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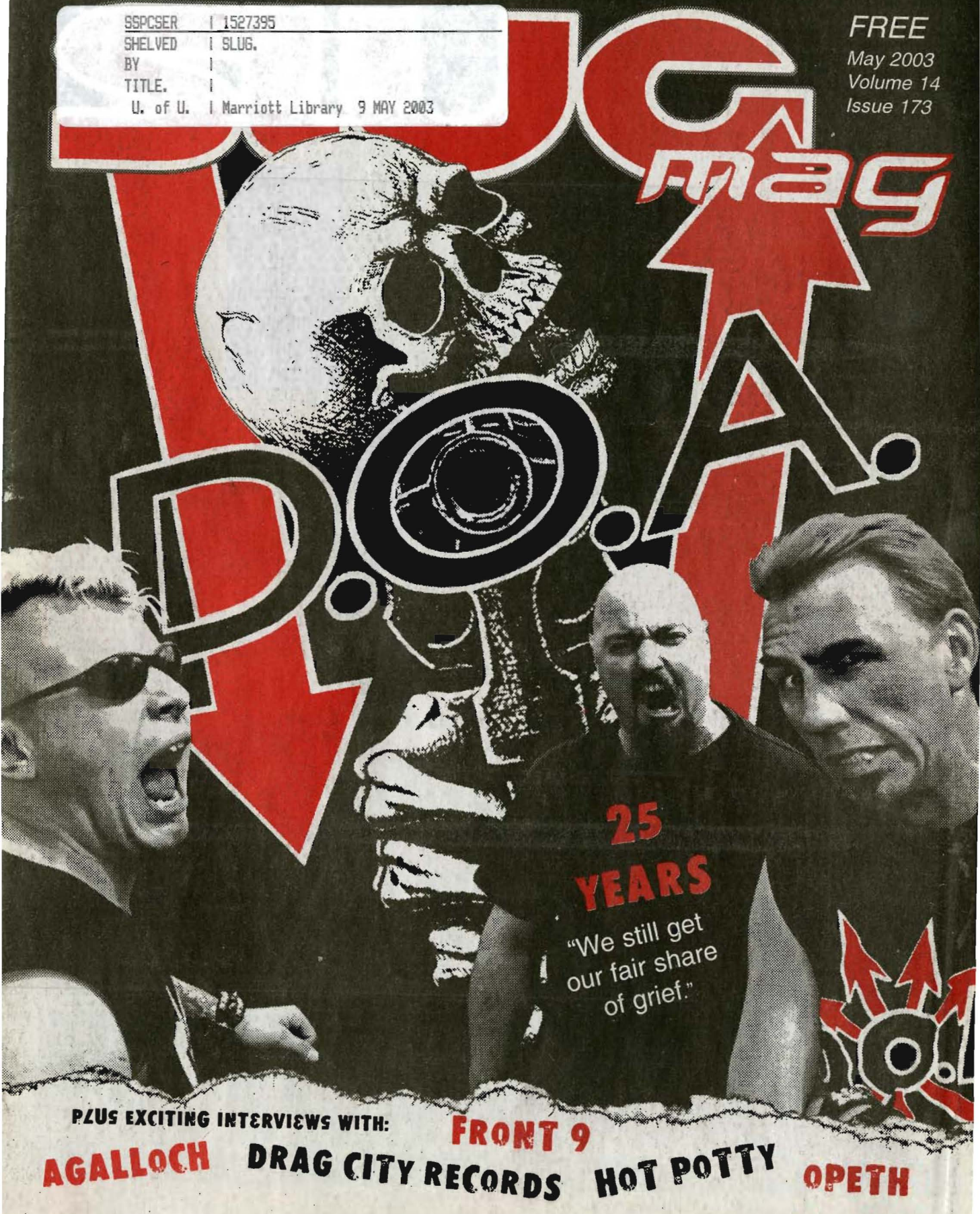
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May 2003

Volume 14

Issue 173



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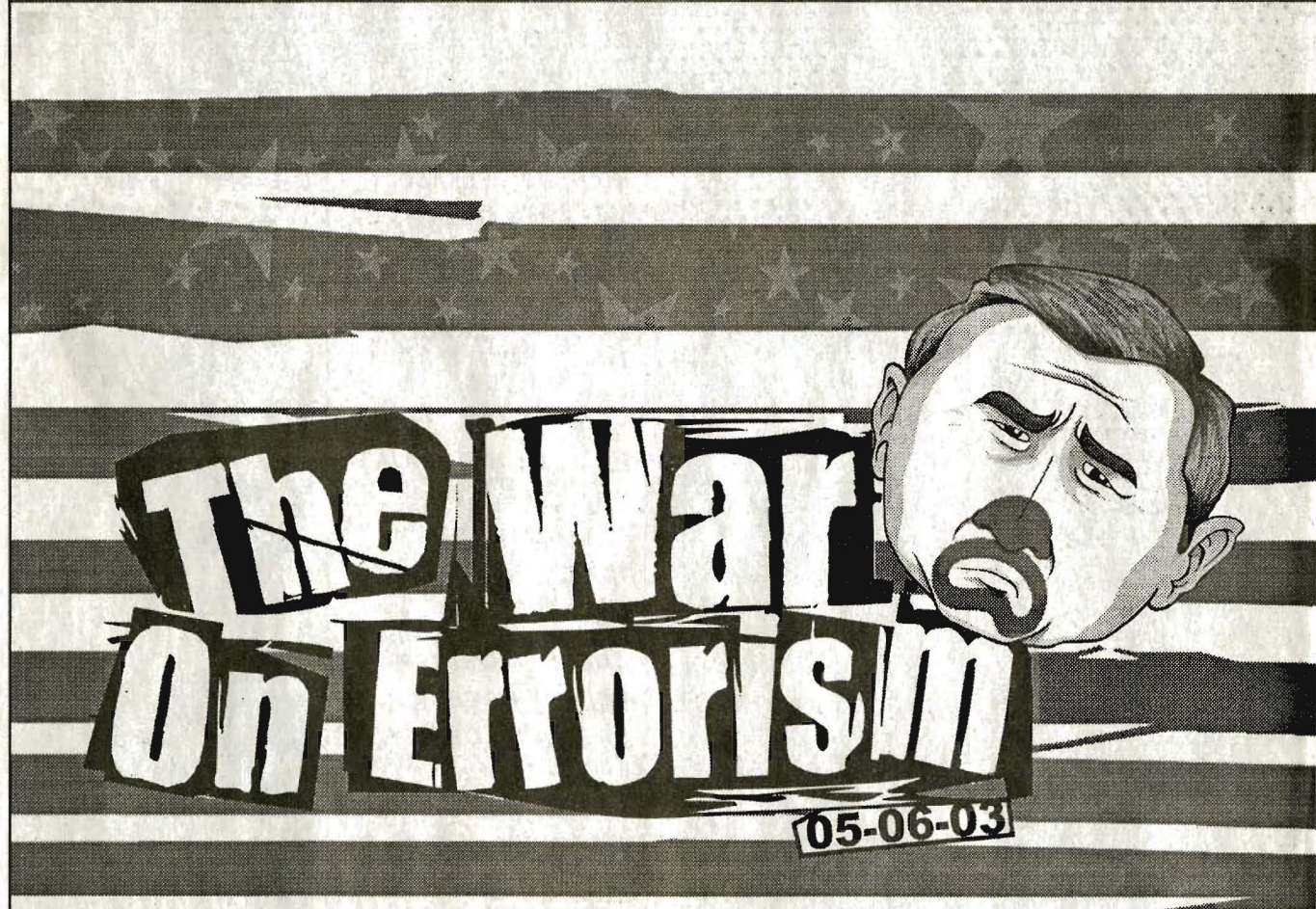


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PH: 801.487.9221
FAX: 801.487.1359
WEB: www.slugmag.com
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COVER DESIGN: FRANK

Chuck Batten, Kerwin
Camilia Taylor, Nick Hardy,
Marion Mann,
Nate Martin, JAMES,
Tony Morie, Walter,
Ryan Michael Batten,
Stacy Taylor, John Foidach,
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MONKEYS WITH TYPEWRITERS:
Shawn Macomber,
George McFly,
Josh Schenerman,
Batten, Dermood,
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GUNG BUNCESS:
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AD SALES:
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MARKETING: Stacy,
Macomber, ANB,
Kenworthy, Shawn,
Dan Corde, Nick,
Melanie Memmoff-Clark,
PHOTOGRAPHERS:
Marcus Piles,
OFFICE COORDINATOR:
Batten, BKA,
COPY EDITORS: Daleq,
WEB DESIGN: Alan Steed,
Marion Kojeno, Frank,
Boss, Monica Botscher,
GRAPHIC DESIGN: Kim,
Beressa Vernon,
ASSOCIATE EDITOR:
EDITOR: Ms. Blom,
Eidrean Peters, Galy,
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MAY 2002

"Neither Humorous Nor Appropriate"

14 YEARS !

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NO INTENT

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B-DAY PARTY, THE
FLASH EXPRESS
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TUES. 20 AFRO-OMEGA

THURS. 22
THE MARY SOUND TRANSIT,
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FRI. 23 KOTEBE

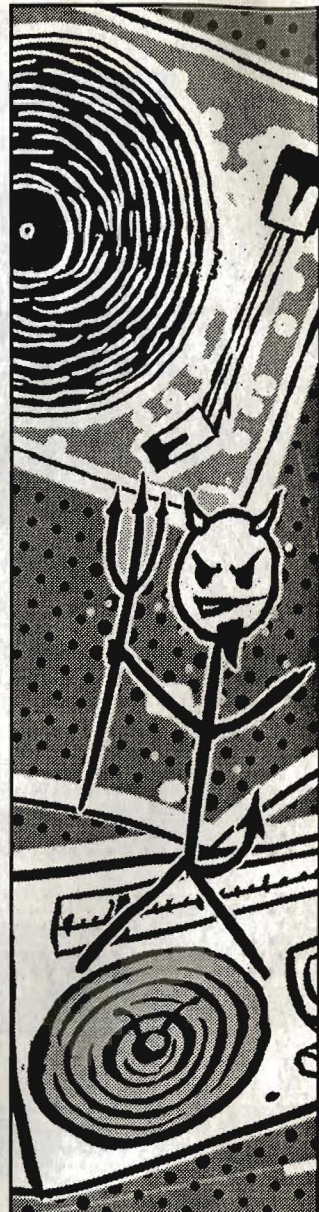
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- JEFF LABRECQUE

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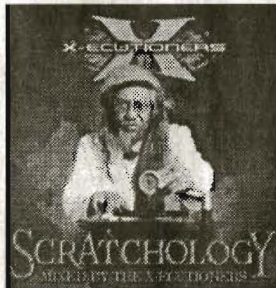
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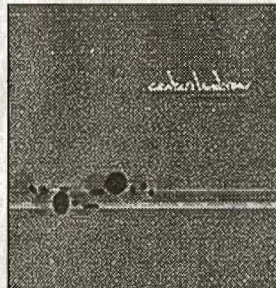
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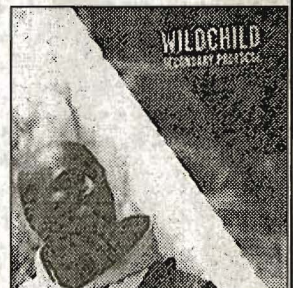
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Dear Dickheads

Monday 04/14/2003

In Response to the Dear Pussies Pro-War comment. It might interest you to know that Saddam Hussein, yes as evil as he is, sold oil to us, the pathetic fucking USA to gain millions. Anti-War protestors are not in favor of him or his past regime. In fact just because we hate war on all sides does not make us side with the enemy. Why do you suppose being Anti-War would automatically put us in the categorical imperative? Yes your facts about Saddam are true, the man is a fuck. We do not believe in killing him though, we believe in putting him in prison for life. Why are you so fucking pro-death penalty anyway. No offense but you sound a lot like George Bush in your "Dear Pussies" article. Another point of mention is that when one is engaging in stimulus of any sort, starting off with name calling such as the kind that you did, only shows immediately how stupidity can become very rampant. Insult does not improve argument. It only makes the insultor look stupid. Yes it might be what you like to do, and I am not saying to stop it, because those of us who are educated like to laugh at the clowniness of ideologies. Oh you have balls, I admit, this is not questioning that, I mean, you can voice your opinion, which is just that, your opinion. Just like this is my opinion. I liked your facts, but I didn't like your insult, it made me just not want to read it because of the lack of interest right out of the gate. Well I hope you know that it is not just Hussein that is evil, Bush, Cheney, Rumsfeld, Wolfowitz, Condoleeza Rice, and Albriech are all part of the 4th Reich. Putting the camera on one person such as Saddam only strifes the view from the larger problem. True Saddam was hurting his own people, but isn't it also true that the crimes we commit against humanity are much the same. Our homeless populations, our jobs being sold to other countries, our bad health care, poor education and rising crime rate to me do not suggest that "Democracy" and "Freedom" are working for us even in this regime.

A Cou DeTat or massive regime shift is the only thing that is going to start to save us from ourselves. As with the Military going to other nations to take over other countries, our military here at home will be so sparse that we will remain vulnerable and a larger empty target for future attacks. This war is unconstitutional, it is about greed, money, power, and economy, it is not just Saddam Hussein that is evil, it is much larger than that.

Pointing your finger at just Saddam is very narrow minded in the view

finder look. But however challenging your little essay was, I have to give you credit, at least you looked up your facts and did research, unlike most pro-war fucks that are just out there to pretend this whole thing is like a football game. I could get way more into why this war is illegal, and I will one day write about that, but I just wanted to let you know, that even when Saddam is dead that won't fix anything, nothing is getting better, now Iran and Korea are going to be invaded and a pro-neo-nazi take over of Cheney's Global Dominetel Imperialism is taking over. It is pretty fucking easy to see how this Imperialism has started. Fuck Imperialism. We have see empires come and go, the rise and fall of the Rome, Mayan, Incan, German, and now our Empire. I can't wait till it fucking crumbles to the ground.

And it will because there are people out there with the same attitude, thinking that America is the best, that America is one big fucking safe place, but is it not, quit believing the propoganda, the lies, why don't you look into alternative press and quit believing that America is the best, read European Journalism and other underground media.

Even if I don't like Bush I don't want him to die, because I am not pro-death penalty. Already because of U.S. Intervention in Iraq we have seen Americans riling up Iraqi civilians causing them to revolt, and mainstream media comes back saying "oh my god, look at the Chaos, the Anarchy," it isn't Anarchy, it is chaos caused by a Cou DeTat forceful 4th Reich Neo-Imperial take over from our land. How is that freedom? Taking out one dictator and inserting American dictatorship is not freedom, no one is really free. Freedom is a fucking lie.

-Kermit Propulsion

I'm glad that somebody took the time to address Gianni's misguided 'open letter'. Personally, I felt we went too far in printing such obvious idiocy, albeit well-intentioned (i.e. giving equal voice to both sides). This is prime proof of the old saying: "The road to Hell is paved with good intentions." There is no point trying to talk sense to people who buy the hyperbolic propaganda put forth by the Bush regime. America is not striving to promote freedom, democracy and humanity in this War On Evil. Indeed, these values have NOT existed in this country for decades. In fact, I'd bet that most Americans couldn't give an accurate definition of these words, let alone spell them.

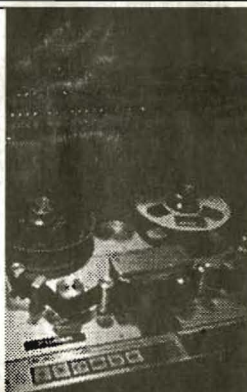
Mark Twain once said that: "A people get the government they deserve." We're all getting it now, thanks to narrow minde(a)d flag wavers like Gianni. Get a rope!

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ED. NOTE: This press release was sent to SLUG from the band's publicist. We are interested in hearing your thoughts on the matter and personal insight from any show attendees. Is this accurate? Is this what happened? E-mail us info@slugmag.com

For Immediate Release
April 30, 2003

Celebrity Cancels Remaining Tour Dates After Altercation At Salt Lake City Club

Celebrity has cancelled their remaining dates on the Hopesfall/Every Time I Die tour as a result of injuries sustained during an altercation at last night's (4/29) show at The Junction in Salt Lake City.

During headliner Hopesfall's set, members of Celebrity tried to calm a group of 30-40 audience members that were beating up kids in the crowd all evening unchecked by security. After having words with the group, bassist, Jesse Fine, was ambushed by several people as he turned around to walk away. Guitarist, Ryan Parrish, and front man Lance Black were also assaulted as they tried to break up the fight. The band members were admitted to an area hospital following the attack and released later the following morning.



Melanie Hemmolt-Clark

I wasn't there. I didn't see this happen. However, I have seen SLC kids overreact in inappropriate situations like bars or shows.
Is this how we want the national music scene to see Salt Lake? Do we want the reputation of being an overly-violent region? Do we want to be black listed from tour itineraries simply because bands are afraid of getting the shit beat out of them? Fuck no!

It's already hard enough for indie promoters and booking agents to bring underground shows to SLC. How successful will they be with this sort of publicity? What about the venues? Did you know, as of this month, a club can be shut down simply

Is this supposed to be a pit or a Tae Bo demo?

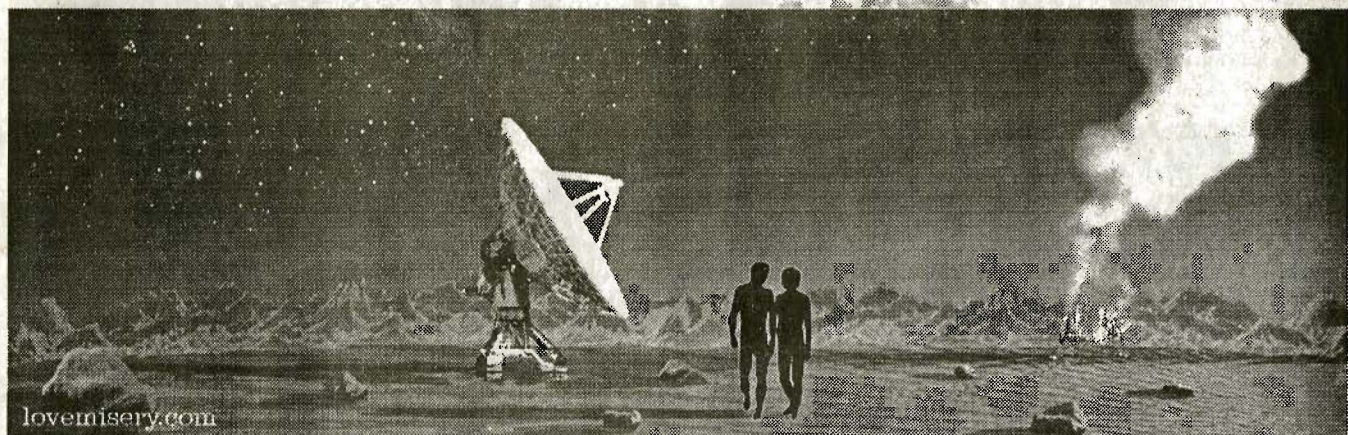
"We're very disappointed that we won't be able to finish the tour with our friends in Hopesfall, Every Time I Die and The Beautiful Mistake," says Fine. "We'd been having a great time on the tour up until last night. As for the kids in Salt Lake, we're sorry that a few idiots in the crowd ruined the show for the rest of you. The bands had no idea that the venue and promoter weren't planning to provide adequate security so that everyone could enjoy the show safely. We're heading back to Nashville now to rest up for a little while, but will be back out on tour soon."

because it is considered a public nuisance? That's right, no laws have to be broken—it just has to be considered a "nuisance" by the city (thanks, SB 153).

Don't slice your own throats. Show some respect for your scene and yourself by not falling into the stereotypes labeled on HC and sXe kids by the mainstream media.

You've heard my thoughts, now it's YOUR turn. E-mail us. fuckyou@slugmag.com

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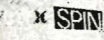
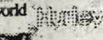
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LOCALIZED

By Camilla Taylor
Possessor of invalid opinions

LOCALIZED is a monthly local music spotlight, which **SLUG** sponsors at the **Urban Lounge**, the second Friday of every month. The Urban Lounge is located at 241 South and 500 East. This month's **LOCALIZED** showcases **Player Piano**, **Day of Less** and **Gerald Music**! Friday, May 9, at the **Urban Lounge**

Day of Less Would Rather Hump Each Other

Sean Miller: Guitar
Gavin Hoffman: Drums
Jon Parkin: Bass
Chris Clement: Guitar

Day of Less practice in the basement of *Uprok*. I interrupted said practice to ask them silly questions and watch them sexually harass each other. The teenagers' break-dancing directly over our heads made the place sound like we were in a seedy apartment with particularly frisky neighbors.

The first time that I saw Day of Less was at Getty's a few months ago. I am told by all members of the band, except for Gavin, who was not in the band yet, that what I had witnessed was their worst show ever. Jon will vomit at a typical Day of Less performance, but I have yet to witness this feat.

"Seriously, the last three shows that we have had, by the end of the show, Jon hunches over and starts gagging." Sean tells me. At this point, Gavin takes the opportunity to walk behind Chris and caress Chris's back with his nether bits.

Jon's puking is the result of him being somewhat too enthusiastic, not because they are so fucking hardcore.

"Are we supposed to say something good about our band? We're whores; we'll play anywhere and with anyone," Jon says. "At least once."

"Except with Tom. Fuck Tom!" Gavin leans over and screams into the recorder. "I sent him a personal message saying fuck him." Watch out, Tom.

"We did one split and another album. We don't play anymore of those songs. Everything else is what we've done lately. About five songs, actually, and we just play them over and over again. No one recognizes us by our old stuff anymore." Sean is all business. To my inquiry regarding The Seldom Scene, which they are involved with, he replied, "It was more an idea. We just wanted to get together with bands that we knew who we liked. Form a little collective."

"It's much easier to promote other bands by word of mouth than it is to promote your own band." Gavin explains.

"Jon once made me hump a 400-pound black woman." Sean begins his story.

"Call her a heifer, it's cool." Gavin tells Sean.

"Anyway, as soon as she approaches my crotch area, Jon takes his knee and begins to do this with me." Sean is reclining on the couch and starts pumping his pelvis up and down. "And all that I can do is say, 'I'm sorry, my friend's fucking with me.' Avoid Jon, he'll make you hump heavy people."

"For Halloween, we thought that we'd do this Halloween thing. You know, you're supposed to fuck around. So we got all bloody and made out." Jon told more of this story, but really, there's no point in writing down all of it. Suffice it to say that they hump each other as much as possible in public situations.

"What does your music sound like?"

"The older stuff was a lot more structured. It was more melodic then, but now it's just parts put together. It has elements of all the cool stuff. But there aren't any parts that I would say sound like a particular band."

"That's what everyone says about their band," I tell him.

"I'd call it an aggressive band made in the style of music which we grew up with like **Jesus Lizard**, **Nirvana** or **Shellac**," Sean informs me. "It's aggressive music played in a sort of a sloppy way."

Gerald Music Are Well-Liked by ADD Sufferers

Stephen Kesler: Guitar and Vibraphone
Scott Bell: Bass Guitar
Josh Emery: Guitar
Jeff Juip: Keyboard

I arrive at *Monk's* following an evening already spent at *Burt's*. The **Gerald Music** boys seemed somewhat unfazed by my state of inebriation in comparison to their apparent sobriety. We all sit around a small round table and eat burritos, but they don't speak with food in their mouths.

"How would you describe your music? And don't say that you can't categorize it, because I know that you can," I inquire of the general assembly.

"Umm..."

