

# SLUG

• SEPTEMBER 2002 • ISSUE #165 • ALWAYS FREE • UNCENSORED SINCE 1989 •

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16 HOPESPOWER  
DRIVES INTO NEW  
TERRITORY page 23



LOVE, LIFE AND  
'SING SING' page 11

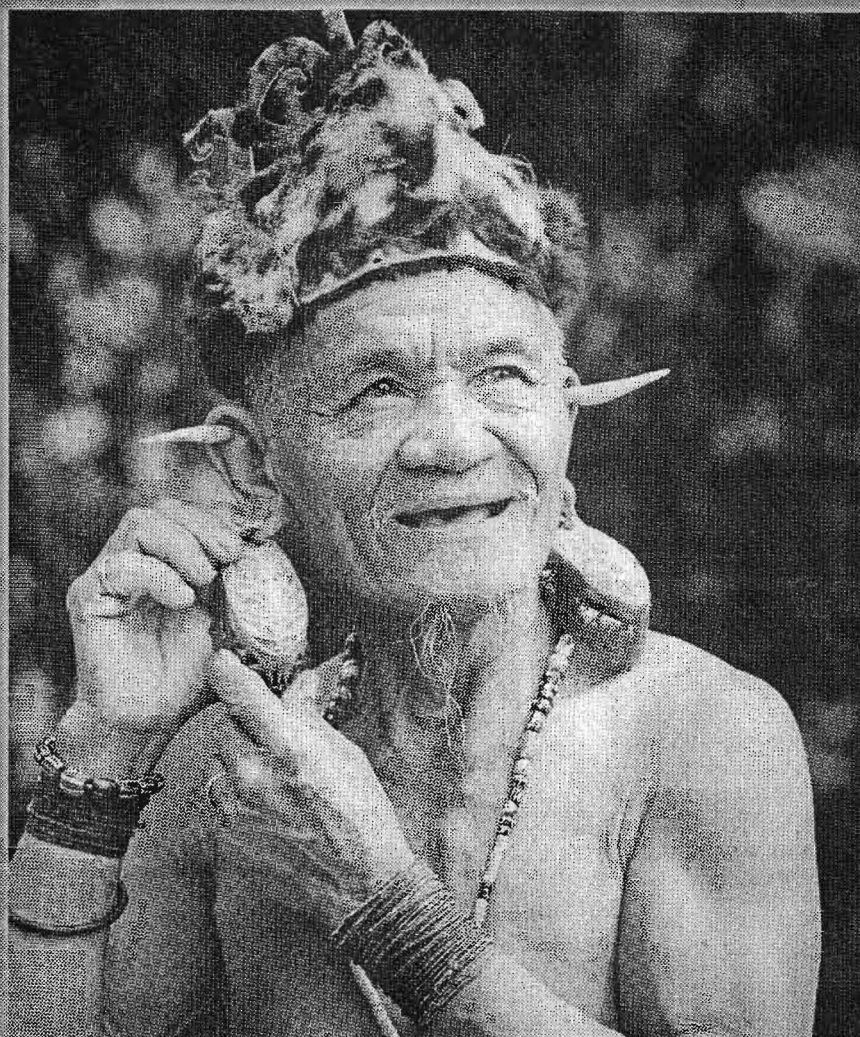
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 FRID SEP 6 BLUES ON FIRST  
 SAT SEP 7 KARAOKE

SUN SEP 8 DANNY VESPER  
 MON SEP 9 SENSUAL HOUSE NU-JAZZ  
 TUE SEP 10 WILLIS CLOW TRIO  
 WED SEP 11 DANIEL DAY TRIO  
 THU SEP 12 JOHN HENRY JAZZ QUARTET  
 FRI SEP 13 STRAIGHT NO CHASER  
 SAT SEP 14 KARAOKE

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 (SABATHON AFTER PARTY HOSTED BY SLUG)  
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 THUR SEP 19 DOUG WRIGHT TRIO  
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 TUES SEP 24 TRUE GRIT  
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**SEPT. 2002**

**THE FAVORITES**

**CD Reviews** pg 38

**Daily Calendar** pg 44

**Dear Dickheads** pg 6

**Indie Label Spotlight** pg 12

**Geriatric Rock** pg 96\*

**Glitter Gutter & Trash** pg 34

**Lame ass Concert Previews** pg 32

**Localized** pg 8

**Local Band Profile** pg 29

**Local CD Reviews** pg 22

**Modus Operandi** pg 35

**Short, Short Stories** pg 29

**Written In Blood** pg 100\*

**SLUG Word** pg 69\*

**Zineland** pg 20

**THE FEATURES**

**Girls Against Boys** pg 25

**Sixteen Horsepower** pg 23

**Sing Sing** pg 11

**Sabbathon preview** pg 8

**Summer of Death Skate Series** pg 16

\* On Holiday- will be back next month

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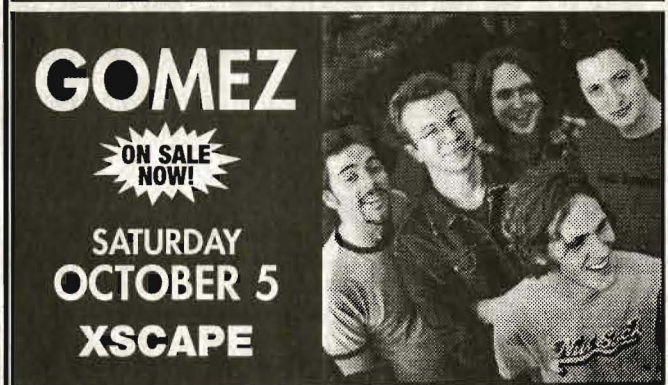
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Dear Dickheads,  
I would just like to respond to a letter in last months issue. The guy was talking about bands that shit talk other bands and the "INDIE SCENE". I believe that maybe he feels like because his band doesn't have loyal outgoing fans, (like the indie scene has) that he feels he needs to bitch. It reminds me more of when in high school someone tried sooo hard to get in other clique's than just being comfortable where you are. I dont listen to much indie and I play in a band (I.C.B.M) that "SCENE" people probably wouldnt enjoy and thats totally fine, but I would just like to remind him if you want to sell your music in this town instead of crying about what your neighbor is buying, find the people who might drop there beer money to buy your cd, and leave the other groups alone .....  
**DON'T TRY AND SELL A BIBLE TO A MUSLIM.**  
THANX

-MC RADAR (I.C.B.M)

Hey, jackasses, get the fuck over yourselves. No one ever said being a rockstar would be easy. If you can't take it, then you should try to fake it or get the fuck out. Don't hate the player, hate the game. Here's a bit of wisdom for you: It's not the audience's fault if you suck. In fact, just leave the entertaining to the pros.


Dear lame asses formerly known as Dickheads,  
When i first picked up your rag in high school, boy was it shitty and crude. On a recent trip back through Salt Hate City i found Slug to be much improved - to my dismay! The coverage of women rockers was fabulous, but i might as well have been reading Spin or fucking Rolling Stone. What happened to the gutter punks that used to write offensive and obscene shit that made Slug just as good for lighting a motlow cocktail with as for reading? Did the mayor give all the crusties a sandwich and a one-way bus ticket during the Olympics? If so, Salt Hate will sorely miss them. Did all the crusties give up on this mag as a way to jack-off mainstream sensibilities? If so, Slug will never be the same. Here's to a shitty rag gone soft.

-Luv, Utah escapee  
jessica in arcata, CA

Back when you were in high school? That was a long time ago indeed. It must be shitty to find that everything's changed since then except you. Whoever did whatever they did to remedy the 'crusties' problem should get a medal. Whether it was one-way tickets back to the burbs, or the fact that the fad died shortly after it was born, who cares?


Dear Dickheads,  
I received this e-mail from a friend and thought it important for fellow SLUG readers to understand the importance of the magazine, even if you think it sucks. "I've been in journalism my whole life, because my dad is a newspaperman. He's had a column, been a movie critic, etc., but then we moved to Telluride and he started his own newspaper, and now he runs a paper in Gunnison. So I always worked for him in the summers, and it was great. I love journalism, because journalism is a field in which it is possible to facilitate INCREDIBLE change, if you are dedicated and driven enough. It really is the press that keeps us from living in a dictatorship. I don't think enough people realize that, because of course a lot of the media is corrupt and run by big business etc, ect...But where when those poor people were holed up in the compound in Waco, what sign were they hanging out the window? "God help us, we want the press." And the FBI wouldn't let the press through. Consequently, those fucks just did whatever they wanted, and ended up horribly killing 82 people, mostly women and children. Had the press been there, that would never have happened, because there'd be cameras rolling, and citizens protesting...as it was, we were told only the most biased, filtered versions of what was happening. It is the countries that don't have freedom of speech and freedom of the press where shit goes down, publicly and nothing gets done about it. Like in Nazi Germany when that one paper kept running the true stories about what Hitler was doing, and then they were dragged off and most of them died in the gas chamber. Holy cow! We may live in a messed up country, but so far I don't think that happens here all that often. Hopefully. The press can change the world. You just can't let the great evil of those in powerful positions grind you down. My dad once got this exclusive country club in Dallas to start admitting black people as members. He just called and said, "Hey I'm

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doing a story on how segregation still exists in this state, and could I interview you?" and the guy was like, "Holy crap! Let the black people in! No, you can't interview me!" The power of the press is a wonderful thing"

That was a ramble from a good friend making some great points. I've read a lot of letters of people criticizing SLUG and what they do or don't do. Point is, everything in SLUG you are not going to get from any other magazine in Utah, Period. Fellow Utahns do something more with your time than bitch about the state and the people in it. The world is out there; the power of the people is stronger than any government or politics. Do something!

Sincerely,  
-P.J. Gallager

*Exactly. There's no better way to put the fuckheads with the "power" in their places than shining a bright light on them and screaming "LOOK! LOOK!" Even in the apathetic, perverted republic in which we exist, change can be made if and only if the masses are aware of what they need to change. The media is a medium for the exchange of information, and SLUG has never, and will never, hesitate to print information that sheds light on the wrongdoings of the people in charge. Not only does this process help ensure the power of the people over their governing bodies, but it's really, really fun to piss them off.*

Dear Dickheads,

I feel so strongly about this subject matter that I have to beg you to publish this letter. If you don't then you truly will be dickheads. Sorry it's so long. I am writing in response to Leer Baker's, "Fuck 'em!" Last issue Sixer's uninformed propaganda slave acknowledged that he too, is a walking and talking dead American who serves his peers and fans the same horse shit he so readily consumes. He 'gets so angry' that people who didn't need to die in New York, Pennsylvania, and DC died for 'religion, political power, and nuclear power basically'--and advises that we bomb the fuck out of 'em. I guess with 'em he's talking about (?) Iraq, Afghanistan, who's next then? Syria, Lebanon, Lybia, Iran, will it be Turkey, Palestine--we're losing friends fast here--and we will be continually targetted as Americans in the future as we meddle in other parts of the world. America is an imperialist country and has almost always been an imperialist country. The warfare of the future is guerilla warfare and America does not know how to fight a guerilla war. How much blood are you willing to spill for how much oil?

Leer claims to not be a PC guy--I'd like to say he's white trash, but perhaps he just needs more resources to investigate. As a proposed punk I'm surprised he doesn't know much about anarchy or what it stands for. I think he's a PR guy. Angry that people who didn't need to die, died, he suggests unflinchingly that we kill more innocent people just because they're not white. Because what's most interesting is that more

you research the few facts out there, the more you can see where the trail actually leads:

--There has been no Federal Investigation regarding 9-11

--The normal intervention procedures in place for hijacked planes consisting of F-16's located at nearby army bases were aborted by executive command to the FAA before it was even disclosed to the FAA or ANYBODY ELSE(supposedly)any details of the hijackings.

--"Evidence linking these Israelis to 9-11 is classified. I cannot tell you about evidence that has been gathered. It's classified." US official quote in Carl Cameron's Fox News report on the Israeli spy ring within the US

--The USG gave Iraq all of the biological, chemical warfare

shit we now supposedly wish to investigate during the 70's showdown against Iran (by which YOUR money was used to torture and murder Iranians)

--Osama bin Laden isn't even charged with anything, is on dialysis (can't you see him running from cave to cave), and was approached in July 2001 by CIA agents while in a hospital in Virginia

--While all flights were grounded within the US on 9-11, a secret jet gathered up Osama bin Laden's family all over the US and whisked them away

--As early as July 2001, UNCOL an oil company approached Congress to talk about a proposed oil pipeline through Afghanistan at which meeting it was concluded that a change of government would be needed in order for UNCOL's pipeline to go in.

--War costs money. It is an undeniable fact that the US is bankrupt and the true "evil empire" is really the World Bank and the Federal Reserve. We don't produce anything in the US anymore and our monetary value only exists because our debt exists.

Please don't take my word for it, Leer's word for it, or anybody else's.

Read up on everything you want to learn. Check out all of this information for yourself. I recommend whatreallyhappened.com through which there are viable sources and plenty of links.

Tell Leer and every other fucking rock star in the universe that until they know what the fuck they're saying, that they are little black dominos that hit and smash other people, who hit and smash other people, who hit and smash other people. (ED NOTE: Tell him yourself at Todd's Bar and Grill on 9/15) The world is all people smashing others and if you don't care that's fine, just be part of the problem. But keep your fucking mouth shut or learn more the facts and don't swallow everything that you suck.

luv yer guts,

-Diana

*You're right. Happy now? Of course the majority of the masses have no clue. This is because the powers that be in America do not make it easy to get truthful info about their doings at home and abroad. In*

*fact, they even go so far as to create intentional distractions and smokescreens. The whole War On Evil is a distraction itself. Fact is this is America and people have a right to their opinion, even if it is uninformed. You have the right to disagree, and maybe try to enlighten them. What a fucking concept! Of course we could have censored Leer's response (sorry, we're not MRR), or we could just not talk about the war at all to avoid offending any bleeding hearts. However, THERE IS AN ESCALATING WAR GOING ON AT THIS MOMENT and this is no time for anyone to be holding their tongue for any reason. Free to speak but watch what you say? Fuck that!*

Dear Dickheads,

Can I at least go to the store? I'm an urban dweller and I enjoy riding my bicycle to the store, but the police state kind of scares me. I patronize the Albertson's on 1700 South and 900 East. Everytime I go to the store the cop, and it doesn't matter what cop because they are all the same, picking up extra income by working security at Albertsons, but the cops get alarmed. I have long hair and I'm armed with a backpack. I rode a bicycle to the store, I need the backpack to transport my purchases to my place of residence. I get followed around in the store and the cop always appears outside the store to watch me unlock my bicycle, load my purchases in my backpack and deposit the plastic bags Albertsons gives me in the recycling bin. Because I ride a bicycle, have long hair, carry a backpack, recycle and pay with cash money and not plastic, does that mean I am a threat? Did hippies attack the World Trade Center last September 11th? I just want to know why the cops follow me! around at the grocery store and stuff.

-Ernie

*Having long hair in this day and age not only makes your motives suspect, but your taste should be brought under close scrutiny. Poor little hippie. If you want to stop being harassed then get the fuck back in the box. If you still choose to live outside of society's conventions then be a man about it and quit your fucking crying.*

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## WHAT IS THE SHUNDAHAI NETWORK?

by Walter

Sabbathon began as a benefit to aide a worthy local charity or non-profit organization on a Sunday afternoon. At times the beneficiary was politically active and this year the organization receiving the Sabbathon proceeds is actively involved in protecting the citizens of Utah from untimely death. Death is correct. According to the organization's web site, "The Shundahai Network was formed at the Nevada Nuclear Test Site in 1994, by a council of long-term nuclear disarmament activists, at the request of Corbin Harney, a Western Shoshone Spiritual Leader. We have evolved into an international network of activists and organizations bridging the gap between the environmental, peace and justice and indigenous land rights communities."

A fact sheet provided to SLUG by the Shundahai Network describes the effects of exposure to nuclear radiation with these words, "It is scientifically established that even low-level radiation damages tissues, cells, DNA and other vital molecules - causing programmed cell death (apoptosis), genetic mutations, cancers, leukemia, birth defects, and reproductive, immune and endocrine system disorders." As almost anyone with a minimal interest in current events is aware the Federal Government, in partnership with privately owned companies, has targeted Utah and Nevada as the best sites for storing all the nuclear waste produced in America. Nuclear weapons testing continues in Nevada and Utah residents have suffered the aftereffects of the testing, including untimely death, for generations.

The nuclear waste/testing issue has many facets and

people living on the reservation, both Margene Bullcreek and Ohngo Gaudedeh Devia, which is the grassroots organization on the Skull Valley reservation which opposes nuclear waste, as well as the new tribal council, which is not recognized by the Bureau of Indian Affairs. There's talk about an occupation of the PFS site, we would also be looking at blockades of the roads leading to Skull Valley."

Does that sound exciting? Just think of rising from the sofa and participating in a protest! Here is the Shundahai Mission Statement along with a few paragraphs describing the Nuclear Free Great Basin Campaign Knutsen just spoke of.

"Shundahai Network is dedicated to breaking the nuclear chain by building alliances with Indigenous communities and the environmental, peace and human rights movements. We seek to abolish all nuclear weapons and an end to nuclear testing. We advocate phasing out nuclear energy and ending the transportation and dumping of nuclear waste. We promote the principles of environmental justice and strive to insure that Indigenous voices are heard in the movement to influence U.S. nuclear and environmental policies. All of our campaigns and events incorporate the values of community building, education, Indigenous-led spiritual ceremony and nonviolent direct action."

"The US Department of Energy and The U.S. nuclear industry want to dump the United States' high-level nuclear waste in our home - the Great Basin. The Great Basin bio-region stretches through five states and is

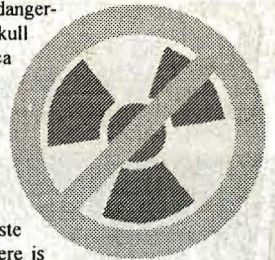
own, and are very dangerous for Utah. Both Skull Valley and Yucca Mountain will mean that Utah will become a bottleneck for the nation's high-level nuclear waste."

"The waste they want to ship here is currently located at 77 sites across the country. If these proposed dumps go through, this deadly waste would be transported by truck or rail to Yucca Mountain and Skull Valley. Tens of thousands of shipments would travel for 25 years through 43 states, involving 109 cities with populations of over 100,000, through thousands of small rural communities, past the homes of 50 million Americans and through America's agricultural heartland. Depending on where you live, as many as 3-5 shipments per week could go through your community. Shundahai Network brings together many years of experience on these issues. SN has been fighting, successfully, for nearly a decade to stop both of these proposals. Unfortunately, this year is unique. The nuke industry and the feds are trying to railroad these projects harder and faster than ever."

Now, for those interested in getting involved before Skull Valley is licensed Shundahai has planned another fun activity. According to Knutsen this is the first large-scale direct action at Yucca Mountain since 1987 and it is called the "Nuclear Direct Action Camp." The activity begins on October 5 and ends on October 15.

The weekend of October 11 through October 14 looks like the most fun. Participate in "peace keeper training." Engage in civil disobedience without risk of arrest, or more adventurous souls can actually be arrested. Knutsen said, "We'll be having both legal rallies as well as, we consider them to be legal citizen nonviolent direct actions." Here is what to expect. "This happens in Nye County in Nevada. We basically bankrupted Nye County in the early 90s because thousands of people were getting arrested there. Nye County issued a policy of non-prosecution, unless it's a very serious offense. So, for people who are just walking the road or crossing the fence to trespass, those people are not prosecuted. It's the people who lock-down to equipment, who might be perceived as resisting arrest, or doing more serious offences - going backcountry to where the tests take place and trying to stop the tests or something like that. Those people are the ones who are prosecuted."

For more information visit the Shundahai Network's web site, <http://www.shundahai.org>, call (801) 359-2614, or best of all - attend Sabbathon!



## THE BENEFIT...

this isn't the place to describe everything involved. Readers are encouraged to educate themselves. SLUG spoke with Reinard Knutsen, Shundahai's Executive Director and a member of the Network since 1995 about the current focus. Knutsen began by explaining the origins, detailed above, and then he said, "For our work here in Utah we're focusing on the Nuclear Free Great Basin Campaign and stopping all shipments of nuclear waste into and through Utah." Knutsen continued with, "This winter in Salt Lake City is the Nuclear Regulatory Commission licensing process for Skull Valley, and if Skull Valley is licensed PFS (Private Fuel Storage) wants to start construction right away. Our goal then would be to generate a groundswell of opposition to that construction and start organizing for non-violent direct resistance to actually block construction on the reservation. We'd be working with

home to strong Indigenous people and cultures, populous non-Native communities, high mountainous alpine lakes and forests, deep winding canyons and rivers, as well as many endangered and threatened plants and wildlife.

Two locations are proposed for holding the nation's high-level nuclear waste: The Skull Valley Goshute Indian Reservation - 45 miles upwind from Salt Lake City, and Yucca Mountain, located on Western Shoshone land, less than 100 miles from Las Vegas, Nevada. Both sites are unacceptable on their



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# Revealing Emma

By Ryan Michael Painter



In 1989 Lush strolled upon the British music scene stealing magazine covers, rave reviews and a record deal with 4ad, a perfect fit considering Lush's ethereal and rock elements placed their sound somewhere between label mates the Coctean Twins and the Pixies. It was during this period that I came across an interview of the band and instantly made two promises to myself buy their album ASAP and someday dye my hair fire engine red just like Miki's. It proved to be a bitter sweet romance. My mother disowned me for a few weeks in 1994 when I came home "looking like a clown." Lush were touring in support of the mistakenly disregarded album *Split* but my hair was a dark shade of brown by the time they hit Salt Lake City. Then came 1996; it would prove to be a year of mixed emotions for Lush and their fans. Their album *Lovelife* was enjoying a great amount of success off the strength of the singles "500 (Shake Baby Shake)," "Single Girl" and "Ladykillers" when news of the unthinkable surface, longtime drummer and friend Chris Acland commits suicide. In the aftermath of emotions only one thing is clear: Lush are no more.

It was easy to label Emma Anderson as the quiet guitarist/songwriter in Lush; and when compared to Miki, the lead singer with the unavoidable red hair and a more abrasive writing style, she was.

Sitting in front of my computer I imagine London rushing about outside her window as I dial. I spoke to Emma for the first time when she was last in town trying to land a record deal for her new project Sing-Sing. I was surprised then to find her full of words and not playing the shy, reclusive artist as I had originally cast her.

Emma admits she was slightly in the background but was never in Miki's shadow instead suggesting, "I got about the right amount of attention. Most people knew that I wrote some of the singles."

There is no delicate way to go about talking about the past and the situation surrounding Lush's final days I'm surprised to learn even without the tragedy *Lovelife* might have been Lush's final album

"I was unhappy with Lush, it wasn't a secret, and didn't want to carry on anyway. After 8 years I wanted a change."

That desire for change led her to writing new music with the hope of finding a vocalist to complete the new project's lineup. "I don't have a strong enough voice. The idea was I would write the music." But a vocalist wasn't all she needed, as she and Ivo, the 4ad label's head, mutually agreed she should look to a new label to house the new project.

Luck landed Emma and Lisa O'Neill in the same flat while visiting their boyfriends who lived together, only they didn't know who each other were. It wasn't until a mutual friend pointed out to Emma that Lisa had sung on Locust's album, an album that Emma owned, and was looking to join a band that the two started talking about the possibilities.

"We came from different backgrounds, but we had the same outlook."

Rather than writing all the new material by herself she was pleased to find that Lisa was also a musician and for the first time Emma was collaborating in a way that wasn't ever explored in Lush where Miki and Emma would write separately. With some help and production from Locust's Mark Van Hoen everything was finally in place; Sing-Sing was born.

