Although Tim Kasher's group hasn't been here since last year's Kilby Court show, his group opened up on Spoon's recent tour. Taking a road trip to see them March 9 in Denver with Spoon, I can tell you it's just as personal a music as his other group, Cursive. This is more in the vein of Bright Eyes and other meditative midwestern groups, with introspective instrumentation including stuff like flute and accordion. This disc is the culmination of 12 years of painstaking songwriting, and the attention to detail shows. Highly recommended.

—Stakerized!

#### Alpha Motherfuckers *A Tribute To Turbonegro* Hopeless Records

If you have never heard of Turbonegro than don't buy this

album. Proceed directly to Smiths and purchase a bottle of Drano and suck it like you were Fred Durst. With rock gods such as ZEKE, Nashville Pussy, Supersuckers and the Dwarves all paying tribute to the Netherlands' best band ever. You'll wanna trade in your stupid 80-dollar bondage pants and buy eight pair of wranglers and rock out with your cock out. Aside from a few crappy euro bands on the album, this shit is far more punk than you'll ever be.

—Ricky "I'm Better Than You" Stink  
C Average

#### Second Rekonig Kill Rock Stars

With such a brilliant conceptualization of "ork rock," from faux medieval stained-glass cover art to hilariously epic song titles like "Parchmen's Farm," "Strider 88," which begins with a phone conversation with "Zontar, the chaotic good elf," and "Prolock (The Protector)," the concept threatens to overshadow the actual music. Following the departure of Melvins' bassist Joe Preston several years ago, guitarist/singer Joe Meriahthew and drummer Bard Baisley have continued as a two piece, though it's scarcely reduced them to minimalism; rather it's freed them to push their instruments even further in search of the heavy metal holy grail, Thee Ultimate Riff. You may have seen them at Kilby in '99, when my band Hassle Power Ride opened for them, on the same tour they played with Eddie Vedder opening for the Who. Overall grade: C Average.

—Stakerized!

#### Hot Water Music *A Flight And A Crash* Epitaph Records

One of the best groups that blends melody and aggression together is back with their first album on the Epitaph label. It's been awhile since the release of the last disc, the masterpiece, "No Division", and this four-piece from Florida are back with a huge powerhouse of a follow-up for that last epic disc. If you haven't heard this band yet, then you are missing out on one of the most innovative and talented indie-punk rock bands out there today. The bass player and drummer lay down a really tight

jazz oriented fusion, which is layered with distorted scathing guitars and harsh singing that crescendos with screams of passion from the two front men. If you are a fan and loved "No Division" and drooled over the B-Side and rarities "Never Ender", then you will foam at the mouth when you turn this loose in your disc player. This band just gets better with each new release. Find out why.

—Keular7

#### The Owls Self-Titled Jade Tree

Hard to come up with a descriptor for this Chicago combo's concoction except something like "emo jazz." Every instrumental nuance is in the service of profound emotional expression, and it rocks and swings and is reflective all at the same time. There's a flow in this music without straining to say what it has to say that's so remarkable that you wonder if it could somehow be contrived or fabricated. Can anything this smart still be able to smart? Can a title like "What Whorse You Wrote Id On" be too clever for its own good? And "Holy Fucking Ghost" has to have special significance for the Latter Day Sinners who read this rag. Add another credit to the Steve Albini production resume.

—Stakerized

#### Various Artist *Punk Chartbuster 1 & 2* Wolverine Records

Wanna listen to a bunch of crap-ass bands doing crap-ass songs "punk style?" Let's just say the original artist did a far better job. I even give Oasis credit for doing "Wonderwall". Don't waste your cash. Purchase the real albums.

—Echo

#### Tricky *Blowback* Hollywood Records

What a long strange Tricky it's been. After Juxtapose, his last release for Island in 1999, he saw a need for a re-examination of the direction he was moving in. When PR flack exclaims "Tricky Is Back," it throws up all kinds of red flags. "Coming back" isn't really relevant for an artist of his stature, who's made such an individual stamp on the musical world. This set includes a wide

array of collaborations, from the opener, Alanis Morissette's "Excess," with the Ironic One herself on guest vocals. Other co-writes include Ed Kowalczyk of Live, the Red Hot Chili Peppers, and Cyndi Lauper, of all people. Is this Tricky's pop album? A last stab at mainstream acceptance? In a sense, the best way to be subversive is to do it by manipulating the mainstream for your own uses. But "#1 Da Woman," a play on the Wonder Woman theme song, is almost too goofy to listen to. His cover of Kurt Cobain's "Something In the Way" manages to add another layer of foreboding to an already foreboding tune. As always, this chameleon-like artist is many things, but never boring.

—Stakerized!

#### Cheap Shots and Low Blows *TKO Singles & EPs Collection* Vol.1

#### TKO Records

Collecting vinyl is stupid, unless you're some sort of rapper guy. All you cool kids who collect 7 inches should sell them all on ebay and save up your earnings and purchase a skill saw so you can disembowel yourselves, thus eliminating the cool kid population. "But wait, vinyl sounds so much rawer than digital recordings." Says the emo kid from across the room. So will your fucking guts when the shiny new skill saw penetrates your health deficient vegetarian stomach. There is nothing better than 7 inches re-released on cd, especially from bands such as One Man Army, Anti-Heros and the Dropkick Murphys.

—Ricky "Kill Yourself" Stink

#### Wolfpac *Evil Is*

#### Megaforce records

When I picked up this cd I instantly thought of Bryan a.k.a. Shame Shady. If I was a guy and I saw this cd I would buy it. It has some silicon girl showing it all. Talk about no censorship. Open the cover and more chicks. Well, I thought I better grab this cd before anyone else... since everyone knows how much I love silicon! <evil grin>. The music is crap. It sounded like another crap band. The band mates are ugly as hell. I have no idea how they found these chicks to promote their album.