"You can categorize it. It's electronic instrumental." Jeff tells me. "With influences coming from everywhere. From punk rock to hip-hop to..."

"Post rock baroque," Stephen cuts in. "I don't know if our music is so much electronic. It didn't used to be that way. This is the third incarnation of our band. We first had two female vocals. But now we don't do that anymore. The way we are now is the most comfortable for us. I think we're more post-rock." Despite Stephen being the most talkative of the group, he speaks with his hand held over his mouth so that he sounds like he is talking to you from very far away. It fits the personality of most of these boys that there are lyrics. It isn't that they are silent and that they don't want to communicate with you, it's that you have absolutely no idea what it is that they are communicating. "We don't ever approach a song with an idea of what it's going to be about."

"Sometimes we don't say a word and we just start playing," Scott says. "That's how some of our best music comes about."

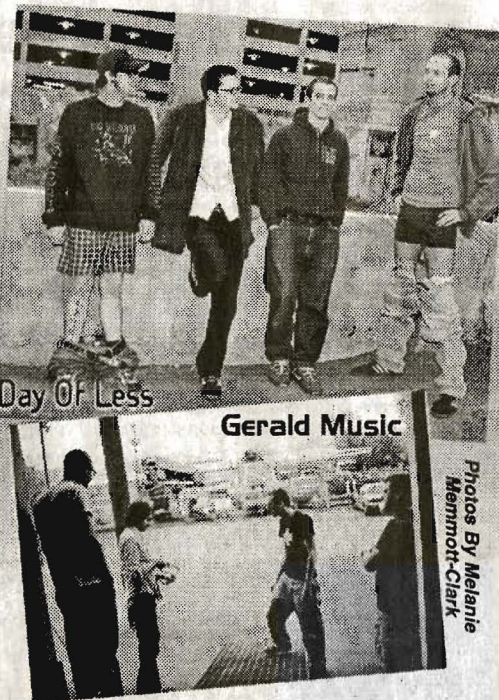
"I always say that being in our band is a curse, 'cause if we're not in the band, then we're going to find a way to be in a band." Stephen is still hidden behind his hand.

"If I really hated you guys, why should I change my mind and come see your performance?"

"It's something that you're not going to see every day. No one else locally really sounds like us," Jeff responds.

"If you already hated us, you've probably already seen us, right?" Stephen is clever. "I have ADD and I'm sure that guys have at least mild forms of it. So there are a lot of changes in a single song."

See Day of Less, Gerald Music and Player Piano at SLUG Localized Friday, May 9, at the Urban Lounge!



THE F9 INVASION
By Camilla Taylor,
Galactic Invader

F9 FACTION is:

The Drips, Salt City Bandits, The Response, Single File, Other Pocket, Mr. Trout, My Friend Ryan, The Debonairs, Die Monster Die F9, or Front 9, is an organization of bands from around the Salt Lake City area. The nine bands that make up the organization are all ridiculously enthusiastic about what they are going to do as a group. I contacted the numerous members of the F9 through their mass e-mail. Some of the members met me at the Lazy Moon early one Thursday evening.

I circulated through them, trying to be friendly, trying to talk to everyone who was present about their project. It wasn't very hard, as they were all incredibly friendly people.

All of the Drips, Tony, Cari, Johnny and Jimmy, were there. They just want to make a place where bands just help each other out.

"So, although you don't claim it, you pretty much started all of this?" I ask Jimmy, drummer for the Drips.

"It was just an idea to unify our scene. I noticed that a lot of places in the so-called scene don't offer something for everybody. And that's what we want to offer, something for everyone. You know, I'm in the Drips and we've been together for less than a year and we wanted to get to know other artists. We want to put on



L to R Aaron, Chris, & Bucket (Other Pocket), Jeremy, Toffer, Mark(Mr. Trout), Jonsie (Single File), Mike (Response), Johnny (Drips), Jaime (Other Pocket), Jimmy Carrie, Tony (Drips).

THE F9 INVASION

a show where you don't just go to see your friend's band for half an hour and then leave. We want to have a three-hour party. And, what with all of the other bands supporting each other, at least we'll have them showing up."

Although they have yet to even perform under the auspices of the F9, they already have the sponsorship of Coor's Original, the Guitar Center, Wizards and Dreams and the ITA Bikini Team. Coor's approached Jimmy at a karaoke bar and expressed how they wanted to support music at a local level. He had nothing to say to them, but held on to the contact information. He got an idea and recruited the other bands for it. Their goal is to have a show in Provo, Ogden and Salt Lake at least once every month. This would allow the bands to play at least one show each per month.

Single File, who describes themselves as standard

rock, was represented by Chris Jones, who plays lead guitar. "It's just a good way to get some notoriety out in Salt Lake. It's not the biggest rock town, but we want to make it that. F9 would just be a good way to get our name out there and to let everyone know where the party's at."

The Response's Mike Angelastro, guitar and vocals, describes his band as pop-punk emo. "Our goal is to cover the northern region every month at least, and develop a following, and to get a scene."

Mr. Trout Arrived without costume in the form of Topher Jones and Mark Middlemas. "Mr. Trout is rock music. Do you like comic books? Did you not really date through high school? Does your mother believe that you are gay? Then you'll probably like Mr. Trout." Following this vivid description of their music by Mark, they go on to express what everyone else has said, that there is no scene or that the scene is too small and how much they want to build one.

"We want to help build a scene and when we do, it won't be ska and it won't be Peter Dinklage."

All the members of Other Pocket, a local punk band, showed up. They are somewhat more reserved in their enthusiasm, telling me that "if it works, it's gonna' kick ass." But they maintain a more healthy level of skepticism, reflecting my own. They want to see their much-anticipated project in effect before they get their hopes up. It isn't as though this is the newest of ideas, but it would be great if it did work this time.

In addition to their corporate backing, the venues Burt's Tiki Lounge, Lazy Moon and the Hard Rock Café all have extended their support to the bands. Their first show will be at the Lazy Moon, May 10 featuring Die Monster Die, The Debonairs and the Drips with special guests from L.A., I.R.A.T.E. Their big debut won't actually be until May 30, when all nine bands will play at the Zephyr.

One of the best things perhaps about the whole affair is that they can benefit from the work of others. A single band most likely would not garner the attention of the ITA Bikini Team, let alone any bikini team. As Mark from Mr. Trout put it, "Part of the goal of the F9 Faction is to ride on someone else's coattails."

WASTED LIFE BY DAVE BARRATT

till can't believe there are people out there who think a government doesn't lie. Question the Bush administration's motives and all of a sudden you're branded terrorist who hates everything America stands for, a baseball, Jesus and pick-up trucks. I don't care for seball or Jesus, and I know the Bush administration ying through its collective teeth.

r example, Donald Rumsfeld pointed out that Iraq is not following Geneva conventions when it showed American POWs on TV. "America would never do nothing as horrible as mistreating POWs" is the message he implied. When the Bush administration is called on its brutal mistreatment of terrorist suspects, they said the suspects were not "prisoners of war" but "unlawful combatants," for whom Geneva conventions do not apply. However, consult the actual Geneva conventions and you'll find that article 4 of the Geneva convention states that people captured as suspected members of a militia (the Taliban) or a volunteer force (al-Qaida) must be regarded as prisoners of war (www.thenation.com).

way, enough worrying about the United Police States of America putting the world in permanent lockdown, let's talk about some fucking hardcore punk. Two ring bands will be playing here on Wednesday, June 12th. **FROM ASHES RISE**, from Tennessee, and **SAULT**, all the way from Japan, will play in the basement of **UPROCK** with one or two local bands. **FROM ASHES RISE** sounds like *Tragedy* or *His Hero Is Gone* every bit as good. **ASSAULT** plays dark and filthy tallic hardcore like *Catharsis* or *Gehenna*. I promise both bands will smell bad and punish your ears.

CROW *Neurotic Organization 7"* Prank Records

Apocalyptic and suicidal are just a few words that come to mind when listening to CROW. It's hard to describe the profound sorrow in this music, but fans of *Amebix*, *Antisect* or *Rudimentary Peni* will understand. It's like rubbing salt in those old wounds of failure and rejection only to find that there really isn't a happy ending to it all. I don't know how else to describe CROW, other than to say when I received painful news about people I cared about, *Neurotic Organization* was the soundtrack for my mad-at-the-world late-night drive through the rain. This is as cathartic and moving as music gets, hardcore punk or otherwise, and their cover of "No Sanctuary" by *Amebix* just might be better than the original. (Prank Records / P.O. Box 410892 / San Francisco, CA / 94141-0892, or www.prankrecords.com)

BORN DEAD ICONS *Salvation on the Knees 12"* Partners In Crime Records

BORN DEAD ICONS is another group of kids who love their *Amebix* and *Antisect* records. While Crow explores the depths of human suffering in five-plus minute epics, BORN DEAD ICONS takes those same U.K. anarcho-punk influences and focuses them into short, tight tirades against the fucking fucked-up fucking system. There's a cool *Motorhead* sound to the vocals and guitars, which makes their well-spoken

points of view fucking rock, as well.
(Partners in Crime / 4507 N. Gantenbein / Portland, OR / 97217)

MUNICIPAL WASTE *Waste 'Em All LP* Six Weeks Records

Sometimes I think smart political hardcore is the ultimate form of human expression. Then I listen to MUNICIPAL WASTE and remember that shotgunning beer and making a ruckus is a little more fun. Their brand of "party thrash" references bands like *Nuclear Assault*, *Cryptic Slaughter* and *Animosity*-era *Corrosion of Conformity*. Seems like bands from that era sang exclusively about nuclear holocaust or getting wasted in the pit. MUNICIPAL WASTE simultaneously pays tribute and pokes fun at the "crossover" era of hardcore with songs like "Mutants of War" and "Thrash? Don't Mind if I Do." As much as I like DRI's and Corrosion's metal years, I listen to those records now and the heher vocals and copious metal solos make my skin crawl. MUNICIPAL WASTE avoids the mistakes their ancestors made, keeping the vocals harsh, the mosh parts brutal and the *Exodus* solos to a bare minimum. Beneath their sense of humor and their ode to a time period of hardcore that many would like to forget, MUNICIPAL WASTE write ridiculously catchy songs that will surely reunite marijuana with moshing. (Six Weeks Records / 225 Lincoln Ave. / Cotati, CA / 94931, or www.sixweeksrecords.com)



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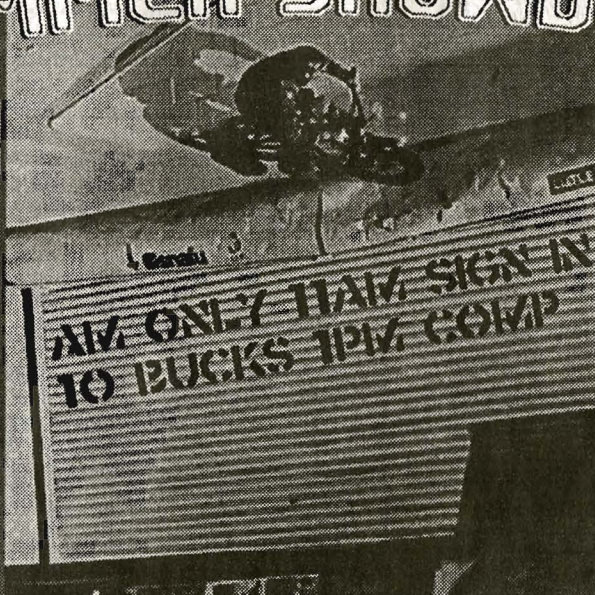
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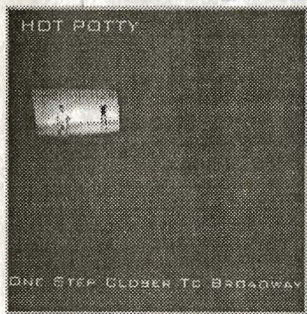
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GALLERY STROLL

BY MARIAH MANN

HARK!!!! This little art advocate has a very special message for our artistic readers out there:

SLUG Magazine is putting together a compilation CD of local music that we are truly proud to say comes from Utah. As you know, the cover of a CD is almost as important as the music on the disc. It draws attention and pulls the listener/viewer in. You also know that SLUG would never back anything that wasn't truly amazing and awe-inspiring. That's why we need your truly amazing and inspiring artwork.

SLUG is hosting an open call to local artists. The deadline is set for July 1st. Entries will be reviewed and run through a preliminary judging process. Confirmed judges include **Cordell Taylor**, **Jim Glenn** and others. The top 15 pieces will be put on display for a SLUG gala to be held at the **Walk of Shame Studio July 18th**. The winner's artwork will be used for the cover of the new SLUG compilation and the press pack we will be sending out around the world!

We at SLUG want this to be a fun project. We also know how hard artists work. That's why we will not attach a lot of rules. First, remember, the artwork will eventually have to fit into a 4 x 8 square and second and most important, the theme of the compilation is **DEATH BY SALT: A SLUG MAGAZINE COMPILATION**. Feel free to use your artistic ability and interpret the theme how you see fit.

Lastly, if you know any musician that would like to get their music out to the masses, remind them about the SLUG compilation CD. This is a huge opportunity for artists and musicians alike! Now let's get down to business for this month's Gallery Stroll.

By now you should be familiar with the local Gallery Stroll. The third Friday of every month the local galleries stay open late, from 6p.m. to 9p.m. (For us working folk). Here is a list of shows taking place this Gallery Stroll, **May 16th**.

Phillips Gallery, located at 444 E. 200 South, presents **Dale Bryner** and his 175 paintings and drawings. Bryner is quoted saying, "Many things happen without a plan, innocent and unbidden, at times with serendipitous and surprising results." Dale entered the hospital for a simple knee surgery and the doctors found cancer. He departed this world two months later. Bryner left behind a studio full of paintings and drawings. So many paintings that one would think that this man spent every waking moment in the studio producing art. The pieces are small but so finely executed that you will want to look closely to examine the fine subtleties. The work ranges from figurative objects to still life. Showing concurrently in the downstairs **Dibble Gallery** will be the botanical paintings of **Barbara Eiswerth**. Barbara paints up-close, magnified views of flowers with board brushstrokes on wood and paper. The lush colors create a tropical hothouse. Both shows will run from May 16th Gallery Stroll evening until June 13th.

Hidden Splendor Gallery, located at 1760 South and 1100 East, is still hosting artist **Michael Godard**. His show, **DON'T DRINK AND DRAW**, is an uplifting, fun art show that you should really check out before it ends May 31st.

Art Access, located at 339 West Pierpont, presents its first annual fundraiser and art exhibit. **300 PLATES** features 35 of Utah's most exciting artists. The artists were invited to create artwork on recycled metal printers' plates. The fundraiser takes place May 15th and includes music, good company and antipasto from Tony Caputo's. If you are interested in attending this fundraiser, please contact Art Access at 328-0703. If fundraisers are not your cup of tea, you can view the 300 Plates exhibit on May 16th during Gallery Stroll from 6p.m. to 9p.m. The 300 Plates exhibit is set to run until June 13th if all the plates haven't sold by then. This is a great opportunity to begin or add to your personal art collection.

Williams Fine Art and the University of Utah want to recognize two University graduates for their outstanding work. The recipients of the Howard S. Clark annual art scholarship **Steven Larsen** and **Jimmy Lucero** will have their works displayed from May 1st through May 15th at the Williams Fine Arts Gallery located at 60 East and South Temple in the Main Lobby.

The Utah Museum of Fine Arts, located on the University of Utah campus, presents **URBAN REALISM** by **Edward Hopper** and several other American modern masters. The show opens Gallery Stroll evening May 16th.

As always, this guide is based on the information galleries and artist provide. If you would like to inform the masses about your upcoming show, please e-mail me at mariahm@worldstrides.com

SUPPORT LOCAL ART !!!!!!!!!!!!!

Books Aloud

And The Ass Saw The Angel
 Author: Nick Cave
 Publisher: 213.61 Publications
 Reviewed by Uncle Shame

WARNING: This book is not for the faint of heart nor the weak of stomach! Depictions of violence and the vileness of humanity may strike fear and disgust into the bowels of even the most jaded and desensitized reader. Use at your own risk.

When this book was originally published in 1989 by Black Spring Press (Great Britain) and Harper Collins it was critically acclaimed as one of the greatest debuts of the time. Out of print for several years after its initial success, it is now being graciously exhumed by Rollins and crew.

This is, without a doubt, the sickest, most violent, disturbing, wonderfully tragic and beautifully written books I've ever encountered. With a lush, rustic eloquence and a masterful command of the language, Nick Cave ranks up there with such greats as the Marquis De Sade, Nietzsche and Henry Miller, to name a few. Deploying practically every word in the dictionary, some tweaked and perverted into hybridic amalgamations that lend a more accurate depiction of the actualities of reality, he paints a bloodcurdling portrait of inbred hillbillies and backwood apostasies set deep in the cane fields and mucky swamps of the South. His haunting and lyrical prose delve headlong into a fierce, untamable underworld with a bedazzling brutality and unblinking clarity.

This is the tale of **Euchrid Euchrow**, freak-of-Nature, born mute with the blood of pig-fuckers pounding in his veins, surrounded by death, violence, a verbally abusive, moonshine-swilling cow of a drunken mother and a hen-pecked father. He soon becomes the unwitting martyr of the mindless masses, suffering the slings and arrows, the deep-seated, bloated hatred and the sanctimonious, devilish self-righteousness inherent in human nature. Throughout his entirely unsolicited and very sad existence he is ridiculed, beaten and belittled with eager savagery by the townsfolk and field workers of the Ukulore Valley, circa 1940. Unable to cry out in his anguish or escape his wretched destiny he turns his frustration inward, abusing himself systematically and relentlessly. Entombed in their grimy ramshackle hut and his silent agony, he grows into a hideously scarred and deformed shadow of a young man. One of the hardest parts to read is the scene where Euchrid witnesses, through the peephole in his grimy room, as his father takes drastic steps to silence the polluted ramblings of his bitter bitch of a wife after she causes one of his magnificent houses of cards to crash down around him.

Eventually he decides to cast off the chains of his persecutors and make them all pay for their sins. Euchrid crowns himself God's own avenging angel. Left to his own devices after the 'accidental' death of his wretched, trap-building father, he continues with his plan for sweet vengeance by transforming their tiny shack into a ghastly, monstrous fortress of death and carnage that he christens Doghead. Using the trapping tactics of his father he goes about enslaving an army of subjects - feral animals of all kind, crippled and mangled in his ruthless traps - to populate his lonely kingdom and aid in insulating him against his heart-rending isolation. They will also serve as a crucial tool in his final solution...

Nick employs tension effectively the nearer the book draws to its unbelievable ending, bouncing back and forth between the narration and Euchrid's spellbinding and sometimes inchoate recollections, weaving a sinister, ever-tightening thread that simultaneously makes you feel as if you cannot read fast enough yet compels you to drag your feet to savor every millisecond of the foreboding climax. Will Euchrid burn the town down? Will he surprise them all in a final showdown at the walls of Doghead? Will Beth live? Will God intervene? Will the rain come back? You must read this book to find out.

I finished the last fifth of this dark epic in the early morning hours of Easter Sunday as the sunrise spilled like molten gold into the sleepy valley with unnerving brilliance, fortifying my sleep-deprived and caffeine-addled nerves. Seagulls scrawled and squabbled as the bells of the Madeleine peeled dully through the shining air, promising forgiveness to the faithful. After all, not only was it the morn of the Easter Bunny's resurrection, it was also deadline. Pinpointing the cruelest aspects of humanity, this book is a herald, a harbinger...a staggering warning of the grim capacity within the human beast for a wanton and evil fate-of-the-worst-kind if we fail to heed the small lifting whispers of the heart.

NICK CAVE

AND THE ASS
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Magnum Opeth: Sweden's Masterpiece Visits Salt Lake

By Nick Hardy & Tomer Pink

Sweden has without question made it's claim with more than a handful of stellar metal bands over the past 10 years. The list keeps getting stronger, starting with bands like Entombed, Dismember, Unleashed, At The Gates, and the notoriously talented Opeth. But with such a list there hasn't been a band to take Opeth from it's crown. From the beginning, Opeth has stood behind what they believe their music is all about. Creating something brutal yet beautiful with elements ranging from Death to Progressive. No band has ever done this so well as this four man quartet. To experience and accept the true talent of this band the twin releases "Deliverance" and "Damnation" should prove the point very clearly. I was fortunate enough to have a conversation over the phone with one of Opeth's guitarist, Peter, and we were able to shed some light on a few things...

SLUG: I understand Opeth is starting the tour with Danzig, Nile, and Superjoint Ritual? Have you ever played the same stage with such big names before and how does it feel?

Peter: Well we've never played with Danzig before so it might be pretty interesting. I use to be a Pantera fan so sharing the same stage with Phil's new band (Superjoint Ritual) should be very exciting for us..

SLUG: So do you think this could be a bigger step for Opeth?

Peter: Yes, I think it could be because when we do our own tours and when we headline, it's always our audience so you can tell when the audience gets bigger of-course. But when you play with bands like this, it's a big thing for us because these are names we grew up listening to. We're placed in a huge venue in front of thousands of people so it's a very diverse show..

SLUG: How would you describe Opeth to readers who are unfamiliar with the type of music you create?

Peter: Well we're mainly based with metal, but I guess you could say we're a multi-faced band. We've got a lot of things going on at the same time.. I think, well I hope we have a very unique sound. Hopefully a sound that is like no one else. We are a bit progressive and we change from every album.. So I would say we're an interesting metal band with a lot of different influences.

SLUG: When the first album, "Orchid," was released back in the mid 90's, it was very different from most bands coming out. Why did the band take more of a death metal style then following more of the traditional black metal scene that had exploded in the Scandinavian region around that time?

Peter: Black metal exploded, especially in Norway around that time, but just a couple years before that there was a big death metal scene coming out of Florida for example, bands like Death and Morbid Angel. But also Swedish bands like Entombed, Carcass and At The Gates in the beginning, so we were more influenced by that then anything else.

SLUG: I remember hearing that Opeth's original direction in the beginning was to be the "Evilest Band Ever?" (Laughs)

Peter: (Laughs) Yeah, that's when we started the band originally and you know we were into death metal so we wanted to be really evil. But



that was probably more before we started playing, you know. When we were listening to Morbid Angel and stuff like that so we wanted to be really evil. But we never did anything about it. Like we didn't have pentagrams and stuff like that. Or inverted crosses. We didn't write about the Devil or whatever you know. It was just an intention from the beginning, but I guess discovering the acoustic guitar ended all that (Laughs). But I still really like evil sounding music, it's the same reason why I like horror movies. I like to feel uneasy.

SLUG: Do you think you'll be able to follow them up?

Peter: Well yeah, I mean we've never payed any attention whatsoever to what we've done in the past when it comes to writing and recording new music. When we did the record, "Blackwater Park," which was released just before "Deliverance," it was our most successful album at the time you know, so I think a lot of people wanted us to do a "Blackwater Park part 2" kind of thing.. Let's say "Damnation" is selling a million records, that doesn't mean we're going to do a "Damnation part 2" to try and do hits or whatever, you know. For us we're into this music business because we like the music more than just wanting to sell a lot of records. If our only goal was to sell records we wouldn't be doing 10 minutes songs and we'd have videos out for them. If people put a lot of pressure on us we don't really notice it. We put the pressure on ourselves, so the only pressure we have is the pressure to make good music that we are satisfied with and that's the challenge. To make it interesting for yourself and I think if we find it interesting, you can also hear it in the music because then there's a lot of feelings from our point of view.

SLUG: More music than an image kind of thing?

