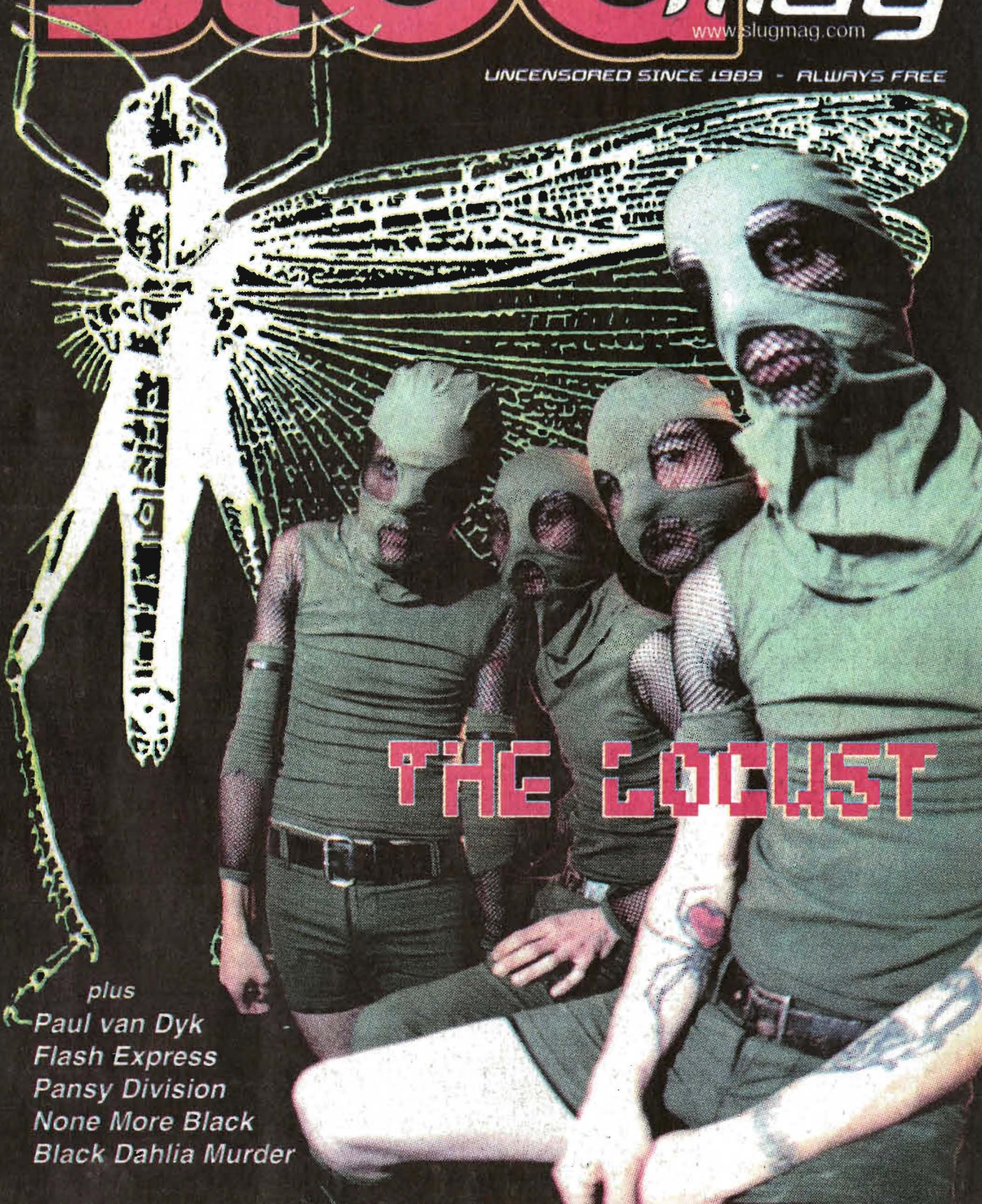


August 2003
Vol. 14 #176

SLUG *mag*

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THE COCKIST

plus

Paul van Dyk
Flash Express
Pansy Division
None More Black
Black Dahlia Murder

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AUG. 2003

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PUBLISHER:

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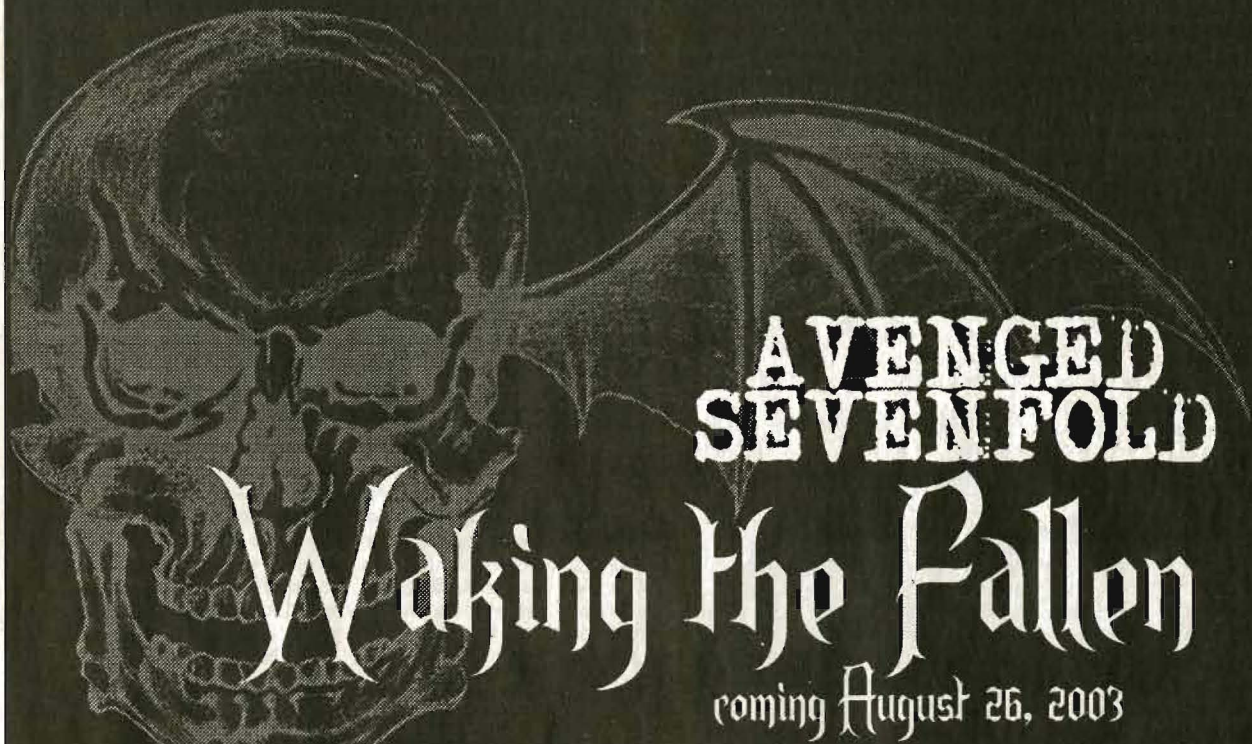
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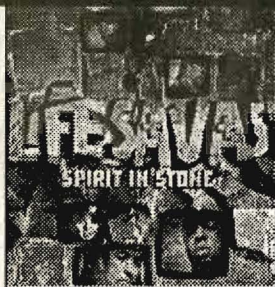
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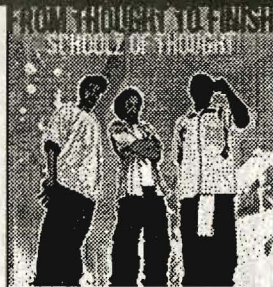
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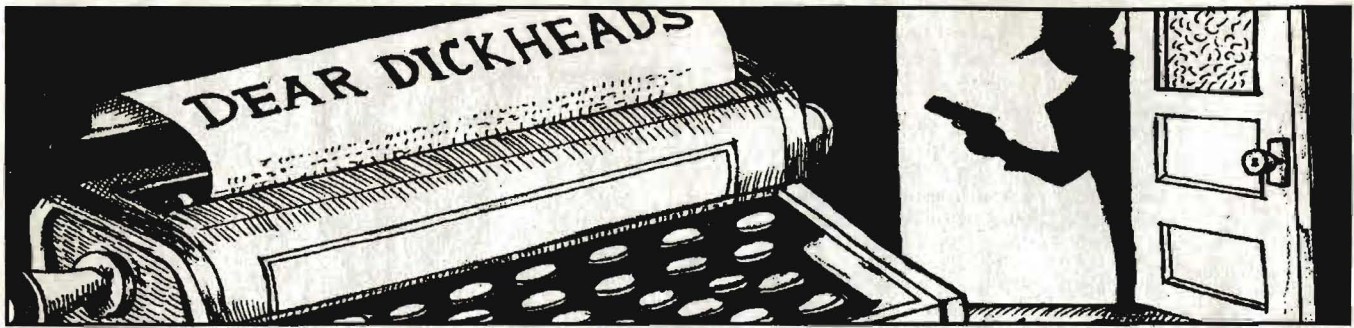
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Dear Dick Heads,
I just wanted the Salt Lake Valley to have a "heads" up on the shittiest head shop in town. WIZARDS and DREAMS, ya. They are running the crappiest operation in town. They used to have some pretty good associations with local bands like The Drips and COSM, supported independent artists, but now they are dumping all over everyone in town.

They have screwed over every one of their independent vendors for \$1000's of dollars in the last 3 months and owe the city a bunch of money. They owe past employees several \$100 dollars as well, with no intention of ever paying them back. The place is run by a man and his ex-wife who are both crack heads, I shit you not.

To top it off, and this one really pisses me off; they run a Tattoo Parlor down stairs with an unlicensed

Tattoo artist. No fucking license...Jesus Christ, don't fucking go there ever!

Just thought I would give everyone a heads up on Wizards and Dreams....boycott their asses because they are charging you %400 mark ups on most of their products, and keeping the money for themselves instead of paying their independent artists who work hard to make a living. They have hidden behind the "I support Local Music" curtain for too long as well...anyone who is working with them should pull out right away.

Dear JP Drip

"Head" shops are illegal in Utah and they have been since the 1970s so what the fuck are you on about? Although finding an actual "crackhead" in Utah is something; I'm guessing the owner of Wizards and Dreams is in fact a "meth head" and not a "crack

head." All this "head" discussion is giving me a headache" and I could give a shit less about licensed or unlicensed tattoo artists since the only tattoos that matter are done in prison where no one has a fucking license. Look JP, you dealt with hipples and you got burned. What the fuck did you expect? Plus, you lose all credibility thanks to your MSN e-mail account. Support local businesses, including internet providers, unless they are associated with hipples. Stay the fuck away from all hipples!

Dear Dickheads, being that this is mostly a musically themed zine, we thought what better place to ask this question. Is digital sound better than analog sound? I think the tunes on my vinyl albums played through a quality sound system with a kick ass cartridge on the turntable sound better than CD's played through the same system. My buddy thinks I'm on something. (another letter later on that subject) Why would recording artists demand that the music they are producing today be put out on vinyl if this wasn't the case? Do I have the hearing of a dog or am I right on this?

thanks for listening, and we have a case of beer riding on this!
Bob and Bobberhead

Dude, ya know? Like, I dig the vinyl. Like the other day I was at a yard sale and I bought all these Miltch Miller and Lawrence Welk records for a dime each man! And, a long time ago I bought Bing Crosby's "White Christmas" on a 78. Cept, you can't play a 78 with a good cartridge so it kind of sounds like crap and 78's ain't vinyl anyway, they're shellac. You know what really pisses me off about vinyl is the DI. The folks at the DI think a record album is worth a buck even with scratches all over the damn place and even Peter Frampton or Survivor. That sucks 'cause the DI used to sell records for a quarter. Anyway, tell your friend you win! Vinyl is warm! CDs are cold like that beer you owe me.

THE M80s!!! Yes thats right, a band called "The M80s" who oddly enough do 80s cover music. Get it? M80... 80s songs? Well, "do" is kind of a stretch, maybe "horribly massacre" is a better term. A band this band is almost hard to describe, but I'll grab a brown paper sack and do my best. First off, they are NOT old enough to have been more than 5 to 8 years old at the END of that decade and the band makes that blatantly obvious. Well "band" is kind of a stretch. Second as musicians, they lack some very important, qualities one might look for ... like the ability to sing, the ability to keep time, and the ability to not be a complete fucking moron. While the drummer was not bad, the guitar player was awful, the lead singer and the bass player were by far the shit topping on the cake. The funny part about these two, aside from their amazing lack of talent, is that near the end of their performance they switched instruments. Well "performance" is kind of a stretch, but the point is, the bass player is ALOT better singer than the singer, and the singer is A SHIT TON better bass player than the bass player. Hey losers, here's a clue... if you can swap with each other and improve... DO IT!!! Particularly when you suck as bad as you do. To throw more strikes at these batless swingers, they try to play along to prerecorded or sequenced material. Apparently, they are also deaf, because even a chimp could get on time once or twice with a miniscule amount of effort. Not so for our wiggid friends. Oh did I forget to mention the wigs??? Yes Virginia, they wore wigs. Not glam wigs that would have improved their set, but horrendous poorly attached wigs at that. I would keep going but I am getting more and more stupid just writing about this band. Kind of like sleeping at the garbage dump, you can wear all the perfume you want, you're still going home smelling like shit. Go back to where you came from idiots, there must be job openings at a Burger King near you.

— Joe Fucking Montana

Dear dickheads...

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The Skinny on Death By Salt: A Letter from the Editor

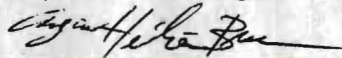
SLUG Magazine wants to thank all the bands that submitted a track to be considered for inclusion on *Death By Salt*. The caliber of the music was amazing, and SLUG received over 200 entries! Special thanks to *Walk of Shame Gallery*, *Urban Lounge*, *Brewvies*, the *SLUG Mag staff*, *Ryan Workman* and *Form Of Rocket* for their fundraising efforts thus far. Special thanks to **Rebecca Vernon**, **Shannon Froh** and **Marlah Mellus** for their dedication and support.

Trent Call was the winning artist of our cover art contest. SLUG would like to thank all the talented artists who submitted ideas. It was a very difficult decision for judges **Cordell Taylor** and **Jim Glenn** to narrow down. Please call the SLUG HQ if you need to pick up your piece.

The judging process to decide what tracks will make it on the compilation will be taking place in August. SLUG will make its final decisions within two months' time, and will alert all bands who submitted about whether their track will be included on the compilation.

SLUG has several upcoming fundraisers to continue raising dinero for the compilation. We will be holding a *bowling toumey* on Sunday, Aug. 10, so form your 5-member teams today with friends, places of employment, bands, etc. Register by e-malling Shannon at shannon@slug-mag.com. It takes \$25 to officially register your team and reserve your space, so please bring by your team's fee ASAP to assure your spot. We will continue holding *SLUG's Sunday Sinema Series* the first Sunday of each month and the next one will be "The Warriors," a cult classic from the 70s of a parody on street gangs in New York. It'll be held Sept. 7 at *Brewvies* at 9 p.m. and 11 p.m.

Thanks again to everyone who has gone to the fundraisers and supported this important cause. We are very excited about the opportunity to showcase the stupendous talent coming out of Salt Lake with *Death by Salt!*



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And Other Criminal Matters

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Last but not least



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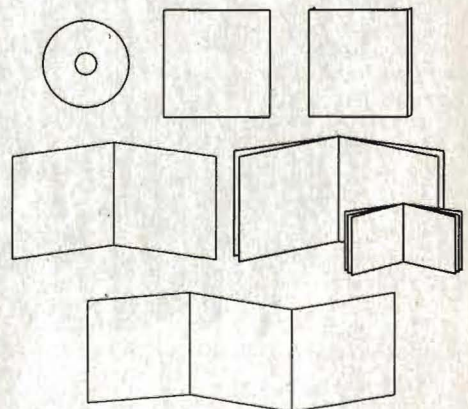
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Localized

By Camilla Taylor

Localized happens every second Friday of each month at the Urban Lounge. This month is falls on

August 8th.

Unsound Mind Want to Buy-in.
Jeremy Sundeaus: Vocals
Gabriel Edgar: Guitar and Vocals
Darren Mancino: Guitar
Mike Maestas: Bass
Travis Jiron: Drums

I met Unsound Mind at their practice space at Downtown Music.

"First off, just some standard information. How long have you guys been together as a band?" I ask the general grouping of men. "This lineup has been together almost eight months. But Unsound Mind has been around since '94" Jeremy tells me. He, like everyone else in this room except for me, is bald. I brought up the hair style, and they told me that it was out of convenience. It's hot and uncomfortable in the space, and they prefer comfort over looks which seems perfectly reasonable to me. They, like any band who I have asked, play music simply because they don't know what else to do.

"Unsound Mind is a cliché term to mean that the human race is definitely unsound. Our music has stayed hardcore and stayed what it is because of that name." Gabe tells me. "We've stayed underground for a long time, but we're definitely ready to sell our shit." Metal Meltdown is practicing down the hall and they're loud. It's hard to hear the band that I'm talking to, and Jeremy starts getting antsy because he's the singer for Metal Meltdown and he's taking time out of practice for the interview. But they don't have much to say, the heat is oppressive and they just seem to want to get it over with and get back to playing their music. We talk about selling out, and nothing new is said about it as nothing new is ever said about it.

"I just have to say, that we will never play nu-metal." Jeremy spends some time saying trite. "That shit's gay."

"We've definitely stayed true to your roots." Gabe says. I ask him what his roots are, exactly. "Our influences. Growing up on Iron Maiden, Sepultura, Metallica, Tool, and of course the almighty Black Sabbath."

"We're trying to take metal and some hardcore but make it melodic and give it some intelligence, too. We're trying to be original, and have some influence, too." Gabe explains.

"You try and write music so that you can express. You can be metal-head, but you have to have some sort of morals and virtues. Part of being a musician is about being a role model and changing your life and bettering yourself. Ultimately, we joke around and we play around, but we try and be respectful of what's going on." Mike says. Mike tries to explain what he thinks a musician is responsible of doing. It never becomes quite clear to the other bandmates.

"Morals?" Asks Jeremy. "I don't know what the hell you're talking about."

Ibex Throne Are Burning in the Now and in the Hereafter.
Lord Dying: Skinhead Necro Guitar Perversion
The Zodiac: VoKill
Mictlan: Drums
Judas Drexor Arawn: Deathaxe
Desecrator: Bass

Two of the members of Ibex Throne met me outside and I followed them into their practice space at Positively Fourth Street. They led me through stairways into a room whose dominant color was black, except for a "blood" stained sheet suspended like a canopy from the ceiling. The first thing that was established between us was that The Zodiac did not have any other name which he would answer to besides The Zodiac. I quickly came to the conclusion that I would avoid addressing him by name at all.

"In essence, an ibex is a mountain goat in Africa. The throne of the goat symbolizes for us our individualism. Not necessarily Satanic, but it's usually used as Satanic. We're more nihilistic and into individuality. When you sit on the throne of the goat, it means to be in the highest order of the individual, to fight all of that religion and Christianity and all that shit." I ask them if they have studied up on The Church of Satan. They scoff at this, as they think that it is a derivative of Christianity. "True Satanism is something that most people know nothing about."

"Do you try not to be derivative of Christianity at all?" I ask Throwing gas on the fire.

"We are everything that Christianity isn't. We're not into ritual magic, but we're into living the ritual 24/7 and embracing the most blasphemous things." I have no idea what Lord Dying just said and so I ask him to clarify. "Most people wake up and do a routine. A routine is something that you do subconsciously. In a ritual, you're very aware of everything you do and what you're trying to accomplish. It's the difference between subconscious and conscious, and how you react to it."

One of my coworkers at SLUG describes their show as black metal. I ask them about this.

"We were the first black metal band here in Salt Lake. We've always kept way underground and we don't play live shows much. It's not the fact that it's a lack of people, honestly. I don't feel good about sharing something like that with a group of people who are just out for a good time cause we are way beyond just having a good time. It's a lifestyle for us."

During their show, one of the bandmembers dresses up like a black priest. He's supposed to be a cryptic figure who adds a bit to the stage presence, in addition to the bassist in the black cloak having short hair and the costume conceals his hair. His hair is a bit of an issue for them, although they deny that it matters. LD mentions how he celebrates pain in his own way. I ask them how they celebrate pain.

"The best way to do that is inflicting pain on yourself and others when they deserve it. You become a stronger person instead of just living a sheltered quiet happy life. That just seems boring to me. It's a small thing, but it's something." I ask him if people deserve things, and he responds enthusiastically, that yes, they do. LD says that 75% of the world's population should be euthanized, and The Zodiac adds his differing figure of euthanasia candidates at two thirds. I'm not certain what these people have done to deserve imminent death and or sterilization, but just incase, watch out. "Most people are floaters, as I call them. I respect people who challenge themselves and make themselves stronger and not people who sit on the street and ask for handouts everyday. Anybody can change their situation." World politics isn't the best subject.

"Are those from performing?" I ask, indicating the numerous scars spidering and puckering the skin on The Zodiac's arms.