As the saying goes, "Don't judge a book by its cover." Not recommended, unless you like putting album covers on your wall.

-Echo

### **Pistol Grip**

#### ***The Shots From the Kalico Rose* BYO Records**

Have you ever found yourself asking, "Where did the punk rock sound of yesteryear go?" I'm proud to inform you that I found it. It can be found in Pistol Grip's debut full length, "The Shots From the Kalico Rose". Although the band was formed in 1997 they sound like they're straight from the Ramones/Clash era of music. So, all you old school punk fans, fear no more. Pistol Grip has got your back.

-Shane Farver

### **Echo and the Bunnymen**

#### ***Flowers***

#### **SpinArt**

Echo and the Bunnymen have tried a number of comebacks, most notably 1997's *Evergreen*, and this affair builds on the relative success of that outing. The music isn't as earth-shattering or as mind-melting as their early releases, not by a long shot, but lyrics of "King Of Kings," "SuperMellowman" and others are suitably epic, befitting the Bunnymen of legend. After lackluster songwriting on much of the mid-period material, this is a stunning collection. Original members Will Sargeant and singer Ian McCulloch almost succeed in warping time and space back to the 80's. Almost. One can only hope for a tour in support of the disc.

-Stakerized!

### **Helms**

#### ***The Swimmer***

#### **Kimchee Records**

Q: Is it Good?

A: Yes.

Q: What does it sound like?

A: Stripped down Modest Mouse recorded in someone's living room.

Q: When was it made?

A: It was recorded between January '99 to September 00 and was released shortly thereafter.

Q: Where are they from?

A: Around Boston Massachusetts.

-Mike

### **Kaito**

#### ***You've Seen Us... You Must Have Seen Us...***

#### **Devil In the Woods**

Coming from the same musical neighborhood as the Selby Tigers, this UK-based "space garage" band takes its noisy melodies in the service of a loopy, party-like atmosphere. "Catnap," "Rockstuff," "Good is Good," and other numbers don't express any deep philosophical or political aspirations, but are just for the fun of it. Label Devil In the Woods also puts out a pretty kick-ass music magazine.

-Stakerized!

### **Pennywise**

#### ***Land of the Free?***

#### **Epitaph Records**

This band has a sound that hits fast and furious. They do it well on every one of their past discs. The lyrics on most of their past albums revolve around social and personal integrity messages. This new disc from Pennywise is what I call their political record. It's chock full of fist shaking anthems that criticize the W.T.O., authority, and the concept of American freedom. In fact, after listening to this disc, one feels the need to take to the streets and fight the pigs in this fascist state we live in. Most people know what Pennywise sounds like, they seem to get some radio play, and also play on the Warped Tour each year. So, if you like them, then add this new disc to your collection. For an intro to the band, seek out their first couple of discs, like "Unknown Bridge", and "About Time", their better discs. Still, this album showcases what Pennywise does best and that's kicking ass.

-Kevlar7

### **Wellwater Conspiracy**

#### ***The Scroll and Its Combinations***

#### **TVT Records**

Perhaps the strangest attempt to create a "supergroup" of all time, this disc can't be faulted for lack of ideas. Drummer Matt Cameron, from Soundgarden and now Pearl Jam, founded the group along with Monster Magnet founding guitarist John Paul McBain. Instead of rehashing their grunge roots, as many Kurt-come-lately imitators have been doing for the better part of a decade, this group has mined the psychedelic 60's for inspiration.

Things get strange right from the get-go on the opener, "Tidepool Telegraph," in which parts sound a bit like the Byrds if they had formed in the 90's and recorded parts of their albums in an echo chamber. "I Got Nightmares" is the obligatory freakout, as though Cameron had fallen through the "Black Hole Sun" and come out the other side dazed and confused. Eddy Vedder, under the pseudonym "Wes C. Addle" guests on "Felicity's Surprise," on which he sings "I've been you and I've been me," and this whole album is like trying on items of clothing from a musical thrift store, far more adventurous than you'd expect dudes tainted by major label experience could ever be. The biggest gas of all is the designated single, and obscure 60's cover, "Of Dreams" by Steve Morgan. File under the same folder as the Butthole Surfers' Donovan cover. The post-Cobain regression therapy has worked, but produced some strange side-effects.

-Stakerized!

### **The Crystal Method**

#### ***Tweekend***

#### **Outpost Recordings/Geffen**

Oh yeah, baby, the Method are back, and *Tweekend* finds the duo showcasing their new discovery: "funk." In fact, during the first two and half minutes or so of the opener, "PHD," you're not sure if this is the Method. Then, just as you'd expect, their trademark "tweek" explodes and carries the song off into a totally new direction. The boys are definitely on a soul trip here, but explore it in their distinctive style. "Wild, Sweet & Cool" is just as its title says. "Roll It Up" and the album's first single, "Name of the Game" are "heavier" sounding, but absolutely belong here. Hook and sample-laden, *Tweekend* is just as strong as their debut *Vegas* was, but refreshingly showcases a funkier vibe. Excellent work boys.

-Son of Damian

### **Various Artists**

#### ***Guitars On Mushroom Vol. 1***

#### **Zoomica**

A great idea on paper, melding acid rock styles with techno/rave beats is something that has not been done, and has cried for a compilation? But is it a case of the proverbial "you got chocolate



on my peanut butter?" Actually, only a few of the songs on this "psychedelic trance rock compilation" include guitars, or the guitar is buried deep enough in the mix to get lost, though almost all of it is good trance-inducing stuff. Cosmosis' "Down At the Crossroads" samples a blues guitarist to create a riff-driven groove. Xenomorph's "Killer State" is a more techno-type beat. Distortion Orchestra's "Universal Oscillator" is built on cloud-like synths. Akasha Project's "Voodoo Voice" features some Hendrix-y wah. Anjin's "Lifeform" seems to turn the guitar into an alien lifeform. But unlike guitar wank, which is prone to the extreme of egotism, any of the tracks on this CD fall prey to the rave music syndrome of flowing so well into each other that few of them really stand out.