Peter: Oh yeah definately. When we released the first three albums in Europe originally we didn't have any pictures or even logos on the covers, so we really wanted to stress the fact that this is really good music and whatever we looked like didn't matter.

SLUG: I understand there were originally 10 tracks recorded for "Damnation" but only 8 were used? Are there future plans for the two unused songs?

Peter: Well that's partly true. We did an instrumental but then decided in the studio that we shouldn't put it on the album so we never finished it. We also did the Deep Purple song, "Soldier Fortune," But we only did the drums because we were in a lack of time. But the original idea wasn't to release them on the album but to have it as a single. We're all fans of limited edition things so we're probably going to release it in the near future. Lets say if we put it out as a limited vinyl 7" or whatever, it's going to be difficult for people to get hold of it, so we're probably going to release it again as a reissue on one of the albums.

SLUG: Do you think Opeth started getting more recognition with the release of "BlackWater Park" compared to previous albums?

Peter: The biggest leap we took when it comes to popularity was with "Blackwater Park" after the album, "Still Life," especially in the US because we had a licence deal with KOCH Records so the American audience could actually buy the album in the stores or as an import rather than going on the internet. So that's probably one reason why we've sold



more records. Also another reason I think is in Europe we had just signed to the label **MUSIC FOR NATIONS** which is a bigger label then **PEACEVILLE (USA)** and **CANDLELIGHT (EUROPE)** who we were signed to before. I mean I think "**Blackwater Park**" is a great album, but I also think the audience had better access to our albums and that's due to the record label change. So I think the reason why there was such a big leap for us was due to changing record labels actually. I think we could have done the same thing with "**Still Life**" which was an equally good album, it's just that it didn't reach alot people at the time.

SLUG: Do you think Steve Wilson from the band Porcupine Tree had any influence to add to the productions?

Peter: We started working with Steven on "**Blackwater Park**" and he had an impact on the sound which is real important for us, especially on our last two albums. I think he improved us as a band and as a recording quartet or whatever. He has a big impact on us, so he's important definately.

SLUG: I've noticed a majority of Opeth's previous songs are quite a bit longer than songs on **Damnation**. Is there any reason for this or was it just how the album turned out?

Peter: On "**Damnation**" we use a different kind of song structure then what we're use to using. It's actually like a basic song structure with verse and chorus. Originally the songs turned out to be 8 or 9 minutes in length and since we didn't use the same structure we have in the past they still turned out to be really long so we tried to cut them down intentionally. Cutting down 9 minute songs to 4 or 5 minute turned out to be a lot harder than what we had imagined, but we did it.. So yes it was intentional because the album is 8 songs, which is more then what we usually do, and the songs are more basic so we didn't want to put out a 70 minute album with basic songs, you know.

SLUG: The art work on both "**Deliverance**" and "**Damnation**" are both very similar with the same kind of dark, lonely feel. Is there also a meaning behind this?

Peter: Since "**Deliverance**" and "**Damnation**" are like a twin release, they were both written and recorded at the same time, we wanted the artwork to be similar but not exactly the same. The idea was to give "**Deliverance**" the darker side of the artwork because it's the heavier album and give "**Damnation**" the lighter side because it's very mellow... It seemed to fit very well with the concept..

SLUG: Has Opeth done a lot of touring since the beginning of the band and is there a difference between the crowds in the US and Europe?

Peter: We did a tour back in 1996 for the release of "**Morningrise**" in Europe, but the first time we toured both the US and Europe was for "**Blackwater Park**". And now for "**Deliverance**" and "**Damnation**" we're going to be doing sh#tloads of touring actually. I mean all of the sudden things started to happen which is great, but it's also pretty late in our careers. So I think it would've been easier if this would have started about 5 years ago when we were a bit more hungry. We have a better response in the US then we have in Europe in general. I think that the US audience is a bit more wild and more fun to play in front of then the European audiences. I mean in Europe its totally different if you go up north then if you go south. A Swedish audience can be really boring



because everyone is just standing there being really polite. Where-as if you go to Italy for example, people are crazy non-stop moshpits and it's more fun to play in front of a crazy audience. The US has a better respose and audience..

SLUG: With the sudden popularity and extensive touring, are you four finally able to live off the touring and the band?

Peter: We've had day jobs and we've been students up until last year, but now we're doing a lot of touring and recording so we don't have time for day jobs you know. In order to pay the rent and things like that we need the money, but we make it through. We gain a sum of money in order to pay our bills and stuff but we're not rich. Yet (laughs). But I think the touring is going to make us some money by selling merch and receive gig fees and stuff, because in the situation where we are right now there is no way can have a day job so you have to get some money out of it. We have a manager now too and we tell him that if we go on tour we need to have the money to pay the bills and things like that, but so far it's worked out.

SLUG: Does Opeth plan on continuing after this tour?

Peter: Well we're probably going to do new albums of course, but we're going to be touring for a year, so the next time we start writing is going to be in a year so we don't really know where we're going to be at. So give it time, we'll see (laughs).

SLUG: I've read you guys are big soccer fanatics? Have you ever wanted to be a professional soccer player growing up?

Peter: Yeah, you know when I was growing up, I played both soccer and ice hockey, and the dream you have as a kid is to be a soccer pro or an ice hockey pro. In the beginning when I was young I thought ice hockey was more interesting but now I'm a die-hard soccer fan (Laughs). Sometimes in the summer **Martin, Mikael**, and I play in leagues for fun.. We even played a game against **In Flames** and we beat them pretty badly.

SLUG: How do you like your coffee?

Peter: (Laughs) Strong coffee with alittle milk in it. Swedish coffee is really strong actually but especially if you go to England they have water with brown stuff in it and it's sh#t (laughs). You need strong coffee.

SLUG: What can we expect from Opeth's live show here in Utah?

Peter: You can expect dynamics. Both clean and heavy music. I think we might have a reputation of being a pretty good live band. Not for running about, but I think we are a good band (laughs).

SLUG: Well thanks a lot for your time. I look forward to seeing the show.

Peter: Oh yeah definately. See you in a couple of weeks. I think it should be a good show..

For those of you who are not familiar with Opeth, this is a show you'll never forgive yourself if missed. Whether you're into the "Extreme" or "Progressive" side of Metal, or if neither style suits you, I'm still certain you'll appreciate the true masterpiece Opeth has created. Sharing the stage in support for Opeth is **Century Media's Lacuna Coil**. May 6th, Tuesday 7:30pm doors open: 06:30 pm



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Hard Music For A Hard World

THE END RECORDS: The debut, full-length album from Finland's **O m n i u m G a t h e r u m** is by far one of the best releases of the year. Once this release takes hold, these guys will be huge in the metal world - mark my words. I just wish they had picked a different name. Maybe it means something, but I can't imagine thousands of people chanting Omnim Gatherum for too long. All names aside, *Spirits And August Light* is an awesome group of songs. These guys take the Scandinavian metal sound to a whole new level. The vocals are a little less caustic than most coming from bands in and around Finland, but like many of their counterparts lack range. The vocals are good, but would be even better if they contained a melodic component. Musically, the entire band is awesome, but it's the guitars that really propel this band to greatness. The guitar playing is complex, while still being accessible. The guitar harmonies range from all-out brutal to melodic. The solo work of lead guitarist Markus Vanhala is nothing short of inspiring. A real plus to this album is the emphasis placed on the multitude of musical segues that appear throughout the songs. I tell you, this album will be huge.

Nordland II from **Bathory?** Is this a joke? Didn't *Nordland I* just come out last month? I guess it just seems that way... As I opened the package from The End Records and this release spilled out, I grimaced at the very sight of it. Actually, at first I thought I had been sent a second copy of *Nordland I*. As it turns out I and II both have identical album covers. The *Nordland II* package also shares a similar layout with *Nordland I* - stupid, fuzzy lyrics and all. Slow to mid-tempoed viking metal rules the roost on the first five tracks of the album. Track six "Death and Resurrection of a Northern Son" finally kicks in with a faster tempo. If anything, at least the vocals are a bit more consistent this time around. While I usually encourage a wide variety of vocal styles, Quorthon really needs to stick to what he "knows". Track seven "The Messenger" is probably one of the best tracks of the release. It's more straight-forward

than many of the tracks, but also a little less awkward. Track eight "Flash of the Silverhammer" is decent in a Bathory sort of way. Bottom line - dump the first five tracks. If you're a big Bathory fan, or already own the first sixteen Bathory albums and are just buying *Nordland II* to keep the collection complete, do yourself a favor and skip right to the sixth track.

LEVIATHAN: David Chastain has easily remained as one of my top three favorite guitarists since the mid-eighties. He's shared the top end of the somewhat rotating list with other guitarists such as Vinnie Moore and at times Yngwie Malmsteen (when he's not putting out crap). Despite that lofty top three position, David insists on visiting and re-visiting musical styles that I'm really not all that fond of. I want to hear David Chastain playing instrumental metal! He exceeded his diversity quota in the 80s and 90s by hiring horrible female vocalist Leather Leone (didn't she have a part on the show *Happy Days*?). In 2001 he put out *Rock Solld Guitar*, highlighting his improvisational abilities. I don't want to hear improv. I don't like improv in comedy and I don't want to hear it in guitar playing. I want to hear the results of 100 takes in the studio just to get one solo right. I want to hear the results of blown studio budgets and bleeding fingers. Now, David's putting out his second album with his band **Southern Gentlemen**. *Double Your Pleasure* picks up where 2000's *Exotic Dancer Blues* left off. The Southern Gentlemen trio, including Kevin Kekes on bass and Mike Haid on drums, once again delve into 70's era blues rock. David Chastain remains an incredible guitarist, he just needs to put out a few albums worth of instrumental metal guitar playing.

SENSORY: The band **Redemption** was formed when Harvard Business School attendee Nicolas Van Dyk met Fates Warning vocalist Ray Alder. Somehow Alder agreed (was coerced?) into helping Van Dyk form *Redemption* and produce the band's debut album. Symphony X drummer Jason Rullo, guitarist Bernie Versailles (Engine, Agent Steel) and Steel Prophet vocalist Rick Mythiasin were recruited to round out the band. The bio states that this project was "15 years in the making," but still Van Dyk, a nobody in the music business,

used this once in a lifetime chance to start the album off with a four track suite based on Steven King's **b o o k "Desperation"** - probably King's worst book ever. The only reason I got through the book was because the set-up was so cool. By mid-book, I was considering the merits of self-immolation over actually finishing the book. The terrible lyrical concept of the first four tracks isn't saved by the average prog-metal performance of the rest of the band. The mediocrity continues into track five's "Nocturnal." The album does turn into something worth listening to with track six "Window To Space." Track six is the first evidence that this band can stretch beyond and experiment with material that hasn't been done a million times before. Track seven "As I Lay Dying" is decent compared to the first five, and musically, the twenty-four minute treatment of Ray Bradbury's "Something Wicked this Way Comes" ends the album on a good note.



RHINO: You will raise your arms in the air with devil horns waving and you will *Stand Up And Shout*. At least, that's what Rhino Records intends with the release of *Stand Up And Shout: The Dio Anthology*, and who the hell are you not to comply? This is 29 tracks on two CDs covering every stop along the long and winding road of **Ronnie James Dio's** career. I find it hard to believe his first solo album *Holy Diver* was released twenty years ago! I remember it like it was yesterday. That was an exciting time for metal. The Dio Anthology begins by taking you back over thirty years ago with three songs from his first recording band Elf. The anthology then takes you to his years with Rainbow, Black Sabbath, DIO, back to Black Sabbath, then back to DIO.



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Ian McCulloch

Slidelling

Cooking Vinyl

All I knew was "Faith & Healing" was a fantastic single and *Candleland* was devastatingly good (one of the most underappreciated albums ever). I didn't realize the shadow Ian was standing in after his departure from **Echo & The Bunnymen**. I didn't even own *Ocean Rain* at that point. Sure, the second solo release, *Mysterio*, was somewhat of a misfire (at least it included a brilliant cover of "Lover, Lover, Lover") but by the time Ian and Bunnymen guitarist **Will Sergeant** reteamed as the **Electrafixion** (again underappreciated), I knew my history. So when the boys resurrected the Bunnymen, I was as excited as anyone. Three studio releases and one live album later, we find Ian branching out alone again (with the reassurance that the Bunnymen will return). *Slidelling* is the polar opposite of *Candleland*; more confident, less reclusive. Thankfully, it's also more focused than *Mysterio*. Not a single throwaway track, the only way to pick a favorite is to see which track is currently playing. To think that the press were so willing to assassinate him seems all the less forgivable now in the light of two brilliant albums in *Slidelling* and the Bunnymen's *Flowers*, in a time where he was supposed to be past his prime. If anything his lyrical abilities have finally been catching up to the quality of his voice. Oh, by the way, a couple guys from a Bunnymen tribute band called **Coldplay** make guest appearances.

Phaser

Sway

Emperor Norton

Don't be surprised if nine months from now this Washington D.C. band is found cluttering up top 10 lists and pulling in some considerable amount of praise for their album *Sway*. Imagine pulling in all the best elements of British music over the past 15 years; **Suede's** dramatics, **My Bloody Valentine's** distortion, **Radiohead's** acoustic experimentation, **Travis's** pop sense, **The Verve's** grandeur and **Spiritualized's** free-flowing exploration of genres, and then you'll see the scope that this band covers in only 11 songs. The album defies categorization: one minute they're swinging in the distance like a broken-hearted soul on "Are You There?" before knocking you over with the sonic blast of "Life and Illusion," strumming you through the intimate confessions of "Baby Blue" and bleeding on into the soulful title track. All the songs feel familiar, like they've lingered somewhere the whole of your life just waiting to be heard. Absolutely essential listening for people who want to reaffirm their love for music.

Zogamin

Zogamin

XL Recordings

Dance music without the cold electronic sense. Not the kind you'd hear pumping at a club in that typical boom-boom fashion either. Instead, take the odd sounds of the **Residents**, give them some fantastic disco-grooved bass lines over the glitch of drums and a dash of rock 'n' roll (sometimes noir, sometimes destroyed surf rock, lounge in Technicolor, etc.) Clearly, it must be an interesting world in **Susumu Mukai's** mind (and I have visions of an updated army of **Devo** warrior robots fighting the horrible demons of generic

trance and senseless thump-thump techno).

Culper Ring

355

Neurot Records

Made up of **Amber Asylum's Kris Force**, **Subarachnoid Space's Mason Jones** and **Neurosis's Steve Von Till**, 355 pulls the finer elements from three impromptu one-day recording sessions spread out between 1997 and 2001 together under the watch of the electronic-tribal experimentalist **Robert Rich**. You'll start to unravel the cascade of slowly-picked guitar, violin and the swirl of male and female vocals. Culper Ring will appeal mostly to fans of Rich, Steve Roach and various other intelligent "new age" electronic sculptors.

A.M. Vibe

A.M. Vibe

Silver Girl Records

Take the shimmering sound of the **Darling Buds** or the **Heartthrobs** injected with a bit of **Transvision Vamp's** attitude and perhaps a nod towards contemporaries **Letters to Cleo** and the relatively unknown **Junkster** and you'll be on the right track to understanding this female-fronted trio. The self-titled album is fun, full of opportunities for hand claps over distorted and jangled guitar bits and somewhat silly lyrics from Lisah's scratched vocals: a perfect summer album to turn up as you drive towards the promise of runaway hope. An updated sound to the movies from the 80s that made high school actually look worth living through for the slightly dysfunctional and unpopular sort like myself. You won't find another album this free-spirited and enjoyable all summer.

Jute

A Violent Narcotic

Catalyst Sounds

Chicago's Jute successfully presents a twist on the ethereal model with female vocals dropped between up-tempo drums, drones, atmosphere-wirling entangled in obscure layers of sound that echo and delay like music filtered through a tidal wave. The male vocals on "Rising of Reason" come across like a mantra chanted in the storm of sound with female angels caught behind in the chaos of the clouds. Some of the songs push on too long and generally the same formula is used for each track, but it transcends the predictable by doing the norm better than most. Think of a marriage between the more electronic sounds of **Dead Can Dance** and the submerged vocals of early **Cocteau Twins**.

The Last

L.A. Explosion

Bomp!

A re-issue from some obscure band at their start towards the end of the 70s that sounds like it was recorded last week. Fantastic. Did I mention they were a garage band, contemporaries of the **Ramones**, **Blondie**, **Sex Pistols**, who, for whatever reason have gone unnoticed? Okay, so it sounds a bit too good for a "punk" record (which even the band acknowledges in the liner notes, which are a fantastic read as well as a window into the original recording process) and the heavy evidence of the 60s in the keyboard and guitars might throw you (they jangle more often than they jam) but the spirit of the songs is akin to any of the aforementioned acts or **The Clash** (yes, kids, they really were, and always will be, punk). If what you really want is some feedback skip the bonus cuts at the end; raw, underproduced and more indicative of their live performances.

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**MODUS
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BY ONEAMYSSEVEN

PHOTO BY .KF

In the past few months I have been the Industrial cheerleader emphasizing upcoming shows. This month is no different. I am not aware of any shows or tours coming after the **Dark Arts Festival** in June. So take advantage of these concerts and show your support so that we will have more live performances in the future. As always, shake your ass at *Sanctuary* every Thursday, Friday and Saturday.

Saturday, May 10th we will have the treat of welcoming back the *Metropolis* artist that needs no introduction, **Assemblage 23**, playing with *DSBP/Backscatter* artist **Symbiont**, who is often compared to **Hocico** and **Suicide Commando**. French Rhythm Noise artists **Mlada Fronta** and **Mimetic** (both **Maschinenfest** veterans) will bring beautiful noise mayhem on Friday, May 23rd. The Cyber-punk stylings of **SMP**, the "Shock & Awe" dancefloor assault of **Manufactura** and the local noise terrorists **Circuit Surgeon** will play Saturday, May 31st. All shows are happening at *Sanctuary*. All these shows are just a warm-up for the **Dark Arts Festival** that will be happening June 13th through 15th, also at *Sanctuary*.

Top 10 for May

1. **m2** - *War of Sound* (yes, again. it's amazing!)
2. **Venetian Snares** - *Find Candace*
3. **Oil 10** - *Arena*
4. **Mimetic** - *Sensitive*
5. **Tarmvred/Iszoloscope** - *Do America*
6. **Mlada Fronta** - *Oxydes*
7. **Manufactura** - *Regression*
8. **Miss Kittin** - *Radio Caroline Volume 1*
9. **Wumpscut** - *Preferential Legacy/Music For A German Tribe*
10. **CDatakill** - *Paradise*

The sixth release from Squaremeter is a beautiful evolution from the previous releases into a complex sequence of the typical bleeps, clicks and cuts and solid, bassy rhythms that peak and collapse with intensity. All tracks are narrated, through some light distortion, from **Tolkien's** audio book of "The Silmarillion". Each track is titled by a phrase or portion of the story that is being told. The concept is excellent and you feel sucked into listening to the entire cd to follow the apocalyptic story that begins with "The cry of Morgoth" and journeys through seven long tracks ending with "In Ages Forgotten". This is the first solid sounding Squaremeter album that isn't filled with negative space, but with richness that sweeps subtly into melodies. Squaremeter is absolutely breath-taking and is a "must have" for everyone.

Aaron Funk has been releasing music all over the place in the last year and a half. The latest, *Find Candace*, comes to us as a sequel to 2001's *Doll, Doll, Doll*. In fact, the album starts out with a flawless remix of "Befriend a Child Killer" from the prequel that works its way into jazz-ridden, exploding, breakbeats. The second and final album in the "Doll Sequence" features the beautifully disturbing art from the **Juxtapose** stylings of **Trevor Brown**, who specializes in baby art (I hope the asshole that stole the digipack from my car enjoys it as much as I did). Songs like "Children's Limbo", "Dolleater", and "Bind Candace" range from weird organ sounds to samples from "The Others" to pounding gabber/jungle stabs. The sick doll theme and tortured music is a brilliant match.

Hard core Wumpscut fans will be happy to have something "new" to put their hands on. This isn't really new material though. In fact, the double disc contains thirty-three tracks and only two of them are new. The mish-mash of Wumpscut material contains remixes that **Rudy** has done, *Music for a German Tribe*, which is old songs all sung in German, The Vinyl LP that was part of the *Bunkertor 7* boxset, and some other random songs that aren't particularly interesting. One track that stands out is the "1st :W: Cover" of "All Cried Out" by **Alison Moyet** - cheesy, but catchy. Another enjoyable track is "Achtung" which is a "W: rmx 4 **Der Blutharsch**". "Marta Arnau Mari" (previously unreleased) is a song rescued from old DAT tapes and is possibly the most experimental track that Rudy has ever done. The German vocals on the songs we all know didn't do much for me, nor did the vinyl tracks that are reminiscent of the disappointing songs from *Blutkind*. *Preferential Legacy/Music For a German Tribe* is meant "to satisfy fans until the new album is complete", but seems like a great marketing scheme to keep Rudy in business.

Simplistic analog beats, sci-fi themes and infectious rhythms come together as the latest works of French artist, **Gilles Rossire's** project, **Oil 10**. Being his fourth release, and a drastic change from the predecessors, *Arena* provides a more dancefloor kind of quality (especially with "Lost in Metropolis") and almost a Dr. Who sounding soundtrack. Mixtures of IDM, techno, ambient, and trance are prevalent, but not individually representative genres of the unique **Oil 10** sound. Robotic vocal samples are distributed throughout the cd, usually saying the title of the song, like "Wide Knowledge" or "Is it Sex?". We heard this in the previous album, *links*, but not to the extent that it is on *Arena*. The Minimalism and Lucidness of **Oil 10** is powerful and highly addictive.

Lame Ass Concert Previews

by the Prick of Misery

There are some good shows during May but the *Civic Tour at the E Center* isn't one of them. Why not check out **Bad Religion** instead? Every band on the Civic Tour owes their sound to Bad Religion, oh and the **Descendents** and, Bad Religion is cheaper — not to mention more intelligent — plus, you don't have to sit in an arena. Punk rock in an arena is stupid. Bad Religion plays on May 9. Don't worry I'll get to the chronology in a minute, but first...May is Bicycle Month. On May 16 **Mayor Rocky Anderson** will hop on a bicycle and ride along heading west on the 200 South bike lane. Call this a legal Critical Mass and the first 100 people to bring a can of food for the Road Home Shelter get a free Specialized bicycle headlight! Cool! Please don't bring a can of corn, creamed or otherwise, and don't bring beans. Those of us who can't afford to buy food are pretty fucking sick of corn and beans. I like canned salmon and not the cheap pink stuff. Donate canned red salmon. Thanks! The ride starts at 7 p.m. May 13 is "Bike to Work Day." On May 14 **Brewvies** will show a bicycle movie, hopefully one or more of the Critical Mass documentaries. Okay, enough on bicycles already. Most SLUG readers probably own an SUV and support the war anyway, and in case you do — don't fucking honk at Critical Mass on May 30, the last Friday of the month. You only annoy us when you honk.

One doesn't have to stay home waiting for Bad Religion because there are a few things to do earlier in the month. **Opeth** and **Lacuna Coil** are at **Bricks** on May 6. This means metal and if you're lucky perhaps **Forgach** will autograph his *Written In Blood* page if you present him with a copy of SLUG. I should probably insert a disclaimer about now. Please call the venue and confirm both the date and the band prior to leaving the house. The venue scene is a little confused right now, at least at the club level. **Shit's** getting moved around. So, **X-Scape** is back to **DV8**. On May 7 **Monique Powell** of **Save Ferris** is joined by **Small Brown Bike** for a show at **DV8**. The next night is insane. You have the **Melvins**, **Skeleton Key** and **Tomahawk** playing at **Bricks**. Extreme noise is expected and I don't care who that guy is in Tomahawk. He's named after a movie or a general or something but **King Buzzo** remains the King. Just in case that noise isn't extreme enough or, perhaps **Opeth** didn't provide the required weekly dose of metal...if so check out **Lamb of God**, **Chimaira** and **Atreyu** at the **Junction**. Really this show also offers just as much hardcore as metal. Tarantula heads can try to headbang while moshing with the **Eminem/McGrath** clones.