But times were different, it was no longer 1989. "I was just talking to someone about this yesterday. Lush wouldn't have a hope in hell now... With many of the old publications gone and NME confused about what their audience is it has been very difficult to get any press... All the indie labels have been eaten up by the majors and no one is willing to stick their necks out and take a risk. If you aren't going to have a top ten hit you aren't going to get signed." So we all lie in wait for the day when manufactured boy bands lose their popularity. "They keep saying it is going to end... I don't know where it started, the Spice Girls and pop just took over." Even 4ad is only a reminder of what once was. "I don't know why the 4ad logo still exists. Ivo left and it's a back catalogue label now." The glory days when talent was rewarded by label interest were clearly over.

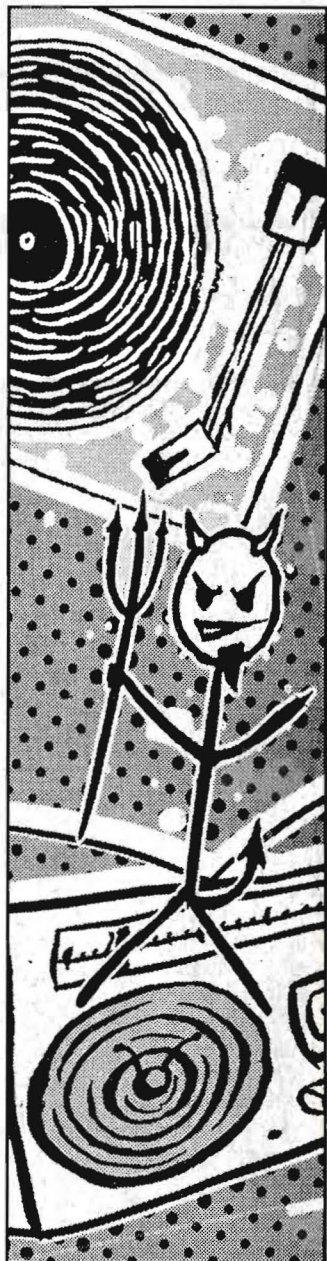
Still the band pushed forward releasing a handful of singles on various labels before signing to the upstart Poptones label to release their debut *The Joy of Sing-Sing*. Emma was prepared for bad reviews, "It's more difficult the second time around. There are the comparisons to the past and pre-conceptions." Yet the reviews were positive. Sales though were disappointing. Emma is rather reserved in her comments regarding Poptones. Needless to say the album is already out of print in the UK.

In the shadow of this disappointment Sing-Sing came to America to play a few shows and land a new record deal. "It feels like the fans are more loyal in America... the interest in Lush lingers over. We nearly sold out L.A. and we didn't even have a record label." What they did have was a collection of intelligent pop songs that borrow from Emma's shoegazing past and trip-hop that merge perfectly with Lisa's mesmerizing voice (it doesn't hurt that she's absolutely gorgeous either).

Manifesto Records will release *The Joy of Sing-Sing* in September followed up by a tour in October where Emma promises to debut a few new tracks that they have been working on in their small studio.



"Lush Wouldn't Have a Hope in Hell Now..."



## KICKING JUDY

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# TOTAL KNOCKOUT!

Indie Label by Stakerized!

A lot of people say they're punk. For better or worse, it's become a part of mainstream culture, a fashion statement. Regardless, **Mark Rainey's TKO Records** is a head above the rest. For starters, unlike some, he actually listened to punk rock while he was growing up and got it in his blood. Then, when it came time to sign bands to his label, he went to the very roots of punk rock, and chose classic acts like **Angelic Upstarts**, the **Reducers**, and **Slaughter and the Dogs**, who at one time opened for the **Sex Pistols**. It doesn't get any more punk than that! It most likely is true when Mark calls TKO "the hardest working label in punk," but unlike the car rental ad, it doesn't mean they are second to anybody.

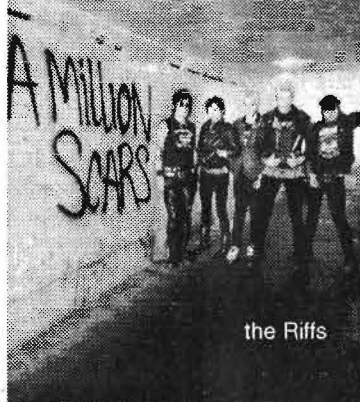
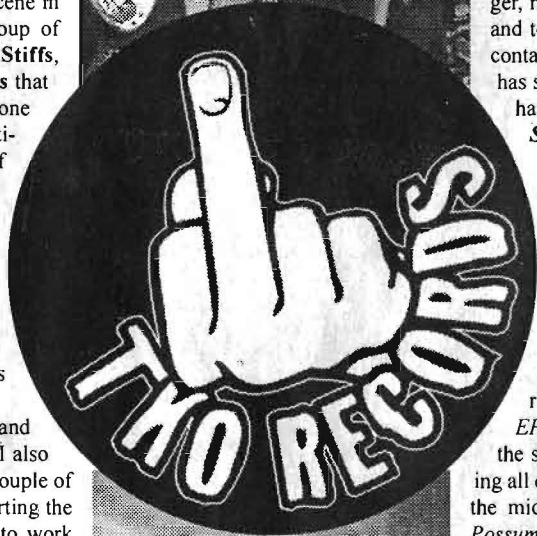
**SLUG:** How and why did you start TKO Records?  
**TKO:** TKO Records started in 1997, originally out of a need to document the growing Street Punk scene in San Francisco. At that time, there was a group of bands like **One Man Army**, **Workin' Stiffs**, **Reducers S.F.**, the **Randumbs**, and the **Bodies** that were getting together and playing shows, and none of the local Bay Area record labels really identified it as it's own scene. It was the perfect set of conditions for me to start the label. Since that time, TKO's mission has moved beyond Bay Area Street Punk bands, but I like to think that the original spark that started things up is still with us.

**SLUG:** What was your own musical background: what did you listen to, or what other formative experiences affected your career as label chief?

**TKO:** I have been listening to Punk Rock and going to shows for a little over 15 years now. I also worked at a club that put on Punk shows for a couple of years prior to moving to San Francisco and starting the label. Those two factors are really all I had to work with when I started the label. I don't have a college degree and I had zero experience in running a business before starting the company. Let's just say that I've learned a lot over the past five years. There are a lot of punk labels out there.

**SLUG:** How is TKO different? Would you say it's more "real" or authentic with bands like Slaughter & the Dogs etc?

**TKO:** This is a tough one to answer. I think that TKO is different from a lot of labels for a lot of different reasons. I think the variety of bands is a factor. I think that the aggressive way we promote our releases fool a lot of people into thinking TKO is a much larger operation than we really are. Working with classic UK Punk bands like Slaughter, **Cock Sparrer**, **Peter & the Test Tube Babies**, the **Partisans**, **Angelic Upstarts**, the **Business**, etc. has certainly been an honor, but I think it's the new bands that really make a mark on today's music scene. Whether or not TKO is "more real" is really up to the fans.



Sometimes I feel like we are the last real Punk Rock label, sometimes I feel like we are just another indie label...

**SLUG:** How do you feel about some bands leaving the label, like **Beltones** and **Sixer**?

**TKO:** Every time a band leaves the label, it's under different circumstances. In some cases, I have been happy to end a working relationship with a band, because it just wasn't working out for whatever reason. In the case of **Sixer**, the **Forgotten**, and **Beltones** leaving this year, there have been mixed feelings. All three of those bands are great musicians and great guys to work with, and I would have been happy to continue to work with them. At the same time, I understand that they need to make the choices that are best for their band, and when they were given the chance to work with a bigger, more established label, they did the smart thing and took advantage of the opportunity. I am still in contact with all three of those bands, and everyone has stayed friends, so there's really been no call for hard feelings, thankfully. It's not always that easy.

**SLUG:** Are there new bands you have signed, new releases, or other news in general at the label that you are excited about?

**TKO:** Yeah, we have tons of great new stuff on the way. We just released the debut album from the **Class Assassins**, a great new Canadian Street Punk band. They really have the "classic" TKO sound like the **Reducers** or the **Generators**. Also this month, we've released the first of our *Vault of ANTISEEN* reissue series, a CD with both the *Drastic* and *EP Royalty* EPs on it. We are going to continue the series with an album a month, basically reissuing all of **ANTISEEN's** out-of-print back catalog from the mid-80s on. Next up in the series is *Eat More Possum*. Coming up in September, we have the third studio album by the **Krays** from New York City, titled *A Time For Action*. They are currently on tour and will continue to tour the U.S. and Europe in support of the new record. We are also releasing a reissue of **Cocknoose's** 1994 debut album *Bad Men, Butchers & Bleeders*. This is a great kick-ass collection of some serious Mid-West Outlaw Punk Rock n' Roll. This will be available in late September, along with a new 7" EP by Boston's **Tommy and the Terrors** and of course our annual *Punch Drunk Label Sampler*. In the future, you can expect great releases on TKO from bands like **Hollywood Hate**, **Limecell**, **Electric Frankenstein**, the **Boils**, the **Generators**, the **Riffs**, the **Krays**, **Smogtown**, **Bonecrusher**, the **Bodies**, and tons more!

**SLUG:** What are your future plans for the label?

**TKO:** Future goals for TKO Records include: survival in these tough times, and continuing our commitment to releases the greatest bands you've never heard of.

Tkorecords.com.

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TUESDAY 10th

Phono

Violet Run

The Quails

THURSDAY 12th

Smashy Smashy

The Force

FRIDAY 13th

Raf Productions

SATURDAY 14th

The Protocol

TUESDAY 17th

Optimist Prime

The Washington Generals

FRIDAY 20th

Spencer Kaboom

SATURDAY 21st

Debi Graham

TUESDAY 24th

Raf Productions

THURSDAY 26th

Evolver

Violet Run

Harpy

FRIDAY 27th

Stonefed

SATURDAY 28th

Magstatic CD release

Red Bennies

Tolchock Trio



Wed, Sept. 11th

Girls Against Boys

w/ Radio 4



Thu, Sept. 12th

Super Diamond

the Neil Diamond Experience

Mon, Sept. 16th

The Brian Jones

Town Massacre

Sun, Sept. 22nd

Money Mark w/ A.I.



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Whether you call them post-punk, funk, nu wave, no wave, dance punk, or country western, one thing that anyone should call the Liars is just plain amazing. Straight out of the recent and unexpected explosion of rock bands from Brooklyn, the Liars have a sound that started in the garage, but is headed for the big time. The bassist of this Brooklyn phenomenon is Pat Nature, a self-described "sophisticated 30 year-old farm boy from Nebraska." After he and his friend (and drummer) Rob Albertson moved out of middle America, they stumbled upon a "Bassist and Drummer Wanted" sign on the streets of New York, called the number, and, "Lo and behold, there were two way cool dudes on the other end who had great taste...They sent us a demo tape they had been working on and it was like, O.K., this is perfect. It was like a blind date working out."

That blind date turned into a fairytale wedding, a signing with Blast First/Mute, the release of their debut *They Threw Us All In A Trench And*

## My Pants Are On Fire: An Interview with THE LIARS

by Carly Fullmer

*Stuck a Monument On Top*, and finally, a honeymoon with Jon Spencer Blues Explosion and the Yeah Yeah Yeahs at Club Xscape on September 27<sup>th</sup>.

**SLUG:** I think what allows people to classify you as funk is definitely the bass lines. As a bass player, did you have many funk influences in your past, or did you sit down together and decide that you wanted to go in that direction?

**Pat:** Um, I guess I try to remain as unconscious as possible of what I'm doing on the bass. I'm always looking for a new way to accent a beat, and sometimes that will come out as funk, sometimes it will come out as rock, sometimes jazz. Funk bass is so much the meat of the song, but you can still make it the meat of the song and be sparse.

**SLUG:** I've been trying to come up with an accurate picture of your live shows, but I've read quotes from Angus [lead singer] saying that they're either a "spectacle" or kind of a blatant disregard for what rock stars should be about.

**Pat:** Well, I think what Angus was trying to say is that our own clumsiness is a way for us to show that we're just like you in the audience. But we also understand that you're there to see us and we're going to sweat every last morsel of sweat and blood that we can to put on a good show for you.

**SLUG:** That's a good hybrid, cause there's nothing more alienating than choreographed moves and big explosions and stuff.

**Pat:** Yeah totally. Leather jackets and sunglasses and shit like that.

**SLUG:** The rock scene in New York is really hyped and big right now. Do you think it will stay up or is it on its way back into obscurity?

**Pat:** I don't know. New York has a lot of things that may flourish good bands, it's just the first time in a long time that New York's had a music scene, and so therefore, it's getting a lot of attention. Some of it has to do with the fact that people are curious about what the music is like from New York post September 11<sup>th</sup>. There are a lot of things that make it a good time to be in a band, and especially a band from New York.

**SLUG:** Who would you say are your biggest influences?

**Pat:** I would say bad movies, bad fashion, and um, all kinds of music.

**SLUG:** So to close out, I want to ask you a really hard question: top five recording artists of all time.

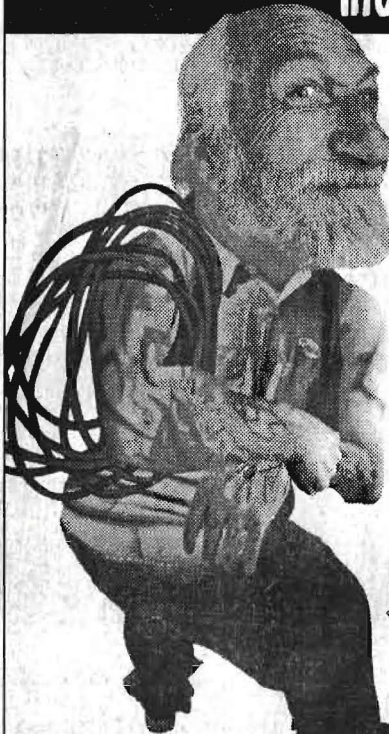
**Pat:** That is hard. I'm going to try and speak for everybody in the band. [Pat thinks and deliberates for a really long time, but here is his final list.] On the hip hop/rap end: Biggie Smalls and Gangstarr. On the guitar end: Neil Young, especially *On the Beach*, that's a fantastic record. Miles Davis, fantastic. And that 5<sup>th</sup> band is all those bands down in my record collection.

**SLUG:** That's cheating, but it's O.K. Would you like to tell Salt Lake anything?

**Pat:** We're going to be bringing our Spectacle of Rock Olympics to your town.

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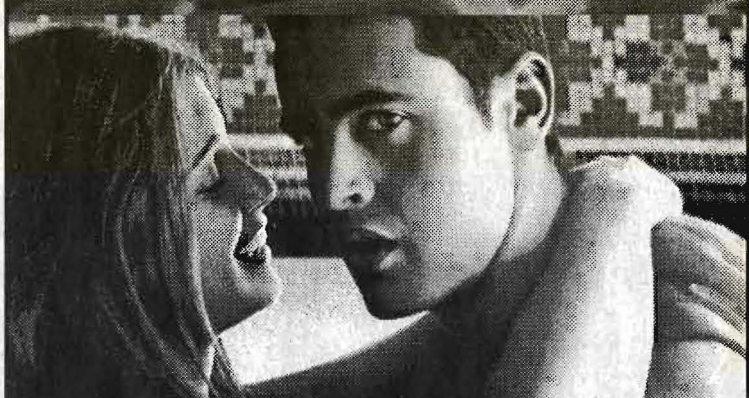
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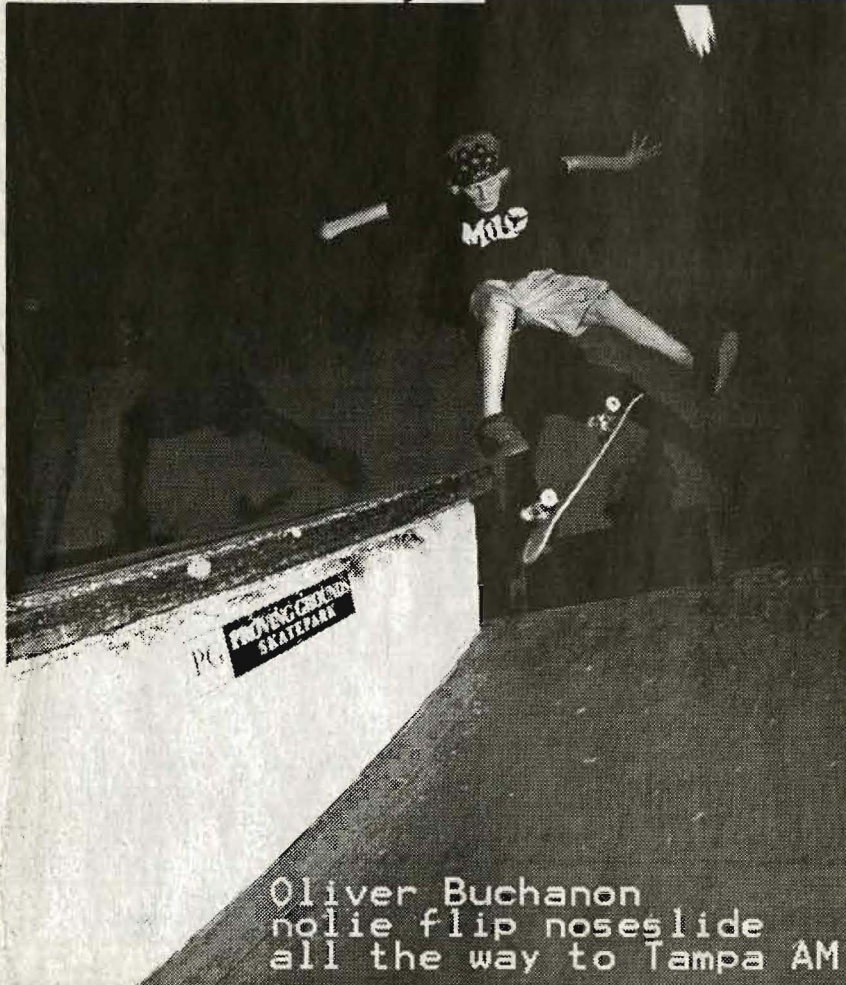


# 2002 FINAL COMPETITION

On Saturday, August 24, the SLC skateboard world met at Proving Grounds Skatepark in Pleasant Grove. It was the final competition of the Summer of Death series. The overall 1st place won a trip to skate in the premiere amateur event: The Tampa AM. Quite a day.



Brandon Hobush  
ollie north



Oliver Buchanan  
nolie flip noseslide  
all the way to Tampa AM

## Results

### Intermediate

1. Brandon Hobush
2. Kendall Johnson
3. Bronson Zurn(T)  
Nate Davis(T)

### Girls

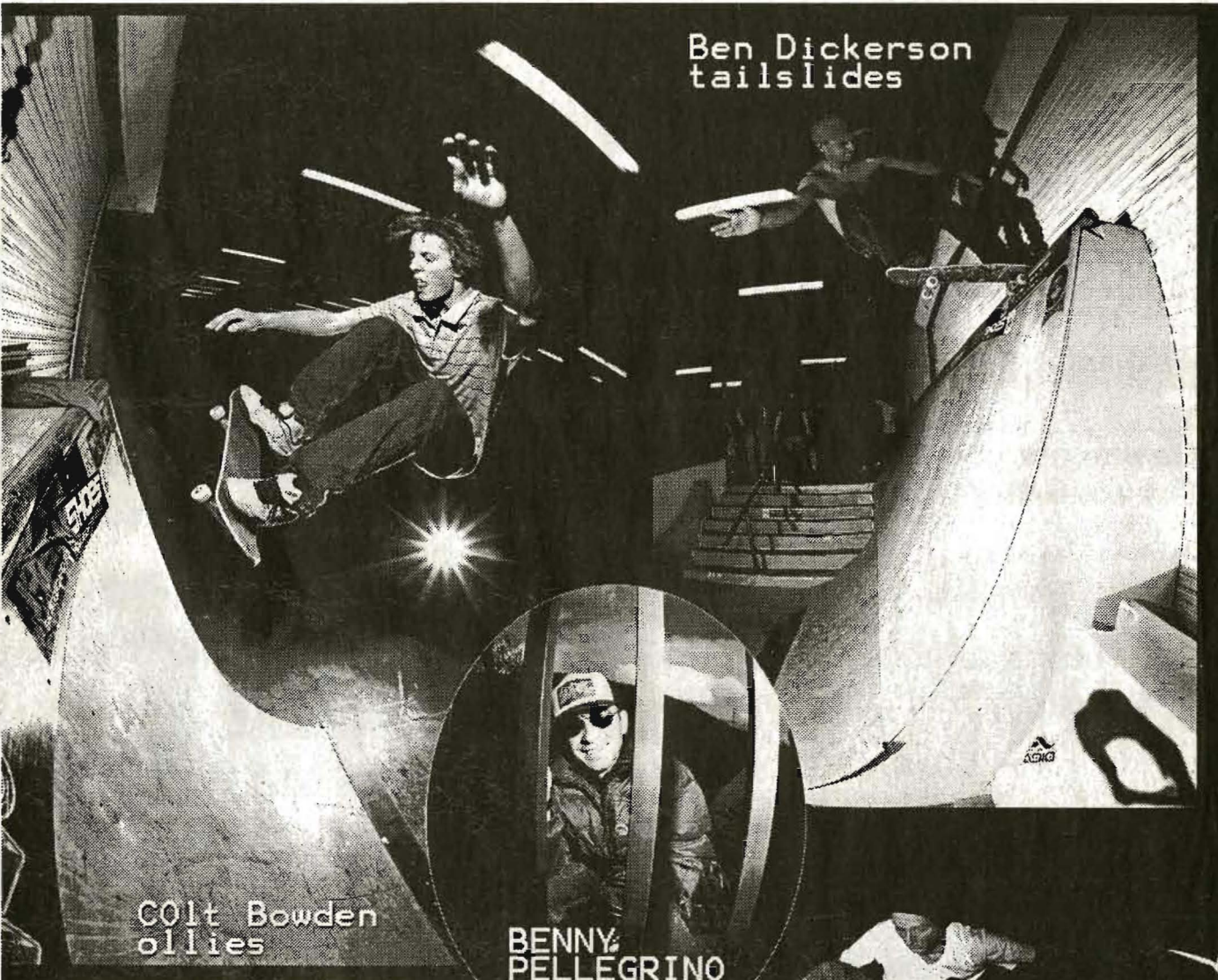
1. Brandi VanWagner
2. Mirit Towne
3. Stacey Earle
4. Connie Crandell

### Advanced

1. Oliver Buchanan
2. Ben Dickerson
3. Aaron Scwendiman

### Overall

1. Oliver Buchanan
2. Colt Bowden
3. Aaron Schendiman



Ben Dickerson  
tailslides



Colt Bowden  
ollies



BENNY  
PELLEGRINO

SLUG Magazine would like to thank all who participated in the Summer of Death Contest Series. It would not be possible without you. Special thanks go out to all the sponsors, especially The Connections and Proving Grounds. And a big HIGH FIVE to the man BENNY PELLEGRINO of Milo for his undying commitment to Utah Skateboarding. We'll see you next summer.



Kaleb Shelton  
floats over the hip

# ONE DaY In tHE vALLEY: a SKaTePark TOur

"Hey Shawn. It's Angela from SLUG Magazine. How's it going with your articles for this month?"

"Uhh, well, I have some ideas. When is it due?"