-Stakerized!

### **Rock City Crimewave** ***Sounds From The Underworld*** **Catapult Records**

I knew I was gonna love this album from the get go. With shitty song titles such as "Rocket Skull," "Bloodsucka" and my personal favorite "I Wanna Light You On Fire," I was hooked before the disk even graced my stereo. This Boston four piece has the obvious Misfits influence crossed with a psychobilly feel that gives me a fuckin' hard on. Dark clothes, dark music and a lot of fucking screaming equals pure music bliss. Damn good music to smash your peace and gutter punk vinyl albums to!

-Ricky "Closed Minded" Stink

### **Zero Zero**

#### **AM Gold**

#### **Jade Tree**

An attempt by New Jersey ex-punkers to create a sound that is indie, out there, even at times a bit experimental, yet paying homage to the radio-friendly wavelengths of yesteryear. A groove that is somewhat similar



material. He's been moving away from scratching which he says is very '86. Spankmaster is funkier, funnier, and more solid than the last solo record "Mathew". It may be his best record of all. After some west coast shows with Smut Peddlers he'll return here with Warped, the tour featuring Mexican Wrestling masks on the ads.

-Davey Parrish

to the retro-hip stylings of Stereolab is the result, but with tongue imbedded far more deeply in cheek. "Pep Sounds" isn't about the Beach Boys, I don't think, and "Xanadu" isn't the song by Olivia Newton John. But these songs are like a spin on a radio dial that goes way farther to the left than anything you can find in the stores. It's like an imaginary playlist that coalesces everything from classic pop to pre-punk to "Speed Garage" into an eternal golden summertime in which the key to enlightenment was still found on the AM. "We even sample Hall & Oates, fer chrissakes," explains exasperated guitarist/singer Dave Idea.

-Stakerized!

### Kool Keith

#### Spankmaster

#### Overcore/TVT Records

Kool Keith returns as a new kind of hero, Spankmaster. Some of *the Sex Style nastiness returns* along with hilarious scathing disses of celebrities and the NBA, assuming the role of street Superheros and destroying popular hip hop culture along the way. More famous people are name dropped than a Wesley Willis record, sweeping stabs at all the campaign drinkin', acting like their from down south, and George Clinton wannabes that litter the rap world and everyone that stole style from him. Lincoln Jeeps, Benz Jeeps et all are outdone by the 18 wheeler Macks, Peterbilts, and Internationals. He becomes Blackula and Darth Vader but he is vulnerable to crack and his girlfriend is in jail. These crazy juxtapositions make Keith one of the most outlandish rappers but he also comes off as one of the most honest. There is some good support from Jacky Jasper and a bit of backing vocal by former porn star Heather Hunter. Keith produces or co-produces all the tracks which are all original

### The Unseen

#### The Anger and the Truth

#### BYO Records

The Unseen have been in the Boston punk scene long before there was an actual "scene" in Boston. These four guys tell it like it is and don't waste your time with any bullshit. If you're looking for some raw, power-packed punk, go pick up The Anger and the Truth. Oh, and while you're at it kiddies, check out the Unseen with the Lower Class Brats at Kilby Court in August. You will not be disappointed.

-Shane Farver

### Scared Of Chaka

#### Crossing With Switchblades

#### Hopeless Records

It's very difficult these days to find punk rock that doesn't suck. So therefore I set my expectation level very low. So with that in mind, Albuquerque NM's answer to the punk world *released their seventh album* which tends to be quite good at the start. The disk reminds me of Tabasco sauce, it starts out hot and loud, but by the end it makes me wanna take a hot burning shit that stings my anus for days. I guess that's what I get for lowering my standards.

-Ricky "I Hate You" Stink

### No Motiv

#### Diagram for Healing

#### Vagrant Records

After hearing so many good things about this band and how good they are, I was somewhat disappointed upon listening to this disc. It has a kind of emo-punk feel to it, and it is put together well. But, in all honesty, it has an all-together sound that is too familiar and is somewhat too mediocre for my tastes. In other words, I have just heard too many bands that sound too familiar in style and approach to No Motiv. If you like Emo-punk that has beautiful singing and music then check this out. As for

me, I'll stick with the other bands that do this style of music better.

-Kevlar7

### Sleepytime Gorilla Museum

#### Grand Opening and Closing

#### Seeland/Chaosophy Records

Rock Against Rock Returns! Sleepytime Gorilla Museum pick up the banner left by the defunct Idiot Flesh on cut-up pranksters Negativland's Seeland label. Guitarist/Vocalist Niels Frykdahl and Bass/Vocaist Dan Rathburn have taken the skeletal remains of the Idiots and fleshed it out along with fellow(lady) Charming Hostess Carla Kihlstedt on electric violin, toy piano, and voice, superpercussionist Moe Staimo and drummer Frank Grau. Perhaps a bit less carnivalesque approach might have laid bare an album that comes off thematically tightly knit, intentional or not. Points of reference may go something like a Kurt Weill Threepenny Opera played by an ensemble visiting territories tromped upon by the likes of early King Crimson, Magic Band era Beefheart, with smidgeons of Laurie Anderson, old timey Euro troubadours on morning glory, and some of the more narrative work of Uber San Franciscans The Residents. Of course it's nothing like this and that is what may behind the so called *Rock Against Rock philosophy*. A handful of music aficionados I talked to described them as math rock, which I know nothing about, but I do know they are practitioners of Black Math. This controversial theory allows the song "1997" to have curious references to the New York Dolls and Dead Boys whilst throwing the devil horn fist in the air. Texturally all over, music and vocals pretty to scary, aided by homemade devices like slide piano log, kitchen pans, Tibetan Bells, pedal action wiggler, springs, and even something just called thing. The whole messy ensemble came here May 31 with Ether Ambient at Kilby Court for an evening of urbane and uplifting entertainment.