Now it's the first Friday night of May. I recommend that everyone attend the **Firefighter's Benefit at the E Center**. See a lot of washed-up wonders from the fifties and sixties. God, I thought firefighters were American heroes these days. Can't they get a better concert going? **Lee Greenwood** or something? There are other choices. **Chris Whitley** is over at the **Zephyr**. He'll do some blues or roots or, God knows what. The guy changes his style with every album and since Bad Religion will end early, remember Bad Religion, adventurous souls can experience two gigs in one night. **Death By Stereo**, like Bad Religion, records for the **Epitaph** label and although I hate to use a trendy word from the past, they are more "agro" with the punk rock. I almost forgot about **Malice In Blunderland**. This is not a concert! This, my friends, is theater! Be smart or at least pretend you are and visit the Post Theatre up there by Fort Douglas for a **Street Legal Theatre** production. The gig happens two nights, May 8 and May 9. Call 493-7861 for more information than I got.

Once again I offer proof that we are still living in Salt Lake City. Not much is happening on Saturday night. Who the fuck wants to play in Salt Lake City on a weekend? Why not stay home and read? **Burning Man** Yeah, **Burning Man** was a wiggled-out place back in the day. This chick, **Holly Kreuter**, was attending **Burning Man** in '95! She started taking pictures in '96! Relive the days before the rich yuppies took over! Read her book, look at her pictures, view the DVD, listen to the CD. The whole project is titled **Drama In the Desert** and it's only \$45. CD soundtrack available separately, plus she'll sign your copy if you show up at **Sam Wellers bookstore** on May 10 at 5 p.m. I shouldn't make fun of this gig because the store is locally owned and operated and the project is an independent release and I support such endeavors, but when you have 60-year-old rich, white, yuppie females running around naked or posing on Cadillacs they spray painted gold, and the admission price is \$250...all good things must end. Nothing against **Holly** or **Sam Wellers**.

Ted Leo has been around forever. This guy used to play "mod rock." Did he drive a scooter? Don't know but now he's got a band called the **Pharmacists** and he's a pretty smart songwriter type. Plus, he's retro, as in punk rock. **Dischord** recording artists **El Guapo** open the show. Those under the age can enjoy the "post-hardcore" of **Anatomy of a Ghost** at **Uprok**. "Post-hardcore" is a dumb description, I know, I copied it from the press release. The band deserves better.

On Wednesday, May 14, I'm driving up to that strip mall outside Park City wearing my **Deadbolt** "Fuck You Hippie" t-shirt, carrying a batch of cheese sandwiches and holding one finger in the air. Dude, it's **Bob Weir** of the Dead m-a-a-a-a-n! He's at **Club Suede** m-a-a-a-a-n! What a stench! God, can you get over the patchouli? Actually **Bullt to Spill** is at **Bricks** the same night so skip the drive. I'm kind of over **Doug Martach**, and I got over the Dead in '67 m-a-a-a-n so the **Levellers** at the **Zephyr** is actually looking best. The **Levellers** will most likely attract a few neo-hippies due to the folk-rock and fiddle/mandolin element. Bring your SARS mask just in case the patchouli is overwhelming and remember that the **Levellers** haven't visited America to play electric since '94. Plus, dedicated punk rockers aren't left out. The **Swinging Utters** are joined by **Youth Brigade** and some other elders of the "scene" at, remember the name change, **Club DV8**.

Sit home on Thursday and watch the **Drama In the Desert** DVD you bought last Saturday again. Prepare for Friday and **Essex Green** at the Urban Lounge. Pop-psychodelic music is expected from a band sometimes aligned with the **Brian Wilson**

fetichists of the **Elephant 6** collective — which means real 80s and not neo-hippie jam-on. **James McMurtry** begins a two-night stand at the **Zephyr**. McMurtry, with some luck, might become the future male **Lucinda Williams** because of the songs he writes.

On Saturday, **Nova Paradiso** is at the **Dead Goat**. After sacrament meeting, beef roast and a late afternoon nap on Sunday head out to the **Zephyr**. The bill is sort of odd with **The Coral** from England doing what is now termed "neo-psychedelic" by lame assed critics. At least it isn't "neo-hippie" and the openers, **Kings of Leon**, were kissed with death by **Rolling Stone** magazine as "garage rock's Southern hope." Jeez. The debut EP is okay but I like the **Coral** better and the **Kings of Leon** are not playing garage rock, at least not by my definition. Jeez. Hype?

Monday is **Give Up the Ghost**, formerly known as **American Nightmare**, will join **Planes Mistaken For Stars**, **Every Time I Die** and **The Suicide File**. Do not attend this show with negative thoughts! I realize the list of bands reads like an instruction manual for some kind of death cult ritual. Take your meds prior to entering **DV8**. The only reason to attend the Tuesday, May 20 **Powerman 500** concert at **Bricks** is to yell at leader **Spider One**. What ever happened to **Halfcocked Spider One**? Where's our old friend **Charlee Johnson**? Some will remember **Charlee** as the drummer of local band **Devience**. **Halfcocked** was signed by **Spider One** to **Dreamworks**. The debut was released on 9-11-01 and that is the last anyone heard of **Halfcocked**.

Just in case anyone forgot that this is Salt Lake City from the last time I mentioned it...there are five decent shows on Wednesday night. Fuck! I hate choices. **Lagwagon** will play with **Yellowcard** and a bunch of other punk bands at **Bricks**. If the mood is punk one can't go wrong here. **Kilby Court** has the **Decemblers** with **Jeff Hanson**. All the really smart kids from the high school will attend. **Valedictorians**, the staff from the newspaper, future chemists, all the kids with their own website...the **Decemblers** play gorgeous music and as cliché as it sounds, someone compared the sound to **Belle and Sebastian**. It's all acoustic and sometimes a theremin joins the band so think kind of spooky. **My Morning Jacket** is playing at the **Zephyr**. Although tagged with an almost forgotten Americana classification **My Morning Jacket** isn't going for the honky tonk and twang. Think country music but don't think redneck. **The Burning Brides** are at **Liquid Joe's**. Take acid. The free show, as always, is at **Burt's The A-Frames** are compared to **Wire**, **the Fall** and **PIL**, which must mean early **PIL**. Ask your mom which of these shows is best. They all look good. While you are talking to your mom tell her to put down the pipe and lend you her hair extensions. Shave your head bald, make the hair extensions into dreadlocks, glue them on your head, look in the mirror and see if there's a tarantula on your head. If so attend the **Dope** show at **Bricks** — May 22.

Friday night again? Be wary. Don't go to the **Zephyr** expecting **Daniel Johnston** playing bass. He was the bassist for **Verbena**, a band in the past lumped in with **Nirvana** and presently unwittingly described as reinvented Southern blues. Okay, the band isn't really playing the blues, the songs are dealing with topics familiar and Johnston is replaced by **Nick Davison**. The forthcoming **Verbena** disc is quite good, if somewhat sedate and verging on fuzzy pop. Coincidentally, **Daniel Johnston** is playing at **Kilby Court**. This **Daniel Johnston** is the loveable guy with the childlike drawings, the scarily engaging songs and a history of mental illness. That's not all. **The End Records** has booked a tour and Salt Lake City is on the itinerary. Remember that **The End Records** operates from an office near the Road Home. Remember the salmon and not the cream corn. Remember that **The End Records** has a roster of metal unlike any other metal label in the world. See page 27 for more info.

See a local band on Saturday night and see **High Ball Train** at **Burt's** on Sunday. **The Beauty Pill** will perform at **Kilby Court**. If Edwards is big in Texas then the **Beauty Pill** is big in D.C. The label is **DeSoto** and the music is embellished punk. That means experiments occur.

On Thursday, May 29 do not visit West Valley City for the Honda Civic Tour! Sucks? Remember the Bad Religion concert and either visit the **Zephyr** for the return of the **Bastard Sons of Johnny Cash** or **Kilby Court** for **Sarah Dougher**. The **BSJC** play country music like **Buck** and **Merle** while **Sarah Dougher** is making a pit stop on her way to **Ladyfest** in Austin. She also records for **Mr. Lady**. A choice is offered. Need I write more?

If the meds wear off by June 2 there are two acceptable gigs. **Neko Case** will front, not her boyfriends, but rather the **New Pornographers**. Those of you who just can't take your dick out of your hand and quit watching porn on the Internet are not invited. That means you, the guy behind the counter with the bald head and the NBA jersey. **Dickhead** **Neko Case** is usually stuck in bins with **Splitlip Rayfield**, the **Sadies** or the **Waco Brothers** simply because she often records for **Bloodshot**. When the **New Pornographers** make music the genre is best described as pop. **The Cramps** are at **DV8** on the same night. Who is the rhythm section? Who cares? The interaction between **Lux Interior** and **Poison Ivy** is good enough. Watch **Lux** prostrate himself before the lovely **Poison**. Hear smut tunes. Do the goo goo in the muck.

As June gets hotter I can visualize **Adema** touring a new album and playing at **DV8** on the Fourth and on the same day as the new **SLUG** hits the streets I can visualize more metal at **DV8** as **UnderOath** and **Embrace** arrive. Borrow your mom's hair extensions again...

See www.slugmag.com for an unedited version of this column.

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LOCAL CD RELEASE PARTIES FOR MAY

Tolchock Trio CD Release, Stormy May 3rd
Redd Tape CD Release, Thurs. May 8 (w/Downers)- Kilby, Sat. May 10 (w/Blue Hour)- Urban Lounge
Blue Hour CD Release (w/Redd Tape's CD Release) Sat., May 10 Urban Lounge
Love Misery CD Release, Thurs. May 8 (w/Hudson River School, Rifle Street Music)- Muse Music, Sat. May 10 (w/Nimh, Gabriel, Fuse)- Rockin' Java (Layton), Sun. May 11 (w/Corleones)- Todd's, Thur. May 15 (w/l.P.X., Rifle Street Music)- Monk's



Love Misery, *Cadillac Sky*

Love Misery is a lot poppler, a lot peppier, and a lot more peppier than I thought they would be. I for some reason always thought they were a dark artsy rock/metal-type band, just from hearing people's comments about them, but then I realized I was just mixing them up with Her Blacklist. Love Misery definitely fits in that distinctive category rock critics like to refer to as "emo," with a little bit of screamo slapped over the slow, melodic, pretty, sensitive background guitar in track No. 2. No. 4 gets even more emotional, and peaceful, like a red sunset washing over a Caribbean beach. I don't love misery, but I do dig Love Misery. If you get what I mean



Redd Tape, *Born in a Cardboard Box*

Cardboard Box starts with the sunny, cheeky "My Favorite Day"—a Redd Tape classic—but I prefer the band's darker, sexier underbelly, as in "I Can't Breathe," its snaky bassline and wild drum part intertwining like an anaconda wrapped around a tree branch. My other favorites are "Sunday Fashion"—it has a dreamy start and surging choruses with a killer scream around the three-minute mark—way to wail, Will! "Asphalt" starts out with drum clicks; it's cheery but with a sense of deep melancholia, a certain iron maturity amidst the colorful monkey bars of the corner playground. "Winter Wishes" is sassy, hard-rockin' grit mixed with more excellent screaming. "White Lies" has some great lyrics: "It doesn't matter where you go, I've got stitches in my bones." Swirling anarchy meets sunny dream pop. That's Redd Tape in a nutshell.



Scarlet, *Self-titled EP*

Scarlet is an impressive band, from their crystal-encrusted CD cover (whether it's salt or sugar is up to your tongue to decide, not mine) to their barrier-breaking music. Scarlet ignores all song structure rules in true indie spirit, are extremely innovative, and are honestly one of the better bands in Salt Lake I've heard. Velvet-fuzz guitars push you towards the edge in "Fuckinonabedofnails." It's annihilation, it's melodic; it turns into punk, then back into rough acoustic guitar, then wah-wah guitar, and I don't know what you've got, but it's intense. Intense is in fact the perfect word for Scarlet. The full choruses of "Theworldisflatyouignorantfuck" change into warm spaces of guitars picking feverishly, then goes back into crashing choruses again. Thrash-punk permeates some sections, but then odd prog-metal and raspy yelling come in throw you in a totally unpredictable direction. Final word? Intense.



Various Artists, *The Soundco Sampler Vol. 1*

Let's hear it for samplers! Did you know SLUG's doin' one later this year? What is that something that ties together the SoundCo family? It's a certain earthiness with heavy roots in blues, art rock and experimental noodlings, with often a dash of eclectic playfulness, as in George St. John's "Driven to Los Angeles" and the kazoo-sounding organ in "Opposite Yet the Same Clowny Song" (The Luni Troupe). Things do get more ominous, as in "The Bail" by Cubic Zirconia and "My Baby's No Good" by the New Evils (whose CD was reviewed two months ago in this veeery same column). The marching snare beat in Bob Moss' "Blow Ye Winds" couldn't be more perfect, and the greatest treat of all is getting to hear two of The Boards' kickin' punkish songs, after hearing how much they inspired the Salt Lake scene 15 years ago (and still continue to inspire). Soundco rocks!



Nurse Sherri, *Self-titled*

Nurse Sherri ... Nurse Sherri ... Nurse Sherri ... you hear their name everywhere, and you think, "Cool name; does the band match up?" Well, actually, yeah, it does, in its own little ensnaring way. Nurse Sherri is melodic metal and hard rock mixed, in that style that goes over so well at Burt's; and I mean that as a compliment. There's some nice triplet action on the first track, things get faster in Track No. 3 ("It's Just a Passing Phase" (?) and shoot me if the vocals don't sound kinda Jane's Addictionish in Track No. 4. Ethereal vocals over heavy, driving guitars like QOTSA is always a good thing. Nice *Grease*-sounding parody on Track No. 7. Everything is really raw, driving and furious, and the production really captures that energy. They're probably really great to see live.



Hot Rocks, *This is It*

How can you not love the Hot Rocks? They're much tastier than any Rolling Stone Best Of albums, even hotter than the geode on the cover of the album. The thick, dirty guitars of David Griffiths and Jeff Haskins play it cool with Chopper's growly, abrasive vocals, Leif Myrberg's trademark heavy-as-hell pummeling, and Joe Jewke's vexatious bass. "Frere Nouvelle" is key changes stir the pot, "Time Bomb" is classic classic rock, and "Coyote in the City" makes you feel like you're in a butter churn ... hmm. Intense rock with punk and classic rock roots, sitting heavier on your skull than peanut butter in your stomach on a warm day in June—with the Hot Rocks you just can't go wrong. Unless they break up ... oops, too late for that.



Absinthe, *Live 12/27/02*

Absinthe has one of the most aggressive instrumental attacks on stage I've ever seen, and their live CD just doesn't capture that, probably *can't* capture that. Sometimes live CDs work, but for Absinthe, I don't think it does them justice. But that's the way it goes, blows. Track No. 2 is one of my favorite tracks; it's slower, sinister, dissonantly melodic, deliciously dark. Absinthe's press kit is impressive as always; presented in a bag like evidence given at court with a little tag on it, complete with a Latex glove and pictures of ... naked girls covered in blood, in bathtubs! If anyone can find my reference to naked girls covered in blood in SLUG's March issue, e-mail me at rebecca@slugmag.com with your address & where you found it & you'll get a candy bar mailed to you. Serious.



Coyote Hoods, *Self-titled*

The Coyote Hoods will mellow you out and smooth out all the wrinkles in your mind, make you cry, leave you with nothing. Leave you with everything. Scott Bentley Sulfridge's amazing baritone voice acts like a really mean squeegee, squeezing out all the emotion in your body, draining you of all the mire you have stuck down inside your soul. An almost 1920s or 30s elegant swing/jazz ballad feel is spooned like wild honey over Coyote Hoods' general delivery. Minimal drumming and guitar create a mood rather than phrase a musical idea; Scott's voice carries almost everything. Coyote Hoods always say their music will "make the toughest guy in the audience cry," and you should believe it. If your heart breaks all over again while listening to "Violent Kisses," "Rant" and "Brass Knuckles," don't say you weren't warned.



Q Stands for Q, *Your Return Call is Essential*

The schizophrenic Q Stands for Q is a fascinating mutt of melancholy acoustic guitar with Robert-Smith-sounding vocals, airy, ethereal atmospheres and weird-ass voice samples over trance-techno. It's all topped off with the maraschino cherry of the David Bowie-esque/Pink Floyd killer orchestral epic of "Will She Ever Know? (The Caged Bird)." It's the strangest mix I've ever heard on a local CD, and it works. Standouts are "Making Sure You're Still Alive," which starts out with a flat 80s electronica beat à la "Rocket," then gets heavier with what sounds like a drill over voice samples. "Analyse it Because He Lied" possesses odd cymbal and drum work over a man's voice reading a short story, and the Southern-accented voice sample of "Baby Machine" flies in the face of all that's Artistic. Q Stands for Q's got balls, and it shows.

THE SUICIDE MACHINES

a match and some gasoline



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25
YEARS

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212,000 BEERS CONSUMED
9 RIOTS
13 CDS
33 RELEASES
28 PUNCH-UPS
27 BUSTS
9 LIVES (NOT USED UP YET)
15 ROADIES
12 DEAF SOUNDMEN

SLUG: What the fuck you still doin' this for?

Joey Shithead: Well that's a very good fuckin' question. Not for the fame, glory and money that's for sure. One thing, I really like playing music, this is something I've been doing for a long time and I take a lot of pride in playing, trying to put on a good show. You've got to approach it like maybe this is the last time you're ever going to play in this town. It's also a good way to get the message out about what we think and have a lot of laughs and grab a bunch of beers while we're at it. It combines all those, you know, the politics, the fun and the loudness all at the same time.

SLUG: Tell me about your current DOA line up.

Joey: Yeah, our bass player is **Kuba** and then **The Great Baldini**, due to his greatness on the drums I suppose or maybe just his haircut, he's been with us for about 4 1/2 years. It's just the three of us, we're pretty cohesive. They're both



D.O.A.
circa 1979

about 10 years younger than me and play in a bunch of different bands. Baldini used to play in a band called **Dog Eat Dogma**. Both of them play in a band called **Power Clown**, they dress up as clowns and then play **Iron Maiden** songs, pretty strange. It's really popular around Vancouver. Randy the original bass player was in last year. We did about forty shows with him and the new album *Win the Battle*. I've known Baldini for a long time, **Dog Eat Dogma** did three albums and I produced their first and third, so I knew he was a good drummer. Oh shit, I wish I could remember the guys name, it was the middle of the tour in Green Bay and **Donnie Paycheck** from **Zeke** had to fill in for about four shows but then they had to leave the tour. We stopped and picked up a drummer, fuck I wish I could remember his name, because he was from Salt Lake City. We picked up a different drummer in each town on the way home and just went through all the songs in sound check and told the guy "Ok, I'll give you the signal to start and don't stop until I give you the sign to stop." Some of the guys wouldn't stop. Me and Kuba would be waving our guitars in the air trying to get the guy to end the song. We did that in Salt Lake City but the guy's name escapes me at the moment. It was hilarious.

SLUG: I read an article in which you said DOA had been on numerous labels and only one ever paid you and it was *Alternative Tentacles*. Is that why you started your own label?

Joey: Yeah, basically you've got to do things for yourself and I think that's a great aspect that's come out of punk rock. **A.T.** is a really good label. **Blafr** is a solid, honest guy. By doing

the label myself, then we can put out whatever records we want. But I do a lot from President to A&R to shipping to clean-up guy. I mostly do it for putting out DOA records and we have picked up other stuff once and awhile. One band we're interested in are called **The Honeymans**: they're punk, ska, hillbilly. They're a couple of brothers that look and act like hillbillies and live way up in the mountains of BC.

SLUG: You recently reissued *Hardcore '81* and you did the same with *Something Better Change*. What else are you going to reissue?

Joey: It took me years to do it, but I guess the next one would be *War on 45* then *Bloodied but Unbowed* and then *Let's Wreck the Party*. I've basically got everything from 1978 to 86. There are three or four albums on *Alternative Tentacles* which will stay there. And then the latest ones.

SLUG: Many would credit DOA of implementing the term hardcore for that genre of punk rock in the early eighties.

Joey: Yeah, we saw a magazine from California, I can't remember the writers name and I can't remember the magazine, but there was an article which talked about **Black Flag**, DOA, and the **Dead Kennedys** and a bunch of the original bands that were touring up and down the west coast. And what the writer summed up is that these bands are hardcore, it really defined them as being different. Up to that point most bands were copying (or seen as copying) either the English or New York scene of punk rock. And this writer defined it as a brand new thing, west coast hardcore. We thought wow, what a fucking great expression because it says all sorts of things, it's political, dynamic, it hits you in the head and we just thought what a great name for an album. Then we traveled around and kind of helped coin the phrase, so to speak.

SLUG: What is your view of hardcore nowadays, is it a modern neo-hardcore?

Joey: I guess it's a lot different. I mean it's ok. Some times people still talk about hardcore in the old sense. We get billed as a hardcore band and then people that are into a newer form of hardcore, they'll hear us and scratch their heads "why are those guys hardcore?" The term is fine still but punk rock is a lot like leftist politics, it started out as one idea and then became a bunch of splinter groups. Which is fine because whenever you have a cultural movement, that's gonna happen, it's going to split and go in different directions. So the modern version is fine but it's a lot different than the original version.

SLUG: You don't ignore your punk past. You even have 3 great old DOA songs on your new album, *Win the Battle*. Do you think of DOA as a hardcore/punk band?

Joey: I don't think we're thrashy enough. When people listen to us live, or the last seven or eight records, I don't think we'd fall into that category. To me DOA is a punk band and will always be known as that, but it's also like a rock band. There has always been that rock type of thing in there. I was going to high school in the seventies, listening to **Alice Cooper**, **Black Sabbath** and **Jimmy Hendrix**. Then the **Ramones** came along, I didn't hear them until I was about 18, and we went "wow is that ever great" and then we heard the **Sex Pistols** and thought "wow that's really great too." So there is that amalgamation. A lot of the early punk bands sound like rock bands, the **Ramones** were a rock band if you ask me. But they are the ultimate punk rock band at the same time. They kept getting faster and faster. If you listen to the live albums; the great early live album *It's Alive*, is a lot better than the last one because the songs are about half the speed and they sound more like the way the songs were written. It's really hard because the bands start trying to catch-up with what's happening. **Charles Manson** said when he first went to jail that everything was going bee bop a lou la, then he got out and everything was going crazy, and then he got out again and everything was really fucked up. And that was 40 fucking years ago. It's gotten more perverse since then. We play a lot of really fast songs but sometimes we play slow songs, reggae and ska songs.

SLUG: When you look at punk flyers from the early '80's, it

seems like half of them have DOA on the bill. Do you feel proud of what DOA has done?

Joey: All these old bands, we did a lot of shows with a lot of really great bands and at the time they were under recognized and still are for that matter, right. But there is some great fuckin' people who had great ideas, a real spirit. Even though rebelliousness is still a large part of punk rock, but because it has become much more commercialized it attracts a slightly different kind of people than it used to, and I'm not saying that's wrong. I'd never fault people for making a living playing music. But that whole brand of people from the Black Flag guys to the *Avengers*, that was a really fuckin' vibrant scene, a lot of great people came out of it, unfortunately they're not all around anymore. Sadly enough that's life.