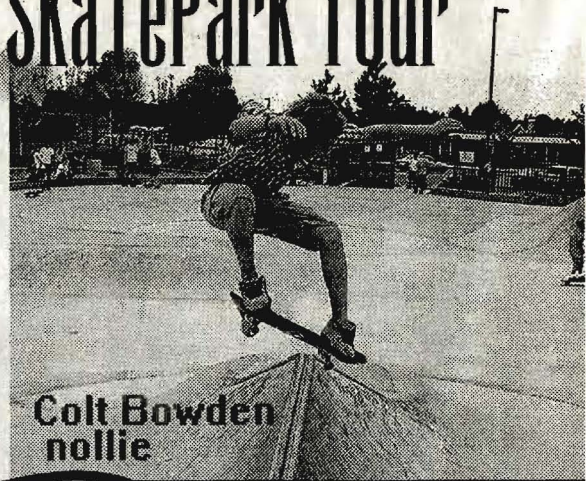
"Friday."

"Really? I mean, uhh, Yeah, no problem. How about hitting as many skateparks as possible in one day?"

"Sounds great."

**Ben Dickerson**

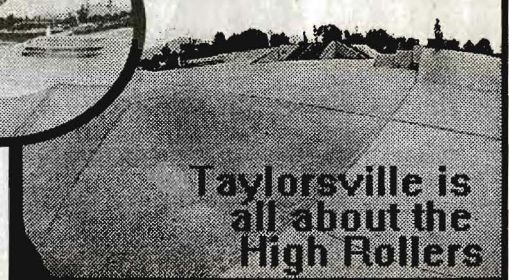
And so I called the crew. Thanks to Todd from US AGAINST ONE for the product and to Jordan from RED BULL for the get up and go. We started at 1 PM and finished at 9:30 PM. We skated 6 parks. It was tiring. Hope you try the same mission. It was fun. and tiring.



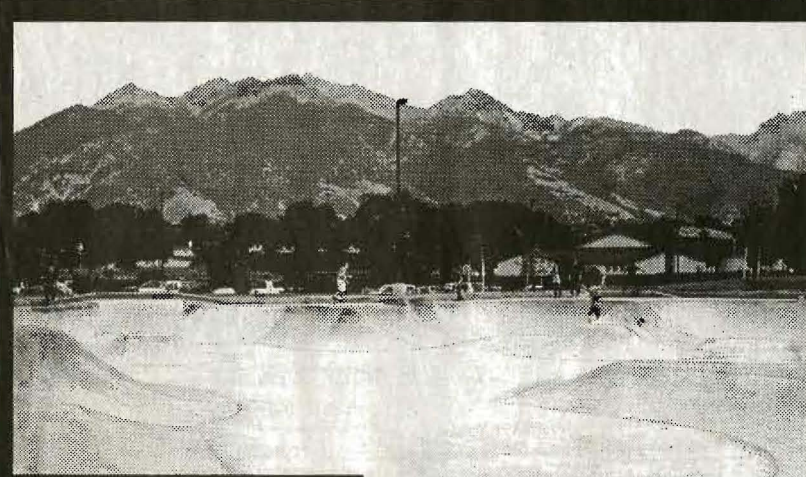
Colt Bowden nollie



4800 S. Redwood



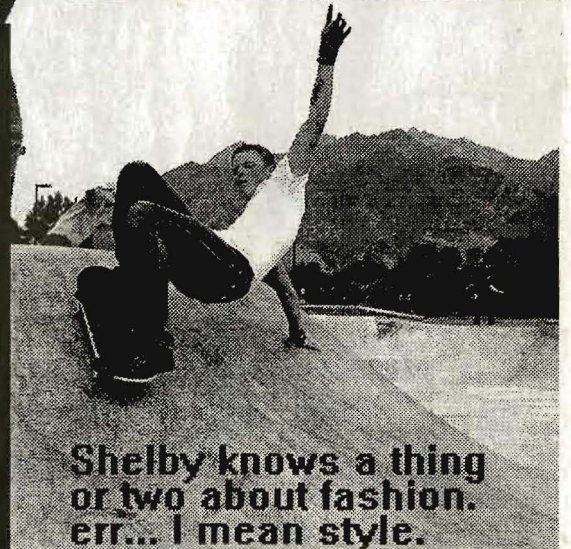
Taylorville is all about the High Rollers



Mark White lays down the 900



Gutherie Skatepark is near 2400 E. Bengal



Shelby knows a thing or two about fashion. err... I mean style.



Sandy Skatepark - 10400 So. 700 E.

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**Oliver Buchannon**  
 kickflip noseslide  
 at Sandy Park



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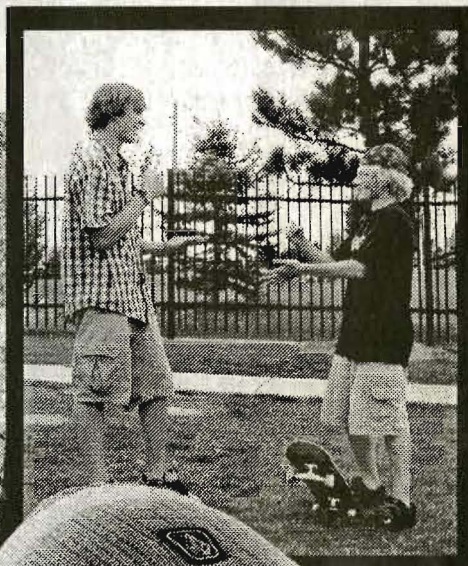
**3WP**

**DAN "THE MAN" JONES**  
 BS OLLIE

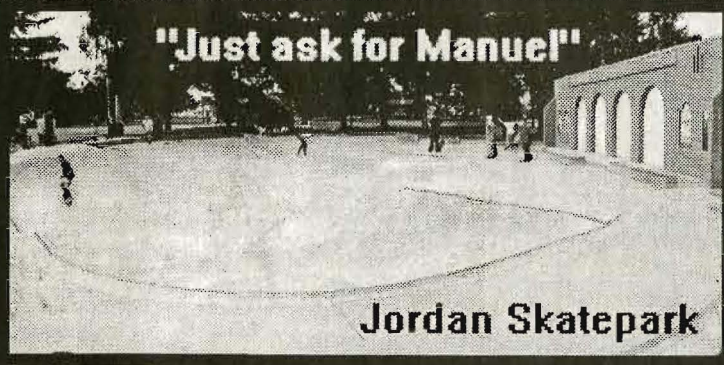


**Drew!**

**maybe you know him, maybe you don't**



**"Just ask for Manuel"**



**Jordan Skatepark**

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**battle no battle, my  
 little test monkeys**

# Zineland

by Stakerized!

## This Month's Feature is:



It slices, it dices, it makes Julienne fries! How much would you pay for a zine like this? OK, maybe the zine doesn't do all that, but in the pages of Beer Frame, Paul Lukas reviews products that perform all kinds of functions. In a zine culture, in which publications by nature tend towards the bizarre, as far as Beer Frame is concerned with contrivances, the more mundane the better. Things like those little plastic "tables" in the pizza box to keep the pizza from getting smashed. Stuff we use all the time but don't think too much about, the opposite of the ostentatious. The mag is like that too, familiar yet looking at the commonplace in ways we've never considered. A favorite of many readers, in the zine world Beer Frame is anything but inconspicuous. We quizzed Lukas about his consuming desires.

### What made you want to start publishing Beer Frame?

Like many zine editors, I had something to say and didn't feel I could say it via "normal" or "mainstream" media avenues. At the time, which was 1993 (no Internet yet), I was somewhat intimidated by "real" magazines and figured the only way I could communicate what I wanted to say was via a zine.

### Why are you fascinated by "conspicuous consumption?"

I think you mean INconspicuous consumption. I'm fascinated by consumer culture because it's all around us, and most of us have a very personal relationship with it. We refer to "MY brand of cereal" or refer to ourselves as "a Coke person" or "a Pepsi person," literally defining ourselves in terms of brands. It's a big part of the backdrop of our lives.

### Is your "real job" influenced by your interest in consumer culture at all?

Well, my real job nowadays is writing about the same sort of stuff that I cover in my zine. (I'm no longer intimidated by mainstream media — I've become part of it.)

**The items in your magazine seem like more than just consumer goods, but cultural artifacts the way they are presented in Beer**

### Frame. Why is that, and what comment are you trying to make?

Consumer items ARE cultural artifacts. My favorite object, and the one that usually gets the biggest response from people, is the Brannock Device — that gizmo they use to measure your shoe size. Literally EVERYONE has come into contact with it, but almost nobody knows what it's called. So it's a universal cultural touchstone — so universal that most people take it for granted. By examining the things that most people take for granted, I try to shed a little light on the world at large.

### Is there anything you've reviewed that you wish you'd invented?

I don't really have much of an urge to invent — I'm more of an observer, and am happy with that role.

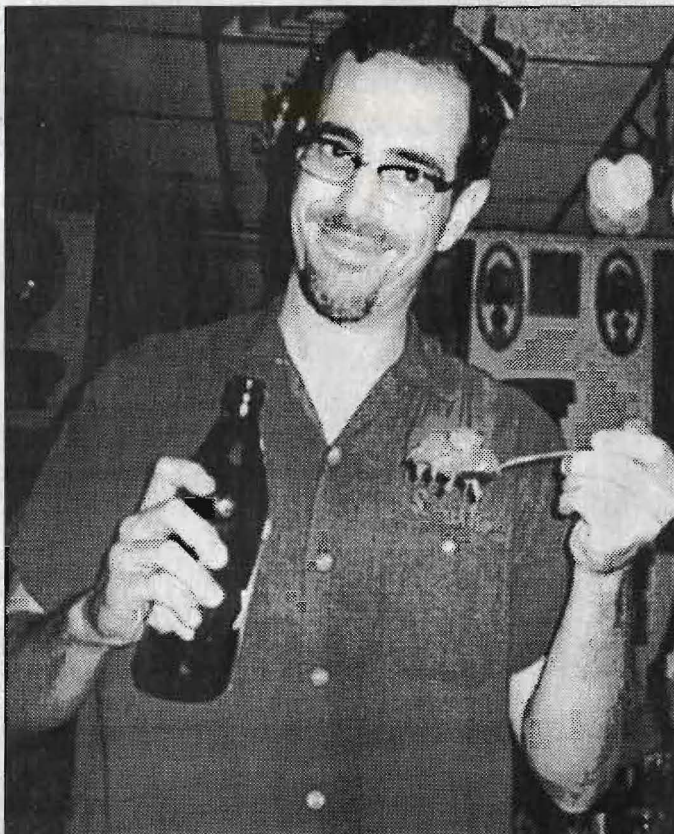
### Seriously, what have you learned about design from producing the zine?

I've learned to think a lot harder about how objects get to be the way they are. Almost any manufactured or packaged item is the result of umpteen meetings, conference calls, forms filled out in triplicate, design prototypes, etc. The finished product is sort of like the Wizard of Oz, but the process of \*getting\* the product is like the man behind the curtain. That's the part I'm interested in.

### Are there any changes planned in upcoming issues? Have you ever felt a need to create a "new and improved" Beer Frame?

No, and no — Beer Frame seems to work fine in its current format.

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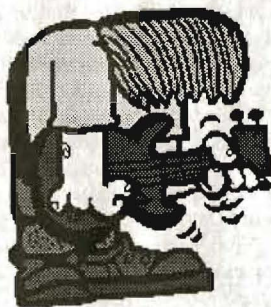
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by Nicolas fox



**Le Force, *Le Displaced Beast***

French band names are making a comeback! Not that they were ever popular in the first place, but that's not the point. First it was Le Tigre, then it was Le Force ... and you know there are others. Anyway, French kicks ass, and so does Le Force, who make smart metal devoid of vocals—hard, trudging rock for the cerebrum that, at times, reminds one of an insanely hardcore videogame. In "U.B.A.M.F.," waterfalling toms back up aggressive guitars—the song has seven movements and only repeats one of 'em. "Life is Short ... Death is Eternal" boasts drums that feel like a throbbing vein in your forehead, capped off by moaning guitars in their death throes. "Remember When?" is my favorite, with slow, sad guitar picking transforming into heavy guitar riffs. Belle, ami!



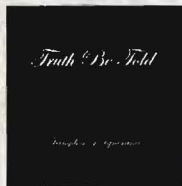
**K1-2B, *Amizade E.P.***

Picasso once said that bad artists imitate, but the best artists steal. K1-2B has stolen bits and pieces of today's nü-metal here and there, but they've hammered those familiar pieces together with enough obscure elements to make a wholly original musical mosaic. A strange, nihilistic sadness coats cooing guitars, congo drumbreaks, and unusual stops and starts in a decidedly non-corporate-friendly style. "Calloused" has a Flea-like funk groove that moves into a smooth, slow breakdown on guitar. "Beautiful Liar" changes suddenly from melodically slow to crunchingly fast. "Geriatric Love Hostage" has riffs that shoot out like a pistol with bold, groovy interludes peppered with congo accents. "Bred Alone" has strange, reggae-like pauses that zip right back into aggro nü-metal, but amazingly, it works! And it works well. Here's to stealing—(the good parts, that is).



**Hot Rocks, "The Darkest Light" single**

Hot Rocks finally share their straightforward, down-n'-dirty rawk n' roll with the world! ... with one song?! What's up, guys? Well, we'll take what we can get. Firm-as-a-rock drumming, growling, snarly vocals and nasty guitar licks make the world of fast cars, fast women and fast money that is Hot Rocks that much more hot. They're like a rawer version of Lynyrd Synyrd—the version that you can imagine was around before the fame hit, before slick production came into play, when they were stuck in their garage pounding out ballads on half-broken amps. It's all there: the beards, the downhome honesty ... but the plane crash? Let's hope not.



**Truth Be Told, *Kingdom of Innocence***

Is it nü-metal, Just Metal, punk nü-metal or Just Punk? Again, another band this month beats genres to a bloody pulp with an anarchical cry. Big, fuzzy guitars surge underneath tortured, sincere screams—yes, there is a difference between sincere and insincere screaming. "Till the Day I Die" has a Rage Against the Machine-like chorus with nice double-bass action. "Change" is definitely punk with hyperspeed upbeat. "Of What" is also fast and punky, spacing out a bit but still managing to remain ultra-aggressive. "Torn Apart" is my favorite ... slow rock chords blast away and the lyrics turn political: "People resurrected, agencies corrupted, my eyes will never find truth in human hands." Overall, Truth Be Told is overflowing with sincerity and has that unnameable something that reaches in and creates a spark, a spark many bands strive for but very few actually acquire.



**Absinthe, *Self-titled***

Judging by the kick-ass cover art alone, you might think Absinthe would be a kinda spooky art-Goth band, but not so! Absinthe makes more of an energetic, rhythmic dark rock that has a taste of metal mixed in with impeccable rock riffs. The vocals stand out the most ... they're husky, shadowy, direct and honest, and there's a poetic feeling about the lyrics and delivery. "Soul," "Day to Die" and "Freak" all start out melodic and then charge into towering, heavy choruses. "Woman" proves that every bad-ass has a soft spot for the ladeez. "Soul" is the answer to Radiohead's "Creep:" "You're not fucking special (to me)!" And there's some tasty guitar soloing in "Day to Die." They're good, they're handsome and they dig the Green Fairy. What more do you want? CD Release Party: Sept. 21, 9 p.m., Getty's, 3737 S. State, a private club for members. Ladies get in free!!!



**Red Bennies, *Yes, It's Lo-Fi Vol. 2***

Bloody hell, the Bennies have become prolific! Spitting out three well-honed gems in the last 6 months doesn't seem to be taking its toll on quality, as *Yes, It's Lo-Fi Vol. 2* proves. Gentry Densley's meaty back-up guitar gives Red Bennies back their thick, dense sound once again. "With a Hug," "Annihilate You," and "Downtown" are all quite reminiscent of *Announcing's* sound, with ... is that Paul B.'s backup vocals on "Downtown?" Gritty! Payne's vocals are rawer than ever, bleeding almost, ratcheting up the Payne level just one more deadly notch. "Black Knots" is my favorite—it's bursting with all the soul you could ever wish for and then some. Positively heart-harrowing vocals blast over loud, scraping guitar whines in the choruses, fully draining you of every emotion, making it by far one of the most emotional Red Bennies songs written since the band's inception.

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# SIXTEEN HORSEPOWER

## Drives Into New Territory

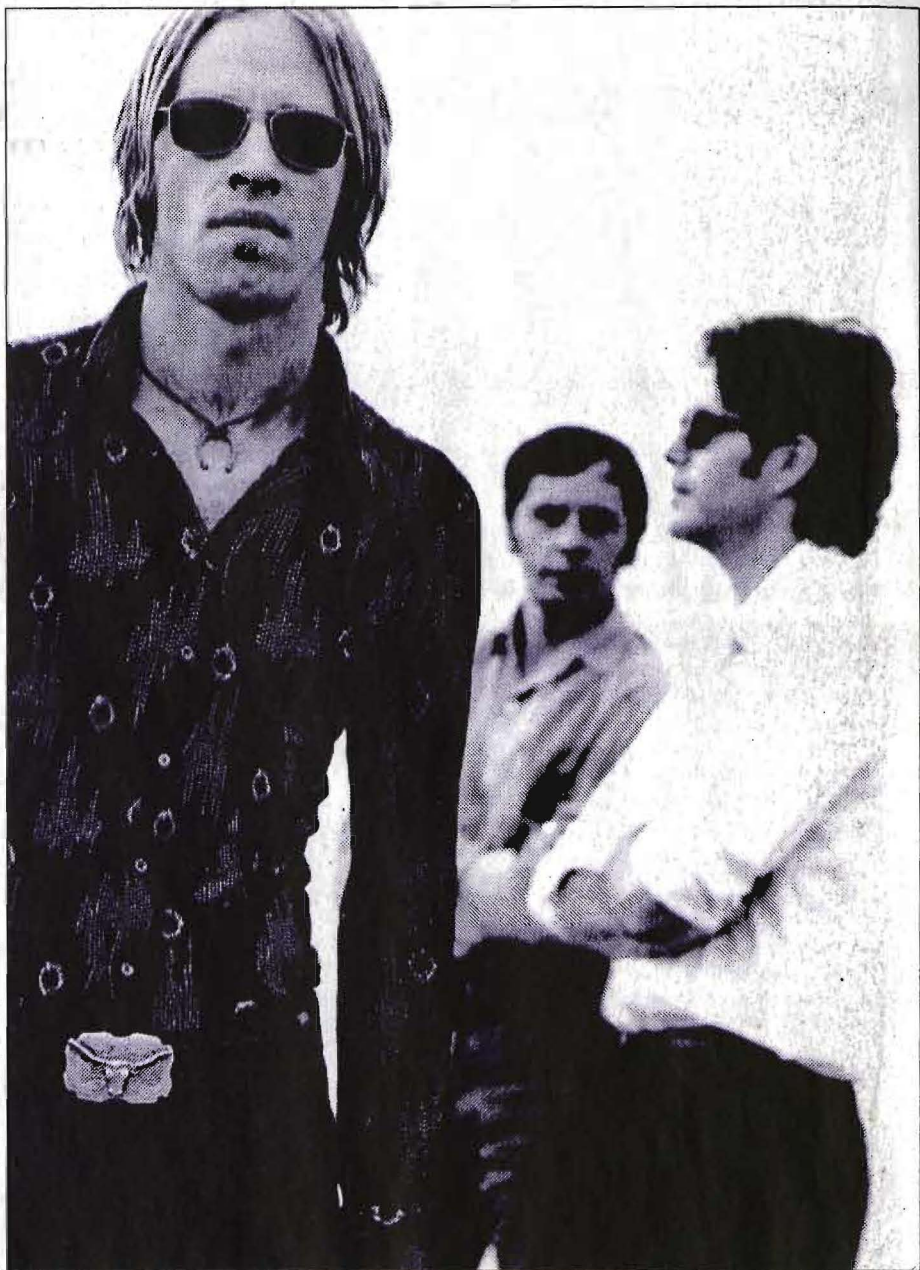
by Walter

I understand musicians are artists and not the computer you get on the phone when you call Qwest for customer assistance. When I called David Eugene Edwards, Sixteen Horsepower's frontman and multi-instrumentalist, he didn't answer. When he finally did answer, about an hour after the appointed time, and I told him what I was up to he replied, "I thought this interview was cancelled." He was not in the best frame of mind to converse because, as he informed me, he'd been having some fights with his computer and a new internet connection. Though I didn't ask him I'm hoping he hadn't signed-up for Qwest's broadband services.

Mr. Edwards lives in Denver, Colorado. The drive from Denver isn't very long, but Sixteen Horsepower has never performed live in Salt Lake City. When I spoke to Edwards he was prepared to play his hometown that evening and then head to Europe for a tour. His band, an American band with significant roots in American music, is forced to make a living in Europe because that is where the majority of their audience lives. Europeans are much more open to American music than Americans. Sixteen Horsepower has just released a new CD, a CD that was inspired by both American traditional songs and folk songs from around the world. The disc is their seventh release, the fifth full-length, and the fourth studio recording. The band has inspired all manner of attempts at genre placement and classification in the past. Goth bluegrass, alt-country goth, Bauhaus-esque... those are a few. The new album is titled *Folklore*, and the title describes the music.

I had all kinds of pre-conceived notions prior to conversing with Edwards. The album is typically bleak and there are several references to loneliness and the joys single women experience. I talked to Edwards several years ago and he told me his wife didn't always share his devout religious beliefs so I was thinking heartbreak was involved. That wasn't even close and after talking with Edwards I understand the album better. Hopefully the reader will as well after reading this pedantic piece.

Prior to letting Edwards speak through the miracle of a transcribed phone conversation I'll note three songs from the album that impressed me and all are covers. Hank Williams Sr., "Alone and Forsaken" - as a devoted Hank Williams fan this song is basically imprinted in the cells of my body. Sixteen Horsepower gives a stunning rendition, an interpretation as haunted as I'm sure Hank's thoughts were when he wrote it. Immediately following "Alone and Forsaken" is a cover of the Carter Family's "Single Girl." Yee haw! Single girls are filled with joy, married women are not always. The third impressive cover, "Horse Head Fiddle," is listed in the liner notes as a Tuvan traditional. Sorry to revel in pedantry. The throat singers of Tuva are one of the world's musical marvels and Sixteen Horsepower covers one of their tunes with insight and dare I write, passion?



After agreeing to talk to me despite the unexpected nature of the phone call Edwards explained how the songs were selected for the album. I asked about the symbolism of the gray horse, mentioned twice on the album and the Tuvan throat singers. "There's not necessarily symbolism, we just chose songs that related to our music and that were influential in the music that we make - music from around the world and individuals as well. There's no real significance to the

**"I thought this interview was cancelled."**

horses other than being horses, you know." The band is called Sixteen Horsepower. So was Tuvan music an influence on Edwards? "Oh definitely. I'm a big fan of Huun-Huur-Tu, I've seen them a few times and I listen to their music quite a bit." The average person reading this probably isn't too familiar with Tuvan throat-singing so a brief explanation is probably required. Tuvans are obsessed with horses. The country is located on the Siberian/Mongolian border, obviously quite isolated, and the residents have developed **continued on pg. 26**



# GIRLS AGAINST BOYS

Gucci and Prada aren't names generally linked to the Washington D.C hardcore scene, but one band is continuing to prove that 5th Avenue glamour and D.I.Y ethic driven rock can live in harmony. This boundary breaking band's roots can be traced back to DC during the late 80's when musicians Scott McCloud, Eli Janney and Brendan Cathy began work on a studio project under the name Girls Against Boys. Shortly thereafter, Johnny Temple and Alexis Fleisig (McCloud's fellow band mates from Dischord's Soulside) joined GVSB and released an ep under the Touch and Go label. Their first full-length album came out sans Cathy who left to focus on his other band, Fugazi. His departure accompanied a shift in the group's sonic focus as their hardcore roots were transplanted into electronic influence. Since then the band has churned out six albums on a number of different labels. Their latest release, *You Can't Fight What You Can't See* (Jade Tree) retains the unique blend of electronic and rock present in previous efforts. The new album accompanies a tour that will hit SLC on Sept. 11 at Liquid Joe's.

by Jaime Gadette

**SLUG:** First off, let me tell you how much I dug your latest release. It's always refreshing to hear a band willing to experiment with new sounds while still retaining a hard rock edge.