"Some of them. It's not for the shock rock value. When I go onstage, when I'm in this fucking completely unholy blasphemous band, then I'm going to do the most unholy blasphemous thing that I can, which would be cutting the Christian's temple of the flesh. I'll fucking shred it. People ask me if it hurts and it doesn't. I'm not comparing it to sex in anyway, although I have, it's more of an inversion of Christian ideals." I point out that the Platonic ideal predates Christianity. "Yeah, but we're subverting Christianity. I've done research into bloodletting. I believe in bloodletting 'cause when's the last time I had a headache? Never! Plus, I have this sick fetish for scab eating, whether mine or other people's."

They're cannibals and they don't know how to treat a lady, but it will certainly be an interesting show.

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Gallery by Mariah Mann Stroll

First of all I'd like to congratulate **Trent Call** on his first place at the SLUG CD Cover Contest. Trent's piece will be used as the cover for the SLUG compilation, *DEATH BY SALT*. I would also like to thank all the local artists that submitted work for this contest. It was a tough competition and all the pieces were really good. I'm glad I didn't have to judge! Enough about last month's Gallery Stroll, let's move on to August.

Gallery Stroll is an evening of galleries and artist sharing their new works with the general public. This enchanted evening occurs the third Friday of every month from 6pm to 9pm at almost all the local galleries. Gallery Stroll will take place on August 15th and here is a preview of some of the shows you'll see.

The **Rio Grande Gallery** located at 310 South Rio Grande (455 West) will host an exhibit titled "I'll Show You Mine." This exhibit will feature works of art from the private collections of some of Utah's most accomplished artists. **Fletcher Booth**, a local artist and a curator of this show explains "The fundamental reason for artistic creation is to fulfill the essential need to experience and see artistic concepts. Because of this need to surround oneself with art, artists often trade their work for that of their colleagues, becoming collectors of original and personally influential art." The works have been loaned from the collection of local artists **Scott Betz, Dana Costello, Ben Fox, Lenka Konopasek, Cordell Taylor, Sam Wilson, Terry Martin, Lewis Francis, Scott Knauer, Frank McEntire, Alison Perreault** and **Maureen O'Hara Ure**. The exhibit opens August 4th and runs through September 4th with a reception on Gallery Stroll evening from 6pm to 9pm.

The **Left Bank Gallery** located at 242 South and 200 West presents "The Crucifixion of the Modern Day Heroes," featuring new works by **Mary Brooks**. This show is dedicated to musicians who have been crucified figuratively or literally. Sinead's tribute to the Pope, Material Girl, Willie and His Fallen Angel, The Carcass of Lennon and The Final Vicious days of Sid are a few of the pieces you will see. This exhibit will run from Wednesday July 30th through August 31st with the public reception on August 15th from 6pm to 9pm for the Gallery Strollers. Regular gallery hours are Wednesday through Saturday from 5:30pm to 9pm.

Art Access and Art Access II Gallery are located at 339 West Pierpont Ave. Art Access II is pleased to host the 6th annual Art Access Teen Workshop Exhibit featuring the juried work of 35 teens who participated in the workshop program. The free Art Access Teen Workshops are open to teens from 13 to 19 who have strong interest in the visual arts. The workshops are held in the Art Access Gallery and taught by artists whose work is being exhibited in the Gallery at the time. The artists who taught this year were **Alex Caldiero, Roberta Glidden, Paul Heath, Sam Wilson and John Schaefer**. Held simultaneously in Art Access's main gallery you will find the 9th Annual Art Access PARTNERS Exhibition. PARTNERS is a visual artist mentoring program. The exhibit features apprentice artist's **Berry Banks, Mckenzie Martin, Robert Wynne, Jennifer Pogman and Volko Rizvanovic**, showing their work side by side with their respective mentors: **Jason Jones, Kelly Loosil, Mike Green, Roberta Glidden and Sam Wilson**. These exhibits will hang from July 18th through August 15th for the August Gallery Stroll.

I would like to conclude this Gallery Stroll column with some of the artistic opportunities that I get emailed from time to time; **Art Access and the Arts Education Program of the Utah Arts Council** have announced the next two series of visual art workshops for adults who are HIV positive or living with AIDS and their loved ones. Artists **Valerie Price and Marcee Blackerby** will teach the next two free Art Positive workshop blocks. Class sizes are limited to 15 participants. Interested individuals should contact Art Access at 328-0703.

The **Public Art Program of the Utah Arts Council**, in collaboration with the **Utah Valley State College Wasatch Campus** announces a call for artist proposals. The Public Art Program encourages artists and teams of artists interested in creating a public art design specifically for and incorporated into this facility at the UVSC Wasatch Campus to submit a proposal. \$80,000 has been allocated for this project for the artist fees, materials, installation, shipping, insurance, etc. Deadline for entries is September 26th 2003. Visit the Utah Public Art website at www.arts.utah.gov/publicart or contact Jim Glenn at 801-533-3585. My name is Mariah Mann and my mission is to bring ART TO THE PEOPLE!!!! mariahm@worldstrides.com

NONE MORE BLACK

By Carly Fetzer

How perfect is this? An aspiring young film major quits his current band, finishes his degree, starts a new band after graduation, names it after one of the greatest lines from one of the greatest films ever made, and then that new band gets picked up by said film major's favorite label as a 17 year-old punk rocker. Perfect.

The film major is **Jason Shevchuck**, his previous band was **Kid Dynamite**, the film is **This is Spinal Tap**, the label is **Fat Wreck Chords**, and the band is **None More Black**.

SLUG: So do you guys play with armadillos in your trousers?

J.S.: No.

SLUG: Well maybe you should start.

J.S.: Or maybe we could start out with big cucumbers wrapped in foil and then move up to the armadillos.

SLUG: That's a good idea. Next time you come to Salt Lake, I expect to see them. So what's your favorite **Christopher Guest** movie?

J.S.: I would have to say **Waiting For Guffman**, cause I don't consider **Spinal Tap** to be a **Christopher Guest** movie. I know some people do, but he didn't direct it, so I don't count it. I love them all, but the whole "ass face" line clinches it for me. The new one is not as funny as the other two but it still has great storytelling qualities. I think it's a more interesting story in terms of character development, but the humor is not as apparent. When it comes out on video, I'll probably just buy it and watch it over and over and find the good lines.

SLUG: That's true, because the more you watch them, the funnier they get.

J.S.: And the more little things you pick up.

SLUG: Yes, like "none more black" for instance.

J.S.: Exactly.

SLUG: OK, so let's talk about music. What made you leave **Kid Dynamite** right when they were doing so well?

J.S.: Whoa! I'm channel surfing and it looks like **A.F.I.** is 41% on **Control Freak**. They might take it, I'll keep you posted. OK, basically, to make a long story short, I had to go back to school. I was in my senior year when we started touring and I never got to finish. I knew if I waited until we were done, that I wouldn't go back. My decision had nothing to do with any of the other members. There were no ill feelings or drama or anything like that. I just didn't find touring that fulfilling and my head was all on school and getting my foot in the door.

SLUG: Yeah, you can't live one life and be thinking about another one.

J.S.: My goal was to eventually find a balance between the two, but it was impossible at that point. So I made a decision to just focus on one thing.

SLUG: So you finished, right?

J.S.: Yeah, I finished. It would've been silly if I didn't finish. Not that I think I needed it for my field, cause I'm last person to say that you need a degree to make you good at something. I guess I just wanted to have that degree. **A.F.I.** won. 40%.

SLUG: Excellent, who were they up against?

J.S.: **The Verve**, **Mariah Carey**, and **P. Diddy**.

SLUG: When you beat out **P. Diddy**, I think you've arrived. So which side is winning now, music or film?

J.S.: Both sides are winning. I edited a feature last year, I've been doing lots of television commercials doing graph-

ics composition for the past three years at a production company in New Jersey. I'm still there part-time. When I'm not on tour I just go back and work freelance.

SLUG: That's so good that you have something like that to fall back on.

J.S.: I've developed a relationship with a ton of people there so I can just go back and work whenever I feel like it. But advertising isn't the greatest field. I hate networking and I hate the fact that you have to kiss somebody's ass to get work. I'm such a shy person. If you put me in a public situation I'll just have my back to everyone, I'll be in the corner.

SLUG: Then how do you perform?

J.S.: I don't know, that's a good question. A lot of people say that I'm a totally different person when I play. I guess it's just adrenaline. Not that I'm not awkward when I play, cause I am, but I just do what I have to do.

SLUG: So with that in mind, would you rather listen to music or play music? If you were just sitting in your room, would you be playing guitar or your CD player?

J.S.: I would rather listen. Playing is fun, but I definitely prefer listening.

SLUG: Yeah, couldn't you just sit in your room for days, just listening? I could. So who are you listening to now?

J.S.: I listen to music all the time. **Sigur Ros** is amazing, I can't get enough of them. I put that new record in and after the first note, I was choked up. I also love **Mogwai** and the new **Liz Phair**.

SLUG: When you were little, what did you want to be when you grew up?

J.S.: A filmmaker. I knew what I wanted to be and luckily my parents were pretty supportive.

SLUG: Not many people can say that they're doing what they've always wanted to, that's awesome. So, lastly, tell me how you feel about your new album **File Under Black**?

J.S.: I'm very proud of it. Creating it was amazing. I loved the whole process of recording and collaborating with people and accomplishing something. When we listened to the final tracks it was like, "holy cow, we created this." I'm always second guessing myself, which makes it difficult to judge the album and talk about it, but I can only say that I'm proud of it. I can't complain.



A man of vision goes global: DJ/producer Paul van Dyk transcends the continents By Nick James

"No art, without the artist," is possibly the most exceptional and dynamic mission statement of any company; one which proclaims integrity as the indicator of the organization's ethics. *Vandit Records* declares such a statement as the outline of the philosophy; in which their record label was built upon. A rarity amongst the competition; this label has chosen to focus on not so much the sales of the label, but the artist and their vision. *SLUG Magazine* had the honor to spend a few minutes with the founder and mind behind this original label. He is one man that stands above the burlesque conventionalist and record label puppets; his origin is Germany, but his playground is the turntables in our clubs, college radio stations and concert events: **Paul van Dyk**. Through his actions, he is changing the way electronic music is being perceived. Romantic and dreamy, PVD's music is setting the foundations for future and contemporary DJ/producer artists to honor. Paul is committed and has just finished his work for the soundtracks of the Mexican film *Zurdo* and the theme song for *One Perfect Day*. He now concentrates on his fourth artist album, to be released in October titled *Reflections*.

I was curious, what exactly does "no art, without the artist" mean? Paul sincerely stated that "if there isn't anyone to create something unique, then there isn't something unique!" He and *Vandit Records* are persistent and solemn about only releasing music they feel passionate about; which include such artists as **Second Sun** and **Nu Nrg**. The nucleus of the process is developing and cultivating the artist, and *Vandit Records* asserts they are "not concerned with how much sales are;" and are more focused on what the greater amount of Indie labels do well; "to make really good music and make it interesting." The primary focus of *Vandit Records* is to encourage new talent to progress and ripen; to aid and support their artist to advance and mature artistically and musically. In his politeness, Paul displayed his love for young talent by sharing with us his recommendations for a young DJ aspiring to produce music and begin a career. He proclaims these times are not the easiest times to become a DJ or a musician; however if one is persistent about his or her career as a DJ/producer, the more important procedure is to realize your motive. Starting with questions such as; why do I want to become a DJ? If the answers are "I want to be famous" or "I want to make a lot of money" then perhaps this young DjareJ/producer

should do something else. "The only real answer that will get you through, is [the] music," Paul states. Going further into this self-discovery, one should be aware of the music they enjoy; and that is the essential way to reach other people of the audience.

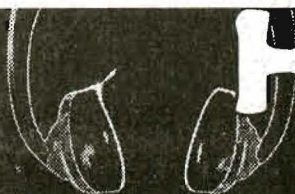
To remain passionate about music and actualizing the dream of being an excellent artist and DJ can be frequently challenging. Paul admits at times he gets exhausted, "but the second I get behind the turntables: I'm fully right away awake, right there, and full force!" Maybe the answer isn't to work in terms of goal setting and future planning; but perhaps the best reaction is to function and operate in the present, as Paul states, "I'm trying to make my music as good as I can, and I'm the happiest person if a lot of people enjoy that!" It appears the most significant issue, is to give 100% into your music and that is when people feel and relate to you, in terms more profound than language. Paul van Dyk, guru and godfather; what is the last piece of advice you have, for anyone that is open? "Stay real, no one needs a fake puppet... and you must feel what you are doing!" If you have not checked out *Vandit Records* or Paul van Dyk, please pleasure yourself in a visual and musical experience.

www.paulvandyk.de
and www.vandit.de



HeadPhones

by Nick James



Ladies and Gentlemen: thank you for taking time out to enjoy this column. **HeadPhones** is dedicated to the electronic community and DJ culture in Salt Lake City. From Drum&Bass to Deep house and all in between; please, support your local DJs. : nickjames@slugmag.com

Ben Watt (house)

Lone cat (holding on) 12"

Buzzin' fly

With previous success and projects such as Everything but the Girl and Lazy Dog; We are graced once again by the creative energy and talent of UK Producer/DJ Ben Watt. From his own label comes one of the best tracks of the season; "lone cat." Embodying jazz, soul, and deep funky house; this record is a keeper. On the Aside we have a remix and a dub mix by The Groove Junkies. Spoken word and female vocals harmonize and keep the emotions flowing, while a trumpet keeps the vibe going. The flip side featuring the original mix; which has an nice melody of a piano. What a perfect blend for any of you lazy dog-DJs out there. www.buzzinfly.com

Naked Music Presents (breaks/house)

Lost on Arrival Vol. 1 e.p

Naked Music

One of my top five record labels, Naked Music knows good music. With previous releases as Aquanote, Blue Six, and Lisa Shaw; the sounds of Naked keep getting better and better. On the Aside of things; starting off the vibe, we have DJ T bringing us *Philly*, with a seventies sort of vibe; dubby and disco. A2 is *Overtone*, summer nights and salsa; if you're down with Grant Nelson, check

these out. On Bside we have a triangle re rub mix of Chicken Lips and B2 is *Unai, loving that lost feeling*, which probably the dubbist and most mel-low; this one brings to mind that, Andy Caldwell has defiantly influenced his bass lines and Rhode pianos out into a new generation of funky grooves. www.naked-music.com

Naked Music Presents (breaks/house)

Lost on Arrival Vol. 2 e.p

Naked Music

Following up the first volume of this Series; LOA V.2 is funky and later for the night. Considered dirty disco, electro-funk, and dub house; these two records together, add depth into any DJs set. Starting off with J & S Productions and Switch on the Aside, these two tracks have the classic Naked sexy vibe; especially Switch's *get ya dub-on*, with female harmonies and a break-beat house style. Bside features another track from Chicken Lips. Fun and Filters; this one is a keeper. B2 is Ray Mang and his *aphreako* is talking with guitars and disco hats, it's a trip into the jungle. All of these tracks can also, be found on the *Lost on Arrival* CD from Naked Music. www.naked-music.com

Koop (D&B)

Koop Remixes 12"

Jazzanova-compost

From Swedish duo, Magnus Zingmark and Oscar Simonson,

we have The Koop Remixes; mixing jazz and drum&bass together. On the Aside Of things we have *Tonight*, this "new jazz version" is remixed by the legendary Nicola Conte. Heavy and beautiful, this one is "the track" of the album. On A2, Cited by world-recognize jazzman Gilles Peterson as one of the two Songs that really make him happy, *Summer Sun* is one of the Brightest, euphoric tracks heard in years. Featuring vocals by Yukimi Nagano, this lover-of-a-song is mixed up by Carlito. On the Bside of things, *Waltz for Koop* remixed by DJ Patlife it is quoted as the track that "makes any season feel like summertime," this one is post-war 1950's jazz, grooved with today's finest D&B beats: www.compost-records.com

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9/4 Evanescence
Cold

9/6 Arch Enemy
Hate Eternal
The Black Dahlia Murder

9/24 Insane Clown Posse
Bone Thugs & Harmony

9/26 Bowling for Soup
Lucky Boys Confusion
Never Heard of It

9/30 Dashboard
Confessional
MXPX, Brand New
Vendetta Red

10/1 Bouncing Souls
Tsunami Bomb
Strike Anywhere
Wanted Dead

10/3 Black Rebel
Motorcycle Club

10/3 Death Cab for Cutie
The Longwinters

10/15 Cursive
Blood Brothers
Eastern Youth

10/2 Built to Spill

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Books Aloud

by Dave Barratt

**Addicted to War: Why the U.S. Can't
Kick Militarism**
Written and Illustrated by Joel Andreas
AK Press

The title makes it sound like a boring and lengthy read, but this book does a brilliant job of explaining how and why the U.S. became the world's bully. In a concise comic-book format, *Addicted to War* outlines America's thirst for world-domination beginning with 1776 and ending with a military that costs a million dollars a minute to operate. Early leaders of the independent colonies believed it was the destiny of the white race to "march from ocean to ocean," which set the stage for the mass slaughter of Native Americans, capturing nearly half of Mexico's territory, invading Latin American countries more than 30 times from 1898 to 1934, and on and on. *Addicted to War* also shows how we really entered World War I to help powerful European countries divide up the world, ensuring that the U.S. received its share, and how we entered World War II not for democracy but to demonstrate the "military and economic superiority" of the U.S. Where the book falls short is in explaining the Cold War and the United States' "military actions" in Korea, Dominican Republic, Vietnam, Lebanon, Grenada, Libya and Panama from 1950 to 1989. For example, the section on Grenada only states that Ronald Reagan thought the country was "a threat to U.S. security." I would have liked more background information, as Ronald Reagan wasn't the first or last president with paranoid world-visions. Moving to our situation with Iraq, we all know that the United States is interested only in controlling its oil reserves, and *Addicted to War* does a great job providing the information that shows this is true. The short chapter on the "War on Terrorism" will also provide you with more useful information regarding the United States' relationship with Osama Bin Laden than the past two years of network news coverage. That's because network news channels like NBC are owned by defense contractors like General Electric, and they would never provide you with real information like Osama Bin Laden being a collaborator with the CIA in the 1980s.

Finally, *Addicted to War* illustrates the costs of the U.S. military-industrial complex and popular struggles against it. The government has spent more than 15 trillion dollars building its military, "more than the cumulative monetary value of all human-made wealth in the U.S." If you're wondering why public schools are closing, infrastructures are falling apart and even comfortably middle-class families can't afford health care, it's because more than half of the Federal Government's annual discretionary spending goes to the military and there's not enough money for everything else. *Addicted to War* tackles a very heavy topic in explaining the United States' role in world history, lays it out with precise and simple language and makes it a very entertaining book to read.

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WASTED LIFE

BY
DAVE BARRATT

A few weeks ago my band **All Systems Fall** went on a short tour of Mexico. For the first time in my life I was so caught up in every moment that not even once did I think about my regular life until I was flying back to Salt Lake. I don't think it's unreasonable to expect every second you breathe to be that good, to live only by your own rules and to work for the day that the last congressman is strangled to death with the guts of the last preacher.

It was reassuring to see so many Mexican punks taking that message seriously. No one cares if you're a skinhead, straight-edge kid or dreadlocked crusty as long as you find inspiration in the anti-authoritarian values of hardcore. I know that hardcore can't change the world, but it changes people and people change things. Think about everyone who went vegetarian because they heard **Rudimentary Peni**, **Conflict**, **MDC**, **Youth of Today** or **Earth Crisis** scream about animal rights. Our first show was in Mexico City, at an auditorium at the University of Mexico that has been occupied by an anarchist collective for several years. In some ways it was amazing (I've never seen more mohawks in one place) but in other ways it wasn't so cool. The building was fuckin' thrashed and there was no one to stop the show from erupting into a giant brawl. Still, that anarchist group is making

punk more than just music and they have my utmost respect for it.

The next night we played in Toluca, a town the size of Salt Lake two hours north of Mexico City. We went directly to a farming area without paved roads and played in a venue with a dirt floor, about the size of Kilby Court, for three or four hundred punks. The local bands raged and we even got to play with Venezuela's finest hardcore band, **Apatia No.** That night we stayed at a house surrounded by cornfields that didn't have a bathroom, but did have anarchist slogans painted on every wall. It was beyond cool to see that even in very poor farming areas like Toluca, there were people finding motivation in hardcore punk.

Our last show was in Distrito Federal, Mexico's version of Washington, D.C. This was the most surreal day of our tour. The second we got off the subway, I saw a whole city block covered in giant **Apatia No./All Systems Fall** posters. There was some tension when we first got on stage. The crowd was calling us fucking gringos and someone threw a container of mystery liquid at my head. As soon as we told the crowd we hated George Bush, the venue turned into a 1,000-person mosh pit while we played. There were punks singing along who knew our lyrics better than I did, and at the end

of our set it was either throw my guitar picks into the crowd like Ted fuckin' Nugent or have them taken by force.

Mexican punks take the movement very seriously and seem to be a lot more informed than their North American counterparts. Few people asked who my favorite bands were, they asked what I thought about NAFTA and Gulf War Whatever-It-Is. At the show in Distrito Federal, there were people very angry about what the U.S. is doing to the rest of the world and yelling in my face about it. I'm not politically-active or very educated, but just being able to explain *why* I hate the U.S. government, instead of making a generic blanket statement, turned the situation from hostility to sharing beer.