SLUG: The DOA mantra of "talk - action = zero" is no horseshit. You've run for political office a few times?

Joey: I have. I've run for what is called *MLA* which is a member of the legislative assembly in British Columbia, it is equivalent to a state congressman. I've run for that twice for the *Green Party* and once for the city council in the town I live in. What I always try to do is get people to think about some different issues. It was pretty interesting, I got a lot of support in my home town, I ended up getting 15% of the vote and came in third in my area.

SLUG: In a campaign where a candidate is an old punk rocker, do they try and use that against you or misconstrue your lyrics?

Joey: Yeah, the newspapers have questions for the candidates, right, so they tried this one trick, they asked, "Joe, what would you do about drugs and prostitution in Burnaby?" I guess they were expecting me to answer "well I would further them as much as possible" so I answered "Rather than criminalizing people who have an addiction, if we tried treating it as a medical problem you would have a lot less people out there breaking into things or becoming hookers to feed their habit, we should try to help these people." It was funny because this letter to the editor came into the same paper the next week. It said "right on to Joe Keithley for coming up with a completely honest answer that makes sense." He then went on to say "and that honesty is exactly what will insure his defeat." I just laughed, cut it out and saved it.

SLUG: Is it a true aspiration of yours to be in politics?

Joey: Yeah, I think it would be interesting. I wouldn't want to have to preside over meetings where we're talking about locations of stop signs and building by-laws. Playing music is a whole lot more fun and in the end it would be more fun hiking through a mountain range than listening to people bitching about their local problems. But if I could get in there and create some change, I would definitely think about it.

SLUG: Do you have any other creative outlets besides music?

Joey: Well, I'm trying to, it's going really slowly, I'm working on a book, which I suppose is a biography of DOA. It would be called *Talk Minus Action Equals Zero*. I'd bill it as a look at the spread of counter culture through western society as seen through a punk rock band. So it would recount some DOA stories but I would try to pick out what was significant; where I thought we made a difference. It would also have a bunch of the really stupid things where bands totally fuck up. But we'll probably lean more on the first half of the bands life. I'm not sure how far to take it up to. I might just go for the first 20 years! People are always more interested in your early stuff, the seminal work. Even though you can come up with great songs later on, it's hard to make great albums. I really love *Iggy Pop*. To me he is an idol, he's going so strong; he's what, 55? But I'll still always love the first 3 *Stooges* albums more than anything else he's ever done. It wouldn't matter how many albums he's done, I know I just won't like them as much. That's no disrespect to him, that's respect to his great talent and what he did within a hostile environment.

SLUG: I know you're a big hockey fan, do you play any?

Joey: I haven't for a couple years, we used to play all the time like two three times a week, a team called the DOA Murder Squad. We'd play like newspapers, radio or TV stations around Vancouver. Sometimes bands, we did pretty well, it was a lot of fun. I kept dislocating my shoulder so I guess I'm on the IR, (injured reserve). For our team I was the all time penalty leader. I was really bad, right, I was never a goal scorer so the coach would say, because I was the big guy on the team 'Joey, see number 12 over there? Go annihilate that fuckin' guy', and the next thing you know there'd be a stretcher taking the kid off. I felt really bad because I didn't understand anything, I was a kid and I'd

just plow guys into the boards and their parents would be booing me.

SLUG: Why hasn't DOA played gigs like *Warped Tour*?

Joey: I don't think it's the right word, but we're not politically correct. We phoned them a couple of years back, they were real receptive and then nothing happened. It was a lot smaller but we did a tour called *Social Chaos* about three or four years ago, had all these old time punk rock bands. And I thought Wow, it would be fun to do a summer time tour of the US, and then after that I just went you know what, I got three kids at home so I'm not really big on the summer time tour. It would be great to play for kids, no doubt about it. It's really hard for a band like DOA to come to town on a Monday night and do an all ages show and try to pull it off so the promoters are happy. You're not going to get 500 kids beating down the door. So we're stuck in the middle, where you have some appeal to kids. DOA has to appeal to kids from 15 to 60. If we get to a town where the show's well promoted, we'll get some real old people, it's great, we get people older than me. That was the great thing about the *Social Chaos* tour; I was far from the oldest guy there.

SLUG: DOA has been going for 25 years when most bands can't complete 5 years, and with all the shit you'd been through, at what point did you think you want to keep DOA going forever?

Joey: Somebody asked me the first couple of years if we could go for 5. I would have said their fuckin' crazy, but I was 20 years old. Once we started going to Europe, the whole world opened up. We had a short European tour in '81 but big tours in '84 and '85. After that we thought we could keep playing

for a long time. I really like him and rest his sole but **Tim Yohannon** [founder *Maximum RocknRoll*] running us down for being old timers because we'd been playing punk rock for seven years. I would never have foreseen it going 25 years, that's hard to fathom. For all the guys in the original Vancouver scene, I think I am the only one that plays music full time, traveling and playing for people around the world. And there were a lot of really good bands that came out of the original Vancouver scene. But it's really hard to make a living at, I've got to work my ass off.

SLUG: Does DOA still run into problems with cops and/or venues?

Joey: Well you think we wouldn't, the last trip to Europe was really smooth, but the one before I'd never met so many fuckin' cops. Know what they do? First thing when they see you, they run out, sometimes they pull their pistols, screaming at you "passports, passports!" It's the only word they know in English. Vehicle fuck-ups, border

fuck-ups. A couple of years ago in California we got pulled over in the desert in San Bernardino County. The cop came up to the van and all of a sudden he ran back to his car and called for back up, then there's 6 cars there. They called us out, they made us back-up with our hands over our heads and hand cuffed us and put us in separate police cars, all six of us. Then they went through the van and said you guys are free to go and we went "we've been sitting in the back of your patrol car for half an hour!" And they said, "yeah, well, the office didn't know where British Columbia was." You know there's a lot of Canadian tourists in California. I thought where did this guy fuckin' grow up? "Yeah, I put your plate number in and it didn't come back as anything." It's like the United States biggest trading partner is just 1000 miles to the north! So we still get our fair share of grief.

SLUG: How long can we be blessed with the existence of DOA?

Joey: Well thank you, very kind words there. Well I'm 46 now, I should probably go until I'm 50. Maybe we'll hit 30 years. I was looking at pictures of the *Rolling Stones* today and **Mick Jagger** and **Keith Richards** both turned 60 and I'm thinking "oh god." There's nothing wrong with getting old. I'll probably always be doing something so maybe you'll get a reincarnation of DOA every once in awhile if we're not travelling around forever.

Anyone who's interest in punk needs to know the important role DOA has played; one of the few who truly changed music. What's more amazing is that without major commercial success (i.e. credibility) Joe Keithley has kept it going consistently for 25 years! Old punks will always find *War on 45* to be genius, but in 2003 their music is as fun and hard hitting as ever. Hell, maybe someday soon DOA will visit SLC. But until then, if you need a history lesson, visit www.suddendeath.com/doa

TALK - ACTION = ZERO



D.O.A.
circa 1993

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AGALLOCH BY: SLUG BERRETT

Music is an extremely segregated society in these times. We as fans, listeners and consumers tend to identify with the music in our world by way of categorization. So when an artist or group of artists do something that transcends all of our genre-sorting mindsets, we say they become undefinable.

Agalloch is a band from Portland, Oregon who startled the world last year with their 2nd full-length release, *The Mantle*, on *The End Records*. They have been called *metal* by critics and fans alike since their first album, *Pale Folklore*, but they only play music that could be considered *metal* for a third of the time on each of their records. The remaining two-thirds are engulfed by long, open layers of acoustic strumming, classical piano intermissions, and beautiful gothic balladry. With such a vague approach to these profound songs, Agalloch leaves a listener with many questions.

I had the fortune of interviewing **J. Haughm** (vocalist/guitarist/percussionist) of Agalloch. Haughm is the band's primary lyricist and receives writing credit for the majority of Agalloch's music. It was 9a.m. (Mountain Time) on a Saturday morning when we spoke, but we managed to say a lot. Perhaps it was the sleep deprivation.

SLUG: How long have you guys been together?

Haughm: Since January of 1996, but with our current lineup, April of '97.

SLUG: Are you all from Portland?

Haughm: No. Our guitarist is actually the only member from Portland. The rest of us are from Montana.

SLUG: So, where does the name "Agalloch" come from?

Haughm: It is a Greek word also found in the Middle East. I grew up in the mountains and always had a fondness for the smell of wood smoke. Agalloch wood is generally burned as incense.

SLUG: Since you guys are described as everything from black metal to folk, maybe you could give your own definition of the music?

Haughm: I would say we're very eclectic. We try not to be repetitive. Our music constantly evolves and takes its own direction.

SLUG: Well, you're doing something extremely different than the rest of the metal world, particularly the American metal scene. What has the response been like?

Haughm: Really good, even on our first album, we were surprised. Most people assume we're from Europe though, which I find hilarious, because we draw most of our influence from Portland.

SLUG: Have you toured in Europe?

Haughm: No, we'd like to when the money's there. I went there recently on vacation and everyone wanted to know about the metal scene. All I came back with was a greater respect for techno [laughing].

SLUG: How do you think American metal bands hold up globally?

Haughm: There's no difference. There's a lot of garbage coming from both here and Europe. People just give all of the credit to Europe because they've been doing it for so long. I think the scene reached its

Tranquillity. I don't really keep up with metal anymore.

SLUG: So what are you listening to now?

Haughm: A lot of Indie rock. Bands like *Tristeza*, *Godspeed You Black Emperor*, *Do Make Say Think*.

SLUG: Wow, so who are some of your influences then?

Haughm: Rush and Genesis. Genesis is responsible for me ever playing music.

SLUG: You use a lot of exotic and uncommon instruments like contrabass, wood chimes, mandolins, Deer antlers?

Haughm: Well, we knew all of these people that play different instruments, so we decided it would be stupid to not utilize them. I also have a collection of skulls and antlers, so to represent our bond with nature, I decided to use deer antlers as percussion instruments. If Tom Waits can use exotic percussion, why can't we?

SLUG: Since metal is often associated with spirituality, or the lack thereof, I thought I'd ask where you stand?

Haughm: I am completely non-religious. I think religion has been the cause of a great deal of horror and pain in the world. I think of my beliefs as being transcendental. I would say I'm a Pantheist, in that I believe in nature being the truly all-powerful force in the world.

SLUG: Your albums come off as being very conceptual. Is there ever an intentional concept behind a record? Sub-question, how does an Agalloch record take shape with all of its fine tuning and technical involvement?

Haughm: We try not to make stories or concepts out of our records. *Pale Folklore* was written at the end of a very intense relationship failure.

The Mantle was more on social decline and we actually stepped out of nature and into the negativity of technology and society. But our records are somewhat mapped out. We tie everything together in post-production, after we record. We have a system, which may sound strange, where we draw a series of lines and blocks to arrange our songs. It's as if we paint our music. *The Mantle* began as a broken-down, piece-by-piece thing that didn't come together until we were in the studio. There was actually no rehearsal at all on that album; we just went into the studio and began putting things together.

SLUG: That's the craziest thing I've ever heard. What can we expect in the future?

Haughm: We are releasing a 7-inch for our upcoming tour. We also have a split coming out with a neo-folk band from Finland called *Nest*. After tour, we'll be doing a conceptual, post-rock/industrial mini-cd. I don't think there will be another full-length until 2005. We have never toured and this may be our last tour, so a lot is up in the air.

Catch Agalloch with Antimatter (sinister trip-hop from England) and Virgin Black (operatic metal from Australia) with local metal openers Anima Nera at DV8, 115 S. West Temple, on Fri., May 23. Doors at 7 p.m. Tickets available at Graywhale, Modified, Orion's, Wasatch CD Exchange and the Heavy Metal Shop.

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ALKALINE TRIO INVITES YOU IN...

BY CARLY FULLMER



It's a new morning, a new year, a new drummer, and a new record for **Alkaline Trio**. Good Mourning, their follow up to 2002's amazing *From Here to Infirmary*, is their best effort yet; incorporating the dark, graphic lyrics we've come to expect from **Matt Skiba** and **Dan Andriano**, with some new twists as well, due in part to the addition of **Derek Grant** on drums. The new album's first single "We've Had Enough" proclaims, "That's it, we've had enough, please turn that fucking radio off. Ain't nothing on the airwaves in the despair we feel." Well, if it's despair you're looking for, there's plenty of it to go around on *Good Mourning*. Take it away, Matt Skiba...

SLUG: So where are you right now?

Matt: In Chicago at my friend Derek's apartment. He plays drums for a band called Alkaline Trio.

SLUG: I think I've heard of him! Didn't he used to play for a band called **The Suicide Machines**?

Matt: Yeah, I think that's what they were called.

SLUG: I may have heard of them too. So, let's talk about why you cancelled the Salt Lake show a couple of months ago. I'm mad at you.

Matt: We didn't just cancel Salt Lake, I hope you know. While we were doing rehearsals for the record, I blew my voice out really bad. Both me and Dan got strep throat and I completely shredded my voice. Basically, I went to doctors and a voice coach and strengthened it back up, but yeah, we had to take a lot of time off.

SLUG: Yeah I can hear the difference on the new record, it's harsher. I kind of like it actually.

Matt: What I did to my voice definitely changed it. I kind of like it too. Change is good.

SLUG: What's the difference between the songs that you sing and the songs that Dan sings? Do you write them separately, or write them together and just pick who would sound best on each one?

Matt: Well, it depends on the song, they all come in different ways. A song on the new record called "Emma," I wrote and Dan sings. Usually, I write a song, I sing it. Dan writes a song, he sings it. That's the way we've always done it, but things are changing apparently.

SLUG: Yeah they are. Like the Wurlitzer on the new record.

Matt: Yeah, we put some keys on the record and I'm way into it. Most of the keys were played by Derek.

SLUG: So he's a good addition to have around. He's multi-instrumental. OK, I'm going to make a broad generalization right now, and I hope you won't get offended.

Matt: It's hard to offend me.

SLUG: Well that's good, you son of a...OK, so my generalization is that Alkaline Trio's music is extremely simple. I mean, your lyrics are pretty complex, but the guitar lines and everything else are very simple. So what are your feelings about simplicity versus complexity in music?

Matt: Well, we don't have much of a choice cause there's only three of us. And we really don't want to go in and do something that we couldn't play live. For the most part, simplicity has always worked for us. It's what comes naturally to us. I'm not the greatest guitar player in the world

either, so I don't have much choice. I try and play what fills the air best with just one guitar.

SLUG: Your lyrics are pretty dark, would you agree?

Matt: Yeah, I'd say that they are intentionally dark.

SLUG: Do you think that darkly all the time, or do you have to kind of get yourself in a gruesome and depressed mood before you start writing lyrics?

Matt: It comes pretty naturally to me actually. I wouldn't say that I'm altogether a negative or a dark person, I just figure it's a more interesting subject to write about, rather than things that make you happy. Disturbed and upset is much more interesting.

SLUG: So what makes you happy? What do you love?

Matt: My friends, my family, my cats, my apartment in San Francisco. It's home now, I love it.

SLUG: What do you hate?

Matt: I can think of a lot of things. I would say right now, probably **George Bush**. If he never existed, I would be a lot happier. His father can go too.

SLUG: OK, I'll put that on my to do list. Are you planning on doing anymore solo stuff in the future?

Matt: I'm not planning on it, but that's not to say it won't happen. The split with **Kevin [Seconds]** just kind of happened. I had some time off and a cheap rate at a studio, it was kind of just for fun. I did that record in a matter of hours. I don't have any plans to do it, but I can never say never.

SLUG: Well I loved it, so if the opportunity arises, I think you should jump on it.

Matt: Well thanks.

SLUG: Do you ever feel that coming from a band like Alkaline Trio pigeonholes your solo work? Like, do you think people expect certain things out of you as a solo artist? What if you wanted to make an upbeat pop record or a gospel album?

Matt: I don't really care. When people like what we do, I'm thrilled and really thankful for it. When people don't, I don't really care. You don't like what we do, don't come. Don't get the record. Don't listen. If I record something and people are like, "Waaah, this isn't what I expected, this isn't what I wanted," well trade it in for something else then.

If you like it, that's awesome and if you don't, that doesn't offend me. It's nice to know that I have the freedom to do whatever I want. I don't really have the kind of personality that keeps me up late worrying about what others think. So, I don't really feel pigeonholed or like I have to follow any sort of rules. If I wanted to make a metal record or a trance record, I would do it.

**ALKALINE TRIO'S NEW RECORD,
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Drag City Days

There are a lot of theories about how to build a label, now it seems like almost everybody has one, and as many legends about any that live past a few months. *Drag City's* founders worked in and learned about every aspect of the music industry, even as musicians. The Chicago label made a name for itself slowly but surely, initially involved with bands in the Chicago scene like **Jim O'Rourke** and **Gastr Del Sol**, then taking chances here and there with new sounds like edgy early **Pavement**, guitar skronk of **Royal Trux** and even the comedy stylings of **Neil Hamburger**. *Drag City* is far too diverse to categorize, but if one person epitomized DC it might be **Will Oldham/Bonnie Prince Billy**, since he keeps reinvented himself, and so does *Drag City* with each new release. Bonnie Prince Billy played here April 28 to an enthusiastic crowd at the Zephyr. The lyric "wouldn't you like to go/where things move slow" invited listeners to take a side road through his tales of loneliness and melancholy, loving it all like the smell of the sky after a long rain. Rian Murphy, sales manager at the label, unfolded the mystery that follows.

SLUG: How was *Drag City* started. What role have you played in it? Being a musician who also works for a label, how does it alter your perspective on both?

RM: You know Brian, after fourteen years of business, how *Drag City* got started is a more-than-twice-told tale. However, no-one was there the other night when we told it twice to the mirror, so... It was the end of the 1980s. We were, like everybody else at that time, young and on the rocks, unsure of what our place was going to be in the world to come. One thing was for sure - the straight scene was even worse than we'd heard. Fortunately, there was a new wind blowing. Or it seemed new at the time - but it was just the world of rock and roll calling. Each of us had dabbled in his own way - first as fans and consumers and then, little by little, as participants. The inroads were the now familiar paths - DJ at a college radio station; counter-boy at the local mom-and-pop record shop; putting out a fanzine; playing in a band. Finally, a group of like-minded rock-and-rollers found themselves working at an independent distributor, handling the usual assortment of classics, bootlegs, and 7" records from bands nobody had ever heard of - yet. While working at this distributorship, Dan Koretzky and Dan Osborn found themselves interacting with a myriad of small labels, artists with labels and other kinds of distributors. Rolling with the changes (ie, getting fired, getting rehired, quitting, the distributor tanking, etc), they resolved to start their own label and do it right - this way, they'd always have something to do. My name is Rian Murphy. I was there too - watching, waiting, wishing - a part of the fray somehow. At first, I did the simple things - stuffing 7" records into sleeves, putting the sleeves in boxes, playing in the odd band. Then I got a desk job with *Drag City*. It didn't go too well at first - until I got a desk, that is. That was in '94. The label was growing, changing from the bedroom concern it had been in 1990 and 1991. With groups like **Royal Trux**, **Palace Brothers**, **Smog** and **Silver Jews**, *Drag City* was making a name for itself not just nationally, but worldwide. From there, it's been one seamless, uninterrupted progression of new releases, tours, restock orders, rocking out, drama, international plane flights, trips to the poorhouse and more record sales. It's a bit of mindblower working on both sides of the barricade for sure - but it helps to know.

SLUG: What niche does the label fill in the indie music world? Is there or has there been a "Drag City" sound? What releases are you particularly proud of? What if any influence do you think the label has had on music & other labels?

RM: I'm pretty sure that the label a record is on and that label's identity are not something that everyone all over the world thinks about. Most people like artists, not the labels they're on. However, since you were asking about our place in the "indie music world," this means to me that we both know we're talking about a sub-sect of the music-buying society, a cult, if you will, who know and understand the role of the record label in the curation of it's given product. I suspect that *Drag City* is regarded one way or another by these people, but what they might be thinking, it's hard to say. I don't think we've stuck to one sound so much - the tags of yester-year such as 'low-fi' or 'alt-country' fell away like the stuff and nonsense they were. Like parents, we're proud of all the releases. The first **Royal Trux** records stand out, of course. The *Hey Drag City* compilation with the Hipnosis cover. *Viva Last Blues*, the biggest thing we'd done to date. The Mayo Thompson solo album reissue, *Corky's Debt to His Father*. The Fahey book. Doing Scott Walker's *Tiili*. The Nig-Heist reissue too. Releasing two Ghost records on one day - *Snuffbox Immanence* and *Tune In, Turn On, Free Tibet*. That was pretty crazy. King Kong's *Funny Farm* and *Smog's Knock Knock* - two different records from two different times, both great moments for each group. Realizing the dream of releasing comedy albums with the Neil Hamburger records. *Plux Quba on Moikai!* The Papa M shilling - it was fun to make something other than LPs, CDs, cassettes, books, magazines, or a t-shirt for once! More recently, the Xhol Caravan live LP on *Streamline*, the *Loose Fur*, the new Bonnie 'Prince' Billy record...and everything else we've got coming out that's new!

SLUG: What are some of the unique problems with running a label like *Drag City*? Logistical, musical, personal, monetary or anything?

RM: Mostly the problems are just problem one encounters at work any day of the week. Oh, one of the problems with the music end is that we think all our records are so fucking awesome eat and yet the world doesn't always agree. Again, this is probably a typical problem for anyone who's out there pitching what we are.

SLUG: How has the label grown & changed over the years?

RM: It started out with one part-time guy; now it's seven full-timers with a small army of dedicated interns. We have more computers and we can't get all our overstock in a closet like we used to (sob!). Oh, and we have approximately 200 more releases than we did back in '89.

SLUG: How is *Drag City* branching out now, with book publishing and label subsidiaries?

RM: Quite nicely, thanks. The books are appreciated by both old listeners and new readers. The John Fahey book is our token bestseller, soon to be followed by a token sequel (his mortal coil be damned!). *Dexter's Cigar*, *Moikai*, *Blue Chopsticks* and *Streamline* all have their fanatic core audience and all have shown us fantastic things about music we never knew before. It just keeps growing and we dig it.

SLUG: What are some recent releases you are particularly excited about?

RM: It's good to have new bands with good new releases. The *Suntanama* are putting out their second LP this year. *Scene Creamers* and *AZITA* both came out with unbelievable first releases. Neil Michael Hagerty's new album *The Howling Hex* is awe-inspiring - epic, immediate, memorable, kick-ass. They're all good - from sales monsters like *Loose Fur* and Bonnie 'Prince' Billy to new artists with debut LPs like *Scene Creamers* and *AZITA*. We've got a DVD release that's quite fun - it's called *Slitch*. It's got a short film on one side of the disc, then the soundtrack music to the film on the other side. Both sides feature Will Oldham in one role or another, so it's obviously one of those "buzz" items that just keeps going.

SLUG: What's next for *Drag City*, what plans do you have for the future of the label?

RM: More records, more shows, more sales! Stay tuned.

Dragcity.com



Will Oldham From Bonnie Prince Billy.
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"You Can't Bend Over In A Fight- You'll Get Fucked!"