**McCloud:** Well cool, thank you. It's been our plan all along.

**SLUG:** I was curious as to why some of your albums tend to incorporate more electronic sampling than others. Is that intentional?

**McCloud:** I think it's probably just whatever the frame mind we're in at the moment. Usually we just kind of react to whatever the last thing was. If we write a lot of stuff it seems to have two modes really, like one with more of a double bass sound or there's more keyboards. I think it just depends on whatever mood we're in. I think we've always kind of used instrumentation as a way to find inspiration. Whatever you haven't been doing, if you pick up a new instrument it inspires you to write a couple of songs. After a while you're looking at your guitar like, what can I do with you?

**SLUG:** Do you think you guys will ever release material that harkens back to your earlier beginnings? That is, do you have any desire to return to straightforward hardcore?

**McCloud:** I think it probably interests us to some degree but it's hard to know whether we'll do that or not. I think sometimes when we're working on material we'll be pretty laidback for a track or two and then after a couple of weeks of working on material in that vein we kind of feel like it's time to make something loud again. We probably won't sonically do stuff that goes all the way back to like Soulside or projects we were in before but I think that keeping an edge to it is still an attraction.

**SLUG:** So no plans for a techno album either? No "Happy" Hardcore?

**McCloud:** I don't think so. I think we've dabbled enough in that. We've always played rock music with repetitive riffs not unlike dance music. I think we were geared in that direction early on and even inspired by stuff like Wax Tracks in Chicago, several generations before Prodigy. It's always been something in the back of our heads when we make music - that clash of those types of ideas, the power of dance music and the mute button. Somewhere in between that kind of approach and the stripped down rock approach that we do, that's when our music is most successful. I like this new album because I think it presents that well, it doesn't seem overproduced which has never been the point either. It's about having those kinds of keyboard sounds in a real rock context, not in an overproduced, electronic way.

**SLUG:** I think part of the turn-off for me with electronic music is the relative lack of lyrics.

**McCloud:** I totally agree. As a singer I always thought those guys (DJ's) were so fucking lucky, I mean they've got to is one line...

**SLUG:** But that's so boring and repetitive. I kind of want to the song to mean something too.

**McCloud:** Yah, you want to hear some humanity.

**SLUG:** Speaking of lyrics, I couldn't help but notice more than a few mentions of an apparent distaste for LA and Hollywood in particular. Is there some kind of East Coast/West Coast tension going on a la' Biggie Smalls and Tupac?

**McCloud:** It's funny because I've always been fascinated with singing songs and putting the lyrics into some sort of context whether it's a city or not. I'm kind of fond of just mumbling a city name in the midst a bunch of lyrics, like what the fuck is Nashville, what's up with Miami Skyline? There's something visual about it for me. I'll imagine being somewhere and piece together lyrics that might, not in a very clear way, explain things but allude to a certain situation and I might just place it in a city for my own purposes.

**SLUG:** So no specific beef with LA?

**McCloud:** I've been shouting out NY and LA since well before the whole Tupac thing. It's funny cause once that happened people would ask whether it was a hip-hop reference and it's not really. It's these cities and their glamorous magnetism or whatever it is. Why do people want to go here first of all and then also the difference and attitudes between New York and LA is something that people are always arguing about, sort of staunchly defending their cities. I just think it's interesting.

**SLUG:** Now you guys have appeared on several labels such as Touch and Go, Adult Swim, Geffen... what was your experience like with each of them and how are thing snow under your current label Jade Tree?

**McCloud:** Throughout the career of the band the happiest record label situation we had was with Touch and Go during the mid-90's

**SLUG:** And what happened with that?

**McCloud:** Well basically we just caught the ear of a lot of major labels and we were at Touch and GO and were pretty ambivalent about things because we had a good label that we were happy with,

which I guess made us more attractive in their eyes. Eventually the interest label was so intense and we were caught up in a bidding war.

**SLUG:** That has to feel pretty nice though

**McCloud:** Oh it feels great! It feels amazing you know, everyone in the world wants to talk to you. And I think at one point we just went, well, if we don't try it we may regret it. After we finished another record with Touch and Go we were in a spot where we could either stay with them or try one of these other labels and see what happens. So we tried one and then we got in an inverse situation. There are so many factors that go into what happened once we signed with Geffen. I mean, the label we signed to basically, about six months into the record release disappeared in the big Universal merger of '98. Geffen was completely gone and we were still stuck there for a while with Interscope. Then Geffen came back and we just didn't have a relationship with the new people. They didn't want to let us go on one hand, but we didn't really have to be at a label where there's sort of a two-way conversation and there's something happening; some kind of vibe with this cool thing. We didn't have that there so we got out of that situation. Now we're back with Jade Tree and it's been great. They're a very Touch and Go style label, something we're accustomed to having done that before. It's a very straightforward situation.

**SLUG:** You know exactly where you stand.

**McCloud:** Right. It's a simple equation as opposed to the major labels with their levels of bureaucracy to have to go through.

**SLUG:** Johnny Temple has his own publishing outfit, Akashic. Do you guys have any desire to collectively put out material on your own?

**McCloud:** Johnny released a few seven-inch vinyls off the record with Geffen because they didn't want to do it. But it's a lot of work and I don't think that any of us really has the stamina do that sort of thing. It's definitely a very time consuming situation.

**SLUG:** Now there's quite a buzz floating around the city of salt regarding your upcoming Sept. 11 show at Liquid Joes. How have past shows in Utah been for the band?

**McCloud:** They've gone really good, I mean they've always gone well. I remember even the first band we did before this band, Soulside and Salt Lake was actually one of our biggest places to play.

**SLUG:** I was also interested in your involvement with the film, Series 7. What was it like to help score a film like that and how do you feel about the movie's comment on society's growing obsession with voyeurism?

**McCloud:** It came about through a friend of mine who was doing music supervision on the film and it was just right up our alley because the director was a fan of GVSB anyway. He wanted a rocking, explosive sound. It was really easy because he wanted exactly what we do. And the topic of the film was sort of a topic that we, in our own music, touch on. Voyeurism has always been interesting to me.

**SLUG:** What do you think about it specifically?

**McCloud:** I think that we are all totally fascinated with ourselves. It's sort of this ultimate narcissism. It seems with these reality shows that it all reaches this pinnacle and you think that's it but then it keeps going further. I don't think it will ever stop really. It was funny though because on that soundtrack there weren't that many lyrics but the director wanted me to do one song for the final credits and it wasn't supposed to be a comment on the movie but once we listened to it in context it fit so well. I didn't really have to stretch to go there because it's kind of what I write about anyway; this obsession with glamour and back to the mythical cities of New York and LA, this promise, this dream that everybody's chasing is also being reflected on TV.

**SLUG:** Do you consider yourselves to be a glam band?

**McCloud:** No, not really. I think that it's one of my favorite topics – going out at night, both doing it and the aftermath. It just fits into the whole thing about why I moved to New York in the first place. What am I looking for? What is anyone looking for hanging out 'till four or five in the morning? They're looking for a lot of things.

**SLUG:** What are you looking for?

**McCloud:** I'm looking for what everyone else is probably looking for – the high life.

**SLUG:** Do you think you've found it?

**McCloud:** I think that at times I've found it. I think that the revelry of the nightlife is very addictive. You are the center of the universe.

**SLUG:** Let's talk about your other band New Wet Kojak. What are your intentions with this project? Is it just a chance to play around with additional sounds?

**McCloud:** It's basically an outlet to explore more random sounds. First starting out I was interested in using the saxophone, because there are hardly any bands doing it. I think with New Wet Kojak I kind of go for a something a little more lan-

guorous with a little sax to fill it out. It's a great melodic instrument, which works really well with my vocal style because I don't sing that melodically and I think that having a saxophone really flushes things out. It's also a more stripped down recording approach. For a while there GVSB was heading into a much more professional type of recording situation and I still like the idea of going to a studio with half-formed ideas and really winging it. New Wet Kojak is definitely a bit self-indulgent in that way,

**SLUG:** Are you guys taking this on the road?

**McCloud:** We may do that soon with the release of our new album early next year. But it's never really been about the tours. We kind of started doing short tours and it seems like the scope of those tours is widening but this is kind of weird stuff.

I have high hopes for this new album and hopefully it will turn some more ears in the New Wet Kojak direction because that's what it is. It's an experimental band!



**continued from pg. 23** a unique vocal style best described as a deep humming groan, mixed with a high pitched whistling sound. The sound of a didgeridoo is a good comparison. Sixteen Horsepower's rendition of "Horse Head Fiddle" approaches that sound. How did Sixteen Horsepower approach the song? "I did singing and we just used bows. We bowed everything, we bowed the guitar, we bowed the bass and we weren't really trying to replicate the throat-singing, just more of the mood of it - bows and organs, different organ sounds."

Was there a conscious decision to follow the truly tragic and bleak "Alone and Forsaken" with the celebratory "Single Girl." Really, is

David Eugene Edwards alone and forsaken while a female acquaintance is celebrating the single life? "I guess we were trying to show different sides of who we are. So, yeah, that was conscious." Edwards pretty much denied any hidden meaning to any portion of the album and as he said, "I don't think there's necessarily any one theme other than the theme of folklore itself and that comes in many different forms. Whether it's music or literature or pictures or...just kind of that attitude rather than any specific theme."

Overall, at least to me, the album has a dreamlike quality and Edwards did agree, "Yeah, right. The Huun-Huur-Tu song is about a dream and the 'Outlaw Song' deals with dreams. Some of the original songs we wrote, there's an element of that as well. I think that just kind of happened, without even thinking about it, it came out that way. It wasn't something that was thought out or anything like that."

This is the September issue of SLUG. A year has passed since 9-11,

our president constantly reminds us that the current "war" is perpetual, a statement some might describe as "Orwellian" while others might relate current events to Nostradamus. Edwards is a deeply spiritual man, he hasn't ever attempted to hide his spirituality and while his music does at times have religious overtones Sixteen Horsepower isn't viewed as a "Christian" or "gospel" band. Does he think these are the last days? "I believe we're in the last days, I think we've been in them for quite awhile really. I'm not one of those people who are subscribing to a certain date of things happening or we're at a specific point. I believe that things are coming to pass that have been prophesied in the bible, but as far as how far along we are...I'm not really sure and I'm not too concerned or


**"I believe we're in the last days, I think we've been in them for quite awhile really."**

worrying about it. I do believe we are in the last days, yes, but that doesn't mean it will

come to a climax in my lifetime."


Numerous artists have responded to September 11 with mostly ridiculous attempts to express sympathy, empathy or patriotism. Perhaps the best way to close this out is with Edwards thoughts on his response. "It didn't give me any special inspiration necessarily. It just solidified my beliefs even more and my desire to spread the gospel more, but it didn't put a big change on how I think about things or it didn't make me write certain songs because of what happened. I think I sort of deal with those things all the time, in I guess, a more one-on-one personal level. Men's relationship between each other and the selfishness of man - what it breeds and what it does."

**Folklore** 1. The traditional beliefs, legends, customs, etc., of a people: lore of a people. 2. The study of such lore.




...if you complain about the old-school dying off and don't buy Roger Miret & The Disasters self-titled disc, you're a f\*\*king fool and deserve all the pouty misery that pop-punk creates in your world."

-Bill Whiting-Mahoney/technopunkmusic.com



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**LOCAL'S ONLY: An Interview w/ Terrance D.H.**

**STATIC IN A WORLD OF STATIC**  
by Aaron Anderson

When I arrived at the home of Terrance D.H. and was immediately welcomed with a cold beer and a seat out on his back porch, I knew I was in for the kind of candid conversation that is too often elusive when interviewing a local band. I wasn't sure what to expect from such a seasoned local musician and his band mates. Back in the late 80's and early 90's Terrance was the front man of local acts **The Stench** and **The Bad Yodelers**. These two bands use to pack local music venues to full capacity. Terrance coined a musical and vocal style that was profoundly influential to the evolution of Salt Lake City's underground music scene for years to come. Some people might let that kind of accomplishment go to their head. Was I going to have to deal with some self-proclaimed rock star with an ego ten sizes too big for his shorts? Fortunately not. Terrance D.H., and band mate Gary Ventura are two damn cool guys.

**Magstatic** was formed six years ago, and have experienced several line-up changes. Currently the band consists of **Terrance D.H.** - guitar and vocals, **Chelsea Vaun** - bass, **Gary Ventura** -

drums, and **Jason Horn** - guitar. Shortly after the band was formed, they released a 7" on *Sub Pop* records. Afterwards they released *Kung Fu* on *Running Records*, followed by *Cruise Liner* and *Wrist Rockets & Roller Coasters* on *Guapo*. Their latest album, *Country vs. City*, will be released on a label named *Pop Sweat Shop* based out of Olympia, Washington and Denver, Colorado.

I had the chance to listen to a copy of their upcoming album. The apparent evolution of the band's musicianship and songwriting capacity is obvious. The album presents a group of individuals with a strong work ethic, and a talent to conceive a song that holds itself together with it's own musical uniqueness. There isn't a track on the album devoid of a twist that will catch you off guard. **Magstatic** know how to rock. They are a band that commands the respect of any unbiased music fan.

**Magstatic's** official release date for their new album is October 8<sup>th</sup>. However it will be available for purchase on September 28<sup>th</sup> at the *Urban Lounge* when the band plays it's CD release show along with *ToIchock Trio*, and *Red Bennies*. Judging from the enthusiasm in their voices, this will not be a show to miss.



Photo: Colby Crossland

Terrance D.H. of **MAGSTATIC** sports a new clean-cut look.

**Short, Short, Stories**

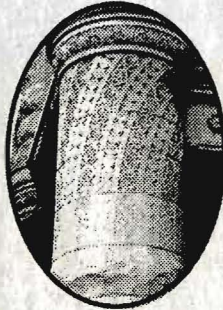
**COMMANDOH!**

In spite of President Bush's latest statement that he was willing to wait another year to invade Iraq, Joe was gung ho for immediate deployment. He put on his combat boots and camouflage pants and braided his hair. Then he went shopping to pick up a few odds and ends he knew stores in Baghdad didn't carry.



**Pillar of the Community**

Every year the columns grew an inch or so taller, a record of their yearly growth cast in stony circles around their circumference. Citizens reckoned that within fifteen years the town hall would be a two story building. Their great great-grandchildren could expect a modest skyscraper.



**PUPSICLE**



The border collie scanned the snowy canyon. "Goddamn it, those stupid sheep are lost again!" he thought. Silently he cursed the fecklessness of ruminants and the frigid weather. "I'll probably freeze my tail off finding those idiots," he grumbled, forgetting he was docked

by JD Zeigler

# ERIKA CHRISTENSEN

## ENTERS UNCHARTED WATERS IN *swimfan*

swimfan

Sure, she plays the strung-out daughter of a drug czar in Steven Soderbergh's *Traffic*. And yes, her part in this month's teen thriller *swimfan* is nothing less than the semi-psychotic, obsessively dangerous girl from out of town. But despite the roles by which her fan base continues to recognize her, there is one thing that just-turned-twenty actress Erika Christensen wants her fans to know.

"I realize this may seem obvious, but I wish people knew that I'm not like the characters I play," says Christensen, who rattles off a list of why she's different from her current onscreen embodiments.

"I'm just going to think about what makes me who I am, things that I should be embarrassed about but I'm not," she continues. "I live at home with my two younger brothers, my parents both work for my production company (Endless Entertainment)...and [I've been] a Scientologist since I was twelve. I started studying and I credit much of my health and happiness and success to it."

Siblings and Scientology aside, Christensen admits that most of her life is focused around business because she intends to spend the rest of her life in the entertainment industry. When she's not shooting (she is currently filming *The Perfect Score*, a movie about high school kids who break into an SAT testing center to steal the answers), Christensen is either reading scripts, meeting with agents and managers, granting interviews to reporters or doing photo shoots.

"But I do get to hang out with friends. I'm not a complete hermit," she says, adding that when she does get some free time, she loves to do karaoke. In fact, before her breakthrough role at 13 in the 1997 feature *Leave it to Beaver*, Christensen dazzled Los Angeles audiences with her singing and dancing skills as a member of "Kids on Stage for a Better World."

"It was a group of kids who would travel around LA and give live performances. And I did that for about a year before I realized that I wanted to be an actor and be in movies," she says. "So then I continued for a few years and it really helped me to overcome my stage fright. I loved that feeling of not only the adrenaline rush but the connection between the people on stage and the people in the audience—and I think that's what probably led me into this life."

And it is this life that currently consists of a critically acclaimed role in *Traffic*, a turn as a scene-stealing villainess in *swimfan* and a sizable onscreen presence opposite veteran actresses Susan Sarandon and Goldie Hawn in the upcoming comedy *The Banger Sisters*.

"It was incredible to watch them work...they're so talented. I don't know how to express what they do but it just makes sense why they are who they are when you see them work. It's all intelligence and talent," Christensen says about Sarandon and Hawn. Before *Banger Sisters* is released, though, audiences will be treated to Christensen's seductively sadistic side when *swimfan* dives into theaters nationwide on September 6.

In *swimfan*, Christensen plays Madison Bell who sets her sights on popular Ben (*Clockstoppers*' Jesse Bradford), a promising Olympic swimmer and reformed troublemaker who juggles practice and schoolwork to make quality time for his sweetheart, Amy (*Roswell*'s Shiri Appleby). While Madison is simply trying to acquire Ben's affections at first, she soon becomes obsessive and her intentions bleed into betrayal and eventually, utter madness.

Although Christensen originally auditioned for the role of the much sweeter Amy, she contends that it was her idea to play Madison instead. "They wanted me for Shiri's role, [but] I thought it would be really fun and interesting for me to play the other role. So I had a meeting with [director] John Polson [and] he thought it was a great idea," she says.

Christensen goes on to explain why playing a villain is more fun than a protagonist: "There's a lot of exploring [of] what you're capable of doing as an actor," she says, "and you allow yourself to go crazy and yell and scream and get applauded for these things that are not necessarily alright."

Christensen's role as Caroline, Michael Douglas's drug-addicted daughter in 2000's Oscar-winning *Traffic* also allowed the young actress, then 18, to stretch her acting muscles and explore her capabilities. However, if not for Soderbergh's nurturing nature and understanding personality, Christensen may have never appeared in the film.

When her parents never had reservations about Christensen's decision to become an actress ("Being twelve years old, I needed a tremendous amount of support. I needed to be driven everywhere and [have] everything paid for and paperwork done and contracts signed," she says), they were hesitant about her decision once they read the *Traffic* script and saw the role their daughter was willing to take.

"They were like, 'my little girl!' but I had no qualms about doing the role. Steven Soderbergh called a meeting with the producer and my parents and I to discuss what we were getting ourselves into. And he just let us know that I would not have to do anything that I was not comfortable with and he agreed with me when I [discussed] how nudity would be distracting from the real issue," she says.

Now, with one film out, two approaching release and another in the works, Christensen says that she definitely won't be taking a break when *The Perfect Score* wraps in late September. A perfect time, then, to sound off on a few directors she'd love to work with: "Baz Luhrmann," she says without hesitation, "because I love to sing and dance and I haven't had the opportunity to put that to use yet."

Other filmmakers on her wish list include Cameron Crowe, James Cameron ("Maybe he'll be the first one to put me in an action movie," she muses) and *Memento* director Christopher Nolan. Christensen also reveals the one person in Hollywood with whom she'd really, really love to collaborate: "This is wishful thinking," she says, "but Tom Cruise is top of the list—of course."

From Christensen's lips to Cruise's ears.



BY ABBITOU SHIN

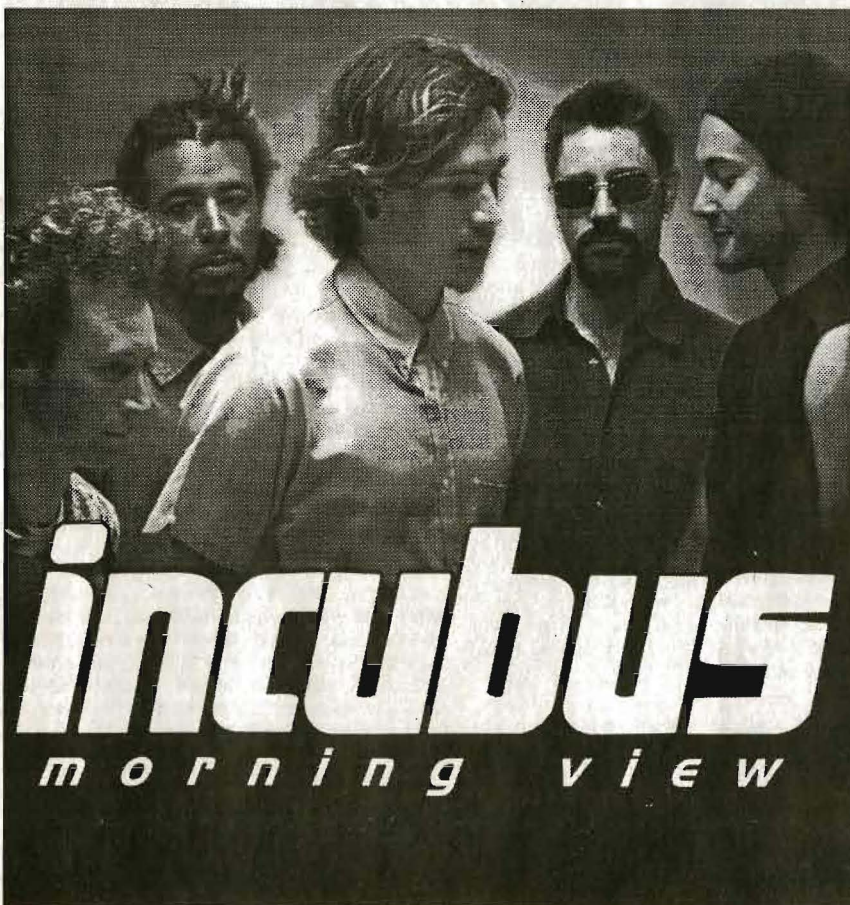
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# lame ass



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**Thursday 5<sup>th</sup>**: Being tagged as a "Two-man version of The Who" in the days of The White Stripes can be a good thing if one is looking for fame and fortune from labels looking for the natural follow-up to the now huge sister-brother duo. But for members of **Swearing At Motorists** the time is right to demand a challenge. The Motorists lead vocalist claims that his band, a cross between early Replacements and Elvis Costello, can rock harder than The White Stripes, especially on stage, and he just wants to prove it that night at *Kilby Court*. Opening is **Scout Niblett** who is compared to older and rawer PJ Harvey. Live she is supposed to have Sonic Youth inspired distortion freak outs. For those who like their women to be harder defined while indulging in sultry passion Scout should deliver.

**Thursday 5<sup>th</sup>**: Hailing from Portland is **Vaihere**, a band that is somewhat similar to northeastern "alternative-rock" bands that have a country twang. For example: Goo Goo Dolls and Matchbox 20. Now before y'all go "Ewuee!!", let me defend **Vaihere** by stating that on their latest *This Lonely Highway*, the band has certain elements that are very radio friendly, but they also add subtle touches to each track to make it different from the dribble that is Top 40 chart bands. Plus they have been together for nine years, so these guys are not one of those one hit wonder groups that have seemingly come from out of nowhere. If any of y'all happen to be passing through Provo that night or actually live in happy valley then head over to **ABG's**.