-Davey Parrish

### The Foamers

#### Six Pints None The Wiser

#### Tent City Records

What is the difference between gutter punks and hippies? Nothing. I'm not too fond of hip-

pies so therefore I'm not sure why I grabbed this disk. I think I liked the name of a few of the tracks, for example *Shithole* and *I Want Beer* grabbed my attention. But upon listening I realized the horrible mistake I had made. I felt dirty like I had been hanging out with those stupid punks from crossroads mall or the sugarhouse area. I should have been warned upon seeing the name of label. Anyway if you like crappy produced oi punk rock, I will give you two options. 1. Purchase said crap or 2. Kill yourself immediately.

-Ricky "Fuck You" Stink

### Tortoise

#### Standards

#### Thrill Jockey

It's been a long time since Tortoise released a new album, but Standards makes that wait worth while. I could go on for days about how good Tortoise is and how unique their style is but I won't. Instead, just listen to Standards for yourself. Satisfaction is guaranteed.

-Mike

### Puffy Ami Yummi

#### Spike

#### Sony Music

Check out these Japanese chicks. They have some swing'n-pop hits. The entire album is in Japanese and is produced by Sony. (What can I say, it's all in *Japanese*) *The music is pretty* pop. Check this out while wearing a kimono or slacks. It's an awesome cd for not knowing the language.

-Echo

### The Richmond Sluts

#### The Richmond Sluts

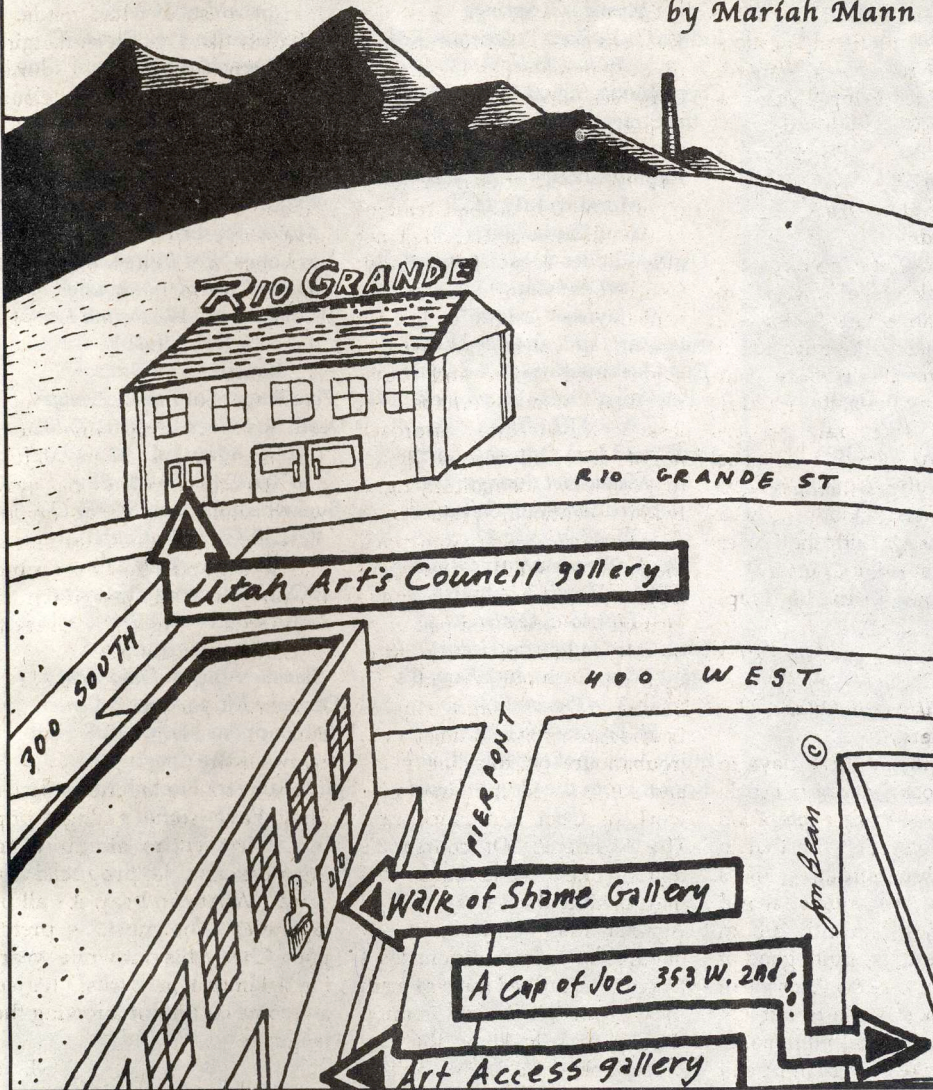
#### Disaster Records

I grabbed this disk thinking this band was from Richmond, Virginia. But to my dismay they reside in a district of San Francisco by the same name. Boasting to have shared bills with T.S.O.L. and the U.S. Bombs, I figured I would give their album a whirl. They are one of those bands you can tell what they look like by just listening to their music. They sound like 70s rock ala Dead Boys, Stooges, you get the picture. All the songs sound alike, but fuck it, at least they don't suck as bad as your band.