Quote by **Craig Lamanna**

Interviewed by **Jennifer, your SLUG Queen**

I thought I knew all the tough-acting guys in SLC, until I went to the **Muay Thai Institute of Kunponli**. Only no one here was acting. I'd seen posters for their harder than nails kickboxing fights & thought they looked like something you'd see in a bigger city like Las Vegas. Well, if you know me, you know I'm a sucker for sweaty guys with muscles not made by steroids. You should also know that MTIK is an independently-owned gym, something SLUG Magazine is a sucker for. Mixing 'em together made this local sweat shop a perfect story and a great reason to go back to the gym. I like working out at a place where I don't look like a complete idiot and a beefcake boy with an IQ of 6 won't hit on me. A place like that is hard to find, so I was delighted to discover fighters with tattoos and some fierce women at this gym. Friendly as can be, but get in a squared ring with them and they'll make you cry or vomit - depending on how hard they hit you. One such female is one of the trainers/co-owners of the Muay Thai gym, **Julie Adams**. Julie has worked at the gym for four years. With tattoos on her upper arms, she also teaches at West High and is the only certified person in Salt Lake to teach **F.A.S.T.**; a self defense class for women. I didn't get to experience such a beating, though I did get a great workout that I felt for days after. When you sign up you get three classes with Julie on basics. Each session started with jump roping & push-ups for cardio. Then she showed me punches (I've got a great cross-hook) and we shadow-boxed. She wrapped my hands, gave me some



Co-Owner Julie Adams helps train practice her kick

we shadow-boxed. She wrapped my hands, gave me some gloves & we went into the ring to practice. Julie also showed me the leg kicks and I practiced on bags, which hurts in a good way. We finished each session with crunches & more push-ups. I'm glad I didn't eat before. Kickboxing gives you energy because it's truly exhilarating and you'll want to work hard. Just make sure you stretch and drink lots of water. When I finished with my lessons I wanted to learn more about this new sport and gym. I asked the man behind it all, **Craig "Doc Psycho" Lamanna**, a few questions about why kickboxing is more fun than TV. A big, calm muscle man with a shaved head & tattoos, he grew up in Brooklyn, New York. Every few sentences you could hear his accent slip through. Craig doesn't fight anymore. Instead he loudly instructs & teaches awesome classes like knife fighting tactics with national experts.

SQ: Exactly what is Thai boxing? How does it fit into martial arts?

CL: It's kickboxing that originated from Thailand. Each village had a warrior. Different villages would settle fights to the death using kickboxing. That was years ago, and it's not fought to the death anymore. It's a lot like what you see on UFC (Ultimate Fighting Championship), but more violent. Unlike regular boxing there's not much trauma to the head

there's not much trauma to the head because your head doesn't get jostled around. Fighters use more elbows & knees, and are better conditioned with Thai boxing. It's Thailand's national sport. Muay Thai is a type of martial art, but different because it doesn't have "kada," or forms. Muay translates into English as the "art of hand & foot".

For more information on the origins of Muay Thai we briefly spoke with **Sakasem "The Punisher" Kanthawong**, another trainer and world-class champion from Thailand. With help from Craig to understand Sem's thick accent, Sem showed us that Muay Thai has two separate styles. "Moradok" Thai is your own style of Thai boxing. Practicing "Moradok Loak" is a world style. Sem said "Muay Thai is a very skilled sport. You must take care of yourself." Judging by the amount of muscle that Sem has, who is over the age of 40 & looks 25, Thai boxing will take care of you, though you must be dedicated. Maybe you could even achieve 0% body fat like Sem appears to have.

SQ: How long have you been fighting, Craig? What awards or recognition have you received?

CL: I fought for 18 years. My last fight was '94. Sem's been fighting for 35 yrs. Sem has three world titles, including "Hong Kong Open Champion". He had 18 wins, two ties, one draw. Sem has been in over 227 Fights; he's never been knocked out. The MTIK has the largest intermixed facility - we pioneered the whole style of fitness with Thai boxing. We also offer yoga and a Thai box/aerobics class like Tae Bo, but better because you train the same as a fighter. I've been a trainer for 12 years. Six years commercially with the MTIK. I started in New York, then fought & trained in Thailand. I was Sem's first American student. When MTIK (www.thaiboxutah.com) first opened we had only 400 square feet. Now we have 20,000 square feet. We also sell **Airmonkey** gear (fitness gear & aerobic wear - www.airmonkey.com) and all the equipment for training.

SQ: Who are some of the other instructors & what are their credentials for training?

CL: To become a senior instructor you must certify with me. Julie Adams is a second degree black belt in Tae Kwon Do. She is also gym manager & co-owner. Our student instructors are: **Eusebio Sams**, who's been an amateur fighter for 1 1/2 yrs. **Ryan Richards** is another amateur fighter who was certified for instructor under Sem. **Kwame**



Photos: Nick Kenworthy

SLUG Queen Jennifer Nielsen and owner, Craig Lamanna

Stephens [from Chicago] trained under Sem and is a pro fighter with two title belts. He sets up our fight promotions. The rest of the staff includes **"Big John" Bristol**, a co-owner who helps run the front end of the gym, and was "Businessman of The Year" with Voicestream. **Kate [Lamanna]** does the aerobics & Thai box/aerobics classes." Certified instructor **Susan Quirantes**, teaches the new yoga class.

SQ: This has almost nothing to do with Thai boxing, except that half the people I've seen here have tattoos all over their body. It's almost like being at a show. Your whole back, chest, & arms are covered. Who did 'em & is there any significance? **CL:** They were done by **Bonnie Seely** (when it was Quicksand - now it's Big Deluxe), **Nate Drew** (Lost Art), **Kent Hickey** [then at Lost Art] and a few others. The tiger on my back was done by a monk in a Buddhist temple in Thailand. There's ancient Sanskrit which is something only the monks can read. Julie also has work done by Kent and Bonnie.

SQ: How do you feel about the SLUG Queen being tougher than you?

CL: [smiling] "I love it! I love to be dominated."

For being a hardened guy, who is also the most motionless person while getting tattooed (eight hours); not to mention a mean looker, Craig sure is a nice guy. Don't be fooled: everyone at the Muay Thai gym may be nice, but they'd still love to kick your ass.

For more information about MTIK stop by their location in Sugarhouse or check them out on-line at www.thaiboxutah.com. Tell them the SLUG Queen sent you!

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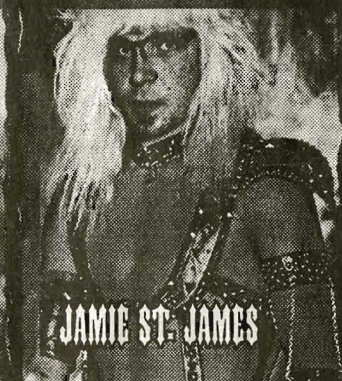
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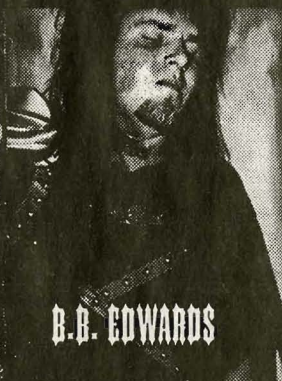
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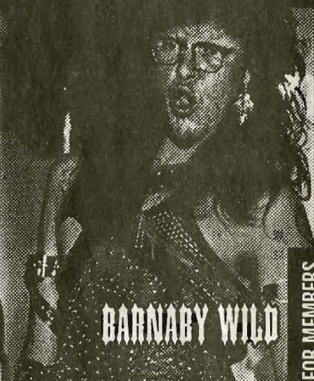
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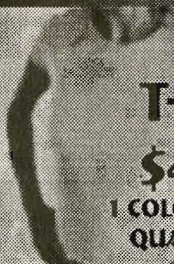
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ZINELAND

By Stakerized!

Small World—Microcosm

Different zines portray different sides of the zine world, from personal essays to poetry to punk reviews to whatever. **Microcosm Publishing**, as the name implies, a microcosm of the zine world reflected in smaller scale but rippling out like a pebble in a pond, forming links to a larger community. **Joe Biels** and **Alex Wreck** are the forces behind this Microcosm.

"Microcosm isn't really one thing," Biels explains. "It's primarily distribution. But also micropublishing, self-publishing, stickers, hand-made reusable pins, T-shirts and punk jewelry from reused bicycle parts. We also make our own books."

It's the fourth year for the *Portland Zine Symposium*, the third that Biels has been involved. "It's a zine social," he explains, "with the focus to bring more attention to DIY culture and self-publishing. Last year 1000 people attended, from 400 in 2000. It's a weekend of workshops, trading and selling. It's a good place to make new friends and get inspiration for your own creative endeavor. It's run as a collective with six to 24 organizers. It's fun but a little thing."

Biels and Wreck came here to the *Sugarhouse Library* with the Copy and Destroy tour. "It wasn't central to myself or Microcosm," Biels explains. "With a group of five people, we did 24 shows in 24 days, reading from our work. It was presentation style. I read from my zine about the assassination of MLK, the FBI and CIA. We joked that we went to eat at places that took zines for pay. It was neat to go out and promote; people came up and said, 'you really inspired us.'"

"Salt Lake wasn't the biggest turnout, but was one of the best responses. People into zines are a fairly punk demographic here. A lot of people didn't know how to respond. They were quiet, but responsive once I met them. It was really well put together by Brooke and Julie at the library, though the turnout was 15-20. There aren't a lot of zine people touring like Rich Mackin, who did some dates with us." (see March Zineland).

Wreck says, "I know people in SLC who did zines. I grew up here doing a zine. When I lived in Salt Lake I had a lot of pen pals. I had a lot of people I connected with; it was a way of getting out of an isolated community." She says she used to read SLUG in the early years and go to shows at the *Pompadour*. Biels adds, "at one of our shows a while ago a lot of punks came to see bands playing there too, they were like, 'What is this, some kind of spoken word?' We had to explain what we were all about."

"Some of the best shows are with senior citizens who understood it, and laughed at the funny parts. They'd come up and talk afterwards. They had no preconceived ideas of what a zine is," Wreck says. "People who are into zines go beyond the face value of things. Zines are very visual; you have to use more senses than just reading a book."

"The zine audience is broader, more diverse than that for indie music," maintains Biels. "It really can't be defined," Wreck adds. "It's people who really appreciate writing."

When asked why activism is important to them, Biels hesitates. "That's kind of a broad question," he says. Wreck interjects, "the personal is the political. The way you act in the world has everything to do with that." Biels adds, "The word 'activist' has been marginalized. For instance, an issue like animal rights is just about sustainable being in the planet. Meat is a far less efficient use of land. We definitely have a focus in our distribution. It's important to have something that does have a statement. Since so much of the

world is right wing politically."

Wreck adds, "People are so narcissistic and nihilist. We aren't just condemning contemporary culture; we're trying to create something new."

"I think it's important to support DIY things," she adds. "Will you sit by and let mainstream media speak for you, or question it?" Biels concurs, "It's really empowering to create something for yourself."

Biels and Wreck distributed music too for a while. "For a long time, I wanted to create as much as distribute things," explains Biels. "The music side was a way to help things I wanted to be heard. The last two to three years, every DIY distributor got saturated with people putting out their own stuff. It's no longer sustainable; there are so many mediocre records. The interest is just not present. The stuff I was doing got largely ignored. My interest was waning by 1999, and zines got really popular then." Some of their releases include *Bedford*, sounding like *Elvis Costello* or *Presley* at 78rpm, and purveyors of spastic punk, *Organic*.

Wreck adds, "Music is so much in flux, it's hard to keep on top of things. It's all about where you are. In Portland, a lot of people are doing zines. You see what people are doing." Biels adds, "Zines are on the rise at the moment." Wreck continues, "More people are getting interested. A couple of years ago, there were only three or four zine conventions. Now there are at least 10. People are doing graduate work, teaching college courses about them. We're teaching a workshop at the *Indy Publication Distribution Center* in Portland on zine promotion and distribution. It adds a new level of interest."

They've found a way to make the economics of zine-ing work for them. "It's the only job for Alex and I," says Biels. "Others work part time, and make a small amount. We sort of grew into it. I worked 40 hours and was going to school. Now I put 60-80 hours a week in on this. I volunteer at other places."

Wreck explains, "We don't have cars, we live in a house with a bunch of other people." "We have a non-debt-based lifestyle," adds Biels. "That way we are able to go out on tour and break even," continues Wreck. "We keep expenses low."

They explain that part of the agreement on publishing a book by Portland poet *Hermit* was that he go on tour with them, and he provided the vehicle. They've found lots of other ways to do things inexpensively. *IPRC.org*, the *Indy Publishing Resource Center*, is their local resource. "They help people, they're non-profit," explains Biels. "They have a copier, library, computer lab, letterpress, mimeograph. Things like that really support zine culture up there. And even Powell's Bookstore sells zines."

Their new releases include *Stolen Sharpie Revolution*, Joe's *DIY zine resource guide*, Wreck's *zine Brainscan #19* with chapbook-like cover and revelations like, "If you still like punk at 25, you are in it for life" (bad news for me, eh?); Joe's *zine CIA Makes Science Fiction Unexciting*, linking the government to UFOs, the MLK assassination and more. Then there's the *Flow Chronicles*, the novel by *Hermit*. Biels explains, "It's a queer coming of age story, creative non-fiction. He moved from Evergreen State College to Portland, making a journey of self-discovery, dismantling the hippie myth. It's in a beat style, like hip-hop. It's very funny."

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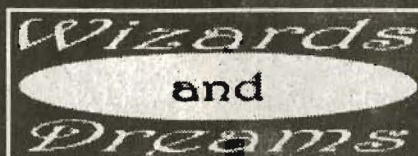
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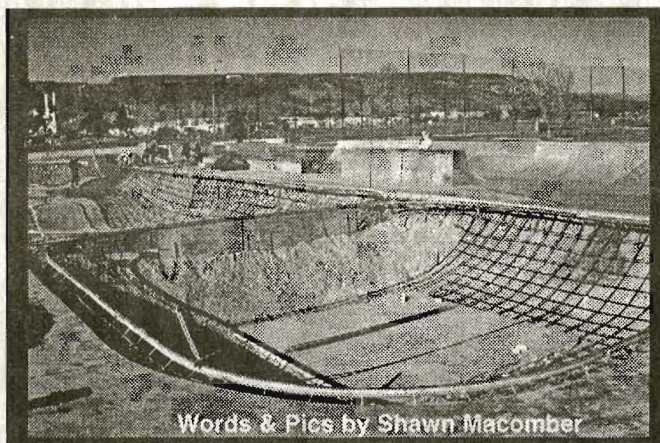
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Words & Pics by Shawn Macomber

IN THE SPILLWAY...

I was on my way to the SLUG office to drop off this month's column, when I saw two kids on skateboards pushing across the street in a race to beat the light. They couldn't have been more than 11 years old. It was probably one of the first sensations of freedom that they have ever experienced. One was luckier than the other and actually made it over the crack and up the ramp onto the sidewalk. The other had a bit of trouble and had to pick up his board but he got right back on. It was then that I noticed the third—a boy about the same age running behind them. He got to the curb and jumped then jumped again, clearing the bush into the gas station parking lot. It was a total emulation of the boys on boards. I could imagine the desire he must have had in his heart for his own board.

That's when it hit me. Skateboarding has been the best thing in my life. I want to share this experience with everyone that I come across. I want my postman to know the feeling of a backside air. My Grandmother should know the personal pleasure of a truck-to-cement grind. But there is really no way to communicate this to anyone. All we can hope is that in some way our enjoyment—our smiles and obvious joy while standing on a board can be witnessed

and inspire others to try. It's funny how you get so involved with something that you think that only those involved with it can understand. Skate videos tout the newest trick or the most dangerous stunt. They are paid for and made by and for those of us that already know the pleasure of just standing and riding. But in the face of all this progression let's not forget that first simple pleasure of cruising down the street, the wind in your face, the pavement moving underneath and the overt pleasure of looking fear in the eye and pushing just one more time. It is this more than any trick or video or million dollar endorsement that will guarantee the future of skateboarding. And it is this that will continue to inspire a new generation of skaters. So the next time you get frustrated with a kid in the bowl or wonder why someone is trying to learn kick-flips before ollies remember that they are only a product of what they see.

Now that I am off of my soap box let me just say that Colt and Mark did a hell of a job on *Random Lurkerz*. The video is a good representation of the talent and level of skateboarding here in Utah. From the technical gnar of **Adam Dyet** and the effortless style of **Mike Plumb** all the way through to the up and coming talent of **Hugo and Hadley**. A lot of big name cameos and killer parts from **James Atkins** and **DJ Chavez** should earn *Random Lurkerz* a place of honor in the display cases all over town. You should be able to pick up your copy by mid-month at any local shop.



HAVE YOU EVER DATED CLINT BALDWIN?

Park City Skatepark will be having their first contest of the summer on Saturday May 31. Be sure and head up there for a fun all ages event in the sun hosted by *Milosport's* own **Bad Benny P.**

SLUG Magazine will be holding a video contest towards the end of the summer. There will be a snow and a skate category and the winners will be featured on the SLUG Games DVD which will be distributed nationally. 5 minutes max per video, start filming now.

So is your band getting too loud for Mom's basement? Need someplace to practice and get a little exposure? **Proving Grounds** Skatepark would like to extend their open arms. Just call ahead and Sonny will let you practice at the park. Lots of space to jump around and you can be as loud and obnoxious as you want.

US AGAINST ONE will be hosting the **2nd annual Summer Showdown** bike contest at Proving Grounds Skatepark on June 7th.

The Mutiny Minions are releasing a new video titled *Down with the Ship*. The teaser looked tuff at the *Lurkerz* premiere. No word on a date for release. Keep your eyes out.

And last but not least **Blindside** has got some new team riders at their Ogden/Layton store. Expect big things.

I wish I had more to say but you've got's to let me know, you know.
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CD Reviews

Trust
Brady Brock Warm American Sweater
 On his sophomore outing, this 25-year-old singer-songwriter asks the musical question, "Why does this life seem like one bad joke?" Actually, under his pen, it seems more like a well-constructed short story full of pathos and irony. Producer Thom Morahan added the same cohesiveness he brought to this work with Dinosaur Jr., Beachwood Sparks, the Chamber Strings and the Silver Jews. This melancholy is as sweet as it is bitter, as comfortable as a nice wooly overgarment. But also as immediate. "Remember, we only have one chance to live this life," he sings. To complete the metaphor, dress accordingly.

54 40 or Fight! In Music We
The Bright Apocal Motion And Rest
 With "Motion and Rest," The Bright Apocalypses have managed to push so far into the void left by bands such as At The Drive In that they have almost created a new genre—post-post-hardcore. The five-piece thrust away in almost standard manner before harmonies, strange dynamics and even rounds begin to be sung. Songs such as "Of Becoming" and "Girl King," telling of the different outcome of the world if Jesus had been a woman, employ fantastic lyrics and even better vocals. If there is such a thing as post-post-hardcore, The Bright Apocalypses have discovered it in their fantastic vocals.

Records
Coronet Blue Self-Titled
 One-time REM knob-twister Mchael Easter has worked with other Laughing Outlaw bands, and this time he steps up to take on lead guitar duties. This Aussie band sounds like 80s Scots outfit Big Country, with some all-country touches: "I can hear the pounding of a mission bell, screaming and howling like a hot Texan wind." Instead of the western movie cliché, better to describe their own native climes to create more adventurous listening. At least this is better than Russell Crowe's band. They are free to use the previous sentence. This debut shows promise for later outings once they shake the bugs out. Points off for band name sourcing like a brand of toilet paper.

Freshchest
Cunninlynguists Southernunderground
 Deacon the Villain, Mc SOS and Kino are the hard hitting emcees making up Cunninlynguists' hip-hop funk sound. The music sits somewhere between Outkast's twang, Anticon's emo-type rap, and Beastie Boys' old school tri-hip style. RH22 and Domingo help on the music production and the music goes between southern funk and moody beat ballads—but it doesn't get saved from mediocrity.

Kindercore
Dressy Bessy Little Music Singles 1997-2002
 Mining the same British early 60s pop style as the Minders and Belle and Sebastian, Dressy Bessy added fizz guitar and a more rock sensibility. Starting out in 1997, they were almost post-grunge, but also cute without being cutesy, and this collection tracks back to their first single, "Ulm Vivid Color," so you can decide for yourself what pre- or post- or just "now" sound they embody. They found the perfect voice for post-adolescent yearning in Lanny Falon. Is this post-script? They "Live to Tell it All" in the sense of both surviving the story and the act of telling it through all along.

54 40 or Fight!
Dropsomic The Big Nothing
 Much pain has been taken in the press notes for Dropsomic to compare them—and especially singer Dan Dixon—to Thom Yorke. Whether this is to give them some sort of at-cred or to woo Radiohead fans is unknown, but the band, and especially Dixon, sound nothing like them. Rather than employing the subtle, intertwining melodies of Radiohead, Dropsomic are bogged down in a mess of chunky, classic rock-esque riffs and rhytms, with an occasional whiny voice evident behind the music to provide deeper meaning to the songs. And, sometimes there's even the obligatory quiet bit behind it all. This is, however, as far away as humanly possible from Radiohead and all other exciting music.

QN5 Music
Extended F@mm Happy Fuck You Songs
 Extended F@mm are rappers. Tone-deaf, Substantial. Session and Pac FM. These guys are about stupid humor and fast tricky wordplay. They are skilled emcees, but I'm not really convinced with their silly topics and lyrical pace. Maybe they are trying too hard... many of the songs are less than intriguing and while this album is alright, this seems like it will be left behind by the moves & shakers. This record will appeal to those who enjoy battle-style MCs.

Team Clermont
Green Rode Shotgun Bang
 Diverging from the current trend towards timeless garage-punk-rock, the first track, "All The Same," on Green Rode Shotgun's debut, *Bang*, is a refreshing, light-hearted, mildly electric piece of Beatles-era rock with a couple of decent riffs and some minor bashing on the drums. It's all fairly enjoyable. The second song, "Hopeless Crusades," sounds... exactly like the first. This process continued until I personally couldn't tell where one song ended and the next began, and to be honest, I didn't really care. Yet to say only this would discredit the album too much. There is a different kind of sound here and some pretty witty lyrics. But for all these, the impression remains of no variance between the songs.

Woodeye
Jabe Drama City
 Upon hearing the new album from Jabe, one could be forgiven for thinking Jay Farrar and Jeff Tweedy were the last great all-country rockers. *Drama City* exceeds anything done by the great Uncle Tupelo, from the raging ferocity of "Kelly McGuffin" to the near Johnny Cash-like "Pitch Black Road." The album changes tones and moods, yet always keeps a sense of self-deprecating humor throughout, whether informing about love, drink or even neurophilia (surely a first for country). Jabe Beyers' lyrics say razor-sharp and a sense of knowing will stay throughout the record, with the exception of the beautiful, honest "Yet." Country music has never sounded so fresh.

Leisure King
Dan Jones One Man Submarine
 It's hard to form a decision about "One Man Submarine." On one hand, the lyrics are fresh, funny and occasionally insightful. On the other, the music is so generic, stuck in that rut known as "singer-songwriter," played with a sure sense of ease and lack of challenge. So is it good? Yes, it is, but the problem lies with the fact that Jones clearly could have done better. Songs such as "On Vacation" prove Jones knows how to write a decent pop melody, with style and ease, whilst "My Banana" bristles with energy. Yet, much of the album is simply filler, with no attempt to elevate the songs. A submarine clearly on autopilot, then.



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Spotty Potty:

Brooks Wackerman tells us about his latest project
By Kermi

"Let's just say we are not NOFX. Fat Mike has about a thousand bands on his label that all sound like NOFX." —**Brooks Wackerman**, current drummer for **Bad Religion**, talking about his project, **Hot Potty**

Wackerman? You might ask yourself. Where does that name come from?