**Thursday 5<sup>th</sup>**: Definitely a show that must be checked out a all cost is **The Epoxies** at the *Urban Lounge* with locals **The Wolfs** and **Redd Tape**. Naturally, it was only a matter of time before a group would combine the classic new wave past with the punk rock of today, as well as the past. There are other bands out there who do this nostalgic combination, but **The Epoxies** front it to devastating and killer effect. A hybrid sound of The Cars, Ramones, Devo, and Missing Persons, the band means what they do. Honestly, they all wear 80's retro duct taped clothes and even the **Geordie**-from-Star Trek looking glasses, and the keyboard has those Casio/Atari bleep sounds that a thousand new wave geeks used as the backbone of their songs.

**Saturday 7<sup>th</sup>**: For fans of songs that are about drinking whiskey, being heartbroken, and other classic anthems from honky-tonk lyrics, then check out **Jesse Dayton** who will be at the *Zephyr Club*. **Mister Dayton**, who people may remember as the lead singer / axe-man for the rockabilly band **Road Kings**, is touring in support of his two country records. He definitely knows how to entertain a audience with his guitar slinging and rich voice. And if Dayton wasn't enough, he will also be playing with **The Bastard Sons of Johnny Cash**, who also take the traditional county and rockabilly to outstanding heights. Like their namesake, **The Bastards** belt out the honest heart felt tales of lost love and dusty back roads to nowhere. Enough to shed a tear or two into ones beer.

**Monday 2<sup>th</sup>**: Most people will recognize the name of **Chris Connelly** as the wild throat man, at one time or another, behind such industrial projects as **Revolution C o c k s , M i n i s t r y**

**Pigface** and **The Damage Manual** among many others. **Connelly's** solo music is more like Irish and Scottish drinking songs set to swank grand piano pieces. Actually on recent discs **Connelly** has kicked out the jams, but nowhere as full force as the previous bands he's been involved in. His rich baritone is the star of the show and it shines fiercely in the spotlight. Vocally dipping and soaring through tranquil lows and highs, **Connelly** is out to prove at the *Zephyr Club* that he can perform just as much to quietly arranged songs and that he doesn't always need the music full of rip roaring guitars. Opening is **Meg Lee Chin** of **PIGFACE**.

**Wednesday 11<sup>th</sup>**: Probably the most eagerly awaited show.....for a long goddamn time!!! **Girls Against Boys** will finally be returning to our city at *Liquid Joe's*. Two basses layered at different ends of the sonic spectrum, a sensual baritone voice juxtaposed with a falsetto dueling vocal, scratchy guitar and tight ass drumming that makes you wonder how one guy could be playing complex beats that would make a drum machine jealous. Extra bonus: all four members of the band look like GQ models. **Purr kitten, purr**. Opening is **Radio 4**, who also know how to get the booties shaking. Taking dub reggae bass lines and drums, while putting a funk induced punk guitar line over the rich vocals of the two frontmen, **Radio 4** want to take the styles of **Gang of Four** to another level.



**Thursday 12<sup>th</sup>**: With the sudden rise in popularity of emo due to exposure from good bands (**Jimmy Eat World**) and shit bands (**Dashboard Confessional**), it's great to see a woman taking the sensitive and atmospheric music to task. The group is called **The Reputation**, who is fronted by a woman who musically and vocally walks the fine line between the sounds of **The Promise Ring** and **The Jazz June**. *Kilby Court* has seen a lot of bands come through, but I think the typical crowd who likes to see new music there will devour **The Reputations** sound all up and then beg for seconds. While some of their songs have the blistering punk rattle to them, the others are of the disarmingly slow ballads that nerdy emo kids love to sway in place too.

**Thursday 12<sup>th</sup>**: The **New York Times** claims them to be one of the greatest unknown bands of today, and while I may be somewhat skeptical of that claim, I find something charming and relaxing about the latest from **Jackpot** called *Shiny Thing*. Kind of like a side swipe between **Elliot Smith** and **Wilco**, **Jackpot** play lazy pop with an alt-country backbone that go together well like peanut butter and jelly on a bagel. (Yummy!). Catchy tunes that thrust the rich vocals and quirky songwriting to the fore front so one can appreciate killer musings about, "Psycho Ballerina", "Fleas on the Trail of Time", and "Throw Away Your Misery", while enjoying a tasty beer or cocktail that night at the *Zephyr Club*.

**Sunday 15<sup>th</sup>**: All bow down and worship the almighty **Sabbathon**, once again at the *Galivan Center*. For those who like a grab bag of local music while catching a few rays outside, this is the show to praise God for. So, if y'all can con the parents out of church for one day, come check out **SLUG's** version of sacrament and family home evening rolled into one. The music starts at 1:00, so make sure to haul that cooler

down to the **Galivan's** gates early to get a good seat. Just remember that glass containers are not allowed, so make sure to raid the parents **Tupperware**.

**Sunday 15<sup>th</sup>**: So **Sabbathon** is over, y'all spent the day basking in the sun, gorging on local music like an obese family at a buffet, but the music fix hasn't been met. What do y'all do? Well there is the **Sixer** show at *Todd's Bar*. This band takes the fine working of upshot pop mixed together with the fine sounds of white trash greaser rock. Like a huge semi on the lone highway, **Sixer** barrels down the road at high speeds with their music in an attempt to met their deadline of destroying the average listener who isn't prepared for the torrent of sound that will be unleashed that night at *Todd's*. Caution required, check those mirrors boys and girls.

**Monday 16<sup>th</sup>**: A retro-psychedelic band named after the dead **Rolling Stones** guitar player is probably the best way to describe **The Brian Jonestown Massacre**. With all the attention on rock n' roll bands these days its great to see a group that fronts that banner but has a difference in their music. Take the fiery chords of such rock gods as **The Who**, **MC5**, and **The Stooges** and swirl it with the stoned out bliss of such fuzz distorted guitars as **Spaceman 3**, **Ride**, and **My Bloody Valentine** and I think the versatile sound of the band becomes apparent. When they play at *Liquid Joe's*, I advise audience members to stock up on the earplugs, y'all will need them.

**Wednesday 18<sup>th</sup>**: Usually when someone mentions that a band is from Iceland, the first thing that pops into people heads is either **The Sugarcubes** or **Bjork**. But **Gus Gus** is neither of those, even though they are from **Reykjavik**. **Gus Gus** is a nine man collective of artist, musicians, filmmakers, actors, photographers and more. Each member plays a crucial part in the construction of the sound and visual art that this group creates. Should be unlike most musical projects out there. **Gus Gus** will bring their act to town at *X-Scape* and will intrance the audience that dares to watch art taken to a whole different level.

**Thursday 19<sup>th</sup>**: Proclaim it with me brothers and sisters!! Down with **W. Bush!! Jello Biafra** for President!! **Krist Novaselic** for Vice President!! Think of the possibilities! **Jello** would just tell it like it is, he wouldn't be afraid to say shit. And those state of the union addresses would actually be watched because they would be funny and would inform Americans just how really fucked up this country is politically and socially. If this is your idea of real politics, then check out the **Spitfire Tour** at *Kingsbury Hall*. Made up of spoke word performances by not only former **Dead Kennedy** singer **Jello** and former **Nirvana** bassist **Novaselic**, but it also has singer and activist **Jill Sobule** and two other environmentalists. Discount for students with I.D. so all us broke asses can see a night of funny radicalism and positivity to help wage the war against **Big Brother Dubya**.

**Tuesday 22<sup>nd</sup>**: **Money Mark** is no stranger of music to get down to. On his latest release *Change is coming*, **Mark** takes that-ass rhythms to a higher place. When I say higher, I'm talking outer space grooves that fill your head with euphoric subliminal bliss. When he plays at *Liquid Joe's*, prepare to have your feet lifted off the floor as you twirl and shake in uncontrollable spasms. As the tripped out form of crazy dance beats assaults the senses a sudden realization will take place as to why the **Beastie Boys** choose him to be a member of his band.

**Tuesday 24<sup>th</sup>**: Put the safety pins through the various body parts and get the that **Mohawk** spiked with egg whites because the **Punk-O-Rama Tour** is coming to town at *Brick's*. This stop in the tour will feature

**Guttermouth**, potty mouth extraordinaire, as the headliners. Guttermouth are famous for their stage antics and hijinks, so prepare to laugh until you puke while whipping around in the pit. Also on the band is Epitaph label mates **1208** who go off like a Tommy gun snapping off every round in its magazine in one quick flurry of spark and noise. Rounding out the bill is non-Epitaph bands **Gob**, a Canadian who perfectly blends pop sensibilities with punk's take no prisoner's aggressiveness. **Nerf Herder**, whose name is taken from a Star Wars movie and bang out the funny juvenile anthems with a be-bop vibe. Wrapping things up is **Authority Zero**, a rowdy prankster band that keeps the audience foaming at the mouth as the prance around the stage while whipping out their punk-reggae-latin-ska hybrid.



only does faithful versions of one of the greatest rock/metal bands of our times, but also immense talent obviously apparent when the band rips and roar like an old 67' Chevy in a suburban neighborhood.

**October Tuesday 1<sup>st</sup>**: Billed as **Plea For Peace Take Action Tour**, it is a collection of bands that are united in the effort to help people who are suffering from depression. The bands that will be playing at X-Scape that night for this leg of the tour are **The (International) Noise Conspiracy**, a band that obviously taught **The Hives** everything they know, but also practically paved the way for the retro-rock conquest. Some jangle pop chords from **The Promise Ring** who helped define the

musical genre called emo. More rock action from **The Donnas**, who know how to burn the roof down, but also look good doing it. And **The Lawrence Arms** who front two sides to their musical equation, pristine and emotional pop songs to in your face fists of fury that sound similar to the progressive sounds of **Dillinger Four**.

**October Wednesday 2<sup>nd</sup>**: After the legendary stoner rock band **Kyuss**, members of that band started the band **The Queens of the Stoneage**, which take elements of the **Kyuss**, down tuned guitars that drip and melt with **Black Sabbath** inspired sonic sludge. But **The Queens** expound on the formula by throwing in pop elements and artful ideas. Opening for **The Queens** show at **Brick's** is **The Trail Of the Dead**, a band that portrays an image that musicians can write music that not only kicks an audience of listener in submission, but also write intelligent music that takes a few listens to understand and fully appreciate. And wrapping up the band set that night is **Peaches** who knows about sex; raw and dirty. And any woman who loves to sing about wild and crazy s-e-x while bass heavy rhythms thunder and crescendos around her, is definitely okay in my book.

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**Wednesday 25<sup>th</sup>**: For a band like **Midtown**, they put themselves away from the nasal bands that are popular on the radio by actually going for a harder sound that still embraces the "I'm a sensitive young guy" of emo with the "I'm a dangerous guy who likes to punk rock my guitar" sound. Opening that night at **Brick's** is **Recover**, a group that is sonically similar to **Midtown** but actually have a lot more creativity which is very evident on their latest EP. With the same approach to creating an engaging pop record with a ton of progressions and time signatures, **Recover** are close to following in the huge footsteps of the legendary band **Failure**. **Taking Back Sunday** is also on the bill.

**Friday 27<sup>th</sup>**: Man, oh man. We are a bunch of lucky muthafukrs to have a band as bombastic as **The Jon Spencer Blues Explosion** to be paying our sleepy little city a visit. And with their latest release **Plastic Fang**, **Jon Spencer** blows any of their previous work. A masterpiece above other masterpieces in our modern times, **Fang** takes equal parts retro-rock n' roll and equal parts of blues and funk. When the band plays at **X-Scape** that night prepare to be wowed! by not only musicians, but also entertainers. Opening is **Yeah Yeah Yeah's**, a band that is compared to retro-rock bands like **The Strokes** and **White Stripes**, but I find this analysis a bit untrue. Instead they are more comparable to the noisy but catchy and spastically enthusiastic sound of **Sleater-Kinney**. They should have no problem setting the mood for **The Spencer Band**. As if one warm up act wasn't enough, there is also **The Liars**. They are interviewed in this month's issue, so check it.

**Friday 27<sup>th</sup> and Saturday 28<sup>th</sup>**: The all girl AC/DC cover band **Hells Bells** is

breaking up. Go see them at **Liquid Joe's** whether y'all have seen them or not, because this will be the last chance to see a group that not

only does faithful versions of one of the greatest rock/metal bands of our times, but also immense talent obviously apparent when the band rips and roar like an old 67' Chevy in a suburban neighborhood.

# GALLERY STROLL

WITH MARIAH MELLUS

Gallery Stroll is the third Friday of every month from 6pm to 9pm. Art, music, friends and it's all free! This month's Gallery Stroll will take place on September 20th.

**The Salt Lake Arts Center** located at **20 South West Temple** is currently hosting two exhibit **PERSPECTIVES OF CONFLICT** feature's work by various local artist's. The heading artist **Kazuo Matsubayashi** a professor of Architecture at the University of Utah has added to the scenery of Utah with works including **ASTEROID LANDED SOFTLY** aka the floating potato which currently resides at the Gallivan center. Supporting artist included but are not limited to **Fletcher Booth**, **John Erickson**, **Suzanne Fleming**, and **Gary Pickering**. All types of media are presented in this show. Artist **Victor Kastelic** display's his lifetime achievements in a show titled **CLOUD BURST**. Kastelic spend 12 years in Italy drawing with pencil and oils. For this show he included three hundred small drawings and a few large murals painted on the art center walls. Both shows will hang until October 5th.

**Walk of Shame Studio**, **351 West Pierpont Avenue** had taken a hiatus for the summer. The heat was unbearable and the trio that runs the studio had several projects to work on. For September they are back with **Eric Delphinic's** show **INDUSTRIAL LANDSCAPES**. The show featuring black and white and color photography takes an intimate look at the buildings that make up the westside. Some vacated years ago with ghost stories to tell and some that even though used currently you would never know.

**Art Access Gallery**, **339 West Pierpont** explores the subject of Spirituality. The show entitled **SPIRITUALITY AND CONTEMPORARY ART** features artists **Phil Richardson**, **Trevor James Bazil**, **ViviAnn Rose**, **James Charles** and **Gregory Parascenzo**. This diverse group of artists present their personal exploration and interpretation of spirituality through sculpture, paintings and photography. This show challenges and reinforces spirituality. **Gregory Parascenzo** explores the ritual side of spirituality with his paintings using the relationship of the artist and the act of creating. **James Charles** uses his life experiences being educated in Catholic schools and in a naval hospital to paint his figurative forms. To **VivAnn Rose** "Nature is her church and Art is her religion. Her photography's presents the spiritualness inherent in nature. Five artist, five different styles one large idea.

**Art Access II Gallery**, **321 West Pierpont Avenue** host's **Holly Williams**. The self titled show will feature 15 color pencil drawings of still life's. **Holly's** drawing look more like paintings with the layers of colored lead. The objects have depth and intensity. You might find yourself starting to hunger for the basket's of fruit and vegetables.

**Trasa Urban Art's Collective**, **741 S. 400 W.** has a party planned for Gallery Stroll that will last well after the door of other galleries close. The show entitled **COQUETTES AND SUCCUBI** was curated by **Camilla Taylor**. An exhibit of sexual, sensual, and erotic work. This group show features art buy **Trent Call**, **Fletcher Booth**, **Melanie Memmott Clark**, **Alez Ferguson**, **Jason Jones**, and more. The party also includes live music by **Sam and Simon Bigney** or **Kirkmount**. Opening Reception is Sept. 7th.

**The new Derek Dyer Gallery** located at **850 South State Street** is a great way to start the Gallery Stroll out with a bang. The grand opening will feature work by the owner and creator of the gallery, **Derek Dyer**. His latest work **Glow People**, follows his intrigue with motion and the human form. It's a body of work that stands on it's own, yet also pulls from his previous projects: **Liquid People** and **Laser People**. In the garden space, **Chris Coleman's** sculptures will be on display. **Chris** has shown at the Utah Arts Festival for several years now. He lights up the evening with torches, bonding metal and fire. Like all of Mr Dyer's shows, there will be live music from local musicians and the possibility of a guest appearance or two. This is not your typical gallery, as you might have guessed with Dyer's name attached. **Derek** has extended a call to all mediums of visual and performing arts. "The **Derek Dyer Gallery** mission is to house a diverse range of art and film exhibitions, as well as music, dance, and theatre performances". To apply for exhibition, contact **Derek Dyer** at [derekdyergallery@yahoo.com](mailto:derekdyergallery@yahoo.com).

Don't miss The grand opening is this month!  
SUPPORT LOCAL ART!!!!!!!  
[mariahm@worldstrides.com](mailto:mariahm@worldstrides.com)

# Glitter Gutter Trash

By Ryan Michael Painter

August was a fantastic month; but any month that includes a live performance from **David Bowie** is well worth living. No one does it better with such a casual demeanor. We'd all be lucky to be half as talented, intelligent or as attractive in our fifties. Let's just hope this isn't the last tour as it has been rumored as. Music needs its icons; particularly those who can stand as tall as they did 30 years ago. If you don't own *The Rise and Fall of Ziggy Stardust and the Spiders from Mars* pick up the 30th Anniversary limited edition and you'll realize why so many musicians are devoted fans. Then pick up his latest, *Heathen*, it's absolutely fantastic as well.

## Jack Hayter

### Practical Wireless

#### Absolutely Kosher Records

Hayter (ex-Spongefinger and current guitarist for Hefner) creates stripped bare arrangements focusing on a voice and acoustic guitar with occasional percussion. With lyrics that reveal Hayter to be the sort of troubadour who is as much a comedian as he is a musician. I imagine the twisted faces and quirky smiles that would accompany the music in a live performance. Perhaps that is the problem. I am forced to imagine because I don't quite get that sense from the recording. When compared to the recent efforts of Hefner this album seems to be lacking the flare, charm and pop sensibility that make tongue-in-cheek antics work. Not a horrible album but ultimately just a tease.

## The Black Watch

### Jiggery-Pokery

#### Stone Garden Records

I've never heard of John Andrew Fredrick or The Black Watch for that matter, but it would seem that he has been kicking around Los Angeles with an English Ph.D. in his pocket and a guitar in his hands for quite sometime. Joined by Scott Taylor's bass playing and J'Anna Jacoby (Rod Stewart's violinist/man-

dolin player) contributing everything else ranging from drums to strings, The Black Watch navigate through beautifully produced songs that bring to mind the **Red House Painters** had they merged with some of their 4ad counterparts. There are elements of shoegazer here mixed among pop stars and folk singers with ambient electronics; ultimately creating a seductively bright world sans leopard print pants and model girlfriends.

## Domenico De Clario

### Shaker Road

#### Nonplace Records

You could dismiss this release as a pretentious effort at taping the spiritual essence of a location and manifesting it through improvised music performed by a blindfolded pianist, because in a sense that is exactly what it is. Yet to do so would negate the haunting quality of the composition. In June of 1996 Domenico visited Shaker Village, Maine and spent the days working with the shakers in their gardens or orchards and the nights blindfolded at a piano playing whatever notes his fingers were drawn to. This process continued for a full cycle of the moon: from full to full. *Shaker Road* is a collection of highlights from those night sessions. Painfully beautiful, stark and lingering like a swan song to a more simple life, becoming increasingly disconnected from the world around it. Simply enchanting.

## Mission UK

### Aura

#### Metropolis Records

Following up *Resurrection*, a lifeless re-recording of their greatest hits, the Mission return with a sound more akin to *God's Own Medicine* than their 90's releases that left many fan disenchanted. However lyrically the album is more akin to the lusty nature revealed on *Grains of Sand*; a reminder that **Wayne Hussey's** approach was never romance but something bawdy and primal. So what does this add up to? After a couple weeks' worth of listens I

am unconvinced that returning to the "old sound" was a step forward. I enjoyed the electronic elements of 92's *Masque*, the obvious **Cure** and **Wonderstuff** influenced sound of 95's *Neverland* and the straight-ahead rock of 96's *Blue*. Granted, none of these albums seemed to come from the same creative source, but they all had their moments of brilliance. I've yet to find those two or three songs on this album that really hit me. Punch line: *Aura* is a perfect album for those who want to live in the vacuum of 1986 and a slight disappointment for those who have moved on.

## Replicant Rumba Rockers

### A Rather Interesting Mix (Remastered and Edited)

#### Nonplace Records

Imagine that **Radiohead** made a bachelor pad album mixing elements of lounge, dub, idm, Latin, the kitchen sink, a programmer called Atom and his fictional band, and perhaps you'll be able to understand why this album would not only keep a person from having a relationship with the opposite sex, but could cause irreversible damage to the way one views the world. That might explain the headache I got halfway through the album every time I sat down to listen to it. In small doses it is rather enjoyable but if I'm going to sit through the album in its entirety I'll need a live mariachi band and a few strong drinks to numb the senses. A perfect frat house party soundtrack if frat houses were for cool intellectual people.

## Languis

### Untied

#### Simball Records

Warning: you are about to enter a place caught between the warm ambient textures of **Brian Eno** and **David Sylvian** mixed with a touch of drowning vocals and the occasional disrupted glitch in the system. It might be too mellow for those looking for a wall of disorganized sound and too chaotic for someone in search of meditation music but it is also quite intriguing. The beats and vocals, when there are any, are always deep in the mix, masking their

existence within the bubbling reverb leaving you a thousand miles away from the source straining to hear everything. First listen will stroll by without stealing too much attention. Each return trip will reveal subtle details missed on the previous voyage. Call it what you will, just don't compare it to anything as mindless and obvious as New Age.

## Coldplay

### A Rush of Blood to the Head

#### Capitol Records

*Parachutes* was a solid album that rushed through the charts on the strength of a catchy single. *A Rush of Blood...* is better. For all the cocky arrogance you might expect from a band that has effectively replaced **Oasis** as the world's favorite British obsession, Coldplay return with a surprising lack of confidence and collection of songs about relationships turned dysfunctional and the struggle to understand how things went wrong. This is simply a beautiful, subtle release that is full of haunting imagery and hooks that are probably too good for popular consumption. Just realize that once this slips itself into your CD player you're going to have a difficult time taking it out. I'll be listening to "The Scientist," "Clocks" and "Warning Sign" for the rest of my life.

## Berlin

### Voyeur

#### IMusic

The dark image on the cover combined with the parental warning and a band that looks like **Orgy** rejects had me believing that, like so many before her, **Terri Nunn** had traded in the synthpop and ballads for something explicit and noisy. For better or worse this assumption was wrong. *Voyeur* isn't so much a departure as it is an update on where Berlin left off in the 80's. Yes, there is still a lot of sex and physicality to the songs, but the quality is far better than Terri's disastrous solo album with **Underworld's Karl Hyde**. It might not feature a breakaway hit roaring underneath a Tom Cruise vehicle but thankfully doesn't reveal Terri as another washed up product of the 80's trying to re-emerge 15 years later.

August was a very noise-filled month for me. Perhaps it's the anticipation for **Maschinenfest** in October mixed with the excitement from the Hands concert on the 23rd. I have had many thoughts on noise and why I am sold on it and why other people should be as well. It may be too harsh for some people - so to those people I suggest listening to more of the ambient and natural elements in the noise genre like **Orphx** or **Vromb**. There are also more down-tempo, dark-hop and IDM bands that fit near this genre like **Scorn** or **Beefcake**. I really believe the Neoindustrial genre as a whole has something for everybody. What bands are actually industrial anymore?