-Ricky "I Suck" Stink

# SLUG MAG's Guide to Gallery Stroll

by Mariah Mann



Well kiddies it's that time of the month again, your local gallery stroll. The month of June was very exciting in the art world. The opening of a new gallery in the Rio Grande building and the ever so delightful Utah Arts Festival. With so many things going on in one month you may think there's nothing new for July! Guess again, the talented artists of Utah always have something up their sleeves. I'm just going to focus on a few of the shows that have peaked my interest.

**Walk Of Shame studio** presents "Drawing With Light" phase one: This is a group of 10-12 local photographers. Some artist you'll recognize, and some newcomers to the local photographer scene will be getting their feet wet. The show goes from 6-10pm. Come out and support your local photographers.

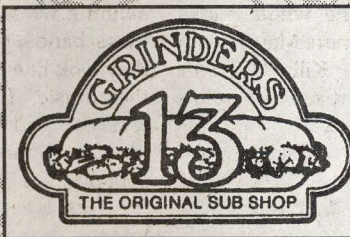
**Art Access** has a great show that is on display; it has carried over from the month of June. **Edwin Napia** is showing his Pottery, along with **Joseph Ostraff** and his paintings. I attended this show in June and really enjoyed the works displayed. This show will still be on display for the July stroll.

A special guest artist will be showing at Art Access the end of the month. From July 23rd to July 27th, **Atem Thuch** will be showcasing his paintings. Atem's work is centered on his travels after fleeing Sudan and spending time in refugee camps. It was here that Atem studied drawing and painting for 6 years. He has been in Utah since March of 2001 and deserves a warm welcome from his fellow artists and art patrons. Do yourself a favor and see this show.

With all this strolling sometimes you need a pit stop, but you don't want that strolling feeling to end. **Cup Of Joe's** has a wall dedicated to one local artist every month. Along with great reading material such as yours truly. As I said before these are just some of the great things you can see on gallery stroll. If you are participating in anything that may be referred to as art. Or you are a gallery that would like to be mentioned please contact me at [mariahm@worldstrides.com](mailto:mariahm@worldstrides.com). Thanks for supporting your local artists.

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## lucky Boys

July 13 @ \*Burts Tiki Lounge  
July 21 @ \*The Manhattan/SLUG Queen  
July 27 @ \*ABG's in Provo

\*A private club for members

# Daily Calendar

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

## Thursday, July 5

Elyie Vacation- Burts  
Rockin' Jake- Dead Goat  
Lyle Lovett- Deer Valley  
Cooking with Gandhi- Getty's  
Two Man Advantage, Teen  
Tragedies- Kilby Court  
Bastard Sons of Johnny Cash-  
Zephyr

## Friday, July 6

Slow- ABG's (Provo)  
Endless Struggle- Burts  
SLC Jazz Festival- City/County  
Building  
Nick Curran- Dead Goat  
Spineshank- DV8

Birch Creek Bluegrass Festival-  
Fountain Green

Jogan Jane- Getty's  
The Faint- Kilby Court  
The Given- Liquid Joe's  
Karma Kanics- O'Shucks  
White City- Urban Lounge  
Hoo Ray Who, Fig- YaBut's

## Saturday, July 7

Red Bennies, Bottom- Burt's  
SLC Jazz Festival- City/County  
Building

Carolyn Wonderland, Imperial  
Monkeys- Dead Goat

Birch Creek Bluegrass Festival-  
Fountain Green

Flatline Syndicate, Spit- Getty's  
Pleasure Forever- Kilby Court

Chola- Liquid Joe's  
Mojo Creole- O'Shucks

Yellowjackets- SL Intl Jazz Fest  
Van's Warped Tour- State Fairpark

Peet, Chubby Bunny, Get  
Stakerized!— Todd's

Alien Crime Syndicate,  
Magstatic, Erosion- YaBut's

Mofro-Zephyr  
Sunday, July 8

White City- Bull & Bear  
Block Jocks- Burts

SLC Jazz Festival- City/County  
Building

Off Balance- Kilby Court  
Uber Faction, Ether, Chainsaws &  
Children- YaBut's

Monday, July 9

Life Detecting Coffins- Kilby  
Court

Alison Brown- North Canyon Park  
(Provo)

Derailers- Zephyr  
Witness Protection Program w/  
Tuesday, July 10

Pg 99, Drill Box Ignition- Kilby  
Court

Dolomites- Liquid Joe's  
Wild Magnolias- Zephyr

## Wednesday, July 11

Dolomites- Burts  
Laughing Man- Dead Goat  
Cinnamon Brown & Eskimos,  
Common Ground- Gallivan  
Center

Hope Conspiracy- Kilby Court  
Jonni Lightfoot- Liquid Joe's

## Thursday, July 12

Casa Diablo- Burts  
Gearl Jam- Dead Goat

Dave Koz & Friends- Deer Valley  
Rev. Horton Heat, Bare Jr- DV8

Sam Bush- Gallivan Center  
Youth at Risk, Teen Tragedies-  
Kilby Court

Royal Bliss- Liquid Joe's  
2<sup>nd</sup> Anniversary Party- YaBut's

## Friday, July 13

Blues Hounds- ABG's (Provo)  
Ben E. King- Abravanel Hall

Faith & Disease- Area 51  
Unlucky Boys- Burts

Armed & Dangerous- Dead Goat  
Stacey Board- Gallivan Center

Red Bennies- Getty's  
Six Foot Sloth, Larry Yes- Kilby  
Court

Disco Drippers- Liquid Joe's  
DulceSky- Heritage Days, Ogden

Rich Hope- YaBut's  
Carlos Washington, the Giant  
People- Zephyr

Saturday, July 14

Zen 2001- 801-2432-8262  
Boomshaka- ABG's (Provo)