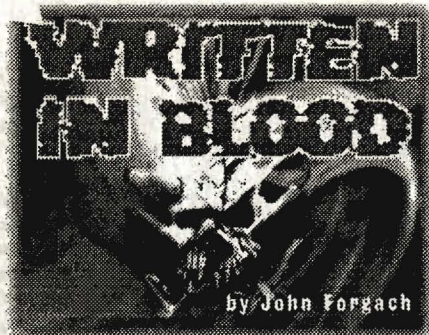
In short, if you're a poser here you'll be cut into strips and fed to the dogs there. Before you experience Mexico's scene, better brush up on your leftist political theories, your international hardcore and your understanding of how the U.S. is fucking over every living being on Earth. And whether you think punk is a worldwide movement for social change or just another stupid version of rock n' roll, you must admit that screaming into a mic is still doing more than sitting on the couch watching *Who's the Boss* reruns.

The Rock Salt An Addictive Display of Internet Subversity

By Jeremy Cardenas

How do you explain it? How do you explain an addiction? When I started checking out **The Rock Salt** (www.therocksalt.com) I was innocent. I was pure. I was without a clue. Then their names started becoming clearer. Pixelated personalities called to me in the midday boredom of my corporately employed existence. People with names like **Say Ten**, **Numberica**, **Bryce Sartain**, **herblacklist**, **SonnyTwoJackets**, slowly became my life. I started checking the **Forumation** page about twenty times a day. I came up with my own 'on screen' personality. I firmly entrenched myself in the useless occupation of writing witty comebacks to the faceless insults that were flung my way. I looked at the other parts of the website outside of the Forum, but they meant little. The forum became my life. I started making excuses to my friends that I only read **TRS** (**The Rock Salt**, rookie) "for the articles." I became everything I wanted in the safe confines of the **Main Frame**, the **Fight Club**, and the **Audio Pervert** discussions. I courted disastrous friendships with dancing derelicts who, like me, had nothing better to do. I walked the line with **Salt Lake's** best audio geeks and talked about what tubes made the best tones. I perused thousands of threads with such delicate titles as: "MILF HUNTER, Is Iodina d-d-dead? My CoWorker Collapsed, Vanity of Duluo, and Does Your Band Suck or Rock? I watched fights progress over days. I watched bands hype their shows, and then talk shit about other bands in other pages. I watched people fight with themselves utilizing false screen names (is nothing sacred in the digital wasteland?) and then I watched them make up with their alter ego. Was this some demented form of psychotherapy, or was it some Jungian predisposition towards self-loathing? The satirical, ironical, and most of all humorously diabolical are all treasured in the deep recesses of **The Rock Salt's** warm embrace. Discuss, peruse, watch silently, but most of all enjoy the cacophonous display that best describes the current state of our union. Is there anything redeeming in **The Rock Salt's** pages? I don't know, but I know this, it's a great way to pass the time. The creators of **The Rock Salt**, **Hudson River Steve** and **Sonny Two Jackets** are holding a reunion, of sorts, on Friday August 29th. Bring your own meat, and meet the subversive personalities that rattle your brain with their insightful internet digressions. For more info, check out www.therocksalt.com.





SPV : Looks like SPV is capitalizing on the summer concert frenzy with a whole bevy of live releases. While I am looking forward to the Anthrax / Lamb Of God show on the 4th, there are other tours that are much less desirable (such as Metallica's Summer Sell-Out Tour.....er, I mean Summer *Sanitarium* Tour). If there's nothing to your liking rolling through Salt Lake, you might as well grab a beer and enjoy one of SPV's fine live releases in the comfort and relative safety of your own home. ----- I was totally into the band **Saxon** back in the early 80s. I fully revisited my youth with the 2 DVD release *The Saxon Chronicles*. This is a look, past and present, at the REAL Saxon, not the "Oliver-Dawson Saxon" mess formed by former Saxon members Graham Oliver and Steve Dawson. Apparently, after splitting from the band, the two felt they had as much right to the name Saxon as the remaining and also original Saxon members Biff Byford and Paul Quinn. One obvious miscalculation on their part - without Biff, there is no Saxon. Disc one starts off with slick performance footage from the Wacken Open Air Festival in 2001, and is followed by an interview with Biff. Tons of camera angles and perfect sound capture the energy and excitement this band still has playing heavy metal after 25 years. The set starts off with the classic "Motorcycle Man," then moves into some more recent material like "Dogs Of War," "Cut Out The Disease" and "Metalhead". By the seventh song of the set, right to the last song of the show, the band finishes strong with the Saxon essentials "The Eagle Has Landed", "Princess Of The Night", "Wheels Of Steel", "Strong Arm Of The Law", "20,000 Ft.", "Denim And Leather", etc.. Disc two has behind the scenes tour footage, home video footage and eight videos ranging from the early "Suzie Hold On" to a video for the title track of their latest album *Killing Ground*. Disc two ends with early t.v. appearances from the band, photos and press clippings. All together, this DVD set features over three and a half hours of pure Saxon. -----

Judas Priest is releasing *Live In London* with Rob Halford replacement "Ripper" Jones, just in time for "Ripper" to get his walking papers and be re-replaced by none other than Rob Halford - hilarious... According to the latest news that I've heard, Halford will re-join Priest, with plans for a full-scale tour in 2004 in the works. *Live In London* is a 2 CD set featuring most of the

mainstays that you would expect, although I was a little disappointed "Screaming for Vengeance" wasn't part of the show. In amongst the classics, the band also threw in a couple of songs from 97's *Jugulator* and 01's *Demolition*. Judas Priest is once again back and intact with the return of Halford, but "Ripper" put forth valiant and commendable effort since 1997. The guy really is a great singer, and had enough talent to make Judas Priest without Rob Halford a reality, although, there was always an intangible element missing in Priest without Halford. At times on *Live In London*, "Ripper's" voice is the perfect twin to Halford's, and at other times I found myself thinking how cool it will be when Halford is back in the band. ----- Thrashers **Nuclear Assault** have reformed and are releasing *Alive Again*. I heard this was the original Connelly

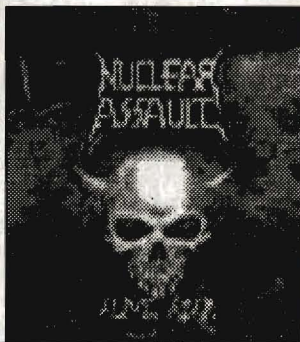
- Evans - Lilker - Bramante line-up, but the band's bio has Erik Burke (guitar) listed in Bramante's place. Also, at the end of track eight, someone in the band says "Let's hear it for Erik". I don't know if that means "Let's hear it for Erik" (that was a hell of a performance), or "Let's hear it for Erik" (Look at that poor bastard in the audience, he used to be in the band.). According to a short video interview clip, Lilker states *Alive Again* is meant to raise awareness of the band's reformation, with a studio album to follow at some point in the future. The band sounds as good as ever on this release, but minimal live production value has *Alive Again* sounding pretty raw. The drums and vocals are fairly clear, but the guitars tend to get a little muddy in spots. There's a break in the recording at the end of track eight, and the whole band fades in for track nine's "Game Over". Other than that, it doesn't sound like much in the way of editing or over-dubs touched the original recording. Nuclear Assault's studio albums were never really all that polished. Their studio albums always sported an energetic, live feel. *Alive Again* is Nuclear Assault at their thrashing, raw best.

CAPITOL : The band **Otep's** debut full-length *Sevas Tra* was released over a year ago, why I'm just getting it now is beyond me. For those of you that are in the habit of looking at the reflection of your CDs in a mirror, you will soon realize that *Sevas Tra* is actually "Art Saves" backwards. The band is

named after female vocalist Otep Shamaya. Otep's vocals are heavily manipulated, morphing them into the fetish porn equivalent of the she-male. You'd never know the first few vocal lines of the album, appearing on track two's "Blood Pigs," were coming from a woman. From there, more traditional female vocal stylings creep in, along with dark, spoken passages and rhythmic vocal raps as well. There's some good stuff on this album. The low, rumbling guitars hint of nu-metal, but a pure nu-metal tag doesn't really apply to the band as a whole.

METAL BLADE : Melodic death metal is fast becoming the latest victim in the backlash of public opinion that believes the sub-genre has run its course. While I agree many bands out there re-working the Gothenburg sound are mere copycats of those that have come before them, I still feel there are quality bands playing this type of music. One band that has gotten it right is Detroit's **The Black Dahlia Murder**. While this band treads in somewhat stagnate waters, they do everything a little bit better than most, which separates their debut, full-length *Unhallowed* from the pack. First off, Cory Grady just kills on the drums. Whether he's in an all out blasting frenzy or creating some sort of odd-time rumble, Cory provided the drumming performance this release needed. The guitarists work in a lot of melodic harmonies, but good separation between the rhythm tracks has each guitarist complimenting the other, rather than just doubling each other's performance. Good solos too, not great, but definitely add an element of class and skill to the recording. The vocals are a mix between the more common high pitched "At The Gates" style and the less common lower grunting style of *Necroticism*... era Carcass. I like it!

FUGITIVE RECORDS : Never in a million years would I think I'd be into *Darker Than Black* from the band **Cage** if I had read a description of it somewhere. First off, the warriors, monsters and devil inspired album cover and lyrics usually aren't my thing. Then, any band in the same vein as Manowar has already committed artistic suicide, in my opinion. Fortunately, one main difference between the Cage and a band like Manowar is that Cage is actually good. This band breathes new life into 80s era metal, giving the aging metal sound an updated feel. Their music builds on a classic metal base without re-hashing everything that's been done in the past. The songs from *Darker Than Black* are catchy but reveal a group of musicians with the ability to write substantive music. One aspect of this band that really stands out is vocalist Sean Peck. Along with the music and over-all production being very good, Sean delivers an amazing amount of vocal power. Very impressive.



Named after one of Hollywood's most famous (and brutal) murders from the 1940s, four college-aged Detroit musicians are now known as **The Black Dahlia Murder**.

I witnessed the band's extreme brutality first hand at the Milwaukee Metal Fest on July 26th 2003. **The Black Dahlia Murder**, who at ages 22 and younger, have just released their debut full-length album on *Metal Blade Records* titled *Unhallowed*. I was able to sneak in a last minute interview with both **Brian Eschbach** (guitar) and **Trevor Strnad** (vocalist) and have a quick chat before the first show of their 4-week tour with **Soilent Green**.

SLUG: I noticed during most of the bands at this years Milwaukee Metal Fest, the crowd seemed to be scattered throughout the venue but as soon as you announced yourselves, everyone started gathering up front to watch you play..

Brian: Yeah, I was really surprised how many people took time out from wandering merch tables just to come up front and watch us

SLUG: Has Metal Blade kept you busy since signing up with them?



Brian: Since May we've been really busy with shows and the tour. Just before we left we started writing new material but haven't been able to work on it since so it's kind of pissing me off a little bit but I'm sure we'll find the time at some point. Now we're just trying to hit the road as much as possible, get offers to play some really great shows, and push the album.

SLUG: What's in the future for the band at this point?

Brian: Right now we're headed to Ft. Lauderdale to play the first show of our four week tour with Soilent Green and then right after we have a two week tour with Arch Enemy. It's going to be an interesting adventure for us all!

SLUG: I understand that there has been some recent line up changes in the band...

Trevor: Yeah, a couple of members changes, a few mind corruptions (Laughs).

Everyone in the band could be in **Cephalic Carnage** but me. No but seriously, everything has been going great with all of us. Everyone on the album are still the current members so I feel we've been stronger than before.

SLUG: What did you think of the re-united Suffocation who headlined the Milwaukee Metal Fest?

Trevor: I don't know. I didn't think they were really that good. I've wanted to see them for close to 7 years so I guess I kind of built it up in my mind to a point where I'm sure it would be impossible for any band to accomplish.

SLUG: Were you expecting the crowd to explode on the first note

of their set? (Laughs)

Trevor: (Laughs) Yeah, I was expecting them to throw their intestines at something or me to that effect.

SLUG: What do you think about the Black Dahlia murder case since it seems most of your lyrics are influenced from it and from the obvious choice of your band name? I'm kidding! I'm kidding! (Laughs).

Trevor: Thank you! Thank you! You don't know how many times I've been asked that question. (Laughs). People think the murder itself is really important to the band I guess. It's just something that was interesting to us at the beginning so it seemed to fit because our lyrics leaned more towards a dark or depressive side. People tend to ask **The Dillinger Escape Plan** about Dillinger all the time, but they're not very familiar with everything about him, only the obvious of him being a bank robber.

Don't miss The Black Dahlia Murder Sept. 6th supporting Sweden's **Arch Enemy** and Florida's **Hate Eternal**. Venue **TBA**.

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Laptop

Don't Try This At Home
Gammon

Jesse Hartman and his army of mannequins take us on another trip back to the 80s nightlife, albeit it for something more than a fashionable retrospective. Tracing the steps of a boy called Nicky in his late teens, Hartman leads us through the distress and runaway joy that the naïveté of youth allows. "Let Your Self Go" is a beautiful misunderstanding between lovers torn in opposite directions. "Want In" is the horror ride of being young and searching for popularity and the dissatisfaction once you find it. "Yesterday's Muse" is the looking back and seeing the past without the drama. The sound of the album owes a considerable debt to **David Bowie** along with hints of the **Magnetic Fields** and the more guitar driven sounds of **New Order**. *Don't Try This At Home* is fun when it needs to be, serious when it has to be and balanced perfectly between confidence and weakness. Further proof that New York is becoming the heartland of solid musicianship with a nod to what was and an eye for what will be. Laptop is among the cream of the crop.

Low Flying Owls

Elixir Vitae
Stinky

Happily group them with the likes of the **Marychain**, **Singapore Sling**, **Warlocks**, **Black Rebel Motorcycle Club** and the new rise of distorted bliss, but don't peg them down as clones. Where the aforementioned bands rely on the heavy-handed assault of guitars, Low Flying Owls pull in the use of psychedelic keyboards to flush out the sound.

This makes for a rather odd marriage that recalls the early 90s of British rock all swirled together; shoegazer goes Manchester. It is, however, a very effective concoction that makes me wonder why it hasn't been more utilized. Rather than simply buzzing through, the songs are given a moment to create atmosphere that goes beyond the looking good but sounding better confidence that normally goes along with the genre. Unpredictable, and in this case that's a very welcomed detail.

Sparks

Lil Beethoven
Palm

For me the Sparks were made to be misunderstood, at times feeling like an inside joke told in a foreign tongue. With a host of strings and horns to back them up, the electronics and vocals merge theatrics (both modern and some not so) with a pop medium that in itself is rather exciting (of course it has been done many times before, but that doesn't diminish the precision and success achieved here). Much like the **Pet Shop Boys'** satire when they are on top of their game, *Lil Beethoven* looks at contemporary life with a sense of irony, understanding and discontent. There will be those who misconstrue the tone with insincer-

ty, or a weak try at the type of music that dominates **Doctor Demento's** various compilations and they will be missing the point entirely: it is a rather odd world we live in.

The Vanishing

Songs For Psychotic Children
GSL

This is what **Switchblade Symphony** might have sounded like had they lived up to the hype and focused on being musicians first and ditzzy cheerleaders second. Granted, there is more of an electroclash sound here than the trip hop-goes-industrial that came to dominate Switchblade's sound, but the distance between the two isn't that far and let's face it, Switchblade Symphony couldn't write lyrics that seemed remotely intelligent to save themselves. The constant rhyming and the nonsensical ramblings were tiresome. Thankfully the lyrics here are rather good, even though they are mostly pulled from the hat of Hammer horror films. The female vocals are a bit shrill, but it fits perfectly within the sound they are creating. Anything else would have sounded out of place.

Cooler Kids

Punk Debutante
Dreamworks

To be honest you shouldn't expect much from a band whose only goal is to have a good time and make everyone smile. Like the co-worker who is constantly telling everyone to smile, eventually the shtick grows tiresome. As much as it would like to be the pop princess stylings of **Kylie Minogue**, the wit and cool of **Saint Etienne** or the reckless pop abandon of early **Madonna**, Cooler Kids comes across as a couple of talented people in search of substance. Little club culture jokes like "E Is For Everyone" fall flat and "All Around The World (Punk Debutante)" screams like a single but doesn't move like one. Maybe I've missed the ironic point, but I was looking for it and it just didn't seem to be there. Maybe they wanted to sing the next "Groove is in the Heart" but in the end they didn't.

Grand Mal

Bad Timing
Arena Rock

They've got that rock thing, the dirty but polished. Perhaps a little more straightforward (I hear a lot of **Flesh for Lulu** and that whole sound that seemed to come from the **Beggars Banquet** label in the mid to late 80's). The pop hooks are a bit more subtle (perhaps to a fault), the vocals are very deadpan cool, a la **Jesus & Mary Chain** with a bit of falsetto thrown in the background (think of **T-Rex**). The lyrics are a cut above and help unfold the songs after multiple listening. Time reveals frontman Bill Whitten's talent for throwing a memorable chorus trapped between complicated verses. "Quicksilver" is as smart as it is catchy, and that's quite an accomplishment. A definite slow-burner, but lasting albums usually are. Now if they could have only gotten the track listing right...

Hello Detective

Kill Us Now
Element 115

Something is missing from this album and I can't quite get my head around it. It's awkward like an early **Flaming Lips** fronted by **Shannon Hoon** (resurrected apparently) of **Blind Melon**, though not quite as inventive as the Flaming Lips. The guitars noodle a bit in a laidback blues sort of way, which is fine. The drums sound a bit too muddy in the mix. No big deal. No, nothing really wrong with the album, it just leaves me with the sense that I've been driving through Wyoming for weeks and there's still nothing to see.

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photo by .ke

Since some of you may want to contact me at some point, I decided to add my email address next to the header bar. Local bands should send self-promoting information and contact me regarding CD reviews (or you can leave anything at the SLUG offices). Please take advantage of this.

Top 10 for August

1. **This Morn' Omina** - *Le Serpent Blanc ~ Le Serpent Rouge/Nagash*
2. **Iszoloscope** - *Au Seuil du Neant*
3. **Soman** - *Sound Pressure*
4. **Synapscape** - *Hands on Centrozoon*
5. **Snog** - *The Sound of Meat*
6. **Velvet Acid Christ** - *Hex Angel*
7. **Accessory** - *Titan*
8. **Sonar** - *Volt Control*
9. **Downbeat** - *Disconnected*
10. **Merzbow** - *Timehunter*

Upon learning that Aaron Funk (**Nymphomatriarch**) and Rachel Kozak (**Hecate**) were collaborating on a project I was ecstatic. As it turned out, **Nymphomatriarch** is an album composed entirely of sex sounds. Initially, I felt like a pervert listening to the moaning, slapping, caning and "microphone insertion." Once I stopped feeling like an aural voyeur I could enjoy the united sounds of the duo's break-core and drill beats that blend into drastic ambience. The six powerful tracks with fitting names like, "Hymen Tramp Choir" and "amaurophilia", were recorded while the two were on a European tour together in Europe from May 1 - May 13, 2002. The cover art is what the imagination can only interpret as genitalia distorted as if viewed through a kaleidoscope. I jokingly refer to it as mangos. **Nymphomatriarch** is exactly the kind of thing you would expect these two musicians to come up with. It is such a bold territory for an artist to cover, but it is done to perfection. And how appropriate for this to find it's release on the Hymen label.

This is a CD that managed to appear in my box at SLUG as a local CD, but the quality, production and artwork strike me as something professionally produced somewhere other than Salt Lake. Either way, the music is shockingly impressive. Without sounding like a clone of the neo-industrial movement, or rehashing old sounds, **Downbeat** creates interesting monotonous beats with vocals that I truly can only compare to **Ogre's** non-growing actual singing. I hate the **Ogre** comparisons, but it is really fitting here. The eleven tracks composed solely by Cassidy Waterman sound like something evolved from the experimental **Throbbing Gristle/Psychic TV** era. Hopefully this cd will start popping up around local record shops. **Downbeat** will prove to be a local act worth following.

It's not surprising that **Snog's** David Thrussell would release an album conveying his views on meat consumption. It begins with spoken word about how "The Sound of Meat" is created from field-recordings from the warehouse to the kitchen, including the slaughter and processing sounds of meat. I enjoy the fact that musicians are exploring sounds, manipulating them in the studio and keeping with a theme to produce spectacular music. Similar to **Nymphomatriarch's** sex sound album and **Matmos'** plastic surgery album, **Black Lung** executes the buzzing and grinding of slaughter and stirs the emotions and opinions one might have about flesh consumption. The sound of meat will have its effect on the carnivores and even some vegetarians. It's a powerful release that isn't for the sensitive stomach.