### TOP 10 FOR SEPTEMBER

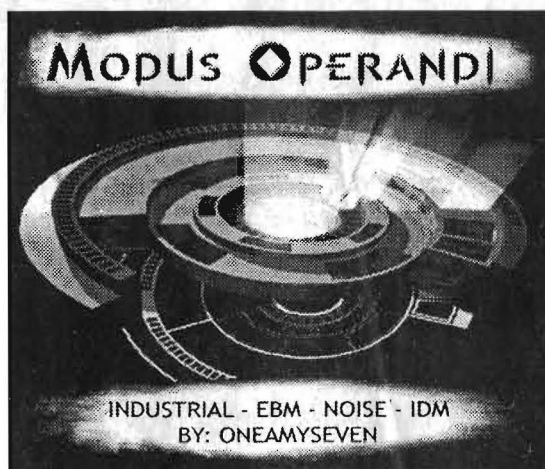
1. **VIA** - *Forms of Hands 02*
2. **Mono No Aware** - *Kika No Sekai*
3. **Felix Da Housecat** - *Excursions*
4. **VIA** - *Electroclash*
5. **Klinik** - *Sonic Surgery*
6. **Dryft** - *The Mytotyc Exyt*
7. **Scorn** - *Governor*
8. **Squaremeter** - *The Bitter End*
9. **Ah Cama-Sotz** - *La Procesion De La Sangre*
10. **Xenonics K-30** - *Bionetic Combat Systems*

### Various Artists *Forms of Hands 02* Hands[Ltd.354/1000] Rating: 4.5

This limited compilation was released in conjunction with the European **Forms of Hands** festival held June 7 - 8. Nine original tracks bring together some of the most incredible noise acts on the Hands label. **Mimetic Be-at** starts off with shared, a solid drum'n' bass track with creative sampling. The new sound of **Mimetic**, since being signed to Hands, seems to be dancier and less experimental from the material played at the show last year at The Manhattan. **Orphx** contributes a nice track with more nature sounds than actual noise, yet maintains a subtle rhythm. I can only compare **Winterkalte's** "DDT" to the sound of my kitchen appliances harmonizing to the rumbling of the washing machine. Random whistles and chirping make the mixer and blender jealous. I had anticipation for the **S.I.N.A.** song on this compilation, "That's It (down under rmx)". I found this to be the most uninteresting and disappointing song. The vocals effects are the only thing interesting on the droning repetitious beats. The first released track of **MS Mono**, a collaboration of **MS Gentur** and **Mono No Aware**, is the highlight of this cd. A nice foundation of beats that get progressively heavier and heavier involves the listener in an addictive way. **Ah Cama-Sotz** finishes the album with a dark groovy danceable track. Other acts on this compilation include **Squaremeter**, **5F\_55**, and **Needlesharing**. *Forms of Hands 02* is an excellent follow-up to the first compilation. This label has yet to disappoint me.

### **Dryft** *The Mytotyc Exyt* Component Rating: 4

The first release from this **Gridlock** side project, *Cell*, was the bands first attempt to create more drum'n' bass influenced music. The *Mytotyc Exyt* EP, said to be the last release of **Dryft**, departs from the traditional drum'n'bass style and interlaces it with complex dark-hop and IDM. The first track really sold me on this album. **39thieves** is a muslingauesque track with a combination of natural drums and middle-eastern flute. The dark-hop beats melt into the melody and keeps a smooth, groovy sound. The second track, *Caloc* is very similar, but with heavier percussion. It isn't as exotic sounding as the previous track. **Dryft** is the peak of the chaotic rhythms with pummeling percussion. The last three tracks are remixes from **Exclipsct**, **Codec** and **O2**. Each individual remix adds a nice variation to the original impressionable tracks.



### **Tumor** *Zombienation* Out Of Line Rating: 3

The previous **Tumor** album was so raw and aggressive. I anticipated the same powerful quality on *Zombienation*, but it didn't meet my expectations as a complementary follow-up. It seems they are also on the bandwagon to have a polished and cleaned up club album. The interesting thing about that is that this album doesn't seem to have progressed anywhere. In fact, when I listen to it I am reminded of old school **Klinik**, **Blok 57**, **Dive** or **Suicide Commando**. That sound appealed to me 8 years ago when those bands were new, but the mixture with this old school polished sound doesn't sit well with me. There are a couple of tracks that are worth mentioning for being dancefloor material, but I doubt they will ever be "hits".

### **In Strict Confidence** *Mistrust the Angels* Metropolis Rating: 3

The fourth release from **ISC** is a disappointment. I hoped for something new and different. It truly has a beautiful, polished quality, but the concept of the album and the sound of the material is too close to what they did on *Love Kills*. The angels, wings and blood are so cliché. Although the music and lyrics were handled well on the last album, it just seems trite to do it again. The first single released from this, "Herzettacke", is my least favorite. Another single will follow - voting for which track you want to hear remixed is available on the **In Strict Confidence** website. The rest of the album is mellow, but danceable. I hear hints of old **Front 242** generic beats. With this album, it's as if they feel like they didn't make their point on the last album, so they are doing it again. Good album. It's just been done already.

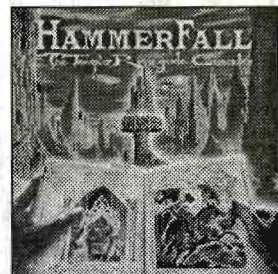
### **Mono No Aware** *Kika No Sekai* Hands Rating: 4.5

The praises will be sung for a long time for **Mono No Aware**. The August performance of this act was beyond anything I imagined it to be. *Kika No Sekai* was released the second week of August, just in time for the small US tour with **Proyecto Mirage**. As I learned from the band, in Germany, rhythm noise is the genre that we commonly refer to as powernoise. So, the rhythm noises of *Kika No Sekai* is filled with deep crunchy bass with more static outbursts and random placed energy than on the previous album, *Kitanai Yatsu*. The beats are less monotonous and broken into thick, distinctive layers. The absence of **Sina's** guest vocals is the one thing that I miss on this album. I loved the way her screams separated the synthetic drills of the machine from the human voice. However, I think **Mono No Aware** can create music that stands on its own and doesn't need the addition of vocals to complete it. Highly recommended.

# SLUG MAGAZINE'S SLUG TEAM SELECT

## HAMMERFALL – **TEMPLAR RENEGADE CRUSADES (DVD)**

The metal crusade continues and Sweden's premier metal warriors Hammerfall forge forward with their first proper domestic DVD/VHS release, Templar Renegade Crusades. With a running time of over 2 1/2 hours, Templar Renegade Crusades is jam-packed with tons of exclusive footage documenting several Hammerfall highlights from over the last three years of their amazing career. Look out for their new release Crimson Thunder in stores October 29th!



## HATE ETERNAL – **KING OF ALL KINGS**

"the Band consists of founder Erik Rutan (formerly of Morbid Angel), complimented by Jared Anderson on bass/vocals and Derek Roddy on drums. 'King of all Kings' is their best album to date, evil yet fast, brutal yet melodic in a dissident way. Those who liked their first album (Conquering the Throne) will surely find 'King of all Kings' a rewarding experience."

## TOXIC NARCOTIC – **WE'RE ALL DOOMED**

Boston's notorious D.I.Y. punks are on Go-Kart for their first widely distributed release and we've all been doomed! These crusty fellas have sold over 10,000 copies of their self released collection "89-99" and their non-stop touring has turned all the kids into junkies waiting for the next toxic treat.



## MESHUGGAH – **NOTHING**

Catch Meshuggah on Ozzfest 2002 all summer long performing on the second stage with Down, Hatebreed, Apex Theory and more! Also playing selected off dates with System Of A Down, P.O.D., Down & Mushroomhead! Look out for Meshuggah's new release, Nothing, in stores on August 6th! You will get Nothing and like it!

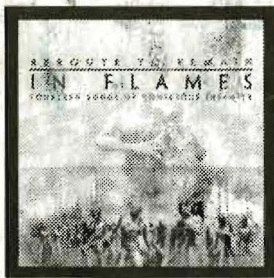
## DARK TRANQUILLITY – **DAMAGE DONE**

Gothenburg pioneers Dark Tranquillity continue to build their influential musical dynasty with Damage Done, an album that the band themselves describes as "a very diverse offering featuring musical traces from all stages of our 12-year career as well as a host of new influences." Go to [www.centurymedia.com](http://www.centurymedia.com) to check out an MP3 off the new disc!



## VARIOUS ARTISTS – **BEAUTY IN DARKNESS VOL. 6**

The Beauty In Darkness series has always specialized in spotlighting the darker, more somber side of metal and like Vol. 5, this volume will be released on CD and DVD simultaneously. The CD features killer tracks from Moonspell, Anathema, Tiamat, Tapping The Vein, Opeth as well as many more. Clocking in at over 90 minutes, the DVD features 23 quality videos from bands like Type O Negative, Dimmu Borgir, Apocalyptica, Therion and Theatre Of Tragedy!

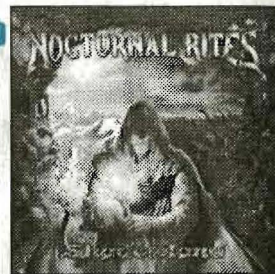


### IN FLAMES – REROUTE TO REMAIN

Sweden's most critically acclaimed metal export has been fueling the flames of metal ever since they first ignited on the scene back in 1994. Now, just under a decade later, In Flames wear the melodic thrash metal crown annihilating contenders with their most superior and accessible album to date, Reroute To Remain. "(In Flames') new album, Reroute To Remain is poised to take over the rest of the world this September." - ALTERNATIVE PRESS

### NOCTURNAL RITES – SHADOWLAND

Utilizing crafty musicianship and writing memorable, spirited pieces, this sextet recreate the familiar feel of the traditional heavy metal sound popularized by acts like Iron Maiden and Judas Priest. The band's fifth release, Shadowland, showcases a range of edgy riffs and majestic leads that make for a grand Swedish experience. Stand back and let the true metal prevail!



### RAGING SLAB – (PRONOUNCED EAT SHIT)

RAGING SLAB is back with their follow up to 2001's, The Dealer. "A true masterpiece by Raging Slab, proof that the 70's is more relevant now than ever."

### INTO ETERNITY – DEAD OR DREAMING

Into Eternity merge the aggressive, hostile, rhythmic attack of Death Metal with the clean melodic color of progressive passages. On Dead Or Dreaming their sound is accented with atmospheric keyboards, slippery dynamic bass, and powerful drumming.



### STEEL PROPHET – UNSEEN

Steel Prophet has always been a band devoted to the preservation of all things metal. Their creative blend of classic metal riffs, psychedelic soundscapes and mystical themes has captivated fans of the true metal sound for years and Unseen will surely continue this trend. Fans of Judas Priest, Queensryche and Dokken will surely appreciate the raw power and technical proficiency of Unseen.

### BLACK NASA – BLACK NASA

New release featuring Chris Kosnik of ATOMIC BITCHWAX. Their debut contains nine tracks that range from outright hard rock to sublime psychedelic pop.



Available at:

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63 Exchange Place, SLC  
801.467.7071

STARBOUND  
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801.967.9797



**The Beatsteaks**  
**MARTIN HOLLIS** *Living Targets*  
 Epitaph  
 The first track of *Living Targets* is called "Not Ready To Rock". By the time the last track, "Summer" has played, it's hard to believe anything proclaimed in the title of the first. What follows between those tracks can best be described as a glorious mess. While songs such as "Disconnected" and "Above Us" are sometimes off target, punk-rock anthems like "Soothe Me", "To Be Strong", and the relentlessness of "Let Me In", more than make up for the few unfortunate tracks that don't quite hit the right notes. Whilst the CD isn't perfect, it's still a worthwhile adventure, and it may contain the most exciting song of the year. Move The Vines over, "Let Me In" turns "Get Free" into a slow Dave Matthews song.

**Beyondo**  
**JANE DÖPE** *Search and Departure Strategies*  
 Four States Fair Record Co.  
 There is only one conceivable way for this band to acquire their incredibly appropriate name. There was once a concert in a dingy bar with some drunken guys listening to some band. As the band finishes their set, a man in a dirty t-shirt says, "Dude, you guys are like beyondo, man." And don't you dare to suggest otherwise. Beyondo's album, *Search and Departure Strategies*, has some beautiful and intriguing moments, such as the melodic empathy of "Circles and Water." Regrettably, at some points their levels of wackiness become cloying and contrived. Their biggest strength is in their songwriting, as they mix together moody clumps of dream logic with stream of consciousness honesty into a toothsome bit of folksy fun. It ends up a bit like a mislabeled piece of candy. Tasty and fun, but slightly off from what you had expected it to be.

**Blood Red**  
**CARIN FULLER** *Hostage*  
 Initial Records  
 I think the New York hardcore scene is still bigger than any of us realize. That's why it was such a big deal when the members of Silent Majority and Inside collaborated to form Blood Red and release their debut *Hostage*. Brothers Tommy and Vincent Corrigan take over on vocals and bass, and together with Tom Comerford on guitar and Craig Willis on drums, and unexpectedly melodic NY hardcore band is made. Blood Red name U2 as a major influence and namesake, but I'm not sure how Bono would feel about the semi-forced scratchy and screamy vocals. However, I bet he would enjoy the mixture of the personal and political in the lyrics, the simple yet substantial guitar work, and the overall novelty of a talented melodic hardcore band (Bono is straight edge, he told me). An amazing lyrical sampling from the song "City Mouse": "Wait, I can't go no more. Too far to swim, too far from shore. You fell into the sea of sweater vests and Listerine, and on the dartboard in the back lies a picture of his wrist one bull's-eye to slice him open, so merciful and generous."

**Dalek**  
**WALTER** *From Filthy Tongues of Gods and Griots*  
 Ipecac  
 Underground hip hop from a label owned by Faith No More's Mike Patton and a catalog comprised of Melvin's experimental noise? I'm guessing the Eminem/Kottonmouth Kings/ICP white trash, herb-impaired, Spam-eating gangstas won't exactly endorse *From Filthy Tongues of Gods and Griots*. Dig through the crates and find early obscurities like Basehead and the Disposable Heroes of Hiphoprisy to mention a couple, and remember the fathers, Last Poets/Jungle Brothers, and the sons, Pharcyde/Roots, and disengage from reality with pure psychedelic extended experiments and words flowing. Passages of noise nearly as annoying as a complete Fantomas record, also signed to Ipecac, back spooky spoken rhymes encouraging social change. Apocalyptic hip hop to make the neighborhood gang banging thugs cry.

**The Flaming Lips**  
**JOSE SCHUBERTMAN** *Yoshimi Battles The Pink Robots*  
 Warner Brothers  
 The Flaming Lips are more of an experience than a group and with each encounter you are not sure what you're going to get. Every Flaming Lips album is approached as a whole, not as a few singles sandwiched with filler. Although not entirely a concept album, *Yoshimi Battles The Pink Robots* transports the listener into a world of robots and kung-fu girls. The layers of bass and thunderous drums pummel your ears while songs such as "Summer Time" and "In The Morning of The Magician" have an airy and forgiving harmony. Whether or not it creates dizzying spells of delight or fantastic hallucinogenic visions The Flaming Lips have created one of the best albums of the year.

**Florence Dore**  
**WALTER** *Perfect City*  
 Slewfoot Records  
 At first Florence Dore's record sounded out of character for Slewfoot because the label has built a reputation on hardcore twang and not female folksingers. She does however, get to the twang quickly, by the second tune. Dore is also a college professor and she is writing a book on Faulkner. Her voice has that dusky quality usually associated with smokers and she has been compared to the latest darling of the Americana set, Lucinda Williams. So, she has the voice and she has skills with the words. Does that make *Perfect City* a good record, a record worth checking out? Yeah, *Perfect City* is good. The band compliments Dore's package. They're obvious hot pickers more obsessed with creating moods through dynamics instead of flash. Take special note of well-placed rim-shots from drummer Dennis Diken and guitarist Chris Erikson's talent for twanging shit up despite the lack of steel guitar. Check "Framed" for a muted garage rock tune informed by power pop and the cliché that has become Gram Parsons. Cliche is a good description for the alt-country scene at present, a cliché Dore escapes by coloring with fat crayons outside the narrow lines.

**Dropline**  
**MARTIN HOLLIS** *You Are Here*  
 Reprise Records  
 I didn't want to like Dropline. It is almost blatantly pandering to the X-96-generic-rock crowd. But Dropline will probably never be played on X-96 for a reason that's also the CD's saving grace. It's far too melodic and almost pop-like to be enjoyed by any kind of Puddle Of Creed fan. Songs such as "Best Thing" or "Weight of The World" are simple, unobtrusive songs that are easy on the ears and don't require too much thought. Whilst some (especially the dreary "Whipping Boy") can simply be too similar, the CD is still fairly enjoyable and makes perfect "listen-while-you-work" music (you don't need to think about the noise coming out of your speaker), for any unassuming modern rock fan.

**Eltro**  
**STABILIZED** *Information Changer*  
 Absolutely Kosher  
 This is a reissue of Eltro's 1998 self-released debut, after which the band nearly signed to Simple Machines before that label went kaput, then Neil Young's Vapor Records, but didn't quite mesh. Unlike fellow Philadelphia psychedelicists Bardo Pond's fuzz-laden guitar squelch, Eltro's sound is more aetherial, as though they were traveling several layers of stratosphere further from the earth. Song titles like "Storm Cloud of the Century" and "Grand Canyon" are typically geographical, though they don't hint at their subtlety, and on the latter you can't quite make out the lyrics besides Diana Prescott's murmuring the title, but then vocals seem like another instrument here, another layer of texture.

**Enon**  
**DAVID PARISH** *High Society*  
 Touch & Go  
 Enon's newest dispenses smart modern pop with a heavy Kinks tinge from Brainiac's John Schmersal, with Matt Schulz, Rick Lee and Toko Yasuda. The pop is not an underbelly here, it's on full display, a wide open target to infect detuned power chords, electro-funk combustion, and loopy charm. The aforementioned Davies-isms are most evident in Schmersal's tone and attitude displayed on most songs, such as the cautionary deadening lust of "Count Sheep", and the fabled good life in a pill of "High Society". A few tracks are reserved for Yasuda to exercise a pop tartlet side of her not revealed in her Blonde Redhead work, like the bubblegum existentialism in "In this City". My nomination for single would be "Carbonation", simultaneously catchy and an attack on the music business, Schmersal and Yasuda disclaiming: "This business carbonation, let's pop more fizz...coming over on the radio station, it's killing us kids"

Adeline	<b>The Fleshies</b> <b>The Game of Fútbol</b> <small>WALTER</small>	When last sighted the Fleshies were touring in support of a record on Alternative Tentacles and appearing at one of those anti-Sundance film festivals. The group appears again with an EP on the Adeline label. Nothing much has changed in the Fleshies world. The disc opens with "Fists of Mercy," some kind of tribute to pumping fists in the air and chanting slogans like an Oi! boy. The title track is considerably slower, some kind of influenced-by-Mary Lou Lord-busking song endorsing the European form of soccer and Verbow. "Bon Bon" is the mystifying next track. Mystifying because the Fleshies really do love futbol "Bon Bon" finds the band chanting like soccer louts in Manchester. As the brief recording winds down, a sudden relief filters down damaged nerve endings in the ears. Christ! The Game of Fútbol is better than Sum 41!
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Warner Brothers Records	<b>Glassjaw</b> <b>Worship and Tribute</b> <small>KEYLARD</small>	Not to be confused with the cheesy emo-core band Glasseater, Glassjaw is a band that is vary hard to pigeonhole in any genre. The only description could be : loud and heavy. Props to Warner Brothers for being a major label and taking a chance in signing such an experimental band. It's reminiscent of when the group Far was on Sony/Epic records. Glassjaw's music shifts and thrust through many structures and progressions that it's truly amazing at their musical genius. It's manic music that is both harmonically disjointed and frenetic, full of sophisticated arrangements that would make even the most die-hard indie kid shake his head in approval. Not nu-metal in the slightest bit, Glassjaw is above and beyond anything that is part of the corporate musical machine. A worthy addition to the CD collection of any type of music lover.
Mojo/Jive Records	<b>Goldfinger</b> <b>Open Your Eyes</b> <small>MARTIN HEDDES</small>	Goldfinger have spent their entire career trying to perfect their sound. Their latest release to do this, "Open Your Eyes", reveals one thing; they already have. Their sound, in fact, has not changed since the release of "Stomping Grounds", years ago. Whilst this is certainly not always a bad thing, it has left "Open Your Eyes" feeling like a re-hash of material from every other Goldfinger CD. Whilst the CD is certainly competent with its presentation of more power-pop-punk from this SoCal band, there isn't one shred of inventiveness on it. In fact, the only new addition is in the lyrics. That's right, your favorite Goldfinger songs, now with morals! It simply doesn't work, and while the music remains decent, it may finally be time for a rethink from the band.
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Sleep Recordings	<b>Gunshy</b> <b>To Remember/ To Forget</b> <small>JOSE SCHEUERMAN</small>	I came upon the whisky soaked droll of The Gunshy by random chance. Vocally I invasion Tom Waits in the late 60's in the basement pubs of Hamburg, Germany singing to the lonesome individuals about the melancholy of past breakups and future loss. Upon each listen I find The Gunshy the narrator for much of my own loneliness and heartache. Each song brings another honest story of nostalgic loss, "We hate the ones the most who aren't afraid to show those traits we spend our whole lives trying to hide."
One Iron Records	<b>H Is Orange</b> <b>Be Silent and Know EP</b> <small>STANERIZED</small>	Rarely has a band made use of so many influences in the space of one EP-length release. H Is Orange combines elements of hardcore bands like Bad Brains and Quicksand, a few techno samples along the lines of Aphex Twin, and other radio-friendly unit shifters that coalesce into something not necessarily more than the sum of its parts, but less. "The Propeller Plane Crash" with its grunge sounds more like a jet engine taking a dive. The band definitely has something here, but it remains to be seen if, when they get more releases under their belt, they can develop more of their own identity.
Veloocette	<b>Jucifer</b> <b>I name You Destroyer</b> <small>DAVID FARISH</small>	Bumping uglies with Satan through the evil force of rock music. Huge guitar, as in lots of amps, exchanging saliva with smashing rhythms in meaty, big and bottom end territory with a few silver candy bb's of pop thrown on top of the bittersweet sludge cake. At times reminiscent of My Bloody Valentine going stoner rock, April March fronting a black metal band, or cuddly furries armed with knives, the tugging dualities carried out by just two people in a larger than it looks on paper sound. Could be the roughly ten amplifiers guitarist/vocalist Amber Valentine uses, creating a true wall of sound. Her singing ranges from swooning delirium on tracks like "Little Fever" to screeching jaggedness on "Queen B". Partner in crime, drummer Ed Livengood, makes it thud in all the right places, much of the high end mixed down, so no cymbal abuse.
Get Hip Recordings	<b>The Kaisers</b> <b>Shake Me!</b> <small>STANERIZED</small>	Turn back the clock to 1960—the Beatles never quite clicked, but instead the world discovered a different fab four from Scotland, named after either a Prussian potentate or a dinner roll, take your pick. This quartet is no less insistent on their "worldwide invasion." Standout tracks include "Take Your Time Caroline" with its interrogative . guitar twang, "Paradiso Twist," a distant cousin of the Liverpuddians' "Twist and Shout," the title track as dance craze candidate, and "Jenny G" for its harmonica solo. Period album art, clothing and old school guitars complete the time trip
PIAS Recordings	<b>La Musica Della Malifa</b> <b>Il Canto Di Malavita</b> <small>STANERIZED</small>	Psst! Wanna hear some REALLY dangerous music? This CD was banned in Italy, where the only person to perform the songs in public was shot dead! It doesn't get any more authentic than this set of folksongs from the Calabria region. In case you don't "capeesh," the lavishly illustrated booklet includes translations of titles like "Blood Cries For Blood," "Sentenced to Life," and "Who Fails, Pays." Controversy has surrounded the recording of these songs by traveling musicians, because similar to Mexican narco ballads, they romanticize the "Malavita" or criminal life. But they also provide an insight into a culture that has its own particular "code" and its own kind of honor. The clean, clear production letting the arrangements of vocals, acoustic guitar, accordion and other instruments ring out, as if in an intimate village market, is both chilling and at times breathtakingly beautiful.