Uber Faction, Algorithm  
Dekonstruk, Mend, Deathline

International- Area 51  
Rip Carson - Dead Goat

Ben E. King- Deer Valley  
Fishbone- DV8

Car Show Community Daze- East  
Carbon Park, East Carbon (435-888-  
2060)

Akimbo- Kilby Court  
Disco Drippers- Liquid Joe's

DulceSky- Heritage Days, Ogden  
White City- Safari Club

Jenny Jensions, Badapple—Happy  
Birthday Phil Jacobsen!— Todd's

Wicked Innocence, Nostrovia-  
Urban Lounge

Tony Furtado- Westbound Festival,  
Park City

SLUG Magazine Localized:  
Furious Fire, Downers, Gift

Anon- YaBut's  
Sunday, July 15

Corleones- Club Manhattan  
St. Jaynes "Axiom,"

music/art/spoken- Kilby Court  
Tony Furtado, Zen Tricksters-

## Mystic Hot Springs

Indigo Girls, Rose Polenzani- Red  
Butte Gardens

Cryptobiotic, Signal 9, The Clean,  
the Street, Vell-Kro- Wagstaff  
Music

Tommy Chong- Wise Guys  
Monday, July 16

Hemi Cuda- Burts  
Danny Rhodes & Messengers-  
Dead Goat

St. Jaynes "Axiom,"  
music/art/spoken- Kilby Court

This Machine Kills- Kilby Court  
Pete Yorn, Ours- Liquid Joe's  
(FREE!)

Jacob Fred Jazz Odyssey, Larry-  
Mystic Hot Springs

Lynyrd Skynyrd- Saltair  
Tuesday, July 17

Judy Collins- Abravanel Hall  
3 Doors Down, Lifehouse,  
Tantric- E Center

Dark Star Orchestra- Harry O's  
Agent Felix, Cushion- Johnny B's  
(Provo)

St. Jaynes "Axiom,"  
music/art/spoken- Kilby Court

Rocket From the Crypt- Liquid  
Joe's

Larry- Mystic Hot Springs  
Michelle Malone- Zephyr

Wednesday, July 18

Repeat Offender, Tommy Gun  
Killers- Burts

Low-Fi Breakdown- Dead Goat  
Muddpuddle, Sauteed

Mushrooms- Gallivan Center  
Dark Star Orchestra- Harry O's

Juno- Kilby Court  
Asleep at the Wheel- Red Butte  
Gardens

Utah Symphony, Utah Opera,  
Gina Bachauer- Sandy Ampitheater

The Radiators- Zephyr  
Thursday, July 19

Zak Lee- Dead Goat  
Larry- Harry O's (Park City)

Black Rebel Motorcycle Club,  
Idlewild- Liquid Joe's

Bearfest with Queensryche-  
Rocky Mtn. Raceways

Ami Hanna- YaBut's  
The Radiators- Zephyr

Friday, July 20

Metal Meltdown- Burts  
Harry Lee- Dead Goat

Riders in the Sky- Deer Valley  
Mike Tramp of White Lion, Sand-  
Kamikaze's (Ogden)

Falsies, Low Skies- Kilby Court  
Debi Graham- YaBut's

Five Fingers of Funk- Zephyr

## Saturday, July 21

Nurse Sherry- Burts  
SLUG Queen Competition- Club  
Manhattan

Dingoes- Dead Goat  
Cryptobiotic- Getty's

Given, Emily Richards- Liquid  
Joe's

Motet- Mystic Hot Springs  
Los Lobos- Red Butte Gardens

White City- Urban Lounge  
Tish Hinojosa- Westbound Fest  
(Park City)

Fumamos- YaBut's  
Five Fingers of Funk- Zephyr

Death Boy Goes Electric- Todd's  
Sunday, July 22

White City- Bull & Bear  
Buckwheat Zydeco- Harry O's

Clit 45- Kilby Court  
Monday, July 23

TSOL, Millencolin, Hospital  
Food- Area 51

Utopia- Burts  
Slackjaw Blues- Dead Goat

Depeche Mode, Poe- E Center  
What Happens Next, Life's Halt-  
Kilby Court

Spirit Caravan, Fireball Ministry,  
Wolfs- YaBut's

Tuesday, July 24

Karma Kanics- Dynamite Dom's  
(Park City)

Godsmack- E Center  
Reckless Kelly- Zephyr

Wednesday, July 25

Stacey Board- Dead Goat  
Leo Kottke, Shawn Colvin- Deer  
Valley

Bryan Adams- Delta Center  
Gearl Jam, Swank Five- Gallivan  
Center

Roots of Orchis- Kilby Court  
Thursday, July 26

Compound Fracture- Burts  
Gearl Jam- Dead Goat

Steve Riley, Mamou Playboys-  
Gallivan Center

Buddy Miles- Harry O's (Park  
City)