The first release of the 'Nyan' Trilogy, **Le Serpent Blanc ~ Le Serpent Rouge**, is an explosion of ritualistic tribal percussion and chanting. The follow-up to *7 years of Famine* shifts the direction to perfection of the ethnic industrial Belgian act. Mika, who is also a member of EBM act **Nebula - H**, brilliantly combines techno 4-on-the-floor beats with samples of tribal elements. It seems like this is the direction that **Juno Reactor** was trying to move to, but failed. This **Morn' Omina** puts **Juno Reactor** to shame in that aspect. The first disc is danceable, highly-addictive and is hard to remove from the cd player. **Le Serpent Rouge**, the second disc, is more of an atmospheric, self-exploration of Mika with twelve tracks entitled after each zodiac sign (except for "ophiuchus"). The video of "Shiftwind" live is a bonus on the second disc that includes performance clips from **Maschinenfest** (had the camera shifted a little to the left you would have caught me dancing in the audience). To see them live is incredible - Mika isn't limited to performing solely from his computer, but with members that play the bongos and other traditional drums. **Nagash**, the bonus 3" disc that comes with the set, has shorter versions of the nearly ten minute long club tracks on the first disc. That was a brilliant idea since there is some great material worth playing in the clubs. I could preach forever how vital **Le Serpent Blanc ~ Le Serpent Rouge/Nagash** is to your collection, but hopefully you will discover that on your own.

Even before **Iszoloscope** performed in Salt Lake in April there was a lot of hype surrounding the French-Canadian musician. The previous releases, *Coagulating Wreckage* and *Aquifere*, were powerful cold, textured and atmospheric albums. The live show proved to have original danceable, distorted scratches and harsh head-throwing percussion. **Iszoloscope's** artistic expression is based on "isolation on judgment, mental health, interpersonal values and anger toward a human being." It is a personal exploration that reveals the ebb and flow of emotions heard through the combination of explosive, aggressive rhythms and stark, glitchy atmospheres. This isn't your ordinary predictable noise act. **Iszoloscope** creates unique textures that are not afraid to frequent the percussive high hats. The first disc focuses on the self-exploration in nine explosive tracks. I have enjoyed cranking this first disc in the car - it makes me feel like I'm on a wild chase in a movie (be careful if you choose to drive while listening to this). The second disc contains fourteen remixes by some other favorite artists like **Asche**, **Antigen Shift** and **Ah Cama-Sotz**. It is refreshing to discover an act such as **Iszoloscope** where rhythm noise seems to be re-invented rather than re-hashed.

Black Lung

The Sound of Meat

Ant Zen

3.5

This Morn' Omina

Le Serpent Blanc ~
Le Serpent
Rouge/Nagash

Ant Zen

5

Iszoloscope

Au Seuil du Neant

Ant Zen

5

Downbeat

Disconnected

4

Lame Ass Concert Previews

BY THE PRICK OF MISERY

OPlease allow me to get the chuckles out of the way first. Last month lame ass concerts did not appear because I am truly a lame ass. I'm pretty sober these days and I guess that has ruined my work ethic.

Have you seen this **Ruben Studdard** fellow? He's on the cover of *Rolling Stone* as this is written. The Rolling Stone just ain't what it used to be. Remember when **Dr. Hook** wanted to be on the cover? You don't? You're probably an American Idol voter. Anyway, Ruben Studdard is coming to town as part of that big karaoke concert at the Delta Center. I tried to get the evil SLUG boss to let me interview **Carmen Rasmussen** for the August issue but she wasn't going for it. Carmen Rasmussen does karaoke too and she's from Layton, Utah. She's just like Neleh which means she'll probably get a gig with Channel 2 News shortly after her career fails. I watched American Idol for a few minutes once and Carmen Rasmussen had a face full of zits. I wanted to ask her if she got them from all that free Coke, or maybe she needed some sex. Ruben Studdard is a big fat fucker and he gets sex. He's into gospel music. If a devotee of gospel music can get some free sex thanks to performing karaoke on television, why can't a Mormon?

Ruben, according to Rolling Stone, eats potato chips constantly. He also eats a lot of Taco Bell. Why do I care what fast food restaurant big old fat Ruben likes? Why do I care what brand of suitcase (Luis Vuitton) he stuffs his fat clothes in? Why do I care what make and model of SUV (Ford Excursion) Ruben stuffs potato chips in his face in while sitting on his fat ass? Why would I want to see Ruben or any of the other karaoke singers at the Delta Center? Rolling Stone went to shit a long time ago. Anyone paying \$45 to experience karaoke in the Delta Center has serious mental issues.

What else is amusing? **Dishwalla**? That's amusing.

Foghat playing with **Loverboy**? That's amusing. **Joe Cocker** playing with **Chicago**? That is amusing. What's wrong with Joe Cocker? Basically anything at the USANA Amphitheater is amusing even if the music looks good. The place is a nightmare! However, **Tom Jones** might be cool to see. Can you imagine an "older" female trying to pitch her panties and bra on the stage from an acre away? I also find it amusing that the people at DV8 think **Kottonmouth Kings** is three words. Put down the bong? Plus, they have **Eve 6** booked? Don't stop there. Visit Suede in a strip mall near Kimball Junction for a schedule nearly as bizarre as what Harry O's used to book. You got **Better Than Ezra** attempting a comeback and the next night you got **Robert Bradley** and Suede can't spell any better than the folks at DV8. Basically, if you wear a lot of tie-dye you should just camp in the parking lot of Suede and sell shit. Hemp and cheese sandwiches are the stereotypical items. Get a length of PVC pipe and duct tape it to one arm to make it stick in the air. Get a Popsicle stick and duct tape your index finger on the previously mentioned arm so it also points in the air at all times. Maybe Suede will let you in free.

Now. What concerts are worthy of parting with some those service sector low wages? The Dead Goat Saloon has an especially impressive schedule this month. I'm a big fan of the "Goat" because I'm in the minority around these parts. I love blues. The Dead Goat has **Nick Curran**, a swingin' blues cat; **Sonny Rhodes**, is known to play some lap steel in his blues set; **W.C. Clark** is the "godfather of Texas blues" with deep soul and despite his Stevie

Ray affiliation he don't sound anything like Vaughan. **Alberta Adams** completes the month of Monday night blues. She's a honey-voiced vocalist and she's usually billed as the "Queen of Detroit Blues." A godfather and a queen in the same month? The Goat also has **Sarah Pierce**, an impressive singer-songwriter based out of Austin, Texas; **Kevin Montgomery**, curiously labeled as country despite Buddy Holly in his heritage and Paul McCartney and Mick Jagger as fans. **Rockin' Jake** also plays the Dead Goat on August 21. He has a long resume including work with Maria Muldaur and a tour with G. Love and Special Sauce. Don't judge him as merely a common blues harpist.

Had enough of the roots? Not yet? The Zephyr has **Billy Bob Thornton** and **Richard Thompson**. The Zephyr also has the Tragically Hip's **Gordon Downie** fronting his **Country of Miracles** and the Zephyr has the SLUG Queen Pageant. Attend to experience the **Flash Express**. Skip the Shitty Weakling's stupid award show. Enough, enough of the roots and "popular" clubs?



SLUG Queen Pageant
8/22/03

The **Deftones** are coming! Except, they're playing at Saltair. **Metallica** is coming! Except, they're playing USANA. **Radiohead** is coming! Once again to a Kearns dry farm. Lollapalooza? Same stupid place. **Jerry Joseph and the Jackmormons** will play for cheap at the Gallivan Center on August 15. The gig is a party for Utah Open Lands. The **Epoxies**, kind of new wave punk rock, are playing at Kilby Court. **Will Kimbrough** is another for the singer-songwriter types, like the same people who might enjoy Sarah Pierce at the Dead Goat, and he's playing at Kilby Court too. See Kimbrough on August 11 and the Epoxies on August 14. **Sense Field** has an excellent new

album out. Some might remember the band from the Revelation years and despite some grief in the family the new album has texture, nuance, songwriting and talent that pretty much shames most of what's popular these days. Another good album is **Appleseed Cast's Two Conversations**. I know this band is often tossed in the emo bin. The psychedelic material is what catches my ear. The Appleseed Cast plays Kilby Court on August 18 while Sense Field plays DV8 on August 30.

The Gallivan Center Twilight Concerts aren't that cool during August. If you can stand the idiots in the crowd the shit is free. The Red Butte Concert series continues. If you can stand the yuppies and the prices, I guess. The Park City Jazz Festival sucks as usual. I prefer an edge. Smooth puts me to sleep, but I guess yuppies like smooth and not rough. Kilby Court is always good. The Bar & Grill has reopened under a new name after a short hiatus as the place to see men in underpants and the club is booking many excellent local acts. Investigate! Burt's Tiki Lounge always has good music with never a cover and don't forget the Urban Lounge.

If I fall off the wagon I might do this on time next month! Group hug. God grant me the strength...

ZINELAND

BY STAKERIZED!

Some people just have cool jobs, the kind that not only pay at least a little bit more than the shamefully low minimum wage, but let them pursue their passions, do something meaningful and even have a little fun while at it. Julie Bartels, along with Brooke Young, both librarians at the downtown branch of the City Library, founded and maintain the zine collection of the library. You may be wondering what the underground and "out there" spectrum of zines has anything doing in the same sentence with the stereotypically straight-laced atmosphere of the public library. Well, if you've been to the beautiful new facilities downtown, you know that this isn't your father's library. Zines have changed as well, as Bartels has documented for some time now. Although she has been moved from the periodicals department and can now be found in the teen section, part of her duties still include the zines. She explains how she came to be a collector of cool things.

"I published a small press zine devoted to magic realism for about 10 years," she recounts, "that died a horrible death along with a relationship to an ex-boyfriend. That zine really keyed me into a hidden publishing world. After that, in about 1996, I was working at the library, and decided that this place is really good at collecting alternative materials. It's in the collection policy. I wanted to assemble an alternative press collection, and submitted a proposal. It was approved in late 1996."

By early 1997, however, it became apparent that their focus would have to be narrowed from the entire alternative press universe to the zine world. "An alternative press collection would have required far more resources than we had," she explains. Six years after starting the zine collection, it's still the only collection of its kind in a public library. San Francisco only has a "little magazine" section, and the New York Public Library collection is not accessible to browsing.

"It's a trend in new librarians just out of library school," she believes, "hopefully others will follow. The public response has been great. Purposely we didn't publicize the collection at first, hidden in the basement of the old library. We had to write our own collection development policy. The administration was totally supportive. Each year we've asked for a little more money and time to devote to it, and they've consented."

The library even paid her expenses and travel to make a presentation at the Underground Zine Conference in Bowling Green, Ohio since 1999. "Last year, we asked for another zine collection that can check out, in the teen sections of some branches, and that happened." The new building has been more hospitable, offering the sunlit space on the second floor with a full shelf available, only half full now, as opposed to shelves and furniture scavenged in the old HQ.

"We have a problem not spending our budget," she laughs. "It weirds people out that a library orders their zines, and they send the money back with all their issues. We have to explain that if we don't spend our allocation, it's reduced the next year." This June, she talked about zines at the American Library Association conference in Toronto. "People were mystified," she relates, "there was a huge display, and people were really interested, though some didn't know what we were talking about." She will travel to Seattle for yet another public library conference next February.

So what are these zines all about that she's been collecting? "There are all different types of publications, but the greatest number are personal zines, like *Adorn* and *Send Me Bold*," she explains. These are like diaries, often with artwork in addition to personal essays. Compilation zines are a mixed bag with many different contributors, and may contain artwork, poetry, personal essays, political rants or anything else. She says there are a lot of political zines devoted to subjects like anarchy and prisoners' rights, and feminist viewpoints. "A lot of personal zines now include anti-war statements," she notes. Her own favorites include the personal zine *Fish With Legs* and *Sobaka*, a journal of Eastern European politics. The story of a boy forced to join the Serbian army, accompanied by another one by his family after his death, is especially moving.

Her newest project is getting all the zines catalogued into the library's computer, so they can be searchable by patrons. That means you'll be able to log on to your computer at home and find out whether they have such obsessions as Beerframe's oddball product reviews, the manic interviews of *I Am An Evil Carrot*, cool stuff in *Cool Beans* or the paradoxically titled *I Hate Cartoons*. One of the newest acquisitions is my early 90s zine, *Arrested Development*, with pointed political collages of Saddam & Bush (I). Some things never change.

The new library is more open to public events like the Cut & Paste Tour, cutting a swath through our state Aug. 10 with Joe Biels of Portland's Microcosm Publishing, who visited the Sugarhouse branch earlier this year. "We just give them the room," explains Bartels, "and they do their thing. They each read, and then hang out for a while. I'll also talk about the zine collection a little. Later this year, Oct. 24-25 we'll have an activism and zine fair, with guests from out-of-state as well as some locals, geared towards teens."

Biels adds, "it's similar to last February's tour, but not promoting anything except zines and zine culture in general. Four of us will each perform some spoken word pieces. We'll have a new *Brainscan* zine, and the new novel by Al Burian of the band Milemarker. It'll be nice to visit the new library this time around."

Check out the Cut & Paste Tour Sunday, Aug. 10, 1-4pm



Wholesome Blood, *First Draw*

This is the worst piece of shit ever to come from the annals of West Valley metal ever! I want to rip out these guys' entrails and roast them over a bonfire until they form blisters that burst open, ripping and dripping blood everywhere! Then I want to feed them to Satan! But Satan would probably

vomit them up in disgust! Your rage makes me laugh! Who do you think you are? I know you *probably* think you're Matthew Davis, but I hate to be the one to break it to you that I know you pick your nose when you're alone and you still cry when you think of your little puppy Pooper Dooper getting run over when you were three! Ha ha. Just kidding, all you stupid scenester player-haters.



Escort Girls, *Candy to Live*

With a CD cover that looks like an eighth-grader put it together in Photoshop for Beginners and a generic band name, I expected an album of diluted, second-rate bar rock. Yeah ... Escort Girls' music is pretty much the polar opposite of that. Dreamy, drowsy acoustic guitar and soft drum beats (sometimes off) melt together in a Mazzy Star-shoegazer-folk-alt rock blend that goes down sweet n' sour. The female vocals are the best part; they sound like the husky voice of a jaded girl drifting off to eternal sleep after downing a bottle of prescription pills.



Salt City Bandits, *Here's to You*

Expectations: Empty bar rock. Reality: Good empty bar rock, thanks to the production. Boho Digitalia's mark is clearly heard here—they make everything crisp, crunchy and thick. Raise your beer mugs high and remember the times when drowning yourself in said beer mug at Burt's actually worked as a form of oblivion; there might be a million bands out there doing party rock with similar titles to "Devil Woman" and "Knives and Guns," but how many have a song called "Salt City Pride?"



Whipple, *Thrift Store Wardrobe*

Why anyone would want to give their band a name that rhymes with "nipple" is beyond me, but to each his own? Oops. It's the lead singer's late name. Sorry! I hate country music, well, actually corporate country music, but this kind of country—alt/indie/old-fashioned country—is better than most good rock. John Whipple's creation is slow,

tender and bled out of a single acoustic guitar with plenty of dynamics, breathing and spaces. "I just can't swallow away the way I feel," he says in "Real," proving his bad-ass singer/songwriter self. The slide guitar work here is amazing. And nice accordion in the hidden track at the end.

Sig 9, *Self-titled demo*

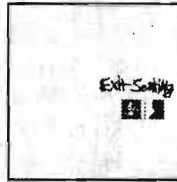
Sig 9 is a talented band, but lack originality. The execution of the music is great, every note is right on, the drumbeat isn't off ever. The production's sweet. I'm sure they really are angry, angry people. But Korn had their hit radio song six years ago or so, and anything that tries to follow in their footsteps is just going to be watered-down art, a cassette copy of a cassette copy. I love big riffs that pound into your head like a

trip hammer, but, as Paul van Dyk said in the interview we just did with him this issue, mentors can actually be detrimental. Sure, we feel respect for other musicians. But it doesn't serve any purpose to become a carbon copy of them.



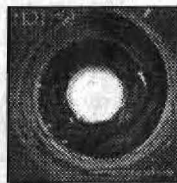
Adjacent to Nothing, *So Much Less*

I will add that this album is a little slower than Sig 9's and has some interesting melodic guitar work in parts, like at the beginning of "Secondary Skin" and "Jihad." Other than that, it's pretty similar. Definite Korn/Slipknot/P.O.D. influences are felt here, and the same advice I gave Sig 9 applies here. The music seems kinda muddy in parts, flat-sounding. Maybe this was an unmastered version that I got? Every band has to start somewhere, and hopefully as you develop, you'll eventually find your own sound. In the meantime, try listening to Cat Power, The Cure and jazz drummers from the 40s to widen your musical palette.



Alchemy/Blue Hour Split CD, *Exit Seating*

Alchemy and Blue Hour are perfect bedmates for a local split, which is pretty rare in these here parts. They're cool though and should be done more often. Alchemy sounds so much different than the Alchemy of two years ago; they're now more hard-rockin', more insane, more disillusioned, if that's possible. A couple of the songs have a cool Queens of the Stone Age feel, like "5 Milligram Manifesto" and "Deus Deusendanos." The EP boasts the best production I've heard yet from any Red Triangle release yet, all thick n' juicy (it was recorded and mixed by Scott Mahaney, who shares Andy Patterson's studio space). Blue Hour is a great match with Alchemy; both have that desperate, mystical dark-rock feel with a touch of dischordancy, although Blue Hour is more toned-down. My favorite track of Blue Hour's is "Electrocute," its wavery guitar riffs seeming to bubble up from underwater somewhere.



Hoth(e), *Anathema of the Mid-lands*

Minimal, trance-like, stream-of-consciousness musical writing is nothing new for Hoth(e), but bongo drums may be ("Driftwood Ripple"). Hoth(e) combines rich keyboards snatches, suggestions of nostalgia and poetic chanting to produce yet another hard-to-pin-down concoction of sound, vision, taste, smell, feel and E.S.P. I love how song titles match the emotion behind the songs—like "The Dream of the Rain" really makes you feel ... well ... like you're in a dream of rain. In the world of noise-art, the boundaries are fuzzy and ill-defined, certain pieces pioneering way out beyond even the farthest outer-space posts. Hoth(e) is definitely one of those pioneers, leaving all earthbound, narrow-minded stragglers behind.



Her Blacklist, *Untitled*

Gavin (drummer for Her BL) warned me that the new Her Blacklist album would be repetitive, but I don't really understand what he means. It repeats, sure, and it builds, and it swells, but nothing ever fades away into the monotony he said I might encounter. *Untitled* overall has a lot more slow parts than their self-titled earlier album, parts where the music stretches and smoothes out like an ever-growing pool of blood underneath the corpse of a recently dead man. Why does Her Blacklist remind me of dead people? Maybe it has something to do with the fact that they use samples of real ghost voices, called E.V.P. (Electronic Voice Phenomena), gleaned from the Utah Ghost Hunters Society, in the background of their music. All in all, another masterpiece, baby.

FLASH EXPRESS

by Walter

Though the Flash Express have performed twice already in Salt Lake City and drawn comparisons to bands often on the tongue tips of newly minted garage fiends — **Jon Spencer Blues Explosion**, **White Stripes**, **Mooney Suzuki** — and, though street rags in Los Angeles have virtually anointed the Flash Express as the next great rock band — I'd never heard them or of them until last week. The band previously opened for the **Warlocks** in the "grotto," then known as the Xscape basement. They played Mike and Aja's birthday party at the Urban Lounge with **Starmy** and now the Flash Express is preparing for a tour with **Nebula** and the **Bellrays**. Of course that tour isn't scheduled to stop in Salt Lake so we get the "pocket change" visit. The combo will perform at the SLUG Queen Pageant earning gas money for the trip to Minneapolis and the start of Nebula's tour.

Every next big thing band needs a front person and Brian Waters fills that role admirably for the Flash Express. He reportedly has a stage presence equal to that of Handsome Dick Manitoba of the **Dictators**. Of course Waters denies it and states that he's never seen the Dictators perform live. He is, however, a classic case. Our phone conversation began like this: "I thought I'd missed your call. My phone was disconnected until twenty minutes ago." Then our phone call was disconnected. When I called again, "Your phone was disconnected because you didn't pay the bill?" "Well, I wrote a check, I didn't necessarily pay it." The life of "rock star" and illiterate "rock scribe" are similar?

"They get me like that all the time. Every couple of months you go without paying and then you scramble to put it together...I wish I had the problems rich people have; like trying to find their identity, trying to find the meaning of life, rather than trying to find out how they're going to eat the next day." Waters continued with, "Rich people's problems are all like, 'How am I going to find the love of my life?' Who cares about that when you're trying to get this rent paid, keep the electricity on? You don't know what's important in life. Lights and shelter are lots more important than the love of your life. When I'm with the love of my life and I'm eating out of a dumpster...I ain't doing so good." Ah yes, the life of front man for the next big thing rock band — at least he has his health.