Epitaph	<p><b>The Beatsteaks</b>  <b>MARTIN HOLLIS</b>   <b>Living Targets</b></p>	<p>The first track of <i>Living Targets</i> is called "Not Ready To Rock". By the time the last track, "Summer" has played, it's hard to believe anything proclaimed in the title of the first. What follows between those tracks can best be described as a glorious mess. While songs such as "Disconnected" and "Above Us" are sometimes off target, punk-rock anthems like "Soothe Me", "To Be Strong", and the relentlessness of "Let Me In", more than make up for the few unfortunate tracks that don't quite hit the right notes. Whilst the CD isn't perfect, it's still a worthwhile adventure, and it may contain the most exciting song of the year. Move The Vines over, "Let Me In" turns "Get Free" into a slow Dave Matthews song.</p>
Four States Fair Record Co	<p><b>Beyondo</b>  <b>JANE DOPE</b>   <b>Search and Departure Strategies</b></p>	<p>There is only one conceivable way for this band to acquire their incredibly appropriate name. There was once a concert in a dingy bar with some drunken guys listening to some band. As the band finishes their set, a man in a dirty t-shirt says, "Dude, you guys are like beyondo, man." And don't you dare to suggest otherwise. Beyondo's album, <i>Search and Departure Strategies</i>, has some beautiful and intriguing moments, such as the melodic empathy of "Circles and Water." Regrettably, at some points their levels of wackiness become cloying and contrived. Their biggest strength is in their songwriting, as they mix together moody clumps of dream logic with stream of consciousness honesty into a toothsome bit of folksy fun. It ends up a bit like a mislabeled piece of candy. Tasty and fun, but slightly off from what you had expected it to be.</p>
Initial Records	<p><b>Blood Red</b>  <b>CARLY FUELLMER</b>   <b>Hostage</b></p>	<p>I think the New York hardcore scene is still bigger than any of us realize. That's why it was such a big deal when the members of Silent Majority and Inside collaborated to form Blood Red and release their debut <i>Hostage</i>. Brothers Tommy and Vincent Corrigan take over on vocals and bass, and together with Tom Comerford on guitar and Craig Willis on drums, and unexpectedly melodic NY hardcore band is made. Blood Red name U2 as a major influence and namesake, but I'm not sure how Bono would feel about the semi-forced scratchy and screamy vocals. However, I bet he would enjoy the mixture of the personal and political in the lyrics, the simple yet substantial guitar work, and the overall novelty of a talented melodic hardcore band (Bono is straight edge, he told me). An amazing lyrical sampling from the song "City Mouse": "Wait, I can't go no more. Too far to swim, too far from shore. You fell into the sea of sweater vests and Listerine, and on the dartboard in the back lies a picture of his wrist one bull's-eye to slice him open, so merciful and generous."</p>
Ipecac	<p><b>Dalek</b>  <b>WALTER</b>   <b>From Filthy Tongues of Gods and Griots</b></p>	<p>Underground hip hop from a label owned by Faith No More's Mike Patton and a catalog comprised of Melvin's experimental noise? I'm guessing the Eminem/Kottonmouth Kings/ICP white trash, herb-impaired, Spam-eating gangstas won't exactly endorse From Filthy Tongues of Gods and Griots. Dig through the crates and find early obscurities like Basehead and the Disposable Heroes of Hiphoprisy to mention a couple, and remember the fathers, Last Poets/Jungle Brothers, and the sons, Pharcyde/Roots, and disengage from reality with pure psychedelic extended experiments and words flowing. Passages of noise nearly as annoying as a complete Fantomas record, also signed to Ipecac, back spooky spoken rhymes encouraging social change. Apocalyptic hip hop to make the neighborhood gang banging thugs cry.</p>
Warner Brothers	<p><b>The Flaming Lips</b>  <b>JOSH SCHUBERTMAN</b>   <b>Yoshimi Battles The Pink Robots</b></p>	<p>The Flaming Lips are more of an experience than a group and with each encounter you are not sure what you're going to get. Every Flaming Lips album is approached as a whole, not as a few singles sandwiched with filler. Although not entirely a concept album, Yoshimi Battles The Pink Robots transports the listener into a world of robots and kung-fu girls. The layers of bass and thunderous drums pummel your ears while songs such as "Summer Time" and "In The Morning of The Magician" have an airy and forgiving harmony. Whether or not it creates dizzying spells of delight or fantastic hallucinogenic visions The Flaming Lips have created one of the best albums of the year.</p>
Slewfoot Records	<p><b>Florence Dore</b>  <b>WALTER</b>   <b>Perfect City</b></p>	<p>At first Florence Dore's record sounded out of character for Slewfoot because the label has built a reputation on hardcore twang and not female folksingers. She does however, get to the twang quickly, by the second tune. Dore is also a college professor and she is writing a book on Faulkner. Her voice has that dusky quality usually associated with smokers and she has been compared to the latest darling of the Americana set, Lucinda Williams. So, she has the voice and she has skills with the words. Does that make Perfect City a good record, a record worth checking out? Yeah, Perfect City is good. The band compliments Dore's package. They're obvious hot pickers more obsessed with creating moods through dynamics instead of flash. Take special note of well-placed rim-shots from drummer Dennis Diken and guitarist Chris Erikson's talent for twanging shit up despite the lack of steel guitar. Check "Framed" for a muted garage rock tune informed by power pop and the cliché that has become Gram Parsons. Cliche is a good description for the alt-country scene at present, a cliché Dore escapes by coloring with fat crayons outside the narrow lines.</p>
Reprise Records	<p><b>Dropline</b>  <b>MARTIN HOLLIS</b>   <b>You Are Here</b></p>	<p>I didn't want to like Dropline. It is almost blatantly pandering to the X-96-generic-rock crowd. But Dropline will probably never be played on X-96 for a reason that's also the CD's saving grace. It's far too melodic and almost pop-like to be enjoyed by any kind of Puddle Of Creed fan. Songs such as "Best Thing" or "Weight of The World" are simple, unobtrusive songs that are easy on the ears and don't require too much thought. Whilst some (especially the dreary "Whipping Boy") can simply be too similar, the CD is still fairly enjoyable and makes perfect "listen-while-you-work" music (you don't need to think about the noise coming out of your speaker), for any unassuming modern rock fan.</p>
Absolutely Kosher	<p><b>Eltro</b>  <b>STAKERIZED</b>   <b>Information Changer</b></p>	<p>This is a reissue of Eltro's 1998 self-released debut, after which the band nearly signed to Simple Machines before that label went kaput, then Neil Young's Vapor Records, but didn't quite mesh. Unlike fellow Philadelphia psychedelicists Bardo Pond's fuzz-laden guitar squelch, Eltro's sound is more aetherial, as though they were traveling several layers of stratosphere further from the earth. Song titles like "Storm Cloud of the Century" and "Grand Canyon" are typically geographical, though they don't hint at their subtlety, and on the latter you can't quite make out the lyrics besides Diana Prescott's murmuring the title, but then vocals seem like another instrument here, another layer of texture.</p>
Touch & Go	<p><b>Enon</b>  <b>DAVID PARISH</b>   <b>High Society</b></p>	<p>Enon's newest dispenses smart modern pop with a heavy Kinks tinge from Brainiac's John Schmersal, with Matt Schulz, Rick Lee and Toko Yasuda. The pop is not an underbelly here, it's on full display, a wide open target to infect deftuned power chords, electro-funk combustion, and loopy charm. The aforementioned Davies-isms are most evident in Schmersal's tone and attitude displayed on most songs, such as the cautionary deadening lust of "Count Sheep", and the fabled good life in a pill of "High Society". A few tracks are reserved for Yasuda to exercise a pop tartlet side of her not revealed in her Blonde Redhead work, like the bubblegum existentialism in "In This City". My nomination for single would be "Carbonation", simultaneously catchy and an attack on the music business, Schmersal and Yasuda disclaiming: "This business carbonation, let's pop more fizz...coming over on the radio station, it's killing us kids"</p>

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One Iron Records	<b>H Is Orange</b> <small>STALENZED!</small> <b>Be Silent and Know EP</b>	Rarely has a band made use of so many influences in the space of one EP-length release. H Is Orange combines elements of hardcore bands like Bad Brains and Quicksand, a few techno samples along the lines of Aphex Twin, and other radio-friendly unit shifters that coalesce into something not necessarily more than the sum of its parts, but less. "The Propeller Plane Crash" with its grunge sounds more like a jet engine taking a dive. The band definitely has something here, but it remains to be seen if, when they get more releases under their belt, they can develop more of their own identity.
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PLAS Recordings	<b>La Musica Della Mafia</b> <small>STALENZED!</small> <b>Il Canto Di Malavita</b>	Psst! Wanna hear some REALLY dangerous music? This CD was banned in Italy, where the only person to perform the songs in public was shot dead! It doesn't get any more authentic than this set of folksongs from the Calabria region. In case you don't "capeesh," the lavishly illustrated booklet includes translations of titles like "Blood Cries For Blood," "Sentenced to Life," and "Who Fails, Pays." Controversy has surrounded the recording of these songs by traveling musicians, because similar to Mexican narco ballads, they romanticize the "Malavita" or criminal life. But they also provide an insight into a culture that has its own particular "code" and its own kind of honor. The clean, clear production letting the arrangements of vocals, acoustic guitar, accordion and other instruments ring out, as if in an intimate village market, is both chilling and at times breathtakingly beautiful.

# CD Reviews

Warner/Reprise	<b>Pat Metheny Group</b> <small>STEREIZED</small> <b>Speaking of Now</b>	Pat Metheny's newest release doesn't really add much to his catalog, as these compositions don't stray much stylistically from things the jazz guitar master has done in the recent past. Pianist Lyle Mays still augments the sound rhythmically, melodically and tonally, as do the other oh-so-tasteful sidemen. Complex rhythms and time structures set Metheny apart from others in the new age genre, but to mention his brilliant playing, but nothing here is really challenging listening. With all his equipment, you'd think he would move beyond the two or three favorite tones he overuses on guitar synth. It's hard to believe a couple of years ago he actually had a noise piece on one of his albums. The postponed concert from March has been rescheduled for November 10. He's great to watch live, because he keeps a shit-eatin' grin on his face the whole time.
Side One Dummy	<b>The Mighty Mighty Bosstones</b> <small>CARY FULLMER</small> <b>A Jackknife To a Swan</b>	A clue that you've put out too many records: you start writing songs about the escapades of dead mobsters, like the second track of this album, "Mr. Moran." The Bosstones are at it again (and again and again) and have put out their seventh full-length release, <i>A Jackknife to a Swan</i> . To me, this record sounds pretty much like every other Bosstones' release, which is not necessarily a bad thing. It is upbeat, catchy, horn-infused, and made for listening to in your car on those SLC summer nights, but it's nothing new. The best traditional tracks are "You Gotta Go" and "The Old School Off the Bright." But my favorite track by a mile is the uncharacteristic "Seven Ways To Sunday," a bluesy, acoustic folk song/story (complete with harmonica and snaps) about a man looking high and low for the impossible: love. Dicky's voice is even gruffer and rougher than ever, and if you are a die-hard Bosstones fan, you'll love this album. If you aren't a huge fan, go listen to your copy of <i>Let's Face It</i> for the same effect, and if you don't own any previous releases, this is a good representative sample of what the Tones have to offer.
Feel Records	<b>Miles</b> <small>MARTIN HOLLIS</small> <b>Structure Vs. Happiness</b>	Pop music has had such a bad reputation. Gone are the genius of Teenage Fanclub and The Super Friendz, and we've been stuck with boy bands and the Goo Goo Dolls for the past few years. Hopefully, however, Miles' first US LP, <i>Structure Vs. Happiness</i> , combining their previous German-only albums, should change all that. All of the songs on <i>Structure Vs. Happiness</i> are short, energetic bursts of perfect pop music, complimented by Tobias Kuhn's joyful voice that, more often than not, is stuck in the falsetto range. Essentially, every song here is a potential single that should not be missed, especially if one feels that pop has become a defunct, commercial sound. Hopefully, Miles are heralding a new wave of melodic, and more importantly, enjoyable pop music.
Mute	<b>Non</b> <small>DAVID PARISH</small> <b>Children of the Black Sun</b>	Dark ambient from industrial bad boy Boyd Rice. Much of "Children of the Black Sun" seems to tap into the earth's core to record the sounds of magma. Haunting chamber-like passages take the listener down layers of crust, slowly driving towards the subterranean symphony of mineral bathing in lava. When the music later surfaces, it is close to the ground surface, the world of insects, meandering there briefly before embarking unto an ethereal chorus simultaneously meditating a crackling fire and the rhythm of the waves washing ashore. Like many tribal societies before, perhaps Boyd is offering a glimpse of where we came from, the earth. An apparition of this could be Salvador Dali's painting, "Geopoliticus Child Watching the Birth of a New Man."
Get Hip Recordings	<b>The Paybacks</b> <small>STEREIZED</small> <b>Knock Loud</b>	Forget the Hives, the White Stripes, and practically everyone else that lays claim to rock out garage style: The Paybacks are the real thing. From the opening chords of "Just You Wait," this band screams RAWK, Dee-troit style. "Black Girl" could be a racial cliché, but singer/guitarist Wendy Case's exuberance and the rest of the band's energy elevate the song to pure celebration of desire. In garage band land, this is one of the few that's got a hot rod inside.
SOMIAS Records	<b>Peglegasus</b> <small>STEREIZED</small> <b>Learning Curve</b>	Produced by one-time Beulah, Creeper Lagoon and GBV knob-twiddler Jon Croslin, this Austin band can only be compared to the Dayton, OH domos by virtue of it not sounding like anything else, and its songs grab your ears like the handles of some wheel-warped jug. Sharing with GBV's Robert Pollard a penchant for peculiar song titles, "Ancient Troubling Times," "Bilge Pump" and "Let's Just Say the Dog Did It" are over long before they've exhausted their imagination-igniting potential. Which is a good thing, since the disc clocks in barely over a half hour. Now it's coming to me, they sound like GBV if George Hurley had played his jazz-style drums, on loan from Firehose, with whom this band used to tour. Mike Watt and singer Ed Crawford from the F Hose have guested on previous Peggy efforts. And for more weird trivia: their label name stands for Sasquatch Or Man In Ape Suit?
Ipecac Recordings	<b>Phantomsmasher</b> <small>DAVID PARISH</small> <b>S/T</b>	James Plotkin, the guitar chameleon who has quite an assortment of solo guises and celebrated collaborations with the likes of KK Null, Mick Harris, and Michael Gira, shows us yet another game face with Phantomsmasher. Avatar of things not yet thrown into the blender, like an unearthed Eye/Yamamoto infested side project that has as much charming dissonance as Dog Faced Hermans and clanking jangle of Big Black. The swirling shimmer of guitar pukés colors all over the chunky bass, only to be interrupted by epileptically overamped drum spasticness and frightening vocal gurgles. The disparate elements alone make for oodles of whoomp, and are further confounded by a vortex of phase-melted distortion, blowing in like the desert wind, and clipping out any meter that would read such a thing. It all makes for a big beautiful mess that will perk your ears up, slice them off, and feed the nourishing blood back into to your rock starved tummy.
Volcom Entertainment	<b>Places To Park</b> <small>CARY FULLMER</small> <b>Better Sights Were Set</b>	When you're at Warped Tour, it's really hard to walk by the small side stages and spend 20 valuable minutes watching a band you've never heard of when NOFX is playing on the main stage, Thursday is playing on the 2nd stage, and you have to go to Flogging Molly's meet and greet at the same time, but at this year's Tour, I heard Places To Park blaring from the Volcom stage and just had to make room in my busy schedule for a listen. The foursome's subtitle reads "Rock 'n Roll from Central Florida," and their first full-length lives up to that title. The record starts solid with "Part of It" and continues cranking out winners until the climax of the album, "Turncoat." The last couple of tracks wane the overall intensity of the record, but it is still an album that can be listened to from start to finish with no skippers.
InsideOur Records	<b>Planet X</b> <small>MARTIN HOLLIS</small> <b>MoonBabies</b>	You have to respect Planet X for trying something new. It's a fairly safe bet that jazz-space rock hasn't been widely used before. And you have to give credit to the musicians; all three of them are fantastic on their own instruments and together they create inventive as hell music. However, MoonBabies is simply too... weird... to be consumed properly. Imagine the 80's being thawed, and subsequently taken to a Jazz Club by Trent Reznor. It's something like that. MoonBabies defies categorization and is an amazingly valiant attempt at something new. It's just that it's too new. Who knows, though. I could be wrong, and this could turn out to be this year's OK Computer.

Asian Man Records

Matt Skiba &  
Kevin Seconds

Split CD

CARRY FOLLIES

Q: What happens when the front men from Alkaline Trio and 7 Seconds go solo? A: An amazing CD that needs to be witnessed by everyone, even those who are not fans of either band. First up, Alk3's Matt Skiba blows your mind and leaves you shaking ("like a dog shitting razor blades") with five incredible semi-acoustic numbers including "In Your Wake" and the 7 Seconds cover "Soul To Keep." I'm quite serious when I say that all these songs are complete "goosebumpers," those songs that just hit you somewhere other than your eardrums. And another amazing thing is that Skiba is responsible for every vocal and instrumental noise on his five songs, save some backing vocals from Link 80 and Rx Bandits member Steve Borth. After Skiba's set, I started feeling sorry for Kevin Seconds, because he had a very tough act to follow, but I was pleasantly surprised by the caliber of his solo work. His acoustic sound is completely different, with a more folkish flavor to it, but still refreshing. His vocals are superb and so very 7 Seconds, and like Skiba, he plays every instrument on his share of the split. In my opinion, this is one of the best records to come out this year.

In the Red Records

Speedball Baby

WALTER

The Black-Out

RIYL Jack O'Fire, Guitar Wolf, Cash Money, Tav Falco, the Gun Club, Rolf Harris, Chet Atkins. The common method for describing a Speedball Baby release is to go off on the automobile mechanic references — gasoline-fueled, grease-stained, sweat-soaked, oil-burning retro garage rock. Such descriptions are like purchasing an SUV to navigate road construction projects in a comfortable manner. The band name is inspired by offspring created while engaging in reproductive activities while under the influence of a mix of cocaine and heroin. Gasoline might be involved in a local speedball since most Utah residents think methamphetamine is a primary speedball ingredient, but in the world at large one needs the heroin factor and not Romilar. Meth and Romilar do not a speedball make. Thus we have a record that does indeed rock in a blues-influenced manner at times while other moments reveal a nod factor. Speedball Baby members most likely have a working knowledge of recordings pre-dating Time Magazine's current fascination with garage rock and those influences are revealed in several instances where the guitar is an acoustic. Longtime patrons of the garage form will surely remember Pussy Galore and a couple with the last names of Martinez and Spencer. Both names appear in this record's liner notes. A supreme curiosity factor is introduced with the appearance of Australian folk music icon Rolf Harris and a Chet Atkins cover. Hardly a sweat-stained, gasoline-fueled example of garage-rockin' blues. More like the morning after a night of speedballing, which I do not endorse.

Merge Records

Spoon

Kill The  
Moonlight

JOE SCHIRMER

Britt Daniel's is a hometown rock star on his way to becoming an indie icon. Somewhere between rock and pop, they kick off their shoes ending up sounding more like jazz-rock. "Small Stakes" comes off the organ sounding like the senior's rally song for the future after high school. You can start the finger snapping there and continue it through intermission. "Someone, Something" starts the second half with one of the strongest tracks. The songs on this record define an era and a time, neither now nor gone, only timeless and full of promise.

Secretly Canadian

Swearing at  
MotoristsThis Flag  
Signals Goodbye

DAVE DOUGHMAN

The Buckeye State flag flies high again! The second full-length by this duo from Dayton, OH finds singer/guitarist Dave Doughman even more discursive than on their first, Number Seven Uptown. Formerly with ex-GBV drummer Don Thrasher (great rock name!), the band is really Doughman plus whoever happens to be the skins, in this case Joseph Siwinski. Doughman is more storyteller with music than a singer, but he still somehow rocks out on his beat-up Telecaster, going over like the best of them on pure personality. "I saw you going downtown," another sad tale begins, and before it ends, you feel as much like you've listened to an album as if you'd read a book of really engrossing short stories. Is he indie rock's Raymond Carver? Hear for yourself September 5 at Kilby Court. Doughman openly challenges White Stripes to the duel of all duos. Doughman is more storyteller with music than a singer, but he still somehow rocks out on his beat-up Telecaster, going over like the best of them on pure personality.

Burnside Records

Terry Robb

When I Play  
My Blues Guitar

WALTER

Most snot-nosed brats won't recognize the name of Terry Robb even though Portland is one Mecca disenfranchised Salt Lake City musicians often turn to. Robb has worked out of Portland for decades and in that part of the country he is quite famous. He's won thirteen "Muddy Awards," which is kind of similar to winning lame Salt Lake Area Music Awards thirteen times, and he worked with the irascible late John Fahey. On this record Robb concentrates on solo, acoustic fingerpicking. Listening to *When I Play My Blues Guitar* brings a couple of artists to mind and the more musically astute SLUG readers will recognize them both. Larry Pattis is a local fingerpicker with a national following. Robb's instrumental work is reminiscent of Pattis since both are influenced by jazz and ragtime, but Robb's style is more blues-influenced where Pattis admits to a classical bent. When Robb sings Catfish Keith is the reference to note. Both the Catfish and Robb are highly educated in early Twentieth Century acoustic blues recordings. Robb covers Furry Lewis and Tommy Johnson as well as tossing a Fahey composition in the midst of his impressive originals. If Fahey, Pattis or the Catfish are of interest so is Terry Robb.

Tough And  
Go Records

The Black Heart Procession

Amore  
Del Tropico

MARTIN HOLIB

I'm absolutely convinced that had the Super Furry Animals not taken the jangly-pop-indie-rock route on their newest CD, it would sound exactly like *Amore Del Tropico*. The title should really give you a hint of what this CD sounds like. It's a romantic, tropical murder mystery. Each of the 15 tracks is a tortured tale of the broken hearted, some driven to revenge, which add up to tell an entire story of love simply gone wrong. The story will also be recounted on a soon to be released compendium DVD. It's all very moving and haunting, and the band performs admirably. The perfect music for planning the perfect crime.

Thrill Jockey

Town &amp; Country

C'mon

DAVID PARISH

Sleepy, awkward, jazz lullabies from Chi-town, using traditional folk instrumentation, such as harmonium, basses, bells, and winds. The quartet plays minimalist compositions emphasizing certain phrases, or even notes, in languid dreaminess. Imagine a brilliantly flashing comet composed of Sun Ra's Arkestra, John Fahey, and Phillip Glass, hurtling headlong through the cosmos. Town and Country are the kids who found a chunk of the comet's ice and merrily play in it's humble waters. They could have taken a much busier path like some of today's improv players, all substance and free of form. Theirs is one of elements becoming and growing, building slowly, as to savor all the aspects of synthesis. They exhibited this science July 28th to a nearly empty Kilby Court lab, the few that stayed enjoying easily one of the most unique performances as of late, and definitely the quietest I've ever witnessed.