Blacklung Patriots- Kilby Court  
Hanuman- Mystic Hot Springs

Steve Riley, Mamou Playboys-  
Twilight Concert

Kingdoms Falling, Long Silas  
Lang- YaBut's

Drums & Tuba- Zephyr  
Friday, July 27

Ten Pound Brown- ABG's (Provo)  
Smilin Jack- Dead Goat

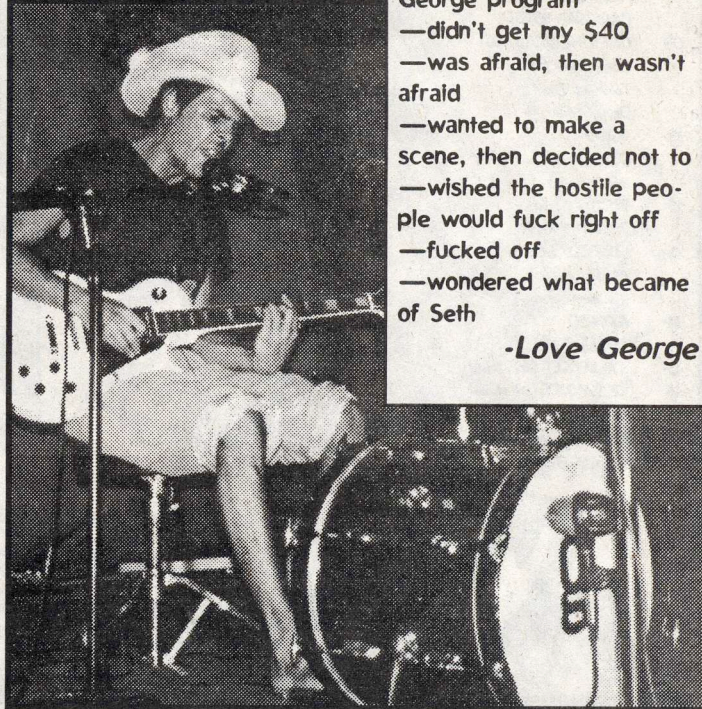
Sugar Ray, Uncle Kracker, the  
Start- E Center

I Am the World Trade Center,

Missing 23rd, Cooking with Gandhi, skate show- *Kilby Court*  
 Rick Ross- *Lazy Moon*  
 Jazz & Blues Festival- *Snowbird*  
 Bowling For Soup, The Wolfs- *YaBut's*  
 Disco Drippers- *Zephyr*  
 Doublewide- *Burts*  
**Saturday, July 28**  
 Love Cowboys- *Dead Goat*  
 This Day Forward- *Kilby Court*  
 Karma Kanics- *O'Shucks*  
 Green Day, Living End- *Saltair*  
 Kingston Trio- *Sandy Amphitheater*  
 Jazz & Blues Festival- *Snowbird*  
 Mary Chapin-Carpenter, Steve Earle- *Thanksgiving Point*  
 Fervid Torpor- *Todd's*  
 Farm Folk Fest- *Tremonton*  
 Disco Drippers- *Zephyr*  
 Ineffect w/ Bohemia- *Burts*  
**Sunday, July 29**  
 The Roots- *Bricks*  
 Liquid Foundation- *Mystic Hot Springs*  
 Henry Jr, Flavor- *O'Shucks*  
 Jazz & Blues Festival- *Snowbird*  
**Monday, July 30**  
 B'nois King, Smokin' Joe  
 Kubek- *Dead Goat*  
**Tuesday, July 31**  
 B'nois King, Smokin' Joe

Kubek- *Dead Goat*  
 Journey, Peter Frampton- *Delta Center*  
 Spoon, Peabodys- *Liquid Joe's*  
 Alejandro Escovedo, James McMurtry- *Zephyr*  
**Wednesday, August 1**  
 Eric Clapton- *Delta Center*  
 Wiseguys Comedy Club Laugh-Off- *Gallivan Center*  
**Thursday, August 2**  
 David Lindley, Wally Ingram- *Gallivan Center*  
**Friday, August 3**  
 Kathy Mattea- *Abravanel Hall*  
 White City- *Bull & Bear*  
 Wolfs- *Burt's*  
 Deke Dickerson- *Dead Goat*  
 Rod Stewart- *E Center*  
 Don Conoscenti, Dexter Grove, Fundamentals- *Mystic Hot Springs*  
 Jackmormons- *Zephyr*  
**Saturday, August 4**  
 Park City Arts Festival  
 All-Girl show: Chubby Bunny, the Ugliers- *Kilby Court*  
 Jackmormons- *Zephyr*  
**Sunday, August 5**  
 Park City Arts Festival  
 Lucinda Williams- *Red Butte*  
 Pick up the new SLUG- *Anyplace Cool!*

# What's Up With George ?



## Dear SLUG, This Month I...

- saw a man throw up
- saw a woman fall down
- began the Tan-A-George program
- didn't get my \$40
- was afraid, then wasn't afraid
- wanted to make a scene, then decided not to
- wished the hostile people would fuck right off
- fucked off
- wondered what became of Seth

-Love George

## Fetish Night II

At Club Manhattan  
 Sunday, July 29

No Casual Street Wear

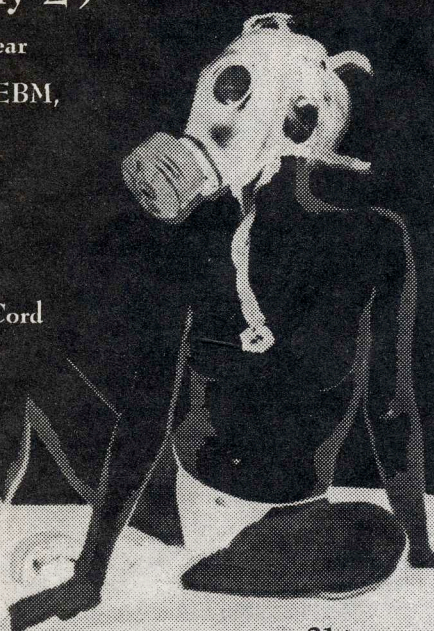
Sensual Industrial, EBM,  
 Goth & Synthpop

Live Performances

Exhibits from local  
 artists and vendors

Prizes for

- Best use of Nylon Cord
- Best Couple
- Best Dominatrix

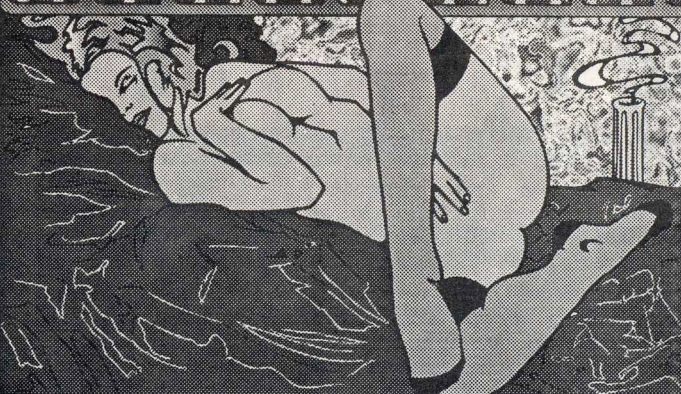


**SLUG**  
 magazine

See the Corleones  
 Mafia Punk July 15!!