Former mortgage brokers and postal clerks moonlighting as "writers" for alternative weeklies all over this great nation probably can't relate to the previous comments but I'm guessing a lot of people out in SLUG land will. Apparently the list of pedantic questions I'd prepared wasn't going to work with Mr. Waters so I scrapped them and we had a conversation. We got on the subject of **Man...Or Astroman?** Waters said, "I remember I saw Man...Or Astroman? at this coffeehouse out here called Jabberjaw. The drummer actually peed his pants while he was playing and he got up and showed everybody. Fantastic!" About now some history on Brian Waters is appropriate. He and drummer Lance Porter were formerly together in the **Countdowns**, a band with one record produced by **Tim Kerr** on the Scooch Pooch label, a band with co-songwriting credits all over **Andre Williams'** in the Red release *Black Godfather* and a band that also backed Williams on several tours. **Rudy Rae Moore** is another name Waters drops in casual conversation. Serious credibility is present for students of "smut" in addition to Detroit R&B, garage

rock, trashy punk rock and etc. Contestants in the SLUG Queen Pageant will need to up the ante significantly to compete with the musical entertainment.

Probably the best way to give the reader an idea of Flash Express is to pull selected Brian Waters' quotes and be done with it. "My old band, the Countdowns, Tim Kerr recorded our record. The Countdowns were with Scooch Pooch out of Seattle. I was a huge fan of his from the **Big Boys**, **Poison 13** and at that time he was doing **Jack O Fire**." Hmm? How about his vision for the Flash Express sound or perhaps influences? "Yeah, well I'm really into **Mitch Ryder**. I love the **Detroit Wheels** stuff. With this band I thought it would be cool if we were a punk band trying to sound like the Detroit Wheels." Touring with Andre Williams? "For a couple of years we toured as his backing band and we would also be the support act on the bill. We would come out and do our thing, take a break and then come out a half hour later with Andre. When we came out with Andre he would always have some kind of costume for us to wear. The first time we wore these long red robes like we were a church choir or a gospel band. Those got a little annoying so we went to sequined bowling shirts. They didn't look as good though."

How about his memories of previous visits to Salt Lake? "We played in Salt Lake twice. Once we opened for the Warlocks. We didn't expect much out of Salt Lake City, but that show in Salt Lake was a gas. There was a really good turnout and the crowd was awesome and really receptive. We had a great time. We decided to go back on our own. We played at someone's birthday party. I don't remember the name of the club. I had fun at both shows but that Warlocks show was really great."

Waters is friends with Jon Spencer. When the Flash Express was a very young band Spencer wanted to produce the first record. That record never happened and though an album was recorded most songs will never see the inside of a retail establishment. Why not? "We went into a studio in Orange County. Originally we scheduled time and he was going to fly out and be in the studio with us. For pre-production we would record songs and I would send him a cassette tape. He would call me, we would have a conference call with the drummer (Lance Porter) and bass player (Tommy Branch). We're just a three-piece band. He would tell us what to

do on the parts. He was going to fly out and produce the record properly. It ended up being really sloppy because his schedule was too crazy. We did the recording. He was in South America and he faxed diagrams of where to set the mikes for the drums and...at the end of the day I wasn't happy with the production or how it came out." Waters and Spencer remain friends. Perhaps one day?

Today the Flash Express has "product," or at least they will when they arrive in Salt Lake. *Introducing the Dynamite Sound of the Flash Express* is scheduled for a September release. The CD is pretty much an over-the-top hot slice of punk flavored by R&B. Waters does have some slight vocal similarity to Jon Spencer and maybe that is the reason for the frequent comparisons. Also think (Dare I write?) **Zeke** and listen up for the country-inflected cover of **Grandmaster Flash's** "The Message." Also take note of a Waters/Vega/Rev/Flash Express collaboration titled "Sneak Around" and realize this band is acquainted with **Suicide**, in addition to all the other names dropped.

Introducing the Dynamite Sound will be available on CD and hopefully on a record at the Zephyr. Waters said about the record, "It is colored vinyl. They're all black."



Photo: Greg G

Shedding the Exoskeleton: The Locust Reveal Their Soft Underbelly

by Rebecca Vernon - Photo: Dan Gorder

It's hard to be impressed by bands these days. Each one I see, hyped out of all proportion, seems to leave me with yet another acrid feeling of disillusionment, a sick AMERICAN IDOL aftertaste. I'll just say it: I'm sick of empty bands and a music industry that's as hollow as a rotting corpse.

The Locust just released their second album, PLAGUE SOUNDSCAPES, on ANTI-RECORDS in June. It's 23 songs clocking in at just over 21 minutes. Previously, they've released splits with the likes of Melt Banana, Arab on Radar and Man is the Bastard, along with a plethora of 7".

The Locust is a band that a lot of people, it seems, love to hate. They're used to being heckled constantly at their live shows. But in that very hatred I find something significant. I've noticed with a certain degree of irony that whenever anyone with the power to influence tries to change this world for the better, and actually tries to make a difference and fight for something they believe in, the world loves to tear that person down. In other words, the world can instinctively sense, and just as instinctively hates, greatness.

The first time I saw The Locust, it was the most impressed I'd been by a band for years. I knew there was something more behind the buzzy, insectoid keyboards, split-second blastbeats, mind-blowing musical execution, twisted time signature changes and terrorist noir bug uniforms than at first meets the eye.

Their costumes made me feel like they were in a war. But what were they fighting for?

Justin Pierce, lead singer and bassist for The Locust, gives a deeper glimpse into the core of what motivates The Locust, a glimpse into what lurks behind the band's seemingly impenetrable exterior, and a look into the complexities of overcoming his own tragedies.

SLUG Magazine: You

guys are seasoned, veteran musicians. All of you have been in a plethora of side projects, like **Holy Molar** and **Cattle Decapitation**.

J.P.: Veteran. Yeah, I guess. I don't even consider myself a musician actually.

SLUG: Why not?

J.P.: I've never taken a lesson in my life, and honestly, I think that I would rather consider myself an artist than a musician. I think that I learn outside of the basic chord structures and certain kinds of patterns and I'd rather create or bring in my own ideas and stumble upon what I think sounds cool to me.

SLUG: Your stage presence is truly intimidating—you give off this kind of power, this wall of anger and misanthropy. How do you feel your locust uniforms add to the visual aspect of your music?

J.P.: The fucking so-called hardcore community kept saying that The Locust makes it impossible for fat kids to succeed and that we're all skinny and we diet and we're fashion core, when none of us give a fuck about how we look, and we don't care about our clothes. So we did the uniforms as kind of like a "fuck you" to all the critics. We're gonna give you that and we're gonna dress up like a bunch of assholes. Our first uniforms were these furry things with goggles and then they mutated into more of this homoerotic terrorist thing. And I don't know what you mean by saying that we're angry. We play aggressive music, but we're really not angry. I think if anyone's angry, it's usually the audience, because they're calling us fags and throwing beer bottles at us. That seems pretty angry to us. So we're just like, "Alright, you can be a dick, and that's cool. You probably have an unhappy life and you're probably going to die an unhappy person but we're going to keep doing what we do."

SLUG: I think people are threatened by progressive bands or anything that's outside their narrow way of thinking. You faced a lot of hassling in high school too; people beating you up for speaking your mind and debating in class.

J.P.: I think that being in high school, I definitely was there to be outspoken and to say, "Hey, fuck you, I don't agree with the U.S. government" or "I don't agree with the social politics of the country I live in or the school system." I think being outspoken and standing

THE

up for what you think is right is definitely a punk ethic. Even when I was 10 years old, I remember having problems with skinheads and getting beat up, getting put in the hospital and shit, because I won't take shit. If someone's fucked up or there's some Nazi skinhead doing their thing, I'm going to say what I have to say about it and they can beat me up, that's cool. I'm still going to come back and still feel the same way and still feel stronger and still talk shit and still have sentiments and still try to speak out against it.

SLUG: Where do you think you got that kind of inner strength to resist what people around you were thinking and saying?

J.P.: Fuck, I don't know. I can give you a sob story and say, well, when I was younger, like growing up and having my mom be abused by my dad and getting the shit beat out of her all the time and having to call the cops on my dad, having my mom be an alcoholic and then having my dad get murdered when I was 12 years old at my house and having me get made fun of and beat up because of it—well, those are the kinds of things that just make you fucking pissed off and sick of taking shit from people.

SLUG: At your last show at DV8 in Salt Lake, you had a table with books from AK Press. SLUG had been thinking of starting a book review column for awhile and seeing the catalogue there inspired us to finally start it. What is your stand on spreading political awareness and do you find that to be important? And do you picture yourself as more than artists but also as activists?

J.P.: Of course. I think it's a very important thing and that's why we brought AK Press with us on our tour, and they'll be joining us again on the West Coast portion of this U.S. tour. As far as being activists, yeah, we're definitely activists—at many levels—but I think the main thing about being an activist is the way you live your life personally. Because you reflect upon others in your community and that's important, that's what makes the world change. As far as our band goes, we have political lyrics, we have political imagery, we have political views, we don't play Clear Channel shows, we play all-ages venues, there're things that we do which would make me consider ourselves a very political band. Especially in this time, we need to be political. Look, this world's fucking turning to a toilet. The U.S. government is blowing up everything it possibly can, and it's all for money and oil. You've got to try to do your best to educate people and focus on independent media and independent ways of finding information about what's going on in this world.

SLUG: I remember you saying in an interview once that you feel like we're living near the end of the world, that we're living in an apocalyptic time.

J.P.: I think we are definitely living in an apocalyptic time. I'm fucking scared. There's some serious shit going on right now: Every day I think, this is going to be the end. Humanity is mind-blowing, I cannot believe the shit we keep doing.

SLUG: The Locust uses a ton of irony. Your album titles are blackly humorous. Some people have even gone so far as to call you a joke band. How do you feel this cynical black humor kind of gets across ideas in your music?

J.P.: I don't know what they mean by a joke band. A joke band is something you do on the weekends for local parties or something. This is our lives. We've ruined our lives to play music. I can't go to school, I can't hold a regular job, so therefore I have to do this shit. I think that having irony and humor is a very important thing, especially when you're up there on a stage being critiqued by people that are fucking assholes and idiots.

SLUG: Humor kind of delivers a message obliquely and the people who get it will dig deeper and the people who don't, it'll go over their head.

J.P.: That's the thing, we just want to create thought, even in the way we write the music; in weird time signatures, in having different tem-

pos, and just fast-paced changes. You have to *think* about something. Think about the music. Think about the image. Think about the lyrics. It doesn't have to be like, "Here ya go, now that's catchy, let's put that on a fucking Mountain Dew commercial and sell the shit out of it." That sucks. Who wants that? Even if they don't like it, at least they're thinking, "This is crap, I don't understand it." Or, "It's confusing," or "It's nonsense." At least they're thinking something.

SLUG: I find it significant that a subsidiary [*Anti-Records*] of a large label like *Epitaph* was willing to sign The Locust, when you guys don't really have mainstream sensibilities. How do you feel like the music industry might be changing? What kind of musical trends can you see coming?

J.P.: Well, I've noticed a lot of weird shit. My record label, *Three One G*, was approached by different major labels for The Locust, Get Hustle and Holy Molar, and then Cattle Decapitation signed to Metal Blade, Moving Units signed after their second show to Palm Pictures, The Blood Brothers signed to ArtistDirect, and so I think that maybe the music community is growing and people are seeking out cooler shit. Even like Mars Volta, they're a fucking prog band and they're huge, and they're on a major label. They're creative, they're challenging, and things like that give me hope, and the music industry, which is the devil's dick—it's like, thank you, I can kind of feel a little bit of light there at the end, there's something good that can come out of this. And in the last issue of *Alternative Press*, our friends were all over the magazine, and that's great, it felt so cool.

SLUG: So is it true that you married Gabe, The Locust's phenomenal drummer, in Hawaii?

J.P.: Well, we did like a joke one, with this Satanic minister. He's a legal minister, but definitely not recognized legally anywhere in Hawaii. But anyhow, yeah, we tried to. He got married for reals to a girl though [laughs].

SLUG: So how exactly do you become a virgin? ["How to Become a Virgin" is a Locust song title and their e-mail is howtobecomeavirgin@hotmail.com].

J.P.: I wrote those lyrics dealing with the way my parenting was. It's just dealing with irony and how people are supposed to have this family structure. My family was fucked up. My uncle ended up molesting my cousin and my other cousin was on drugs and in jail and they were getting pregnant. Next you know, my whole family's fucked up. It's just like a joke, how to become a virgin. Like how the fuck do you become a virgin? Because you're screwed no matter what, you know? It's kind of the idea of virginity as this pureness, and for me, I felt like I never really was able to be a wholesome, pure kid. It's like, OK, where's the innocence? I was already tainted, I already was fucked.

SLUG: What was your first show like as a kid?

J.P.: When I was 10, 11 and 12, I was really into the Sex Pistols, and I would try to be all fucked-up looking. I got into punk and I identified with it and in a sense, the punk community is what raised me. I grew up in Phoenix and one of the early shows that I went to was The Cramps. I was 11 when I saw them, and this woman that worked at the club thought I was this cute little punk-rock kid and let me backstage. Poison Ivy gave me a kiss on my cheek. I looked up to them and they were fucking so cool to me, and I was like, goddamnit, and afterwards, that seriously affected me. Like that made me be like, "I'm gonna play music."

The Locust played with Form of Rocket's CD release on Aug. 1 at Brick's with New Transit Direction, My Name is Rar Rar, Rah Bras, and some other band.

In reiteration, I think The Locust are sonic geniuses, a band of substance with a horde of crucial points to make. I believe they have the potential to become one of the most devastating, influential bands of this decade, not only musically, but psychologically, politically and ethically. Go ahead and laugh. But remember, you heard it at SLUG first.

See the full interview on www.slugmag.com

LOCUST

Eerily Symmetrical

By Camilla Taylor

I called Jon Ginoll, lead singer of the Pansy Division, while he was at work at Amoeba Music in San Francisco. After a short hiatus the band recently released a new album on *Alternative Tentacles*.

"Much of the cover art for the Pansy Division is really explicit and provocative." "No, suggestive, but not explicit," he responds. The recent album cover isn't though. Their new album has a picture of the band on the cover.

"We had decided not to do that this time. The last album wasn't either and I had wanted a photo of the band on the cover and I got outvoted. So, we got to do a group photo of the band for this album. We didn't want it to be a formula. You know, people see a cute boy on the cover and they expect it to be the new Pansy Division album. We like our album covers but people had come to expect it from us."

"How do you feel about your recent album?" I ask. "We're really happy with it. We had a long interval since our last record. Because of this we had really taken a lot of care into making a strong comeback album after not making an album in a while." The band has a really devoted fan-base and it's verging on the cult-like in some parts of the country. They've never been a vertical band, one that was passed down to you from on high, they're more of a horizontal band, people pass them around on dubbed tapes and they get played on college and indie stations. I ask him how he feels about where they sit in the music world.

"I feel fortunate in that we've been able to carve out a little niche for ourselves of fans who have been really faithful. But, to really answer your question we'll see how the new record does."

"But are you comfortable being known as a gay rock band?" "We're totally happy about it. We did begin in the early nineties and back then nobody was out. There were only rumors about certain celebrities, but no one was openly gay. On the first album we were very open and uncensored."

They wanted someone to talk about them, about their issues, instead of the heterosexual world, which no one was doing, so they did it. "What happened was we ended up with a lot of straight fans who admired the candor and who also liked the humor, as well as the music. I have a musician friend, who is straight, who came up to me after she first heard our music and said 'It's about time someone did this.'"

They are a bit of an oddity. Few rock bands are made up of only homosexual men, and I asked him how this came about. "The gay scene is mostly about dance music. But my friend and I, Chris, liked rock music so we decided to form a band. We just put a positive face on a frustrating situation." The Pansy Division is like any other rock band. They sing about what they like, they just happen to be boys who like other boys as opposed to boys who like girls. It doesn't seem like it should be as shocking as some people seem to see it.

"We just sing about what we like, and we like boys. You know, every love song is just heterosexual by default, so we just changed the genders. Our lyrics are explicit, but that's just how we talk. My friends say things like that all of the time. It's vernacular that wouldn't make it into a rock or pop song, but it's how people actually do speak. When we first started out, the percentage of explicit songs were higher but it's because we did it that we don't need to do it so much anymore. Once again, we don't want to become a formula."

The Pansy Division will be playing at Kilby Court on September 6th. They've played here before, but that was years ago. "We've played Salt Lake City three times. But we haven't played it for seven years. We played 94, 95, and 96. Given the odd liquor laws in Utah, we felt frustrated, like there was an impediment to people being able to come and see our show. It limited the accessibility of the music. We used to play more all ages shows than we do now. It varies upon the area. In some places, there aren't any underage fans. Given the liquor laws, we thought that it would be a lot easier to just play at an all ages venue. A fan in Salt Lake City got us to come. He just kept on emailing us and bugging us about it. He organized the show so we figured we'd come out. It's odd, there are pockets of fans in different places who have helped us out with the shows. The last time we played in 96, we had a good time. There wasn't a big crowd, but it was fun. You know, everybody wants to have more fans but I'll play for a small crowd as long as they're listening. The last time we were in Utah, in 97, we played this show that was in Park City. We opened for Blink 182 and Pennywise. My god, those people did not like our show. I'm not out to try to offend people. But some people are going to be offended simply by our presence."

As I wrapped up my interview, I asked him if he had any final comments for the people of Salt Lake City. "I will refrain from saying something that will inflame. I have nothing to say to Salt Lake City right now."



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Buzzcocks

Merge

Self-Titled

—Stakerized!

Coming on the heels of the Pete Shelley/Howard Devoto duet disc, and accompanying the **Buzzcocks'** reunion tour, which visited Liquid Joe's on June 13, this disc seems meant to reintroduce the seminal British punk group to listeners due to the eponymous title. Much as this is a spirited set, it's missing some of the old Shelley/Devoto magic. What's also lacking is the old lasciviousness (look it up, punk!) of old numbers like "Orgasm Addict," leaving only the nihilism of songs like "Useless—" "Life's only temporary, and then you fucking die." That kind of resignation didn't get them this far. What did was their unflagging energy and inimitable bouncy, jagged rhythms, as audiences can attest.

Rob Crow

Absolutely Kosher

My Room Is a Mess

—Stakerized!

This is the Pinback founder's solo project, but **Rob Crow** is so much more than that. Beginning in the early 90s in the pre-math rock unit Heavy Vegetable, then similarly with experimental outfits Optiganally Yours and Thingy, it's another stage in a long musical evolution. This is a bit like Swervedriver's Adam Franklin solo EP as Toschack Highway, *Everyday, Rock 'n' Roll Is Saving My Life*, only more like "weird time signatures and indie folk ... eating up what is left of what little time I spend not doing Pinback." More akin to ex-Polvo Ash Bowie's solo work, almost subliminal vocals mix with ultramellow strumming, and then on something like "Jedi Outcast," the Dark Lord is let loose.

The Dave Brockie Experience

Metal Blade

Songs for the Wrong

—Monkey 35

I can't help but feel that if **Frank Zappa** were alive today, **The Dave Brockie Experience** (DBX) would be his favorite band. DBX is comprised of three members from the multi-Grammy-losing **GWAR**. If you're familiar with **GWAR's** music, you have an understanding of the humor involved. Well, DBX plays songs that seem too silly and weird to even make the cut on any **GWAR** release; so goofy that you wouldn't want someone to hear you listening to it. The potty humor is rampant. At first listen, someone might think, "What, did these guys just get out of high school?" But like **Frank Zappa's** art, if you pay attention, you'll hear the intelligent and sarcastic commentary. "Songs for the Wrong" is DBX's second release. I don't feel it's as strong as their first, but I had no set expectation for their first release, *Diarrhea of a Madman*. Overall, this album is great and regardless of whether some songs have a pop-punk sound (just remember they're making fun of everything stupid), these guys play extremely well. Every song uses a different embarrassing light to look at the pathetic human race. Aug. 13 @ DV8.

Dead Meadow

Matador

Shivering King and Others

—Stakerized!

Much like **Caustic Resin**, **Dead Meadow** trudges their way through mires of stoner rock as heavy as a **Wurlitzer** dropped out of the Empire State Building. It could be 1968 or '70, who knows? But not 1969; that's **Iggy Pop's** year, untouched in sheer ferocity by anything here. You are putting Blue Cheer in your washing machine and using liquid sunshine to do your dishes. But nothing here soars; it's mired in a psychedelic sludge.

DM and Jemini

Lex Records

Ghetto Pop Life

—Jared Russell

This is ghetto rap mostly portraying the Eastern side of the hoodside rap MC and subculture. An original piece, although there are crossovers from other rap influences. This CD jives with a "do the right thing" flow, as it portrays the lifestyle of real life in lower-class neighborhoods. It's really hard just to lump it all into one condom, though. The song "What U Sittin On" and "Knuckle Sandwich" were personally sweet to me. Living life in "The Hood" has granted me the understanding of more of this type of cultural outletting and musical flow. Perhaps a reflection of an all-too-real personal life situation. I wouldn't go so far as to say that if you like **2-Pac** and other artists of that genre that this would fit that flow. All rap caters to different audiences, but truly, this album jives.

Don't Look Down

Nitro Records

Five

—Carly Fetzer

Finally, some pop punk that does something more than just bob its head. **Don't Look Down** started in Jersey in 1998 doing **MxPx** and **NOFX** covers. Five short years later, the students have passed up their teachers. Dual guitarists Ryan Ogren and Matt Emburgia (the founding members) have discovered a way to darken the standard-issue pop-punk chord progression, Tom Parker is doing remarkable things with the rhythm section, and Jesse Rendell ices the cake with strong, isolated bass lines. All five songs on the EP show off **Don't Look Down's** mastery of strategically placed pieces of silence. "Undone" is my favorite track and reminds me of a deeper, more shadowed **Unwritten Law**. Keep up with **Don't Look Down**.