"Wackerman is a German name," Brooks languidly replies. "I think I am somewhat Jewish in heritage. Very Jewish, the name Wackerman. Actually, my uncle denies that the last name Wackerman was German because his dad was killed in the French Revolution. He told everyone Wackerman was French. In actuality, it is German. Historic information for you about the Wackerman ancestry."

"IT'S A VERY SMART MOVE OF YOUR FAMILY TO HAVE DONE THAT BECAUSE OF THE HATRED OF THE TIMING," I stated. "HAD THAT MAYBE NOT HAVE HAPPENED, WOULD YOU HAVE BEEN HERE? YOU KNOW, WHO IS TO SAY WHAT WOULD HAVE HAPPENED?" Brooks wanted this to be in bold print.

Brooks covered everything from punk rock and views about music in this interview with SLUG about Hot Potty, the "other" band he drums for. Brooks wishes to further his music and one day dominate, of course, the music industry, but without hate or violence. What is going to be the direction one would expect of a band with so many different ideas? Brooks says he just wants to stay multi-directional.

I asked Brooks if he could define Hot Potty. He started the band in 1997. Brooks asked me to make the quote at the beginning of this interview the main quote of the piece, so go read it again.

When you get a record with **Zappa** influence coupled with sounds like **Weezer**, plus songs that have bits of a **David Bowie** influence, there is no way to claim that Hot Potty sounds like anybody else. "Very sophisticated way of life, Hot Potty," Brooks says.

"Sophisticated?" I say.

"Yeah, do you hear **J-Lo** using marimbas in any of her songs?" he articulated.



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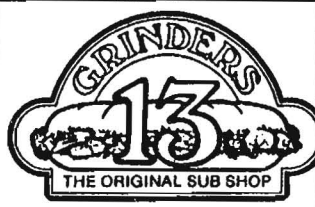
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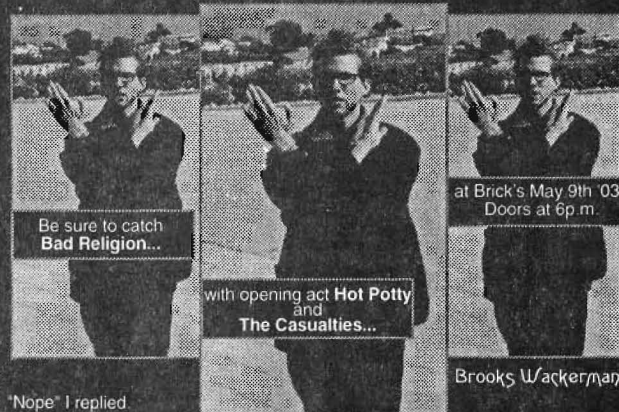
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"Nope" I replied.

"Case in point," ended Brooks.

With all due respect to both those people, Hot Potty is original. Brooks describes Hot Potty in this very way: "I think it is music for people that have a broader sense of musicianship. If people are more open-minded and, you know, get bored with just one particular style of music, then I think Hot Potty would be for them."

Brooks Wackerman started his career playing with bands like **Bad Makes Good**, **Infectious Groove**, **Suicidal Tendencies** and, as of 2001, has resiliently progressed to the percussion department of one of the world's most notorious punk bands ever. At a young age, he sat behind his brother Chad during his music career and had an early education in music lessons from other sources. In questioning Brooks, let it be known that **Frank Zappa** is his greatest influence. Brooks says, "Basically, that was all I listened to when I was growing up. My brother played with him for eight years and that is how I got introduced to him. I think if you listen to some of his music and mine, you'll see some parallels, hopefully. Also, his humor I liked a lot. I like the fact that he had a sense of humor even though he was a really serious musician."

The song, "Prostitute Named Vicky," made more sense to me, and "Sloppy Kiss" is Popis/Bowiesh. The entire record is interesting because it blends new-school sounds (i.e., Weezer sounds) with "Drunken" drum old-school sounds (Suicidal Tendencies). When I described the album as "Bowie-Popish," Brooks said, "That is the best compliment I have ever been given."

Formality is a decisive instrument, as well as informality. Brooks has multi-directional abilities. I asked him which project has been the most challenging. "I think some of the Suicidal Tendencies albums," he says. "All the parts I came up with were parts that I wrote ... but I would say I was more improvisational in that band. I would say that the last **Bad Religion** album [was also challenging] because it was a completely different album from anything I have ever done before, where like, with my previous albums, I would always basically play what I want. Working with Greg Gurewitz opened up a whole new can of worms for me."

"Can of worms?" I said.

"Yeah, before (in other projects), they usually just let me play what I want, but when you have **Lennon** and **McCartney** in your band, you can't really just do your own thing, you have to have meetings about tracks. McCartney being **Greg Graffin** and Lennon being **Brett Gurewitz**."

Brooks continues, "Before I joined **Bad Religion**, all I heard was horrible stories about **Greg Graffin**. But I get along with him the best out of the band because he is not fooling anyone. He is not fooling me. No, I tell him, 'Listen buddy, heads are going to roll if you talk down to me.' I tell that guy, 'You may have a Ph.D., but I have been on many more records. I tell that guy, 'Hey, you may be book smart, but I am street smart. That is the difference between you and me, buddy.' And I always end every sentence with 'buddy' when I talk to him. He thinks when I say 'bro' and 'buddy' that I am paying him respect. He actually loves it."

Bands talk about the struggle for future revolutions, although it seems bands pretend revolution only to market off it. "I think revolution could happen with the right guy in office," says Brooks. "Instead, we have a self-serving jack-ass that is making ... stupid decisions. Bring back Monica and Bill; then we'll have a kick-ass revolution."

I ask Brooks to define spirituality. He responds, "When I am up in the air, and I feel like I am going to die when there is heavy turbulence, I always talk to God. Sometimes I will watch a DVD in my house and light some candles, and that is just about as spiritual as I get. I am just one speck of a billion people on this earth—that is how I look at it—and if anyone thinks that they are more than that, then they have another thing coming."

When he comes to Utah, Brooks likes to hang out at P.F. Chang's and BYU. "I like to bring a crucifix there and say, 'Crucifixes aren't bad,'" says Brooks. "One of my best friends went to BYU. After high school, I went to visit her. It's a weird town, man. I felt like I was in a town full of salespeople. I felt like people just wanted to sell me cars. The only difference was they were selling me Jesus."

CD Reviews

Shrimper	Records	Joy Self-Titled	The latest four-track heroes are this duo from Alston, Mass. Daniel Madri and Matt Savage play folksy numbers with artsy guitar effects and vocals recalling John Mayer without the top-40 trappings. Lyrics essay everyday themes like the "Garden State Parkway," "My Favorite Parking Lot" and "Sex." How everyday is sex? "Calamity is only skin deep," they croon, and though intimacy can attain various degrees of both calamity and depth, these songs almost always find a way to get under your skin.
Substance	Records	Lee Baby Simms The Escapist	Who is Lee Baby Simms? The disc starts out with a phone message from John Lurie, indie-film actor and musician in his own right, puzzling the same conundrum. And that might be a good reference point for this, since Lurie's smoky, cinematic lounge jazz isn't too far afield from what's presented here. This musical escape is like an alternative soundtrack for just over a baker's dozen films, from Lurie's own "Down By Law" to "Cluseau" from the <i>Pink Panther</i> . As if the films were all reshot through a hazy lens, perhaps the bottom of a cocktail glass.
Epitaph Records	Records	The Locust Plague Soundscapes	The Locust is rage personified, brutality come to life, angst purified like a sweet and deadly nectar. It's tightly controlled anarchy, odd time signatures quickly flaring up and bursting into life, only to be replaced by measure after measure of noise governed by nothing (to the untrained ear) resembling numbers. Blenderized guitar riffs well up like frustrated human voices, crying out sinister questions everyone loves to ignore. <i>Plague Soundscapes</i> is apocalyptic, just as the title suggests. Buildings are falling, the hospitals are full of corpses, empty TV static is buzzing in empty rooms, the oceans are on fire. Electronic madness meets sonic genius. <i>The Exorcist</i> and ancient Egypt pale in comparison. I'd rather die in a plague started by The Locust than any other way.
Schuyllkill	Records	The Low Budgets Go For Broke	With members of 80s punk semi-legends the Dead Milkmen, this music is in a similar vein: real, unadulterated garage rock in retro mode. "El Hombre de la Noche" sounds like a Ramones riff rolling in on lowrider wheels, and "Born Before the Internet" puts the proceedings into chronological context. Their West Philly club, the Pleasure Bungalow, sounds like a fun place to stop in and kill some brain cells for a while if you are ever out that way.
Epitaph	Records	Matchbook Romance West For Wishing	Every song on this EP is a deliciously perfect blend of melody and mayhem. The vocals have just enough time to be beautiful, and just enough screaming to be ugly. My favorite, "14 Balloons," is arguably the strongest, albeit shortest track, on the EP, with killer lyrics like "third time's the charm, but would we even get that far?" "The Greatest Fall" is all shrink-wrapped and ready to be your new favorite song with intense lyrics, battling lead vocals and virtual kick-assness. Thursday, Finch and Taking Back Sunday have a new friend in Matchbook Romance. Yeah, they're that good.
Blanco Y Negro	Records	Mull Historical Society Us	One of the most hotly tipped musicians in Britain is young Colin Macintyre. With his first album, <i>Loss</i> , he gave to the world an extensive collection of heartfelt pop songs complete with jangly guitars and angelic choirs. For his second album, <i>Us</i> , he has chosen to stick with the formula. <i>Us</i> is not so much a new album as an addendum to <i>Loss</i> , as Macintyre himself states, "After <i>Loss</i> , <i>Us</i> ." Therefore, it's hard to find anything that doesn't sound like he's being worked too hard, with the exception of the wistful "Asylum" and the Smiths-like "Don't Take Your Love Away From Me." It's all competent and enjoyable stuff, just not too revealing.
411 Productions	Records	Chad Muska Muskabeatz	This CD is a collaboration between street-skater/beathead/producer Chad Muska and some of USA's finest MCs. Known by many for his skateboarding skills, Mr. Muska is ripping some seriously heavy rap beats. The MC list is truly of the highest caliber—it's fucking amazing: KRS-One, Biz Markie, Guru, Ice-T, MC Lyte ... to name only a few. This music represents the true-school of U.S. hip-hop in raw form. It's mostly available through skate shops, so keep your eye out.
Touch and Go	Records	No Trend Tritonian Nash-Vegas	Highly experimental prog-ska weirdness, with an emphasis on the high, on this classic rarity from 1986, now reissued for the first time on CD. No Trend was a stylistic protest against the D.C.-hardcore trend in the 80s, which made them all that more hardcore. These corner boys career from spitfire metal-riffage to theatrical, melodramatic mayhem with an orgasmic fervor. The music where, if your neighbors didn't already think you were strange, they sure as hell will after hearing this shit bleeding through your walls. The old-fashioned, shock-punk cover art of a dude swinging from the rafters in the traditional sense, from the end of a rope, will drive rotten parents nuts and force them to pay attention to their neglected teen. Supercalifragilisticexpialidocious!
Broke In	Records	One Step Shift Self-Titled	This one sounds a bit like what would happen if Rollins fronted a math rock band. "You were born with an affliction; terminal survival of the fittest. And your claustrophobic heart is infected with dogmatic visions..." They lost me somewhere around the opening of the half-spoken diatribe. This trio has spent time sitting on the dock of the bay, but they didn't watch time roll away, apparently taught it some new time signatures and screamed it into shape. Some of this music is nearly inspired, but also maybe a good thing it's only six songs' worth, because that's probably about all you can digest in one sitting.
Kung Fu	Records	Ozma Spending Time on the Borderline	Ozma sounds a lot like Weezer. They went on their first tour with Weezer. But, Ozma has evolved, unlike Weezer. Sure, most of the songs on their first record could've passed for rare, undiscovered B-sides from the Blue Album, but <i>Spending Time On the Borderline</i> is a release truly their own. If you like Japanese love songs with plenty of Star Wick's magic flute, try "Utsukushii Shibuya." If country/blues-infested rock is your thing, "Come Home Andrea" will get you jumpin' in your boots, and if some straight-up rock n' roll is what you crave, "Bad Dogs" and "Eponine" just might be the next picture-perfect rock songs. With this diverse and sonically perfected record, Ozma tear down the great wall of mediocrity they've struggled to scale on past records.

CD Reviews

Somehow Hollow

Busted Wins
& Rusted Halo

I don't know what to say about this album. It is always easy to write a review when the album is either really amazing or really terrible—then there are all the really mediocre bands. Somehow Hollow is a classic example. Signing to the major leagues in September, the foursome from Ontario, Canada went directly to the studio hoping that when they came out they could ride the reputation set forth by Gracie (the band that spawned Somehow Hollow) and a tour diary from Europe and Japan. What they emerged with was a mediocre album by an unknown band that boasts innovative "rock" but delivers just OK music. Sounding somewhat like the Moveville (don't get me wrong, that is a good thing) this isn't completely hollow, but they are missing that special kick. The pace is fast and fun and the vocals are harsh, but the lyrics are forgettable. However, the album is still worth a dust-off-and-listen once every few months.

Records

Squintgun/Teen Idols
The Dismal Official
Squintgun, Spide
CD

Whoa, this is a split! You could've fooled me. Squintgun and Teen Idols sound like the same band. They both have this 50s flavor to their punk and the resulting sound is a little bubblegum but rockin' nonetheless. Each band sports two songs on this short EP. Teen Idols do "Backslider" and "Shakedown," and Squintgun feature "Dysfunctional" and "Chemical Attraction," all of which are previously unreleased. It's only 4 songs, so I could endure it, but overall, we're talking repetitive, Toys-R-Us punk with the same melody on every song. These are the kinds of songs that they play in teen-movies during those montages where the ugly girl goes to the mall and tries on clothes that will make her beautiful and popular.

Asian Man

Stairwell

The Sounds
of Change

Soft and sunny is what results when a band is formed in Huntington Beach, CA. They can't help it, sand, sun, surf, and beach beats make for happy tunes. Stairwell is a mesh of likable artists that range from Static Prevalence, Jimmy Eat World, Weezer, and Midtown. With one full-length under their belt and a new drummer and bass player, Stairwell has produced a intelligent, professional LP. With a low-key dedication to straight rock, the boys then go on to add skiffle, wandering guitar riffs, a catchy beat with smart lyrics and smooth vocals. Nice! My only complaint would be that a lot of the same is showing up on radio shows lately, i.e. The All American Rejects. What Stairwell lacks is that tiny extra edge that makes you say, "Wow, this is something different." Harsher vocals? A more distinct voice? I can't put my finger on it, but other than that, straight aces across the boards.

Silver Throat

Standstill

Memories
Collector

It is time that America knows about Standstill. Producing the "Best Spanish Album of the Year" (*The Ionic Spell*, 2001) having played hundreds of shows in Europe and shared the stage with At The Drive-In and Carcass, this post-hardcore band from Spain has waited a long and hard 8-years to finally release in the USA. They have now done so. This outstanding album is a testimony to the idea that a hardcore album can be more than just screaming and noise. With the addition of samples, keyboards, trumpets, and an upright bass, *Memories Collector* trends on unfamiliar grounds in the genre and lives to tell the story. In the same vein as Friction Seams Forever and Sparta, Standstill places harsh vocals in fine harmony with sweeping guitars and rigid drum lines. I think they will do all right in the states.

Group/Slechte Records

Stepping Stone Vs. The Best Bands
You Have
Never Heard

The Militia Group has a repertoire of leading bands including Noise Radar, The Beautiful Mistake and Rufo, and is known for their support of new bands. Which is why it makes perfect sense for them to put out a record devised to highlight unheard-of bands. Stepping Stone Vol. 1 is a compilation of unsigned bands, all of which impressed me. Typical comps are getting better, the same bands releasing the same songs that you can get on any number of different albums which are then sold to make more money for already rich skateboard companies and clothing lines. The obscurity of this comp is what appeals to me. You don't know them and they don't know you. And if this album gets out there, these unheard bands might just thank this CD for being their "stepping stone" to fame. I hope all these bands make it, then I might have something good to review next time.

The Militia

Sufragette

Self-Titled

One of the musical trends of late has been the chick rock-singer, with the Dixies, Sariah Hornights, and Infinitum. Not that there's anything novel about both genders rocking out but it's nice to see outfits who play with the stereotypes. Sufragette adds some interesting twists to the mix, they are somehow able to sound as trashy as the New York Dolls and any as Liz Phair (who Jason Chasno once wrote songs for). Singer Sami has the voice to carry off both. On this outstanding debut, the group can stand up to any of the raw guitar bands of recent years, and then some. Other chicks notwithstanding, nobody else can do trash quite like the Big Apple.

In Music We Trust

The Sun

Love & Death EP

For a disc that I was so excited to hear, I was sure disappointed in the end. Maybe my expectations were a little too high, since the drummer, Sam Brown, also plays the skins in the truly kick-ass rock n' roll band the New Bomb Turks. Or maybe it's the fact that other members used to play in the legendary all-county geek rock band Wilco. In the end, I was truly disgruntled by the lack of focus by this band. It seems like they're trying too hard to appeal to too many people without really writing anything memorable and talented. It's like watered-down rock n' roll for 14-year-old teenage girls who fantasize about Dashboard Confessional. They even write this really horrible rap-techno track called "Rockstop" that would make any real rocker puke his guts out. Yet another attempt by a major label to cash in on bands that sound like The Fives, Warner Brothers and The Sun have totally ruined what could have been good and turned it into bland, "cute," whiny bullshit. Don't be fooled.

Warner Brothers

Swingin' Utters
Bentley's Blows
and Bones

With the longest song on the record clocking in at a brisk 2:57, it's nice to know that the classic credo that punk songs = short songs is still in effect with the Utters. This is an excellent album, full of the fundamentals that made them what they are today, a punk band that everyone who's anyone needs to know everything about. My favorite track is "Glad," a grouse about the majority of corporate love songs out there. "Love songs are cheap, and only get cheaper/They prey on the meek, who only get meeker/Cliches sung by stars look so good on paper/Each bar fed to you, a faux communion wafer." Another gem is the acoustic "If You Want Me To." It's very uncharacteristic of the Utters but adds a refreshing and deeper dimension. To quote Mike McColgan of the Dropkick Murphys, "Ladies and gentlemen, the Swingin' Utters!"

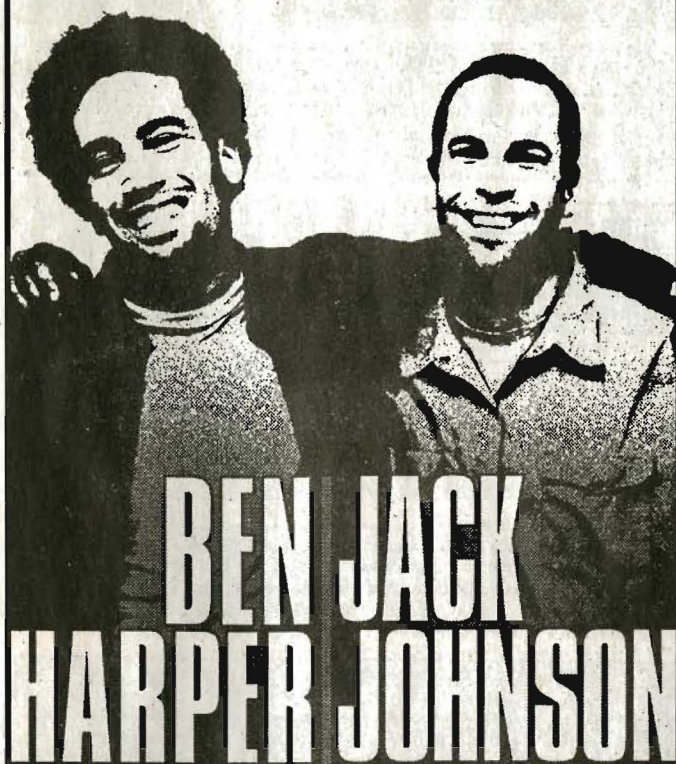
Fat Wreck Chords

Switchfoot
The Beautiful
Ladown

This has to be the most gloriously generic album ever released and possibly the pinnacle of radio-friendly rock, with clear '90s as well as commercial leanings. Whether pinning over Creed-esque guitars, "this is your life is it who you want to be?" (an ode to the angry teens of the world) or simply filling guitar songs up completely with orchestral sentimentality and overblown sound, this is all-too-slickly produced to resemble the "rock" band the guitar on the cover of the album would have one believe. "The Beautiful Ladown" is a fitting title, except for the beautiful part.

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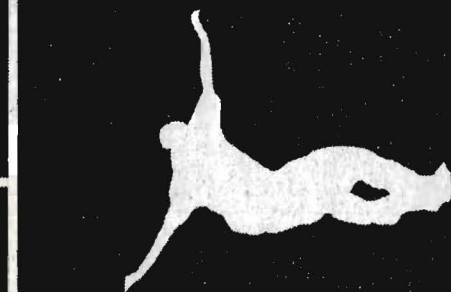
Tickets available at Venue Box Office, on-line at ticketmaster.com and at all **ticketmaster** outlets, including Fred Meyer Stores, and Gravywhale CD Exchange. Charge by phone: (801) 325-SEAT. Tickets are also available at all three Deer Valley Signature retail Stores.

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Swizz Beatz

J-Ross G.H.E.T.T.O. Stories

This major-label release would usually not be mentioned but Swizz Beatz has paid his dues in the underground and has got the right sound for the masses. Swizz Beatz is the producer behind this project that features an all-star cast of guest appearances. Busta Rhymes, Nas, Lil' Kim, Bounty Killer, and Ja Rule with Metallica are some of the big names that represent on this album and it makes for a live soundtrack to ghetto living. You have probably already heard the Styles P song "Good Times" on corporate radio. While the album content lives up to its name - the production value is anything but ghetto. Very slick top-40 type production is what Dreamworks Records is all about.

Tart

MARTIN HOELL

Tart

It's refreshing to hear an all-female band who aren't only out to show that anything a man can do, they can do better. Tart's new album simply creates great music that recalls the rock of Sleater-Kinney, but with even more hooks and far better singing that really does surpass many of their male counterparts with girlish ease. The dark lyrics counter the Joy Division-style pop sound of are previously unreleased. It's only 4 songs, so I could endure it, but overall, we're talking repetitive, Toys-R-Us punk with the same melody on every song. These are the kinds of songs that they play in teen-movies during those montages where the ugly girl goes to the mall and tries on clothes that will make her beautiful and popular.

Terminus Victor

UNCLE SHAME

Mastering
the Revels

What's more powerful than a porn-fed baboon, faster than Bambi in a blender and rocks harder than Sebastian Bach on crack? This 9-song debut sonic-molotov from Champaign, IL denizens, Terminus Victor. Don't let the name fool you; this ain't no thrash doom for goth angels. This raging two-man trio of flagellating guitar distortion, 3-string bass balls and a furious drum machine (fondly referred to as "her") is an industrial-strength amalgamation of rawk n' freaky roll with a relentless electronic enema. Scathing arena core for techno-punks and cop-hating bitch hoppers. Preliminary studies have shown Terminus Victor to be more effective in the treatment of genital herpes than Valtrex and Zovirax combined, without all the messy side effects.

Those Peabodys

STAKERIZEN

Unite Tonight

Coming from the same general region on the musical map as the stoner rock of Oneida and Queens of the Stone Age and proto-metal like Motorhead and Nashville Pussy, this Austin TX group has updated its lyrical aesthetic. With tunes like "Komputer Music", "What's Up Turbo?" and "Bustin' Up Yo' Complex" they sound like they are capable of either, ridding you of your Freudian slip or demolishing an apartment building. And here's one more in the long line of bands who've opened for Guided By Voices.