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friday july 6th.....the HERBAn lounge  
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 sunday july 8th.....the bowl and bear  
 19 east 200 south  
 saturday july 14th.....the Safari  
 165 south, west temple  
 saturday july 21st.....the Urban lounge  
 sunday july 22nd.....the Bull and Bear

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# KILBY COURT CALENDAR

- 05- TWO MAN ADVANTAGE  
Teen Tragedies record release  
the Uninformed
- 06- THE FAINT  
CHRISTIANSEN  
New Transit Direction
- 07- AVEO  
PLEASURE FOREVER  
CARISSA's WIERD
- 09- ONE LINE DRAWING  
(Jonah from Far)  
Toichock Trio  
Day of Less
- 10- PG 99  
DRILL BOX IGNITION  
the Chronias
- 12- YOUTH AT RISK  
PIRX THE PILOT
- 13- SIX FOOT SLOTH  
LARRY YES  
the Jenni jansen's
- 14- AKIMBO  
TOTAL CHAOS
- 15- ST. JAYNES (art show)
- 16- ST. JAYNES (art show)
- 17- ST. JAYNES (art show)
- 16- THIS MACHINE KILLS  
SEMI AUTOMATIC
- 18- LAST OF THE VB's  
Rise  
Decoder Pin
- 19- JUNO  
Form of Rocket  
Audio Armada
- 20- LOW SKIES
- 22- CLIT 45  
Endless Struggle
- 23- THE EXAMINATION OF  
WHAT HAPPENS NEXT  
(w/ Good Riddance and Spazz)
- 25- ROOTS OF ORCHIS
- 26- BLACKLUNG PATRIOTS  
FAREWELL LETTER  
Gift Anon
- 27- SESSIONS SKATEBOARDS SHOW  
MISSING 23RD  
Cooking w/ Ghandi  
Seehot

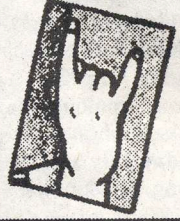


Kilby Court is an all ages venue located at 741 s. 330 w.  
For information call 320.9887  
No Rock Star attitude...

- August*
- 03- JILL BRAZIL
  - 07- LES STITCHES  
TRASH BRATS  
MALAKAS
  - 08- MY PET ROBOT  
UNSEEN  
LOWER CLASS BRATS

*Coming this summer:*

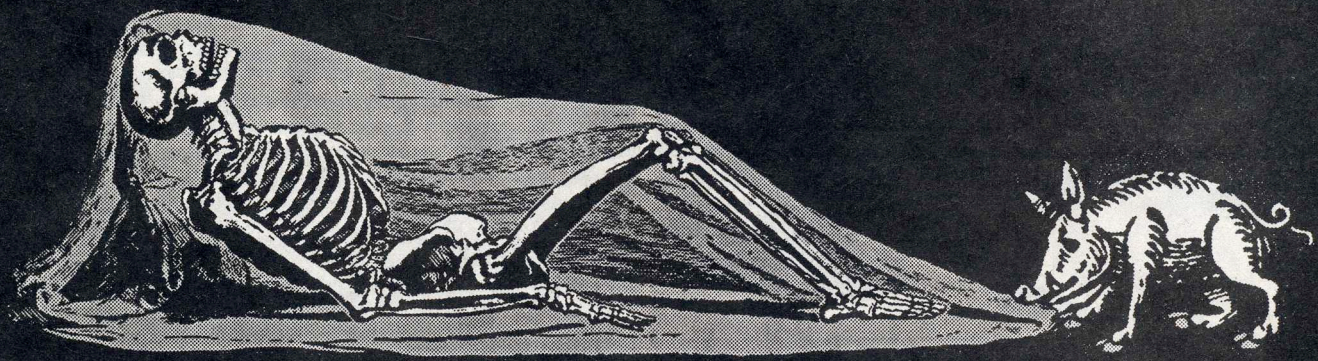
- AUGUST:**  
FIGHT SHY... THE CASUALTIES... STRAP ONZ... ISIS... LIFE IN BRAILLE... POP UNKNOWN... LANDS FARTHER EAST... OSKER... ARAB ON RADAR...  
BLOOD RED... NEW BRUTALISM... MATES OF STATE... ST. JAYNES ART SHOW
- SEPTEMBER:**  
CAIN MARKO... JUBA... BRIAN KENNY FRESNO... LORDS OF LIGHT SPEED... THE IMPOSSIBLES... AMERICAN ANALOG SET  
NEW END ORIGINALS... MATT MATEUS... RISE AGAINST... REACH THE SKY... PEDRO THE LION... VEHICLE... KILL YOUR IDOLS... EPOXY'S... BREAKING  
PANGAEA... EPOXY'S... THE MINDERS... PHANTOM LIMBS... UNWOUND
- OCTOBER:**  
DEATH CAB FOR CUTIE... SAVEZ... CURTAINS... TIME SPENT DRIVING



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