Electric Frankenstein/EI Nada

Finger Records

Split

—Fat Tony

Hot on the heels of a West Coast tour together comes this ass-kickin' East Coast-meets-West Coast split, produced by Greg Hetson of **Bad Religion** and the **Circle Jerks**. Each band leads off with three original tracks, then moves into a cover of one of the other band's songs. **Electric Frankenstein**, still sporting their classic **Black Flag-meets-Dead Boys** sound, needs no introduction. It's the **EI Nada** guys that steal the show; they've apparently been making quite a name for themselves back home in Southern California with dates on the '02 Warped Tour and countless shows in the Los Angeles/Orange County area. The only gripe I have about this album is that it pisses me off that this duo didn't stop in Salt Lake. A must-own for fans of early 80s hardcore punk when hardcore was part of punk rock, not some weak term that bands who really play metal prefer to be called.

EI Nada

Finger Records

Nothing For Nobody

—Fat Tony

Punk rock is often misperceived as an exclusive domain for disenfranchised, white suburban males. Enter **EL FUCKING NADA**. With a name that loosely means "the nothing," some might conclude that this "barrio"-based quartet is a nihilistic punk outfit with nothing to say, but they would be wrong. This isn't Manic Hispanic, folks; for half-an-hour, **EI Nada** reflects upon the wild ironies in their world (drugs, beaches, murders, skateboarding, guns, beer, multiculturalism, girls, poverty, friends, ignorance, family and intolerance) with roaring guitars, non-stop bass lines, shredding drums and a bunch of guys who sing like they wanna destroy. **EI Nada** proves that there are still bands that play hardcore punk. Bands like **Rancid** wish they could kick this much ass!

Garrison

Revelation Records

The Silhouette

—Fat Tony

Garrison is one of those bands that confuse a lot of people, for no reason other than they don't fit into one of the current popular categories that people like to tag on a band. Are they post-hardcore? Emo? Pop? Or are they simply a rock band? This quartet of Boston drama-rockers (which includes members of **Iris** and **Stricken For Catherine**) answers "all of the above." The romantic, passionate voice of Joe Grillo calls to mind the styling of **Black Francis of the Pixies**, not so much in tone, but in his ability to both croon and holler through these songs, leaving the listener with raised neck hairs and the desire to recklessly sing along. Their music (similar to **Drive Like Jehu** and the **Foo Fighters**) sounds familiar enough that you almost know the song before it has ended, yet new enough to leave you pounding your fist along with abandon, excited to listen again and looking for more things to come. Intense yet fun.

Give Up The Ghost

Equal Vision Records

Background Music

—Chuck Berrett

If you liked **American Nightmare**, then you'll love **Give Up The Ghost**. Why? Because they're the same band. I don't know why they changed their name, but they did. So for those of you who aren't familiar with their sound let me explain: Energetic as hell, fast-paced hardcore that seems to draw a lot of musical influence from the older, more treble driven days of hardcore, and vocals from the newer, throaty era. I'm not terribly impressed with this record, not because it isn't good, but because it's just the same old thing. As far as hardcore goes, these guys are at the top of the game, but there is some originality to be desired. I do appreciate the lyrical value of this record; they have very well-written and poetic songwriting ... with an all-too-familiar sound. I think it's a shame when a brilliant writer stifles himself into one particular genre, but if this is his passion, then who are we as fans or critics to decide the fate of such beautiful words?

Manic Hispanic

BYO Records

Milo Goes To Jr. College

—Kermit Propulsion

Punk rock done with the true flavor of espanol. Song No. 10, a takeoff of "The KKK took my baby away" by **The Ramones**, is actually called, "The I.N.S. Took My Novia Away." Song No. 13 is a **Glen Danzig** song called, "I Turned Into A Martian." But they call it, "She Turned Into Llorona." They are just having fun doing covers. A comic relief to the serious side of punk rock from all spectrums.

Me First and the Gimme Gimmes

Fat Wreck Chords

Take A Break

—Fat Tony

Me First and the Gimme Gimmes have never written a song and have barely toured. Instead, this fairly successful band (which started as a joke) covers songs that were once hits, but have since fallen into obscurity. You've heard **Spike Slawson (Swingin' Utters)**, **Fat Mike (NOFX)**, **Jake Jackson (No Use For A Name, Foo Fighters)**, **Joey Cape & Dave Raun (Lagwagon)** pay tribute to the music of the late 50s, 60s, 70s and Broadway; now hear them bust out your favorite R&B classics from yesteryear, punk-fied! Classics such as **R. Kelly's** "I Believe I Can Fly," **Seal's** "Crazy," and the **Jackson Five's** "I'll Be There" are all yours to own on one disc for one low, low installment of \$12.99! Not nearly as good as the **Gimme Gimmes'** other three full-lengths, but it's not like they wrote the songs! So if (and only if) you're a diehard fan of **Me First and the Gimme Gimmes** or the smooth sounds of R&B, buy this record today!

Mest

Maverick

Jaded

—James Orme

The first single released off of **Mest's** self-titled album is "Jaded," which the public will inevitably be bludgeoned over the head with by radio and MTV, and the band's major-label debut features **Good Charlotte's** Benji Madden, so I'll bet you can guess what it sounds like. There are a few hidden gems on this album, like song "Promises," where lead singer **Tony Lovato** actually puts some stress and anger on that boy-band voice of his, and the guitar on "Burning Bridges" has the reminiscent sound of the **Clash** and has lyrics that are shockingly insightful. I also have to give **Tony** huge credit for going out on tour with **Mest**, even though his back problems have him spending long amounts of time in a wheelchair. Unfortunately, image is everything, and I predict **Mest** will be pushed to meet an image that I'm sure their label will bestow on them as another **Blink-182** clone, and they will be pushed to make worthless tripe when it's obvious they are capable of so much more.

MonsterTrux

Caroline Distribution, Deezeel Records

Grind

—Kermit Propulsion

Monster Trux are from Chicago. They came from the underpinnings of Chicago's skate scene. Described as "Chicago's premiere skate rock band," they formed in 1999 to pay tribute to monsters and skateboarding. In fact, they have shared the same stage with bands such as **D.I.**, **Agent Orange** and **The Skulls** and **The Stitches**. They have played at **Tony Hawk's** Gigantic Skate Park Tour and **Zero/Toy Machine Pro Demo**, among other events. They are sponsored by **Emerica** and **Vision Street Wear**. A very solid punk-skate album. It has old arcade gaming graphics on the front cover and is just weird. It is also pumpny, intelligent, rawcore and has a ton of energy.

Motion City Soundtrack

Epitaph

I Am the Movie

—Carly Fetzer

"We like the idea of having 127 crayons to draw with rather than the standard 10 that come in a box of Crayolas," says lead singer **Justin Pierre**. Colorful is the perfect adjective for **Motion City Soundtrack**. Drawing inspiration from metal, lounge, techno and classic rock, these five strapping Minnesotans have concocted a sunny, melodious, harmonious and sharp-witted way to create music. "My Favorite Accident" is the standout track and I think that they might have put an addictive chemical in it that makes you crave it fortnightly. See also: "The Future Freaks Me Out," "Don't Call it a Comeback" and "Capital H." Think of **Motion City Soundtrack** as **The Reunion Show** with more rock. The Anniversary with more wit. And **Weezer** with more balls. See also: This CD is fantastic.

Nigel

Silver Girl Records

Self-Titled

—Fat Tony

This is a tale of two turtle-neck-wearing WMU students from Kalamazoo, MI: **Damon** the fluffy pianist and **Bebe** the dark and mopey guitarist. **Damon** and **Bebe** played together in offbeat, experimental outfits until one day, **Damon** moved to Denver. **Bebe** followed a few months later, when the duo embraced a drum machine and together became **Nigel**. One day, **Nigel** recruited a real drummer named **Trent**, and later, a bassist named **Jeff**. **Nigel** realized they had finally become a real band, released their self-titled debut album, and headed out on tour. Wasn't that a nice story? As for **Nigel's** actual music, it's about as airheaded as the above tale, while the lyrics are artistically the same way **Andy Warhol** thinks a can of soup is artistic (track No. 5 is called "Vinyl Chair," for Christ's sake). Don't bother buying this, just head to your local den of iniquity and listen to whatever elevator music they play there.

No Motiv

Vagrant Records

Lola

—Carly Fetzer

And The Sadness Prevails..., **No Motiv's** 1999 full-length was a great album, but as the title might indicate, a little depressing. I'm pleased to say that **No Motiv** has since then popped some Prozac, undergone some therapy, and come out a new band no longer burdened with childhood memories and broken hearts. With this great weight lifted, **No Motiv** now has the motivation and the means to rock, and they do it. "Grey Notes Fall" starts the EP out strong and dark with their signature minor and distorted guitar work and **Jeremy Palaszewski's** relaxed yet pissed-off vocals. "Independence Day" and "Set Fire" keep up the tempo and the EP ends with "Keep it Going," a simple and slower tune with a message. To enhance the experience of this and all **No Motiv's** records, see them live and you'll understand their mastery of apathy and emotion.

Odd Nosdam

Anticon

No More Wig For Ohio

—J-Russ

Odd Nosdam explore the fringe of music and have created a weird new world in this new release. This instrumental mixed collage is true modern psychedelia and brings together so many disparate elements from **God** knows where that you will be disoriented and mind-fucked with every repeated listen. Infomercials and twisted church songs are met with chamber strings and noisy lo-fi drum beats in a twisted cocktail **Island Iced Tea**. Funny and entertaining music that pushes the envelope of instrumental hip-hop and beat-based music.

Phantom Tollbooth

Off Records

Beard of Lightning

—Stakerized!

It's another **Robert Pollard** project, but not the latest **GBV** disc or even a fit introduction to the mind that might be a mad genius in the tradition of **Syd Barrett** and **John Lennon** yet seems relegated to cult status. **Phantom Tollbooth's** 1988 album, **Power Toy**, was remastered with new vocals and lyrics by **Pollard**. This works largely because of the genre—punk loaded with progressive tendencies—and the original was already so far out there instrumentally. For reference, **Phantom Tollbooth** combine the artsy jazz and punk of someone like the **Minutemen** in songs that could last 20 minutes instead of the **Minutemen's** 20 seconds. **Pollard** brings to the table his knack for oddball wordplay and off-kilter phrasing that make **Beard** seem as ahead of its time now as **Power Toy** was then. On "Mascara Snakes," **Pollard** proclaims, "in this stream of consciousness playing/no one knows what we are saying," and you might ask as well, what he is smoking. But whatever it is, don't stop now, **Bob**.

CD Reviews

Reggie and the Full Effect

Vagrant

Under the Tray

—Carly Fetzer

Praise the Lord, Reggie is back. With the best packaging we've seen since *Promotional Copy*, this CD is genius covered in plastic. As is expected, several of the tracks are ramblings from the famous "Drunk Girl at the Get Up Kids Show," many others feature guests like Hungry Bear, Fluxation and Finland's Common Denominator, and the remaining tracks showcase Reggie and his keyboard at their finest. The "Full Effect" that Reggie refers to is the intense and strident variation between songs. One minute you're listening to great heavy metal from Finland, the next is classic moog emo, and the next is 80s new wave that even my 37-year-old boss likes. This record has something for everyone in songs like "Apocalypse Wow!", "Linkin' Verbs" and "Image is Nothing, Lobsters are Everything." Track 14 even takes a crack at Avril Lavigne, which is something that we all can appreciate. Thank you, Reggie.

Rufio

Nitro Records

MCMLXXXV

—Carly Fetzer

Every time I turn around, Rufio is playing a show in SLC. With *Taking Back Sunday*, with Millencolin, with *The Ataris*, with *NUFAN*. O.K., O.K., they topped the mp3.com charts, they've toured with every band in existence, every 15-year-old in the state has a Rufio T-shirt, they signed to Nitro, etc. But people, you're all missing one important point: They're not good. Listening to this album is one big *deja vu* experience. All the tracks run together to form one big song that sounds exactly like the lump that was known as Rufio's first album, *Perhaps*. The only point of evolution in *MCMLXXXV* is that Scott Sellers' voice now sounds like Kris Roe. Cause that's just what we needed, another band that sounds like *The Ataris*!

Spitalfield

Victory Records

Remember Right Now

—Mase

Spitalfield has a lame-ass name and are cookie-cutter pop-rockers; the cookies, however, are pretty tasty. Coming to us from the Windy City, these four lads, who started writing for a side project in 1998, have now released a full-length on a major label with that side project and have named it *Spitalfield*. *Remember Right Now* is an all-around good CD with good lyrics and good guitar, just nice and good. They remind me of a happier *Copeland*, but a sadder *Motion City Soundtrack*, and a less-angry *Matchbook Romance*. So basically, if you buy all four CDs, you'll have the emotions covered. Now for the "critic" part of the job—*Spitalfield* could use smarter lyrics, less clichés, and a stronger lead voice. The music is excellent, however. I say, buy the album on sale or burn it; *Spitalfield* is not worth full price just yet.

Stunt Monkey

UTR Music Group

Self-Titled

—Kermit Propulsion

Stunt Monkey? Imagine me sitting in the middle of an island naked with only two albums, *Stunt Monkey* and *Stiff Little Fingers*. Which one would I eat for survival if CDs were edible? *Stunt Monkey*. Even though it was produced by Bill Stevenson of *Black Flag*, I would engage my innards with this piece of shit. Ghostly fucking horrible. Imagine the most mainstream, corporate shit-staining record ever. So what if this is a closed-minded review? Who fucking cares? It's blah-blah, post-mortuary, needs-to-be-buried-and-shat-upon music. Don't let this one loose on your shelf. God will kill you. I feel like telling you about this, dear readers, is like forcing you to take a giant condom filled with concrete, slapping it in my ass, and then asking me to ride down a mountain naked through cactus. AWFUL!

Subtitle

Gold Standard Laboratories

I'm always recovering from tomorrow

—J-Russ

GSL steps up their weird musical agenda with this release from rapper/producer *Subtitle*. He creates a lovely, stoned, future-funk atmosphere that is mellow yet jarring. While it is not in the traditional hip-hop vein, so as to seem amateurish to some, there is still a beautifully raw uniqueness about it. *Subtitle* chooses to use rap & hip-hop production to his own advantage instead of being a product of the hip-hop industry, or, as *Subtitle* explains in the first track, "Art lets you lay waste to most types of convention."

Teen Idols

Fueled By Ramen

Nothing To Prove

—Fat Tony

Remember, if you will, way back to '01 when the *Teen Idols* came with *Less Than Jake*, *Anti-Flag* and (for some reason) *New Found Glory*. Well, it seems the *Teen Idols* developed a strong relationship with LTJ's drummer Vinnie, because with the release of their fourth full-length, they've migrated from Honest Don's to Fueled By Ramen (of which Vinnie is the co-owner). The quartet hails from the birthplace of rock 'n roll, Nashville, but describes themselves as "pogo-pop-punk-onic." What the fuck does that mean? It means that if your arms are sleeved in nautical stars, or if you like edgeless, fun music you can jump straight up and down to while holding your girl/boyfriend at a show, you will probably enjoy this album, which sounds just like their Honest Don's albums. Neat title, though.

The Raveonettes

Columbia

Chain Gang of Love

—Ryan Jackson

Reading the early press hype on *The Raveonettes* could render any music fan a bit skeptical. However, this phenomenal 13-track debut not only exceeds expectations, but sounds so timeless and classic it will likely land on one of those Greatest 200 Albums of All Time lists—no joke! *Chain Gang of Love* is a perfect album loaded with sharp cuts that are edgy as razor blades, yet catchy as a la *Buddy Holly*-style pop perfection. Whether it's the instant classic "That Great Love Sound," the dark country ballad "Love Can Destroy," or the sinister, droning "The Truth About Johnny," it's impossible to find a moment on this album that will let you down. Lyrically, the album reads like a screenplay filled with plenty of one-liners and themes about heroin, kinky sex and prostitutes. Like a movie, I don't want to give away the ending, so buy this album when it is released on Sept. 2, put it in on repeat, and play it at MAXIMUM VOLUME!

T*Shirt

Silver Girl Records

The Convincer

—Carly Fetzer

I think all girl bands should have at least one guy member, and all guy bands at least one female. I've found that an amazing sense of balance and sound of intelligence tend to permeate groups that have a little estrogen or testosterone thrown in the mix of an otherwise unihormonal lineup. *T*Shirt* is such a band. Leslie Sink plays bass, keyboards and the vocals chords with a bunch of boys and the result is sugar and spice mixed with dirt and snails, and it's great. Refreshing. Comforting, even. The tracks on *The Convincer* aren't incredibly catchy or upbeat, but they are a well-written collection of Saturday afternoon songs, songs you unwind to, songs you replenish to. Don't look for *T*Shirt* on tour anytime soon, because they broke up shortly after their 1996 debut. However, old demo tapes and random studio tracks were dug up for this, their second release, and I for one am glad that these songs lived a little longer than their creators.

Variable Unit

Wide Hive Records

Hitchhiker's Guide Through the Conflict

—J-Russ

The anti-corporate punk ethic pervades this funky acid jazz music through sampled and live dialogues. San Francisco based VU's sound is somewhere between conscious hip-hop and the revolutionary funk of Fela Kuti. This new EP goes between beat-based tracks with politically charged sampled dialogues and conscious rap tracks over live beats. My personal highlight is when lyricist Azeem brings his poetic spoken word on the unsettling state of affairs on the last track. This music will appeal to conscious hip-hop heads and acid jazz/funk freaks. Lookout for their 2nd full length CD this fall.

Various Artists

Coup D'Etat

A Blow To The State

—J-Russ

This low-priced independent hip-hop comp from New York label *Coup D'Etat* is a current snapshot of some of the finest USA-based artists defining hip-hop. As with most compilation projects, it is a hit-and-miss track selection, but the hits are worth the filler. This is original hip-hop, where entertainment and education work together with the beat. *Akrobatik* and *Fakts* One bring the standout tracks for me and the 15-minute DJ mix at the end of the CD sets the party vibe up right. *MC Paul Barman*, *Rasco*, *J-Live* and *Soul Purpose* all bring the funk. This may not fly with the avant garde hipsters, but this funky collection will move the party people.

CD Reviews

Various Artists (El-P, Mr. Lif, RJD2, etc.) *Definitive Jux*

The Revenge of the Robots —J-Russ

This is a DVD/CD combo chronicles the 2002 hip-hop road show organized by cutting-edge indie label Definitive Jux that ran across North America and Europe. This label is at the forefront of modern U.S. hip-hop in both music and concept, and they have the record sales to prove it. These rappers mix politics and humor in the vein of classic rap groups like **Public Enemy** and **BDP**, always over cutting-edge beat production. The DVD features an hour tour movie, concert footage, music videos, interviews, a documentary on the label and the hip-hop trivia game "Devolution." The CD is live recordings from the tour and a mega-mix from RJD2. Essential for indie rapheads and an excellent introduction to **Def Jux boom-bap**.

Various Artists Select Cuts

Wild Dub Dread Meets Punk Rocker —J-Russ

This collection of rare 7" singles and B-sides from 1977 to 1981 captures the sound of the punk/reggae culture collision that swept England during the 70s. Influenced by the reggae and dub sounds of Jamaica brought by immigrants to England, British punks and dreads fused punk and reggae culture and created a progressive musical movement whose social and political echoes are still influencing music today. Classic tracks from well-known groups like **The Clash** and **P.I.L.** are here with equally impressive tracks by lesser-known groups like **Basement 5** and **Red Beat**. These tunes sound totally fresh over 20 years later and are a crucial listen for anyone interested in punk, reggae, or the current dance/punk hype, especially since these tracks are damn near impossible to find on the original 7" format.

M. Ward Merge

Transfiguration of Vincent —Stakerized!

It's fitting that **M. Ward** played Kilby Court on the night of the major-league baseball all-star game, because there is something 19th-century about his music. This concoction of subtle guitar-picking and rustic vocals conjures up a backyard cookout in the late 1800s, fireflies flickering as they rise up against the summer sky. This music tends to be lulling, but this outing features a changeup with a cover of **David Bowie's** "Let's Dance." That dance might be the alt-country two-step in this context, but can still be rousing. He transfigured the night at Kilby Court July 15 with **Rilo Kiley**, who backed him on part of his set.

DVD Review

Cinema Beer Buddy: Hopeless Records

Punk Rock Video Compilation —Carly Fetzer

How many years have I been watching videos online at work, crouched in my cubicle with the volume turned down so the boss won't hear? Too many. Watching **Cinema Beer Buddy** (15 videos from 15 superb bands) on my couch with my surround sound blaring is a joy I can't describe. Enough rambling, let me tell you the titles: **Thrice's** "Deadbolt," **The Beautiful Mistake's** "On Building," **Thursday's** "Understanding in a Car Crash," **A.F.I.'s** "Days of the Phoenix," **Taking Back Sunday's** "Cute Without the 'E,'" **The Lawrence Arms'** "Pomo and Snuff Films," **Poison the Well's** "Botchia," **Strung Out's** "Cemetery," **Midtown's** "Get it Together"—well, you get the picture. In summary, your pathetic little life might acquire a redeeming shard of happiness if you own this DVD. Well, it helped me, anyway.