# CD Reviews

Kung Fu Records

## Tsunami Bomb *The Ultimate Escape*

**CARLY FULLMER**

you haven't yet heard of Tsunami Bomb, the time has come for your ignorance to cease. Sure, they have a female lead singer, but don't let that be the only extraordinary thing you see about TB. Getting their first 7-inch released with the help of AFI's Hunter Bergan began a monsoon of endless touring, jaw dropping live performances, and finally led to a signing with a major indie label. Their previous EP, *The Invasion From Within*, carried a lyrically dark, nearly gothic vibe that is still present, but not as blatant on *The Ultimate Escape* in songs like "Russian Roulette," "El Diablo," and "Top 40 Hit." Agent M's voice sounds especially superb on this record, showing off her gigantic range and her rare ability to sing and scream with the same beautiful intensity. For great a screaming song, try "Count Me Out," for a great singing showcase, it's all about "20 Going On..." or "Say It If You Mean It" (my favorite track on the record). My only complaint is the tampering done to "Take the Reins," a demo of which was released on the Warped Tour 2001 compilation. The new version is watered down and missing lots of great screams as opposed to the gritty, rough masterpiece that it was before. But, regardless of occasional over-production, this is a fine freshman full-length for the fearless foursome from Petaluma. I (heart) alliteration, and TB (heart) SLC.

Volcom Entertainment

## Various Artists *2002 Label Sampler*

**CARLY FULLMER**

"What do you want to do tonight, Volcom?" "The same thing we do every night, Pinky, try to take over the world." Ladies and gentlemen, may I please have your attention, Volcom is taking over the world. First it was snowboards, then skateboards, surfboards, clothing, videos, and now a record label. What will come next? A chain of small town supermarkets? The 2002 Label Sampler contains a track or two from the six Volcom bands, making for quite a wide assortment with a band from most every genre. The Line and Arkham are on the more hardcore side, Places to Park deliver a nice, balanced rock performance, Pepper brings in a little bit of a Sublime-esq slow ska flavor, Eiffel is pretty metalcore, Arraya could be perhaps be classified as melodic indie, and Consumers were just plain busy, loud non-music. My favorite tracks were Pepper's "Stormtrooper," The Line's "Cut Me," and Places to Park's "Turn Coat." Overall, this is a good mix to skate, surf, or snowboard to (on your Volcom board, with your Volcom shoes, wearing your Volcom shirt, shorts, and hat, watching a Volcom skate video, and drinking a Volcom cola).

Fearless Records

## Various Artists *Don't Be Scared 2*

**MARTIN HOLLIS**

It's good to know that in this age of New Found Glories, Sum 41s and Blink 182s that a smaller label like Fearless can put out a CD that out-punk-pops them all. Bands such as Junction 18 and Bigwig stand out on this CD, yet every song fits and mixes together nicely, and although the idea of hearing a nasal voiced male whine about the one that got away may seem horribly daunting, it all sounds quite good. For fans of the previously mentioned bands (who should now be hanging their heads in shame at being outdone), there's barely a song on this collection that doesn't have a catchy hook, I-lost-my-girl-lyrics, or both, to get them listening. And it's not a bad thing at all.

My Records

## Various Artists *Happy Meals Volume 3: Songs to Run Away From*

**CARLY FULLMER**

The longer I work for SLUG, the more I realize I know nothing about music. All it takes to make your imagined handle on the scene slip into obscurity is a good 21-song compilation like this one. Happy Meals Volume 3, which is "a record with songs from all of our friends' bands," introduced me to so many new bands and unheard songs that I feel I owe My Records a Coke, or perhaps a Happy Meal. The record contains unreleased tracks from obscure and well-known bands like Bright Life, Adventures of Jet, Goleta, Scott Garth, Armchair Martian, Nerf Herder, Left Front Tire, Chad Rex and the Victorstands, Bad Astronaut, Sugarcult, Blazing Haley, Me First and the Gimmie Gimmies, and many more. Overall, it's a pretty mellow mix, and my very favorite track is Saltine's "Find Yourself Alone."

Thick Records

## Various Artists *Love & Rebellion*

**MARTIN HOLLIS**

If some of Love & Rebellion weren't so damn political, it might pass for some fairly good Punk music. It's not that being political is a bad thing (hey, we all listened to The Clash, right?), it's just that some bands on the CD try so hard it almost hurts. Bitchy, Trenchmouth, and especially the godawful Vortis (who while trying to be as "Politically Incorrect" as possible, kind of sound like a bad Farrelly Brothers movie), are real low points on this CD, and it's only bands such as Tom Daily, The Tossers, and the always excellent Blue Meanies that redeem it. Altogether, it's not a terrible CD, it's just that of the bands showcased on it, the bad ones outweigh the excellent ones, and it's hard to resist the urge to skip through tracks.

Absolutely Kpsher

## Various *Nakhes Core*

**STAKENIZED**

Absolutely Kosher label founder Cory Brown's favorite marketing strategy is the time-honored tactic of giving away samples for free. But unlike many label samplers, this one contains stuff that hasn't even been released yet, from shoegazers Jim Yoshi Pile Up to lo-fi heroes Optiganally Yours to the off-kilter instrumentals of Jukeboxer to piano-tinged Summer at Shatter Creek to Two Guys' "Ode to Masturbation," the most rocking thing here. Other cuts from recent releases include Jack Hayter of Hefner, orchestral Xiu Xiu, and the beatnik folk of Franklin Bruno. How many labels demo their music for you, instead of the other way around? The disc also goes back to the group PEE, the label's first band, and thus serves as a sort of label history. One thing the bands have in common, they all seem to have gotten into Yo La Tengo, nothing wrong with that at all. This CD can be had for the Asking by emailing Cory at fatkid@sirius.com.

Leisure Kings Productions

## The Visible Men *In Socks Mode*

**CARLY FULLMER**

The Visible Men are comprised of two past Cherry Poppin' Daddies, but don't worry, this project of theirs isn't an attempt at re-re-awakening swing. It's an attempt, and a successful one, to introduce real, yet half-joking and jazzy piano pop music into the independent music scene. The great thing about this record is its overall tone and almost oxymoronic texture. The lyrics speak of defeat and failure, "I take my place in the loser's hall of fame," but the music isn't slow or whiny, nor is it loud and angry—the two extremes that complaint rock usually take—it's just indifferently good. Pianist Dustin Lanker's voice has a Ben Folds' easiness to it; he has the vocal cords to make his sound as effortless as it is clear. "Dial Tone" and "Hall of Fame" are my favorite tracks, "Blow Shit Up" has a slow Pink Floyd quality to it, and "Semen Factory" explains an interesting relationship, "We're just friends and I'm a semen factory, so when you want a family, call on me." This album needs to be enjoyed by you, yes you. Do your CD collection a favor and give it something different to make friends with.

Kung Fu Films

## The Vandals *Oi to the World DVD*

**-KEVLAR7**

Man, I just love The Vandals. They can do no wrong. Bands like Blink-182 and Sum 41 owe their whole career to The Vandals for writing funny-as-shit songs of juvenile pantywaist humor. And this DVD of The Vandals playing live in L.A. during Christmas gives testimony to their sheer genius. Not only is the concert set list full of classic gems and latest nuggets of gold, but as the concert plays, you can access an option that allows you to hear the band rip-apart and make fun of their own performance. Plus, there are trailers and previews of movies that members of the band have directed and starred in. All in all, this DVD is well worth the purchase for die-hard fans and for those who need to be educated in the ways of real humor-punk.

# DVD REVIEW



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Fri, Sept. 13th

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# RECORDING

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# DAILY CALENDAR

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

## Thursday, September 5

Nobody Knows- *Dead Goat*  
Purdy Mouth WV- *Harry Os*  
Tim Wray- *Hog Wallow*  
2+1 Trio- *Monks*  
Swearing at Motorists, Jason Traeger,  
Scout Niblett- *Kilby*  
Vaddict- *Muse Music, Provo*  
Epoxies, Wolfs, Redd Tape- *Urban Lounge*

## Friday, September 6

Skint- *Brewskis*  
Zach Parrish- *Dead Goat*  
Astoria Forest- *Dynamite Doms, Park City*  
Pink Floyd Tribute- *Getty's*  
Madison- *Hog Wallow*  
Superhero, One Cent Stamp- *Junction*  
Insatiable- *Lazy Moon*  
Blues on First- *Monks*  
Sherlock- *Beatniks*  
Tongan Festival- *Pioneer Park*  
Dulcesky, Rubes, Tolchock Trio- *Muse Music, Provo*  
Nickelback, Theory of a Dead Man- *State Fairprk*  
Capacity, EWI- *Suite 13*  
Maladjusted, This Life- *Burts*  
Starmy/Heavy/The Vespertines- *Urban Lounge*

## Saturday, September 7

Mah-Johng, Mathew Perry  
Addiction Crisis, Brilliant Stereo  
Mob- *Kilby*  
2 Live Crew- *Atchafalaya, Provo*  
Roy Rogers, Norton Buffalo- *The Canyons*  
How About Tuesday?- *Classic Skating, Layton*  
Melissa Ferrick- *Dead Goat*  
Haole Boys- *Dynamite Doms, Park City*  
Political Pushover- *Foundation, Provo*  
Chronic Funk Disorder- *Beatniks*  
Roosters- *Hog Wallow*  
Contingency Plan, Capacity 3, EWI,  
Bad Apple- *Junction*  
Ryan Shupe- *Kenley, Layton*  
The Uninvited- *Liquid Joes*  
Jeff Zentner- *Blue Cats*  
Ghostown- *Plan B*  
Platters, Drifters- *Sandy Ampitheater*  
O Town- *State Fair*  
Playing Enemy, Pushing Up Daisies- *Suite 13*  
Cartoon Criminals, Twistdead Fable- *Urban Lounge*  
Jesse Dayton, Bastard Sons of Johnny  
Cash- *Zephyr*  
Chinese Stars, Washington  
Generals- *Todd's*  
9th & 9th Street Festival  
**Sunday, September 8**  
High Ball Train- *Burts*  
Danny Vesper- *Monks*  
Rigid- *Liquid Joe's*  
Pete Sintak- *Todd's*  
**Monday, September 9**  
Harper- *Dead Goat*

Greg Simpson- *Sandy Ampitheater*  
Breakbeat Summit, Audio Flow- *Urban Lounge*  
Joan Jett- *State Fair*  
Dredsy, Dredg, Taproot- *Xscape*  
Meg Lee Chin, Chris Connolly- *Zephyr*  
Hung Dice, Thunderfist- *Burts*  
No Star Jazz Trio- *Blue Cats*

## Tuesday, September 10

Too Slim & the Taildraggers- *Beatniks*  
Superhero, Pinkeye, Dropline, Loiter  
Cognition- *Muse Music, Provo*  
Jyemo, Extended Family- *Mystic Hot Springs*  
Willis Clown Trio- *Monks*  
3rd Day- *State Fairprk*  
Override- *Trolley Square*  
Phono/Violet Run/The Quails - *Urban Lounge*  
Particle, Papa Mali- *Zephyr*  
Chubby Bunny, Sherlock, The Item- *Todd's*

## Wednesday, September 11

Daniel Day Trio- *Monks*  
Boomshanká- *Cicero's*  
Karma Kanics- *Dead Goat*  
Leah Sutliff- *Blue Cats*  
Girls Vs Boys, Radio 4- *Liquid Joe's*  
Battle of the Bands- *Muse Music, Provo*  
Billy Ray Cyrus- *State Fairprk*  
Pissed On Arrival- *Burts*

## Thursday, September 12

Midnight Star- *Club Axis*  
Tyrin Benoit- *Dead Goat*  
Ghostowne- *Hog Wallow*  
John Henry Jazz Quartet- *Monks*  
The Reputation- *Kilby Court*  
Super Diamond- *Liquid Joe's*  
Destitute Talent- *Muse Music, Provo*  
Jackpot, Triggerlocks- *Zephyr*  
Optimist Prime- *Burts*  
Smashy Smashy, Le Force- *Urban Lounge*

## Friday, September 13

Nova Paradiso- *Dead Goat*  
Too Slim & Taildraggers- *Groovacious, Cedar City*  
Randy McAllister, Harmonica Man- *Beatniks*  
Straight no Chaser- *Monks*  
Dirty Birds- *Hog Wallow*  
Jyemo & Extended Family- *Lazy Moon*  
Agents of KAOS- *Muse Music, Provo*  
Night Ranger- *Ogden Ampitheater*  
Steve Azar- *State Fair*  
Verdagreen- *Suite 13*  
Starmy, Tolchock Trio- *Trasa*  
Kelly Jo Phelps, Hot Club of  
Cowntown- *Zephyr*  
Pagan Dead- *Burts*  
Raf Productions- *Urban Lounge*  
Leah Sutliff- *Blue Cats*

## Saturday, September 14

13th Ave Band- *Avenues Street Fair*  
Die Monster Die, Maladjusted- *Burts*  
Too Slim & Taildraggers- *Dead Goat*  
Kelly Joe Phelps- *Groovacious, Cedar City*  
Nobody Knows- *Hard Rock Cafe*  
Sun House Healers- *Hog Wallow*  
India Fest- *Krishna Temple, Sp Fork*  
Brooklyn Cowboys- *State Fair*  
Enex, PS- *Suite 13*  
Zuvuya- *Zephyr*  
The Fallen- *Todd's*  
SLC Book Fest- *Westminster College*  
The Protocol- *Urban Lounge*  
**Sunday, September 15**  
High Ball Train- *Burts*  
SLUG Magazine's Sabbathon- *Gallivan Ctr*  
Sixer, Heros Of The Day- *Todds*  
SABBATHON AFTER PARTY w/  
Smashy Smashy, Chinese Stars- *Monks*  
**Monday, September 16**  
Hammer Smith Band- *Dead Goat*  
Aloha, Q and not U, Cerberus  
Shoal- *Kilby*  
Brian Jonestown Massacre- *Liquid Joe's*  
Dysarranged Concert- *The Phattire Saloon*  
DJ Curtis Strange- *Burts*  
Twin Peaks Night- *Blue Kats*  
**Tuesday, September 17**  
Craig Hammer-Smith Blues Band,  
Harmonica Wizard- *Beatniks*  
Bela Fleck & Flecktones, Jill Sobule- *Red Butte*  
Carlo- *Todd's*  
Optimist Prime/The Washington  
Generals- *Urban Lounge*  
Jeff Zentner- *Blue Cats*  
**Wednesday, September 18**  
Atmosphere, Adverse- *Kilby*  
Rockin Rhinos- *Dead Goat*  
Daniel Day Trio- *Monks*  
Redfest- *Univ of Utah*  
Gus Gus, Balligomingo- *Xscape*  
Last Great Liars- *Burts*  
Tim Gonzo Gonzeleles- *Blue Kats*  
**Thursday, September 19**  
Street Legal Theatre- *Dead Goat*  
Spitfire Tour- *Kingsbury Hall*  
Doug Wright Trio- *Monks*  
Redfest- *Univ of Utah*  
North Side Kings, Soulfly, Will  
Haven- *Xscape*  
Janah- *Zephyr*  
**Friday, September 20**  
Harry Lee Back Alley Blues Band- *Dead Goat*  
Pathetic, Flat Stanley, Stand- *Foundation, Provo*  
James Shook, Shaolin- *Beatniks*  
Kari Gaffney- *Monks*  
Los Lobos- *Franklin Quest Field*  
Cosm- *Zephyr*  
Moshmellows- *Junction*  
Denali, Smog, Hello Amsterdam,  
Heavy- *Kilby*  
11th Hour- *Suite 13*  
Leah Sutliff- *Blue Cats*

Redfest- *Univ of Utah*  
Mix Master Mike- *UofU Union*  
Form of Rocket, Sherlock- *Burts*  
Spencer Kaboom- *Urban Lounge*  
**Saturday, September 21**  
Gunshy, Alpha Brown- *Kilby*  
Kap Brothers- *Dead Goat*  
Brewers Fest- *Gallivan Ctr*  
1964 Tribute- *Kingsbury Hall*  
Brad Wright and the Sluts- *Beatniks*  
Lunasa- *Peery's Ogden*  
Sun House Healers- *Plan B*  
Superhero- *Wal-Mart, Riverdale*  
Purdy Mouth WV- *Zephyr*  
Erosion- *Burts*  
Rodeo Boys, Bad Apple- *Todd's*  
Tim Gonzo Gonzeleles- *Blue Kats at lunch*  
Debi Graham- *Urban Lounge*  
**Sunday, September 22**  
Hello Amsterdam- *Monks*  
High Ball Train- *Burts*  
Grieving the Days to Come- *Junction*  
AI, Money Mark- *Liquid Joes*  
Violet Run- *Todds*  
Jill Cohn, FAB- *Zephyr*  
Highball Train- *Burts*  
**Monday, September 23**  
Gary Primich- *Dead Goat*  
Old Blind Dogs- *Highland High*  
Houston- *Kilby*  
Joshua Redman- *Sheraton*  
Riders in the Sky- *Thanksgiving Pt*  
Student Rick- *Xscape*  
B. Craft- *Zephyr*  
DJ Curtis Strange- *Burts*  
Twin Peaks Night- *Blue Kats*  
**Tuesday, September 24**  
Victory At Sea- *Kilby*  
True Grit- *Monks*  
Gary Primich- *Beatniks*  
1208, Authority Zero, GOB,  
Guttermouth- *Bricks*  
Brian Stoltz Band- *Dead Goat*  
Bee Craft- *Burts*  
Poison Candy- *Todd's*  
Raf Productions- *Urban Lounge*  
**Wednesday, September 25**  
Midtown, Recover, Taking Back  
Sunday- *Bricks*  
Up Yer Sleeve- *Dead Goat*  
Yellowjackets- *Kingsbury Hall*  
Plan B- *Burts*  
El Jazz- *Monks*  
Minus the Bear- *Kilby*  
Tim Gonzo Gonzeleles- *Blue Kats*  
**Thursday, September 26**  
Howard Jones- *Abravanel Hall*  
Paul Galaxy & Galactix- *Dead Goat*  
2+1 Trio- *Monks*  
Evolver/Violet Run/Harpy - *Urban Lounge*  
Jacob Fred Jazz Odyssey- *Zephyr*  
12 Mistakes- *Burts*  
**Friday, September 27**

B. Craft- *ABGs*  
 Stacey Board- *Dead Goat*  
 Critical Mass Bike Ride- *Gallivan Ctr*  
 Daniel Day Trio- *Monks*  
 Hell's Belles- *Liquid Joe's*  
 Tangelwood- *Beatniks*  
 Jon Spencer Blues Explosion, Liars,  
 Yeah Yeah Yeahs- *Xscape*  
 Stanton Moore- *Zephyr*  
 Metal Meltdown- *Burts*  
 Stonefed- *Urban Lounge*  
**Saturday, September 28**  
 Sean Newley Band- *Dead Goat*  
 13<sup>th</sup> Ave Band- *Hog Wallow*  
 Hell's Belles- *Liquid Joe's*  
 Tangelwood- *Beatniks*  
 Chava Alberstein- *Peery's Ogden*  
 Dashboard Confessional, Face To  
 Face, Reel Big Fish, Our Lady Peace,  
 Unwritten Law- *State Fair*  
 Magstatic CD release, Red Bennies,  
 Tolchock Trio- *Urban Lounge*  
 John Mayall- *Zephyr*  
 Alpha Male Night: the Downers, Le-  
 Force, Sherlock- *Kilby*  
 Verdagreen- *Todd's*  
**Sunday, September 29**  
 High Ball Train- *Burts*  
 Dan Day & DJ Merryll- *Monks*  
 Nobody Knows, The Drips- *Liquid Joe's*  
 Foil Kit Lampy- *Kilby*  
 The Trojan Mullets- *Todd's*  
**Monday, September 30**  
 Nels Cline Singers, Smashy  
 Smashy- *Kilby*  
 Doves- *Bricks*  
 Lis Harvey- *Cup of Joe*

Mark Hummel- *Dead Goat*  
 Saving Face- *Suite 13*  
 DJ Curtis Strange- *Burts*  
 Twin Peaks Night- *Blue Kats*  
**Tuesday, October 1**  
 Festival Con Dios- *State Fair*  
 Maurice John-Vaughn, Funky Funky  
 Blues- *Beatniks*  
 Plea For Peace Tour- ?  
 Saving Face, Project Me- *Burts*  
**Wednesday, October 2**  
 Queens of the Stone Age, And You Will  
 Know Us By the Trail of Dead- *Bricks*  
 Waifs- *Peerys Ogden*  
 The Standard- *Xscape*  
 Jump Little Children- *Zephyr*  
 Inner- *Burts*  
**Thursday, October 3**  
 Nobody Knows- *The Element*  
 Gloden Boy- *Kilby*  
 Orangu-tones- *Burts*  
**Friday, October 4**  
 The Blow & Jason Anderson Talent  
 Show- *Kilby*  
 Cosm- *Urban Lounge*  
 Highball Train- *Beatniks*  
 Catch 22, Homegrown, Mest- *Xscape*  
 System Station and Room 101-  
*Todd's*  
**Saturday, October 5**  
 Valhere- *ABGs Provo*  
 Drums & Tuba- *Dead Goat*  
 Trigger Locks- *Beatniks*  
 Incubus, Hometown Hero- *E Center*  
 Rib Fest, Fall Fair- *Gallivan Ctr*  
 Gomez- *Xscape*  
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09/19  
**Soulfly**  
 w/ Will Haven, Northside Kings @ Xscape

09/27  
**Jon Spencer Blues Explosion**  
 w/ Liars, Yeah Yeah Yeahs @ Xscape

10/01  
 INTERNATIONAL NOISE CONSPIRACY, PROMISE RING  
 The Donnas, Common Rider, Lawrence Arms  
 Plea for Peace / Take Action Benefit Tour @ Xscape

10/02  
**The Standard**  
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10/04  
**Mest**  
 w/ Homegrown, Catch 22, Madcap @ Xscape

10/05  
**Gomez**  
 w/ TBA @ Xscape

10/15  
**Division of Laura Lee**  
 w/ TBA @ Xscape Basement

10/24  
**The Damned & Tiger Army**  
 W/ Throwrag @ Xscape

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SCOUT NIBLETT  
JASON TRAEGAR
- 07- MAH-JOHN  
Matthew Perry  
Addiction Crisis  
Brilliant Stereo Mob

- 20- SMOG  
DENALI  
Hello Amsterdam  
Heavy
- 21- GUNSHY  
Alpha Brown
- 23- HOUSTON
- 24- VICTORY AT SEA
- 25- MINUS THE BEAR  
(ex-Botch, Sharks & Killsadie)
- 28- ALPHA MALE Night:  
the Downers  
Le-Force  
Sherlock
- 29- FOIL KIT LAMPY
- 30- NELS CLINE  
Smashy Smashy

- 12- the REPUTATION  
(ex-Sarge)
- 15- LAST GREAT LIAR  
Gabrael  
These Days
- 16- ALOHA  
O & Not U  
CERBERUS SHOAL
- 18- ATMOSPHERE  
(Plus Guests)  
Adverse
- 19- Shannon  
Day Two

## COMING IN OCTOBER...

03- Golden Boy, 04- the Blow & Jason Anderson "talent show",  
07- Of Montreal, 08- Plus/Minus & Love Life, 11- Enon,  
14- 1/2 Visconte, 15- Japanese Noise Makers (Melt Banana),  
19- KARATE, 24- the Bangs, 30- Movielif... etc.

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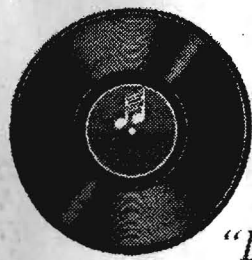
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