U.S. Bombs

KEYLAWZ

Covert Action

Fans of gutter-punk anthems along the same lines as Rancid, Anti-Flag and The Exploited will love this new disc by U.S. Bombs, working-class heroes that are out to set the record straight about capitalism and its shitty effects on the poor. This is not pop punk that is easily bought in the mall or played on X-96. Instead you get meaty guitars backing up the pissed-off growl of a band that isn't afraid to talk about the propaganda machine of our current smirking chimpanzee of a president, "George W. Shrub." Boulders of truth sledgehammered by authentic, head-knockin' socio-political punk rock. Cracking drum rolls with dual bass and guitar attacks lays to waste the pop punk sewage that sings about girls and bong hits. This is punk for the true believers. They even give a nod to The Clash on the "The Gow", a truly amazing song, not contrived in the slightest, that alternates between reggae-flavored rhythms and thundering punk tempos. A very powerful record.

V/A

MADE

Oil

Some people will try anything to sell a record, and sometimes it works. The idea behind *Oil*, a compilation CD that at first listen sounds like it was recorded in the bowels of an old refinery, actually was. These 19 songs were all recorded within 15 days in a jerry-rigged studio built in an old oil-blending factory in Chicago. The bands are also representative of the deep, blue-collar work ethic found in the Windy City: Alkaline Trio, Duvall, Larry Arma, the Arrivals and many more. I love the four-track, taped-in-your-mom's-garage sound that the entire CD carries, and the best part is that it is all bands you might never get to hear recorded so poorly. If that doesn't sell it then its cheap price tag will. Hell, I'd pay the 6 bucks just for the Tossers' song "OIE".

Junior Watson

MARTIN HOELL

If I Had A Genie

It's very ironic that this album is being released on Heart and Soul, as that's exactly what's missing from this collection of classic, and the occasional new blues songs. There's nothing wrong with the songs, per se. They are all played admirably by the supporting band. Junior Watson brings to the songs a clinical, precise form of playing and provides a voice well suited to the contexts of the songs. The problem is that he simply cannot provide any energy to make them more than the sum of their parts. Many of the songs are almost read in a flat, monotonous tone. And the utter lack of a blues note in any of the solos eradicates any hint of authentic blues flavor. A decent album, just not too memorable.

The Strap-Ons

UNCLE SHAME

Geeking Dream

Hailing from the land of milk and tobacco, Norfolk, VA, The Strap-Ons (aka The Pimps) have been sticking it to ya since 1996. This reissue is from 2000 and was originally released on vinyl by Naked Jain Records. These kooks deliver insane punk rock the way it's supposed to be - snide, insensitive and without a care as to what you might think. Politics are buried deep inside scatological lyrics and the CD is accompanied by lovely shock cover-art reminiscent of The Angry Samoans. They address touchy social ills such as genetic engineering, religious fundamentalism, drug addiction, bathroom abortions and the prison industrial complex with a clever irreverence and dangerously lofty song titles like: "Prom Mom", "My Dad Smokes Crack", "K-9 Christ", "Jon Boner" and "Butt-Raped By Life".

7" Review

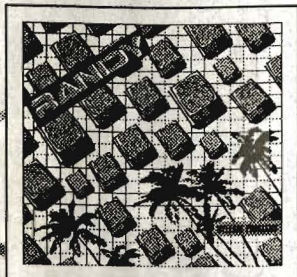
BY CHUCK BERRETT

**One Step Shift
Chemical Burn**

Last summer, I had my brain bludgeoned by One Step Shift. I saw them play a very poorly attended show at a local dive. This record does not fall short of my expectations. This is the first piece of music released on Salt Lake's own Loder Brock Records - and what a first impression! These two songs oscillate between technical, sonic post-hardcore to moody, open-jam sessions. Riddled with disheveled double vocals over melodic and complicated bass lines crossed with rapid and furious guitar work that would make Dick Dale sweat. Jazzy breakdowns creep their way into the rocking chaos, and provide off-kilter moans for a gloomy breather. I like this band, this record, and it's thorough artwork (compliments of the infamous Derek Tless). Hopefully more is to come from these One Step Shifters and the LoderBrock label.



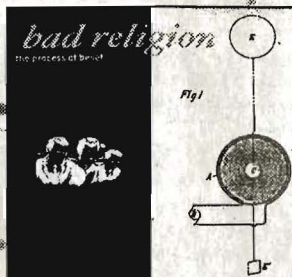
EPITAPH PICKS FOR MAY!



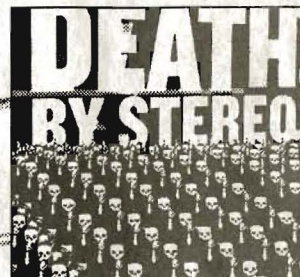
Randy
Welfare Problems
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Turbonegro
Scandinavian Leather
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Bad Religion
The Process of Belief
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Live in Concert 5/9/03 at
Brick's (a private club)

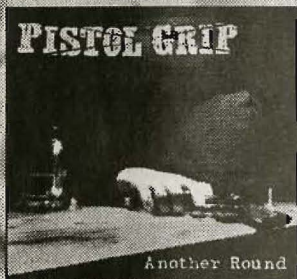


Death By Stereo
The Horror
\$12.99
Don't miss them
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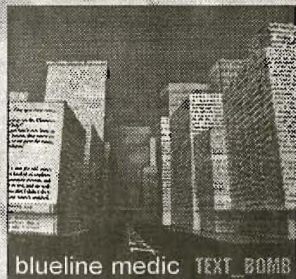
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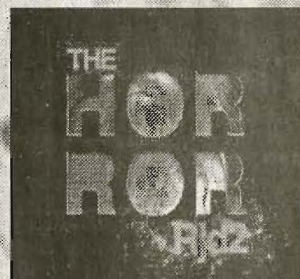
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DAILY CALENDAR

SUBMISSIONS FOR SLUG CALENDAR ARE DUE BY THE 1ST OF THE MONTH. FAX TO 487-1359 OR E-MAIL DICKHEADS@SLUGMAG.COM

Monday, May 5

DRJ, New Society of Anarchists-*The Junction*
Curtis Strange- *Burt's*
LUXT- *The Element*

Tuesday, May 6

Opeth, Lacuna Coil- *Brick's*
The Street- *The Zephyr*
Stove- *Monk's*
Echo- *Liquid Joe's*
Bluegrass & Irish- *Burt's*
Le Force, Erosion- *Urban Lounge*

Wednesday, May 7

Middlefold, Far From Obvious- *Muse Music (Provo)*
Monique Powell(of Save Ferris)- *DV8*
King Irish- *The Zephyr*
Acroma (CD Release)- *DV8*
Willis Clown Trio- *Monk's*
Small Brown Bike- *The Junction*
Eeho- *Liquid Joe's*
Money Shot- *Port O' Call*
Utopia- *Burt's*
Ready Steady Go- *Urban Lounge*
Small Brown Bike- *Kilby Ct*

Thursday, May 8

Love Misery CD Release, Hudson
River School, Rifle Street Music-
Muse Music (Provo)
Lamb Of God, Atreyu, Chimaria- *The Junction*
Redd Tape (CD Release Party),
Downers- *Kilby Ct.*

Parchman Farm- *The Zephyr*
Super So Far- *Archafalaya*
Danger Kitty- *Liquid Joe's*
Waist Deep, Chronic Funk Disorder- *Suede*
Warsaw Poland Brothers- *Yestershay's*
House of Cards- *Burt's*
Nobody Knows, Brothers of Funk-
Urban Lounge
Monique Powell of Save Ferris-
DV8 Basement

Friday, May 9

Death by Stereo- *Kilby Ct.*
Grandmaster Flash- *Suede*
Bad Religion, The Casualties- *Brick's*
Death By Stereo, Western Waste- *DV8*
Peter Breinholt- *Cottonwood High*
Tim Conway, Harvey Korman-
Kingsbury Hall

Chris Whitley, Johnny Society- *The Zephyr*
Cosm, Dirty "D" The Dirtball- *Liquid Joe's*
Grand Master Flash- *Suede*
Unsound Mind, Maladjusted- *Burt's*
SLUG Localized: *Player Piano, Gerald Music, Day of Less- Urban Lounge*
Bent, Mr. Lucky S.L.C.- *Todd's*

Saturday, May 10

Love Misery CD Release, Nimh,
Gabriel, Fuse- *Rockin Java (Layton)*
Redd Tape CD Release/Blue Hour CD
Release- *Urban Lounge*
BT, Bill Hamel, Chris Sick, DJ Jefe- *DV8*
Holly Kreuter- *Sam Weller's Zion Bookstore*
Red Bennies, Cronies, Purr Bats
(Rebecca Vernon's B-day party)- *Todd's*

Tim Conway, Harvey Korman-
Kingsbury Hall

Tim Blume Band- *The Zephyr*
Park Fest 03' (Loos-E-Funk, Flatline
Syndicate, Nobody Knows)- *West Jordan Park*

Stormy, Dirty "D" The DirtBall-
Liquid Joe's

Time Bomb, Contracultra- *Burt's*
Ozma- *Kilby Ct.*

Assemblage23, Symbiont-Sanctuary
Sunday, May 11

Love Misery CD Release, The
Corleones- *Todd's*
El Guapo, Ted Leo / Pharmacists-
Kilby Ct.

Benefit for Utah Family Coalition w/
Stormy, Violet Run, Salt City Bandits,
CabRide, Debi Graham, Trace Wiren-
Zephyr

Tiwztd, FallGuy, Mower- *DV8*
Highball Train- *Burt's*

Jah Sundays- *Urban Lounge*
Love Misery, Corleones- *Todd's*

Monday, May 12

Joanna Connor- *Dead Goat*
Come Togheter & Worship- *E-Center*
Pretty Girls Make Graves- *Kilby Ct.*

Curtis Strange- *Burt's*

Tuesday, May 13

Anatomy Of The Ghost- *UpRok*
Leo Kottke- *The Zephyr*

Parchman Farm- *Beatniks*

Yanni- *Delta Center*

Bluegrass- *Burt's*
Geisha Glory, Blue Sparks, Layna-
Urban Lounge

Some local band TBA- *Kilby Ct*

Wednesday, May 14

The Levellers- *The Zephyr*
Built To Spill- *Brick's*

Bob Weir & Rat Dog- *Suede*

Levellers, Peter Stuart- *The Zephyr*
Swingin' Utters, Youth Brigade, Pistol
Grip, The Revolvers- *DV8*

Bob Weir, Ratdog- *Suede*
Pig Dog, Salt City Bandits- *Burt's*

Ready Steady Go- *Urban Lounge*

Thursday, May 15

Love Misery CD Release, IPX, Rifle
Street Music- *Monk's*

Thunderfist, Bottles of Skulls (SF)- *Burt's*

Friday, May 16

Sherlock, Stiletto- *Burt's*
Tammy Cochran- *Color Country Complex*

Bar J Wranglers- *Austad Auditorium*
James McMurtry- *The Zephyr*

Essex Green, Tolchock Trio, Coyote
Hoods- *Urban Lounge*

Chinese Stars- *Todd's*

Saturday, May 17

Nova Paradiso- *Dead Goat*

Don Williams- *Dee Events Center*
James McMurtry- *The Zephyr*

DRC, Freaky Flow & MC Flipside- *DV8*
Fifi Murrur, Rodeo Boys, Tolchock
Trio- *Burt's*

Spit, No Intent- *Urban Lounge*
Pissed on Arrival- *Todd's*

Sunday, May 18

Kings Of Leon, The Coral- *The Zephyr*
Tinsley Ellis- *Dead Goat*

Highball Train- *Burt's*

Jah Sundays- *Urban Lounge*

Road Head, Shred Betty, Eutopia- *Todd's*

Monday, May 19

Give Up The Ghost, Plane Mistaken
For Stars, Every Time I Die, The
Suicide File - *DV8*

Curtis Strange- *Burt's*

Mike & Aja's B-day party, The Flash
Express (L.A.), Stormy- *Urban Lounge*

Tuesday, May 20

Stone Sour, Powerman 5000, Ra,
Systematic- *Bricks*

All Out, Endless Struggle, Swillers- *Burt's*
Afro-Omega- *Urban Lounge*

Dustin's Birthday Party w/ Live
Music- *Todd's*

Wednesday, May 21

Lagwagon, Rufio- *Brick's*
Black Eyed Snakes, Coyote Hoods,the
Rodeo Boys - *Kilby Ct.*

A-Frames, Erosion- *Burt's*

Ready Steady Go- *Urban Lounge*

Thursday, May 22

Dope, Zug Island, Tapping The Vein-
Brick's

Parchman Farm- *Dead Goat*

Naughty Little Monkeys, Squawk
Box- *Burt's*

The Mary Sound Transit, Collin
Robison- *Urban Lounge*

the Decemberists, Jeff Hanson, Send
no Flowers- *Kilby Ct.*

Friday, May 23

Agalloch (Portland), Antimatter
(England), Virgin Black (Australia),
Anima Nera- *DV8*

Verbena- *The Zephyr*

Parchman Farm- *Hog Wallow*

Daniel Johnston, Panty Lions, Alpha
Brown - *Kilby Ct.*

Iota- *Burt's*

Koteba- *Urban Lounge*

Le Force, Tolchock Trio, Chronies- *Todd's*

Mlada Fronta, Mimetic- *Sanctuary*

Saturday, May 24

The Centimeters, Violet Run, Purr
Bats- *Todd's*

Le Force, Die Monster Die, Other
Pocket- *Burt's*

Alchemy, Black Black Ocean, Nova-
Urban Lounge

Dub Narcotic, Theta Naught- *Kilby Ct.*

Sunday, May 25

Highball Train- *Burt's*

Jah Sundays- *Urban Lounge*

Monday, May 26

Curtis Strange- *Burt's*

Tuesday, May 27

Beauty Pill, I am Electric, Agape -
Kilby Ct.
Soulfly, E-Town Concrete, Sworn

Enemy- DV8

Kathleen Edwards- *The Zephyr*
Ziggy Marley- *Suede*

Bluegrass & Irish- *Burt's*

Will Sertain Solo- *Urban Lounge*

Wednesday, May 28

Journey, REO Speedwagon, Styx-
Delta Center

Irony Man, Five-Minute Mayor,

Washington Generals- *Burt's*

Ready Steady Go- *Urban Lounge*

Seconds Away- *Muse Music*

Thursday, May 29

Good Charlotte w/ New Found Glory-
E-Center

Sarah Dougher- *Kilby Ct.*

Parchman Farm- *Port O' Call*

Bastard Sons OF Johnny Cash- *The Zephyr*

Deadbolt, Pagan Dead, Thunderfist-
Burt's

Le Force, The Cronies- *Urban Lounge*
Sarah Dougher- *Kilby Ct.*

Friday, May 30

The Front 9 Faction- *The Zephyr*
Deadbolt- *Burt's*

Chinese Stars- *Burt's*

Afro-Omega- *Urban Lounge*

Adverse, et al-

Saturday, May 31

Scabies, Grunion, and Loiter
Cognition- *Some Dude's Playground*

Matchbox 20, Sugar Ray, Maroon 5-
E-Center

BigWig- *Kilby Ct.*

Living Sacrifice, Handshake

Murderers- *DV8*

Nazareth- *The Ritz*

Fictions, Endless Struggle, The

Escaped- *Burt's*

The Wolfs- *Urban Lounge*

Big Wig- *Kilby Ct.*

Oh My God(Chicago)- *Todd's*

SMP,Manufactura, circuit Surgeon-
Sanctuary

Sunday, June 1

Jah Sundays- *Urban Lounge*

SLUG's Sunday Sinema Series:
Donnie Darko, *Death by Salt benefit-*

Brewvies

Pissed On Arrival, Wednesday Night
Heroes- *Todd's*

Monday, June 2

Pax 217- *Calvary Chapel*

Anthony Gomes- *Dead Goat*

The New Pornographers- *Liquid Joe's*

Phunk Junkeez- *The Zephyr Club*

The Cramps- *DV8*

Tuesday, June 3

Before Braille- *Kilby Ct.*

Wednesday, June 4

Adema- *DV8*

Ready Steady Go- *Urban Lounge*

Thursday, June 5

UnderOath, Love is Red, Embraced-
DV8 Basement

Pick Up the New SLUG Mag-
Anyplace Cool!

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SUNDAY MAY 11

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May 6
May 7
May 8
May 9
May 12
May 14
May 22
May 31
June 2
June 15
June 18

Opeth

w/ Lakuna Coil @ Bricks*

Small Brown Bike

w/ TBA @ Kilby Court

Lamb Of God

w/ Chimaira, Atreyu @ The Junction

Death By Stereo

w/ TBA @ Kilby court

Pretty Girls Make Graves

w/ TBA @ Kilby Court

Built to Spill

w/ Draw @ Bricks*

Dope

w/ Zug Island, Tapping The Vein @ Bricks*

Bigwig

w/TBA @ Kilby Court

Phunk Junkeez

w/ TBA @ The Zephyr Club*

Onelinedrawing

w/ TBA @ Kilby Court

Supersuckers

w/ Throwrag, The Briefs @ The Zephyr Club*

Tix at Smithstix, phone at 1-877-548-3237, online at utahconcerts.com or @ Graywhale CD and the Heavy Metal Shop... Check website for location of all events. * = a private club for members

utahconcerts.com

Kilby Court Calendar . MAY

- 07- Small Brown Bike
- 08- Redd Tape CD Release
The Downers
- 09- Death By Stereo
- 10- OZMA
Earlimart
Slow Reader
(ex Impossible)
- Hudson River School
- 11- Ted Leo & Pharmacists
El Guapo
- 12- Pretty Girls Make Graves
- 13- Samatha
Spit
- 21- Black Eyed Snakes
(Alan from Low)
Coyote Hoods
Rodeo Boys

- 22- the Decemberists
Jeff Hanson
Send no Flowers
- 23- Daniel Johnston
Panty Lions
Alpha Brown
- 24- Dub Narcotic
Theta Naught
- 27- Beauty Pill (Dischord)
(ex Most Secret Method)
I am Electric
Agape
- 29- Sarah Dougher
(of Cadallaca)
- 30- Hip Hop Show
w/ Adverse & more
- 31- Big Wig
- June 03- Before Braille

Kilby CT is All Ages.
All shows begin at 8:30.
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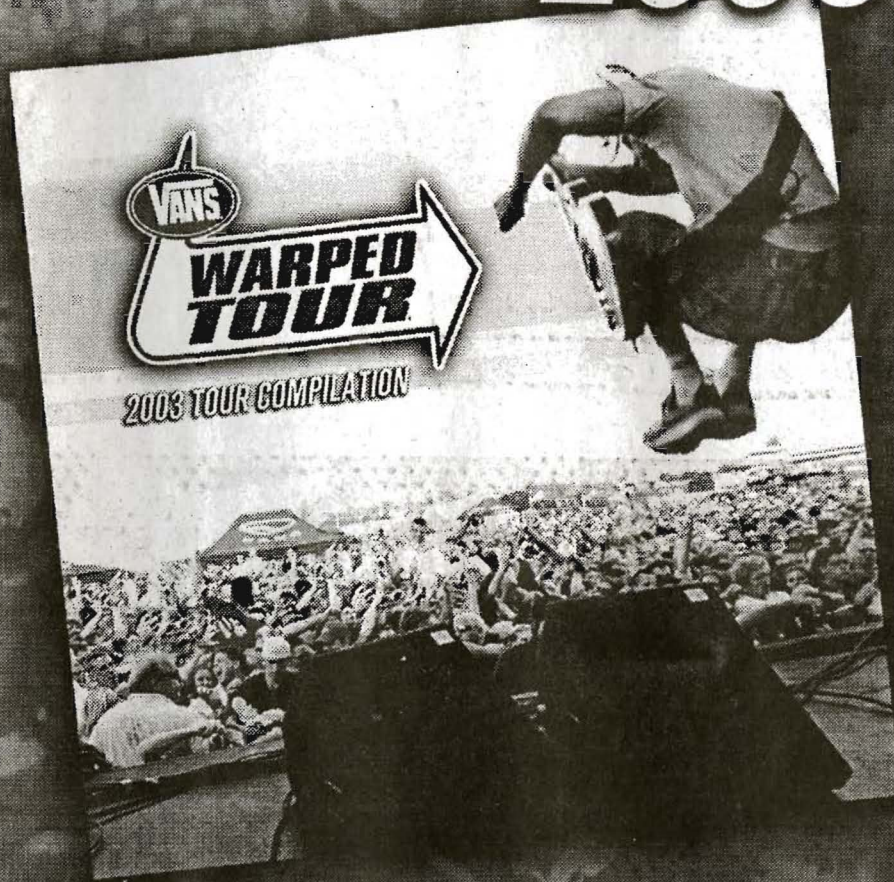
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 Simple Plan
 Taking Back Sunday
 The Dropkick Murphys
 Bouncing Souls
 Lagwagon
 No Use For A Name
 NOFX
 Thrice
 Mest
 Story of the Year
 Letter Kills
 Poison The Well
 STUN
 Yellowcard
 Jackson
 Western Waste
 Coheed and Cambria
 Authority Zero
 Rufio
 Avenged Sevenfold
 Stairwell
 Death By Stereo
 Matchbook Romance
 Motion City Soundtrack
 U.S. Bombs
 Mad Caddies
 Swingin' Utters
 Rise Against
 None More Black
 Hazen St.
 Allister
 Senses Fail
 The Early November
 Face to Face
 The Suicide Machines
 Maxeen
 Slick Shoes
 Me First and the Gimme Gimmes
 Avoid One Thing
 The Casualties
 Tsunami Bomb
 Useless ID
 Audio Karate
 Unseen
 Pistol Grip
 Missing 23rd
 Cordalane

Again THE GATHERING rock, groove and take you on a exciting journey through highly impressive emotional music, in which Anneke van Giersbergen reflects on her mental "souvenirs" of real life experience. Souvenirs breathes a fascinating modern dark sound in which a perfect musical balance between organic and electronic sounds go hand in hand with more psychedelic film music. Together with producer Zlaja Hadzich <Motorpsycho, Sonic Youth, Low, Agresion> the band streamlined a mere 50 minutes of music and is joined by Trickster G <Ulver>, who sings the song 'A Life All Mine' together with Anneke. With the release of How To Measure A Planet? <1998>, THE GATHERING invented the term "triprock" to escape the pigeonhole community and with Souvenirs again they prove to be pioneers in bending modern sounds into beautiful, experimental and emotional music!



The Gathering - Souvenirs
Cat# TE035

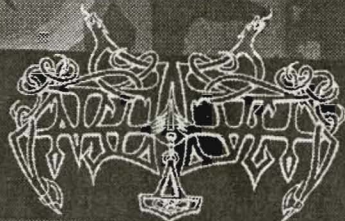
SOUVENIRS THE GATHERING



Enslaved - Below The Lights
Cat# TE036

"BELOW THE LIGHTS" is a genuine masterpiece from Extreme Metal Pioneers ENSLAVED. Pushing the boundaries even further the band portrays elaborate avant-garde and progressive elements making it their most innovative and massive album so far. ENSLAVED has a history as being at the absolute cutting edge of Extreme Metal since the early 90's, when Norwegian Metal took it first steps towards worldwide recognition. Always being a step ahead, ENSLAVED has been regarded as one of the most quality extreme bands in the scene and have released albums that are now considered genre classics, such as, "Vikingligr Veldi", "Frost" and "Monument". "BELOW THE LIGHTS" is a journey downwards, into darkness. Melodic, epic, pitch black, addictive and full of energy this is an album of sheer brilliance!

BELOW THE LIGHTS ENSLAVED



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