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SALT LAKE HIP HOP

By Gared Mosen

Although The Flowbots have been playing out in SLC clubs for two and a half years, they still don't consider themselves heavily affiliated with the local hip hop circle. With its own grassroots following, the group brings a strong crowd everywhere they play. They are young, with an immense stage presence, clearly reflecting their collective passion to create skillful, local hip hop.

"We're trying to steer away from traditional hip hop," they explain to me. A few weeks ago I sat in on one of their practices. We talked for a while about what they do in their daily lives and what sets them apart from everything else that is musical, on a local level.

Friends since high school, all are enrolled at the University of Utah, with the exception of James Peterson(keys/guitar), who attends Westminster. In addition to playing bass in Flowbots, Hunter Rose is focusing his scholastic attentions on film. His true diversity shows while he's playing a totally different style of music in the local reggae band, Afro Omega. Alejandro Melendez(vocals) not only writes and raps insanely strong lyrics, he's also a film major. These guys natural artistic ability shines through in the classroom, as well as in the band. Last but not least, Joseph Bridge glues the band together with prompt drum beats. And, as an added bonus Dylan Higgenbotham (DJ) spins with them on occasion.

After we spoke for half an hour or so, they offered to play some songs they were working on. The first tune had some samples from the narrator of a yoga tape Alejandro had found lying around. I found it to be absolutely unexpected in the context, yet still necessary for the flow of the song. Keys, tough bass lines, fast raps and tight drums make their tunes simply understandable to anyone. The intellect behind the authenticity and creativity of the song writing is unmatched. It's apparent they have something wildly poetic and purely artistic to express.

"We simply want to make and play tunes," they expressed to me. The Flowbots are a band I would strongly suggest you see. If you're not a fan of hip hop or even if you hate it, I'd still say you need to see them. If you then honestly don't like them, I'll buy you a beer.

Check out their web site at www.flowbots.com or see them perform live on Friday, August 15th at Todd's Bar and Grill(1051 S. 300 W.)



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Thu 14 - Locria & Stone Mall	Sat 30 - No Quarter [Zeppelin Tribute]
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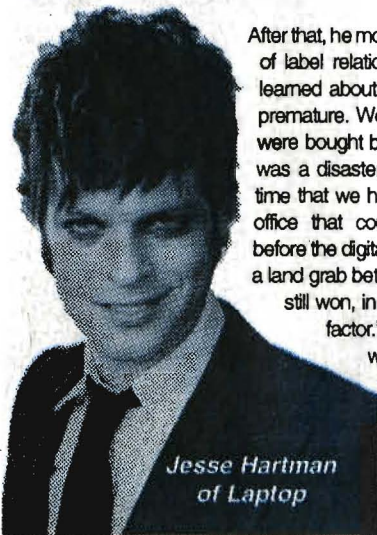
Intractable

Sometimes being an indie label is like wetting yourself in dark pants: You get a warm feeling, but nobody notices. Gammon records, in its short two-year lifespan, has already delivered the world gems like **The Mooney Suzuki**, two **Daniel Johnston** albums and the **Langley School's Music Project**: two albums worthily made from tapes of a 1970s-era elementary school choir singing pop hits of the era. Co-founder Jordan Trachtenberg has seen the music industry from several sides, cutting his teeth at Tomato, as well as being a part of one of the first companies to offer music downloads, Cductive. Through it all, he hasn't lost sight of what's important: the music.

"I didn't have much of a choice about starting the label," he confesses. "It's all I've ever wanted to do, since about age nine. Listening to Bowie's *Scary Monsters*, I was a nerd as a kid, and music was an escape. Starting Gammon with business partner Taylor Clyne was the hardest thing I've ever done. The state of the record industry is terrible right now, especially retail." He doesn't complain about downloading, though, having been a part of it. "At Cductive, we were the first to legitimately post songs by Nirvana and Beck, and stuff like *Lookout* and *Kill Rock Stars*.

"I like the fact that we're a boutique label. We put a lot of time and effort into selecting artists, and even the art. Especially vinyl, like the *Langley School*, where we used the original 70s artwork. We packaged them in two separate sleeves, with beautiful liner notes. We are working with Columbia to issue the new *Dandy Warhols* on vinyl. As a label, you can have some success with vinyl. I live across from Virgin Records in New York, and I see vinyl front-racked. It sells. We have done well with the *Langley*, and *Mooney Suzuki* vinyl."

Before Gammon and even Tomato, Trachtenberg first became known for a project that mixed two media that might have seemed antiquated at the time: poetry and the telephone. The *Poemphone* project. "It was one of the greatest experiments I've ever done," he maintains. "I took out a voicemail number, and had poet Todd Colby record a poem. People could call and leave their own poem. After five years, I released an album on Tomato, then an anthology in 1997 with John S. Hall, Lee Ranaldo of Sonic Youth, Allen Ginsberg and M. Doughty of Soul Couching." The album's success landed him label manager and head of A&R at Tomato.



Jesse Hartman of Laptop

After that, he moved on to become vice president of label relations at Cductive. "At Cductive, I learned about true teamwork. The vision was premature. We worked many late nights; then were bought by Emusic, our competitor, and it was a disaster. We were so far ahead of our time that we had a bank of CD burners in the office that could manufacture custom CDs before the digital revolution. After that, there was a land grab between Emusic and Cductive. We still won, in the sense that we had the 'cool factor.'" But then it all blew up. "Napster was the evil giant of the whole thing."

He still shies from the issue of downloading. "I get approached all the time about digital, but can't even wrap my

head around it. We have someone at Gammon to put up downloads. I think it's a good thing to hear before buying. How many times have you bought a CD that sucked? It's telling, how many blank CDs are sold each year. As an example, have tapers hurt the Grateful Dead? If anything, it's helped them."



Daniel Johnston

He continues, "We have no genre. How can I limit to one genre when I love music as a whole? If I get a hard-on about the music, then I'll put it out. There's no direct connection between Daniel Johnston, Mooney Suzuki, Langley and alt-country group *Tandy*." Gammon's *Songs In the Key of Z* comps are 'outsider' music like **Captain Beefheart**, **Tiny Tim** and the **Shaggs**. "The special thing about outsider music," he says, "is that they're doing it for the purest reasons. There's no possibility of having a hit. It comes out of them like sweat.

Does he feel Gammon has flown under the radar of the media? "We've gotten some attention for the Daniel Johnston, Mooney Suzuki and *Key of Z*. We are like an angry two-year old. We want to be here for the long haul. It's my passion; I don't have a choice. There are times when I'm close to tears, and others when I jut my chest out. On our second release, we took *Mooney Suzuki* from zero to 90, then sold to Columbia."

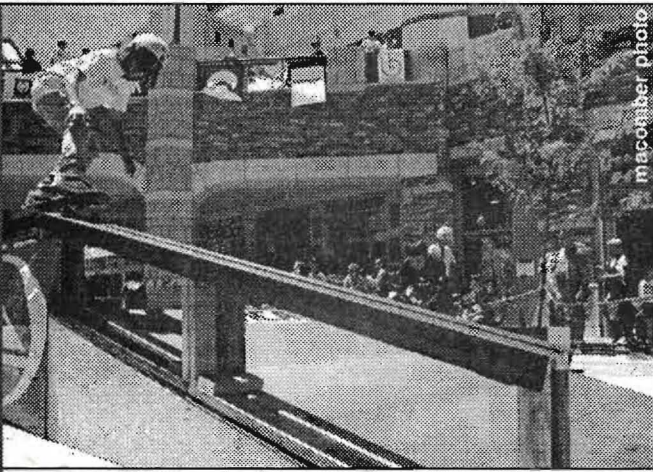
If he has one complaint, it's over the Mooneys going major. "I've never felt like I've completely gotten credit for them. Someone at Cductive brought me their 7". I thought, this is un-fucking real. Then I saw them at SXSW, and I couldn't breathe, my hands got sticky. I had a very strict plan with them, to tour and become the hardest-working band, get a video on MTV's 120 Minutes, and eventually move them to a major. Dealing with Columbia was hard. When money hits the table, people change. They just wish we could have kept the *Electric Sweat* album in our catalog, but Columbia wanted to reissue it."

Trachtenberg is as excited about new releases as old favorites, and mixes the two in his enthusiasm. "**Jesse Hartman** is backed by five incredibly beautiful women. It's like Gary Numan x Bowie x Leonard Cohen x Woody Allen. It's genius, very catchy. The new release with Daniel Johnston and Mark Linkous of *Sparkhorse* was one of my most magical experiences. We recorded Daniel and Mark several days after 9/11, and it was hard to fly. Getting Daniel Johnston on a plane was really hard. The city changed radically. I'm still a bit shell-shocked."

"Daniel is a very special artist, and I'm working on a benefit album to help his condition. **Clem Snide**, **Mercury Rev**, **Sparkhorse**, **Calvin Johnson**, **Lou Reed**, **Teenage Fanclub**, **M. Ward**, **Guster**, **Beck** and **Tom Waits** are all set to contribute. There is also a movie being made about his life. I think our comp will get him the attention he deserves. He's the **Brian Wilson** of our generation. Critics have been tough on the Linkous collaboration, saying it's not really Daniel, but doesn't he have the right to go forward as an artist and develop? His music is like Tom Waits; it's the closest thing to religion to me."

He won't directly mention possible signings, "but one is a six-foot-seven drag queen with a 10-piece band. It's over-the-top filthy. Another band, female fronted, could be bigger than the **Yeah Yeah Yeahs**. An indie label has to try harder. We try to make things easy for the artists. We give half the profit to them, and total creative control, though I may argue some points. The new *Laptop* was all mixed and produced in his basement. We are up for the theme song of a new series on Showtime. And in addition to *Dandy Warhols*, we will be doing two other major label releases on vinyl. We're trying to keep vinyl alive."

The Mooney Suzuki will be cranking it up on the *Lollapalooza* tour August 21!



macomber photo

Beginner

1. Holand Ruld
2. Brandon Aguayo
3. Colton Woods

Best trick

Adam Dyet-kickflip
bs tailslide

Intermediate

- Chris Bacca
Hugo Gomez
Etson Zamora

The Hawk contest went very nicely despite the heat of the day and the size of the course. I was stoked to see the little rippers of today as they stand on the threshold of tomorrow.

So the 24th of July was an unbelievably fun day. It always is. This year it was more fun than ever because Dan Jones and family opened their backyard to host the 1st Annual Pioneer Day backyard ramp contest. It went like this. Skate. Drink. Skate. Drink. "Hey everybody! This was a contest. You didn't know about it but **Willie Sylvester** won and **Chris Yourgalite** got second. Here are your prizes." Skate Drink. Skate. Drink. Go watch the fireworks. **Chad Voght** was there. And so was **Bryan Pennington**, but we just expect those guys to kill it. Benny was getting jiggy to some fry sauce too. **This is the Place- Indeed!**



macomber photo

I wasn't there. I'm sure it was fun. PC contests always are. They have a great park and a lot of talented people to skate it. The top 5 in the advanced street are invited to the finals of the SOD at Urban Snow and Skate in Orem on September 27th to compete for a trip to the Tampa AM contest in January 2004.

Here are the results from the July 12th skate competition in Park City:

ADVANCED STREET

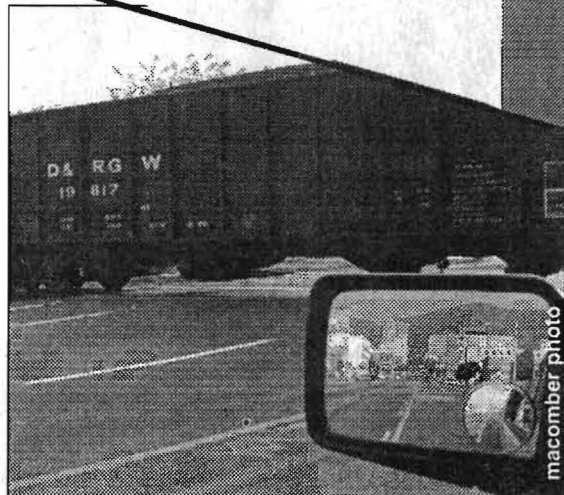
- 1st**
Drew Brighton
2nd
Aaron Scwendiman
3rd
Bronson Zurn

- Girls**
1st Jessica Kho
2nd Emily Munk
3rd Christie Wood

- Beginner Street**
1st Colton Woods
2nd Griffin Chure
3rd Temkye Feragen

- Intermediate Street**
1st Bryant Chapo
2nd Brady Perez
3rd Jack Degooyer

- Open Bowl**
1st Drew Brighton
2nd Brooks Finlinson
3rd Clancy Campbell



macomber photo

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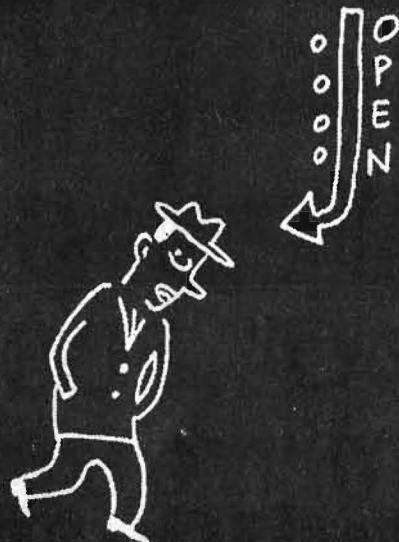


DESIGN BY AMY LOWRY

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free parking after 8:30pm in the walker building

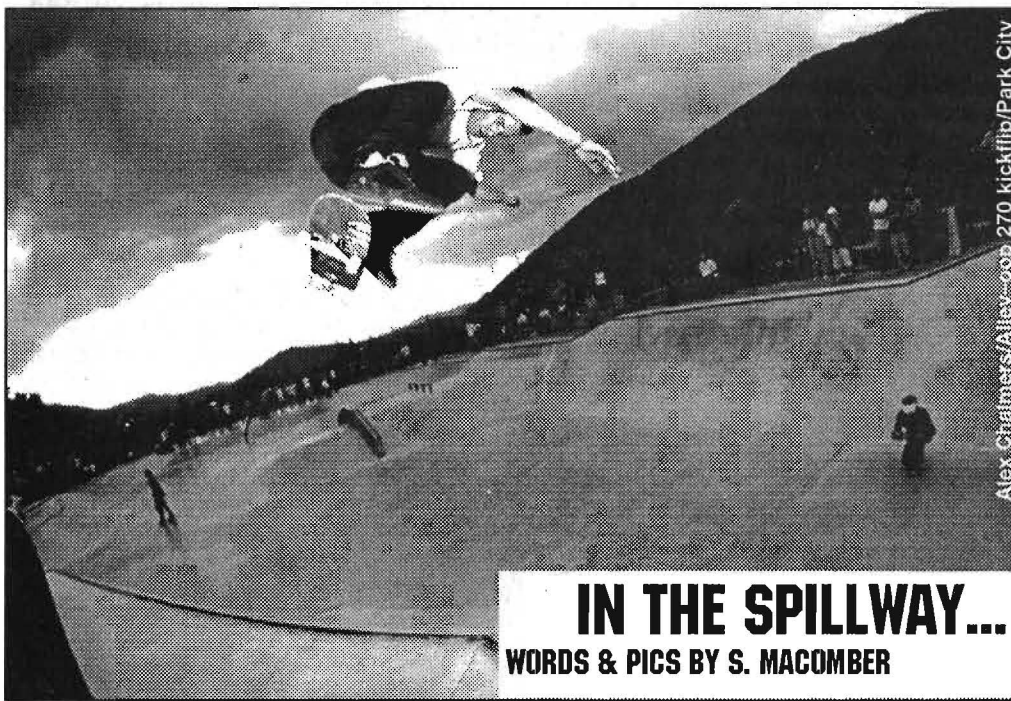
a private club for members



JOIN THE PARTY AFTER THE GALLIVAN ON WEDNESDAYS AND THURSDAYS AT MONK'S

AUGUST

- 4 mond - lion head records presents
- 5 tues - zeta
- 6 wedn - mathew perry addiction crisis
jayspeed
- 7 thurs - quadrophonics
- 8 fri - ridge runners
- 9 sat - karaoke
- 10 sun - nadi
- 11 mond - lion head records presents
- 12 tues - no star jazz
- 13 wedn - dse utopia
- 14 thurs - quadrophonics
- 15 fri - go metric
- 16 sat - karaoke
- 17 sun - ben suek
- 18 mond - lion head records presents
- 19 tues - flow bots
- 20 wedn - collossus
- 21 thurs - quadrophonics
- 22 fri - 7pm to 9pm barrow street poets
9pm ben suek
- 23 sat - karaoke
- 24 sun - utah arts alliance fund raiser
- 25 mond - lion head records
- 26 tues - no star jazz
- 27 wedn - zeta
- 28 thurs - willis clow trio
- 29 fri - nadi
- 30 sat - karaoke
- 31 sun - send no flowers



Alex Chalmers/Alley-oop 270 kickflip/Park City

IN THE SPILLWAY...

WORDS & PICS BY S. MACOMBER

Pennington's 34 inch Conspiracy model. It'll satisfy any craving you might have for a longer deck.

Did you know that **Jack, Jared Smith and Josh Isaac** are all getting hooked up with **Circa shoes**? I'll bet **Jamie Thomas** would be thrilled to hear they were skating in a contest as rad as the **Summer of Death**. What luck! There is one happening on the **30th** of this month at **Jordan Park**. I heard the winner goes to **Tampa AM**.

The **Lizard King** is still managing to couch surf in Cali. No word yet about hook-ups or coverage but I'm sure he's getting drunk. **Brett Roper** broke his ankle doing demos in Kentucky. Send all pills and get well presents care of this magazine. I'm sure he'll appreciate it. Last year's **SOD** winner and new shoe guy

Colt Bowden just signed a 2-year contract with **Savler**, so **B.A.'s** got his back. On tour with **Lib Tech** right now, **Colt** could return just in time to score the **Tampa** trip again...

Oh guess what! Snowboarding season is coming. Well at least the video premier season. **Video Gangs** will show at **Jordan Commons** on **Aug. 23rd**. Screenings will be at **7 and 8 pm**.

In other video news, **Nate Millard** and friends will premier **Crew Cuts** at **Todd's Bar & Grill** on **Aug. 19**. It's a Tuesday so you should go.

The yokels up there at **Blindside** are so happy they are gonna blow a bunch of green off the roof. With over **\$3700.00** worth of cash and product, I might start dreaming of a green Christmas too. In Layton on the **16th** and Sugarhouse on the **23rd**. Cash starts flying at seven. But you shouldn't go. It'll be easier for me to catch all the loot without you.

Skating in Ogden is fun. **Heebeegeebeez** is a long name and hard to type, but it is a fun shop. In fact, they got *shop of the month* in **Thrasher** this month. Now that's fun.

The rumors are spreading and I CAN confirm. **SLUG Mag** will be holding the **SLUG YOURSELF Video Contest** in October. Two categories- **Snow** and **Skate**. Prizes will include a video class courtesy **Spyhop Productions** and national distribution on DVD. Let the filming continue!

As always, I only know what I know. So if you know something I should know let me know. Send all pertinent comments, suggestions and info to **smacomber@hotmail.com**.

Last week I was on my way to skate a ramp. It was just a few friends. We saw a lone skater ollieing a gap in front of the Jiffy Lube. Someone mentioned how rad it was to see the guy out skating by himself. The light turned green and we drove on. No nod. No wave. We left the guy there in the lot skating by himself as we drove to our private session at a private ramp. I felt so ashamed. And with room in our car for him, we didn't even ask.

This month I am going to make a point of skating and smiling; of welcoming people in to the skate clan and inviting them to feel at home. There is no feeling better than making a friend, especially one with such a common experience as skateboarding. I guess that's why I spend time doing this stuff. It's my way of smiling. It's my way of letting everyone out there know: We might be different, we might not always agree, and sometimes we might not even really like each other, but we are in the end a family and that means more than any petty bullshit. Skateboarding fucking ROLLS!

August 6, at 6 pm there is a meeting at the library in Sugarhouse to discuss the problems facing **Fairmont Skatepark**. The bids came in at \$100,000 over and some major issues need to be addressed. Be there! Make your voice heard.

Site Design Construction is in town- Layton to be exact. The park is coming together nicely. It should be open in September. Oakley is next. Yippee!

Skate Rock bands rule. **The Fallen** is a band. So is **Los Rojos**. Do you know any others?

Has anyone checked out the skatepark at **Urban Snow and Skate** in Orem? I saw pictures and it looked awesome. Real street obstacles-including those cement benches from PG. It's free to skate, but they'd love it if you bought something. Hey a good day to check it out might be on **Aug 9th**. **Urban** will be premiering the new **Habitat/ Alien Workshop** video **Mosaic** at **8 pm**. Go early and skate the park.

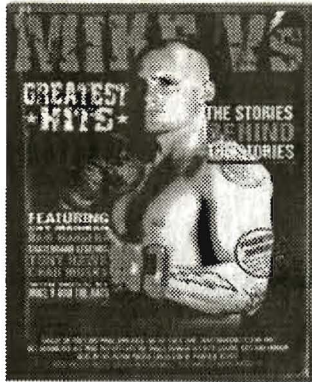
Park City Series continues on the **23rd**. **Milo** and **The Click** are responsible and they deserve a lot of credit for a well-run series. Anyone who wants should go represent for the **SLC** or maybe the **SND-Y** or even the **LGN** against the **PC**. It's great. It'll be like softball.

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DVD Review: Mike V's Greatest Hits *Reviewed by Andy Rodgeness*

Mike Vallely is such a weirdo. I'm sitting here looking at the picture of him on this DVD from *Redline Entertainment*. He's got boxing gloves and no shirt on. He's scowling at the camera and you can just tell what a tuff guy he is. He looks like he might be in the army or something. No wait, it's a Rollins look. I can see how Mike V could really like Rollins. He's all

about staying true to his hardcore roots while growing rich on the image. Not to mention what horrible writers they both are. I once went to see Mike read some poetry. It was scheduled at a local bar the same evening he was in town for a Powell demo. I like writing poetry and all, but shit, I never show it to anyone. I was curious. I went. I even bought one of his books. You know what? He sucked. His poems would have been laughed out of high school poetry class. Half the people there got up and left at the most opportune moment.

What I really remember about that reading though, were the stories he told before each poem. They were filled with truth and conviction. They described the real circumstances that Mike V lives in. The stories were of a life lived to its core. Rare in this day and age: A man with principles that has chosen to live by them to the end. Never mind that they were the principles formed by an adolescent. Mike V's so committed to his convictions that his actual life is more artistic than anything he has ever made or done. His real life is the true art.

So I wasn't surprised when the Mike V documentaries started coming out. *Sponsored, Stand Strong, Driven* and now *Mike V's Greatest Hits* all document the dedication and intensity with which Mike has

chosen to live his life. The latest being a recorded history of many of the most famous of skateboarding's public fights. Mike V being at the center of all of them. Aside from the historical value, *Greatest Hits* is a great way to better try to understand Mike V and his frustration as an artist. Actually there is a short about him getting his ass kicked by the NHL Enforcer, Kip Brennan, that's pretty cool. And I always did wonder what was up with the Muska incident. So it was informative and entertaining.

Oh and in case you hadn't heard yet Mike V has a band called Mike V and the Rats. They handle the sound track responsibilities on the *Greatest Hits*. Guess what he sings about? That's right: Never giving in. Never giving up. Never being bought. Never being sold.

Uhh, but that doesn't include DVDs about how he will never be bought or never be sold, does it?

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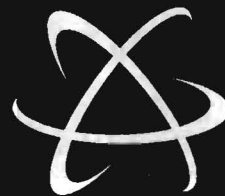
Downhill Domination

Reviewed by Josh Scheuerman

Downhill Domination is a fast paced collision and combat arena from the newest extreme sport. Designed and built by the same company that released the *Twisted Metal* series (made right here in Salt Lake City), this game is downhill bike racing at 75 MPH, combat with fellow riders and a mini theater all in one. The graphics are better than average and the sound track is above par with some of the newest releases by *The Donna's*, *RUN DMC* and *B.E.P.* to name a few. However, the landscape is what caught my attention. There are nine mountains to choose from, ranging from the freezing battlefields of Russia to the lost civilizations in Peru to our own backyard at Red Pass in Moab, UT. The familiarity only deepens with a Salt Lake City course at night. Starting out inside the Capital building and winding through a historic downtown street course and ending up out front of the Temple. For local college students there is a high-speed race through the U of U campus and the urban legend tunnels that web out underneath the city. Some of the unlocking features are pro riders and their video bios, mini movie's, and alternative riding options (sheep and deer included). Three unique course styles include Mountain Cross, Technical Downhill and Freeride. There is also the 'Mosh Bow!' that can be unlocked for severe combat assault. Several options are available for 1-4 players and career advancements. The people over at Incog Inc. have created a game that will be a favorite for locals who enjoy the great wilderness around us, or those who have never jumped off a 20 ft cliff before.



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Angela -
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credit. We should do
a video contest. 2
Categories - snow ~~2~~
and skate. We'll screen
em in October at the library
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487-9221

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WILL LEWIS is 19 yrs old. He lives in Ogden, enjoys long walks on the beach, and melons over gaps. Leave a message for Will at www.slugmag.com/personals.



Photo: Millard

SLUG
mag

Daily Calendar

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

Tuesday, August 5

Red Bennies, "16" - *Urban Lounge*
Goat Jam - *Dead Goat*
Waist Deep, Second Fall - *Halo*
I Voted For Kodos, the Moshmellows -
The Junction
Almost Undone - *Zephyr*
Erika's B-day w, Fucktards,
Jud's Records - *Todd's*
All Systems Fail, They Live- *Burt's*
Wednesday, August 6
The Matthew Perry Addiction Crisis
w/Ja Speed - *Monk's House of Jazz*
Metallica w/Mudvayne -
USANA Amphitheater
Willie Nelson -
Weber County Fairgrounds
JGB featuring Melvin Seals - *Dead Goat*
Anatomy of a Ghost, Fear Before,
Day of Less - *Rock 'N Java*
Ghostowne, Sauteed Mushrooms -
Gallivan Center
Us Against Jason, Marko Polo
- *Kilby Court*
Misty Murphy - *Zephyr*
Fairmont SkatePark design meeting-
Sprague Branch
Ready Steady Go!!! - *Urban Lounge*
Poison Candy- *Burt's*
Thursday, August 7
Halfway Home, Not Sure, Aspen Wish -
Electric Theater (St. George)
Igniters, The Drips, Take the Fall- *Axis*
Tim O'Brien, Boys of the Lough -
Gallivan Center Twilight Concert
JGB featuring Melvin Seals - *Dead Goat*
John Kay & Steppenwolf -
Weber County Fair
Space Time - *Urban Lounge*
Almost Undone, Locria - *Halo*
Jyemo - *Zephyr*
(((VVRSSNN))), The Wind Up Bird,
Maya Shore- *Kilby Court*
Barstool Messiah- *Burt's*
Friday, August 8
SLUG Localized: Ibox Throne, A.K.A.,
Unsound Mind - Urban Lounge
The Debonairs, The Drips,
Barstool Messiah- *Dead Goat Saloon*
The 49-23, Seconds Away - *Halo*
Toots & the Maytals - *Suede*
The Contingency Plan - *Kilby Court*
Tim Bluhm - *Zephyr*
Stiletto, Her Black List, All Systems Fail -
Todd's
Smitty - *Dessert Lounge*
International Dance Gala
- *Gallivan Center*
Chinese Stars/Beth's Birthday- *Burt's*
Saturday, August 9
The Red Bennies, Rezolution -
Electric Theater (St. George)
Jeremy's B-day/Die Monster Die, Other
Pocket, Destroy Everything (Chicago)-
Burt's
John Cowan -
Mountain Town Stage - Park City
Debi Graham - *Urban Lounge*
Trace Wiren & Her Delightful Band -
Dead Goat
Lemon Jumper, Harley Quinn, Short
Sword, Mr. James - *Rock 'N Java*
Ghostowne, Barstool Messiah - *Halo*
Take the Fall, Ashford - *The Junction*
Sons of Nothing - *Zephyr*
Debi Graham - *Urban Lounge*
Afro Omega - *Kilby Court*
International Dance Gala -
Gallivan Center
Shift, Absinthe, Josh Todd, Bage Peace
- *DV8*
Sunday, August 10
Acoustic Goat - *Dead Goat*

Edgars Mule - *Zephyr*
Death By Salt Bowling Tournament
(Noon) - *Bonwood Bowl*
Sweatn' Willy- *Burt's*
Monday, August 11
Dave Gahan, Kenna - *Kingsbury Hall*
Chris Lee & Will Kimbrough - *Kilby Court*
Sonny Rhodes - *Dead Goat*
Red July - *Zephyr*
Slender Fungus- *Halo*
DJ Curtis Strange- *Burt's*
Tuesday, August 12
Eve 6, Stage, AM Radio - *DV8*
Norah Jones - *Red Butte*
Better Than Ezra - *Suede*
Nova Paradiso - *Urban Lounge*
Goat Jam - *Dead Goat*
From Scratch - *Zephyr*
Jud's Records - *Todd's*
Gertie Fox, Go Metric - *Kilby Court*
Eve 6-*DV8*
General Confusion- *Halo*
Stephanie Croff- *Burt's*
Wednesday, August 13
Kottonmouth, Phunk Junkeez,
Judge O, Rize- *DV8*
Dave Brockie Experience -
DV8 Basement
Robert Bradley's Blackwater Surprise,
Pseudopod - *Suede*
Ready Steady Go!!! - *Urban Lounge*
Afro Omega - *Zephyr*
Satyrico - *Kilby Court*
Irony Man- *Burt's*
Thursday, August 14
Billy Bob Thornton - *Zephyr*
Patti Griffin - *Gallivan Center*
Twilight Concerts
Sarah Pierce - *Dead Goat*
Locria Stone Wall- *Halo*
Eutopia, D.S.E. - *Urban Lounge*
Teen Idols, Mad Cap,
River City Rebels - *Kilby Court*
Oxido- *Burt's*
Friday, August 15
Ketalysis, Pillar of Autumn -
Electric Theater (St. George)
Dishwalla - *Salt Lake Convention Center*
Jerry Joseph & the Jackmormons,
Purdy Mouth - *Utah Open Lands Party -*
Gallivan Center
3-D, Arson - *Urban Lounge*
Harry Lee & the Back Alley Blues Band -
Dead Goat
Ashford, Orpheum, 10 Minutes -
Rock 'N Java
The Epoxies, The Downers - *Kilby Court*
Erosion - *Halo*
Royal Bliss - *Liquid Joe's*
Flowbots, Stub Extensions - *Todd's*
One Man Army - *Bricks*
Rodeo Boys- *Burt's*
Saturday, August 16
Type O Negative - *DV8*
Salt City Bandits, The Drips, Other
Pocket, Igniters- *Warehouse Location*
Yellowcard, Autopilot Off, Don't Look
Down, Over It- *Bricks*
Poco - *Mountain Town Stage - Park City*
Medeski, Martin & Wood - *Suede*
Jerry Joseph & Jackmormons - *Zephyr*
Swamp Boogie - *Dead Goat*
No Quarter - *Halo*
I Am Electric, Ithaca, Love/Misery -
Urban Lounge
NIMH, Ashford - *Kilby Court*
Dr. Neptune w/Red Bennies- *Burt's*
Sunday, August 17
Los Lobos, Quetzal - *Red Butte*
Acoustic Goat - *Dead Goat*
Sister Wives - *Zephyr*
Sweatn' Willy- *Burt's*

Monday, August 18

The Applesseed Cast, The Mercury
Program, Chin Up Chin Up - *Kilby Court*
W.C. Clark - *Dead Goat*
Richard Thompson - *Zephyr*
Curtis Strange- *Burt's*
Tuesday, August 19
W.C. Clark - *Beatnik's - Ogden*
The Neville Brothers - *Suede*
Jessica Penrose Band - *Urban Lounge*
Kevin Montgomery Band - *Dead Goat*
Jud's Records - *Todd's*
Ponchillo- *Halo*
Enraged- *Burt's*
Wednesday, August 20
Love/Misery, A Gang -
Electric Theater (St. George)
Cash Brothers, Gordon Downie & the
Country of Miracles - *Zephyr*
Ready Steady Go!!! - *Urban Lounge*
Squawk Box - *Dead Goat*
Stamy - *Muse*
Broadcast Oblivion, Lure of the Animal,
Monk on Monk - *Kilby Court*
Spiral Point- *Burt's*
Thursday, August 21
Buckwheat Zydeco -
Gallivan Center Twilight Concert
Lollapalooza - *USANA Amphitheater*
The Body - *Urban Lounge*
Rockin' Jake - *Dead Goat*
Seconds Away, Brookside,
Rifle Street Music, DV8 - *Kilby Court*
One By One, The 4923, Gabriel- *Axis*
Dead Void- *Halo*
Time Bomb, Torn Between- *Burt's*
Friday, August 22
Taproot, The Revolution Smile, STUNN -
DV8
Sun House Healers- *Halo*
Compound Fraxure, Iota- *Burt's*
SLUG Queen Pageant- *The Zephyr*
Flora Purim - *Park City Jazz Festival*
Red Bennies - *Urban Lounge*
F9 - *Dead Goat*
Stamy - *Liquid Joe's*
Leukemia & Lymphoma Benefit: El Toro,
Love Misery, Send No Flowers - *Todd's*
Day Two, Ten Times a Day, Take the
Fall, The Emergency Exit Plan - *Kilby*
Court
Break Away - *Dessert Lounge*
Saturday, August 23
The Drips, Salt City Bandits,
Die Monster Die- *Kamikazes*
Nurse Sheri, The Habits, Other Pocket-
Halo
Gaelic Storm - *Sandy City Amphitheater*
American Idol Karaoke Tour
- *Delta Center*
Foghat, Loverboy - *E Center*
Joyce Cooling, Gerald Albright, Larry
Carlton - *Park City Jazz Festival*
Purdy Mouth - *Urban Lounge*
Bernie Worrell & the Woo Warriors -
Zephyr
Stamy, Rodeo Boys - *Plan B*
Unlucky Boys, 12 State Killing Spree,
Modem Machines - *Todd's*
Andre Nikitiina, Hogg Boss - *Kilby Court*
Maladjusted, This Life, Bent Value - *DV8*
James Taylor- *USANA Amphitheater*
Hightowers, The Streets, The Switch-
Burt's
Sunday, August 24
Ringworm- *Albee Square*
Dee Dee Bridgewater, Greg Adams -
Park City Jazz Festival
Keb Mo - *Red Butte*
Acoustic Goat - *Dead Goat*
Pepper - *Zephyr*
Melee, Suburban Legends, Solemite -
Kilby Court

Sweatn' Willy- Burt's

Monday, August 25
Voodoo Organist - *Burts*
Alberta Adams Band - *Dead Goat*
Tuesday, August 26
kd lang - *Red Butte*
Wailers - *Harry O's - Park City*
Chronic Funk Disorder - *Urban Lounge*
Goat Jam - *Dead Goat*
Ray's Vast Basement - *Zephyr*
Time Bomb, All Out Attack, 2nd Hand
Justice - *Todd's*
Go Upstairs- *Halo*
2 Dirty Birds- *Burt's*
Wednesday, August 27
Starting Line, Home Grown, Allister-DV8
Tom Jones - *USANA Amphitheater*
Ready Steady Go!!! - *Urban Lounge*
VooDoo Box - *Dead Goat*
Echo - *Liquid Joe's*
Send No Flowers - *Burt's*
Thursday, August 28
Slammies (City Weekly Party) - *Zephyr*
Burning Spear - *Port O'Call*
Radiohead, Stephen Malkmus -
USANA Amphitheater
Suburban Legends - *Kilby Court*
The Headhunters w/DJ Spooky and
Rob Wasserman - *Suede*
Casey's Birthday Party w/Stamy -
Urban Lounge
Kerosene Heaters - *Dead Goat*
The Habits, The Response, P.S. - *Axis*
Cosmic Trigger- *Halo*
Observers, All Out Attack- *Burt's*
Friday, August 29
Critical Mass - *Gallivan Center*
Rodeo Boys CD release - *Urban Lounge*
Rock Salt Family Reunion w/The
Jealous Sound, Armor For Sleep -
Kilby Court
Karma Kanics - *Dead Goat*
Black Eyed Peas - *Suede*
Quietus - *Todd's*
Innocence Lost - *Dessert Lounge*
Andrew W.K., High On Fire, Vox- *DV8*
Unlucky Boys, Pagan Dead- *Burt's*
Saturday, August 30
Tim Bluhm, Five Foot Tuesday, Steve
Poltz- *Electric Theater (St. George)*
Salt City Bandits, The Drips, Other
Pocket- *Hard Rock Cafe*
311, G Love & Special Sauce,
Something Corporate -
USANA Amphitheater
Sensefield, Hey Mercedes, DaMone -
DV8
Afro Omega - *Urban Lounge*
Blues On First - *Dead Goat*
Rodeo Boys CD Release - *Todd's*
No Quarter- *Halo*
Sunday, August 31
Sweatn' Willy- *Burt's*
Acoustic Goat - Dead Goat
Monday, September 1
Chicago - *USANA Amphitheater*
Murray City Acoustic Music Festival -
Murray Park
Tuesday, September 2
Jud's Records - *Todd's*
Wednesday, September 3
Ready Steady Go!!! - *Urban Lounge*
Thursday, September 4
Cold, Evanescence - *Saltaire*
Salt City Bandits, Nimh, Middle
Distance- *Club Axis*
Friday, September 5
Other Pocket, The Drips,
Salt City Bandits, Igniters- *Club Expose*
New Amsterdam, Jesse Malin,
Rocky Votolato - *DV8*
3 Doors Down - *Utah State Fairpark*
Hooga, Nauthiz, Time Bomb- *Halo*

Saturday August 9th

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HATE PEACE josh todd
FORMERLY OF BUCKCHERRY

TUESDAY AUGUST 12TH



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PHUNK JUNKEEZ
★ JUDGE 10 & IRMAE ★

Wednesday, August 13th

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with guest **diemonsterdie** \$8

TYPE O NEGATIVE
SATURDAY AUGUST 16TH WITH SPECIAL GUEST



FRIDAY AUGUST 22ND
TAPROOT
SPECIAL GUESTS
REVOLUTION SMILE ... STUN

SATURDAY AUGUST 23RD

MALADJUSTED
This Life and **BENT VALVE**

WEDNESDAY AUGUST 27TH

STARTING LINE
HOME GROWN
EARLY NOVEMBER SENSES FAIL. *Artist*

Friday August 29th

ANDREW W.K.
with guests
high on fire & VOX

SATURDAY AUGUST 30TH

sense FIELD
WITH GUEST
HEY MERCEDES

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DV8 HEAVY METAL SHOP

Aug 15

One Man Army

w/ TBA @ Bricks*

Aug 16

Yellowcard

w/ Autopilot Off, Don't Look Down, Over It @ Bricks*

Sep 6

Arch Enemy

w/ Hate Eternal, Black Dahlia Murders @ Bricks*

Sep 17

Evan Dando

Lemonheads Singer/Songwriter/Guitarist @ Zephyr Club**

Sep 26

Bowling For Soup

w/ lucky boys confusion, never heard of it @ Bricks*

Oct 3

Death Cab For Cutie

w/ The Longwinters @ Bricks*

Oct 24

Built To Spill

w/ TBA @ Bricks*

Tix at Smithstix, phone at 1-877-548-3237, online at utahconcerts.com
or @ Graywhale CD and the Heavy Metal Shop... * = a private club for
members... ** = 21 and up show & a private club for members

utahconcerts.com

August 2003 Kilby Court Calendar

01- Wolf Colonel
Theta Naught CD R.Ls.
La Nuit
Send No Flowers

02- The Kinison
Rezolution & crashers

04- Big in Japan
Deadweight (memb. o' Primus)
Alpha Brown
Brownham

06- Us Against Jason
Marco Polo

07- (((VVRSSNN)))
The Wind Up Bird
Maya Shore

08- The Contingency Plan
& umm...

09- Afro Omega

11- Chris Lee & Will Kimbrough

12- Gertie Fox
Go Metric

13- Satyrico

14- Teen Idols
Mad Cap
River City Rebels

15- The Epoxies
The Downers

16- NIMH
Ashford

18- The Appleseed Cast
The Mercury Program
Chin Up Chin Up

20- Broadcast Oblivion
Lure of the Animal (memb. o'
Murder City Devils, Scared of Chaka)
Monk on Monk

21- Brookside
Seconds Away
DVS
Rifle Street Music

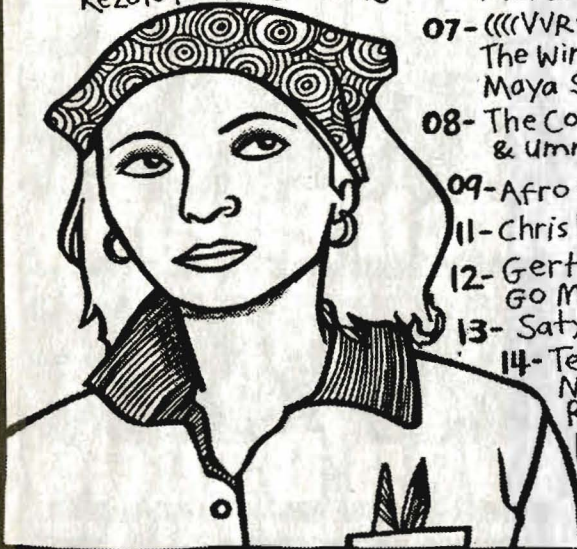
22- Day Two, Ten Times a Day
Take the Fall
The Emergency Exit Plan

23- HIP HOP NIGHT
Andre Nikitina & Hagg Boss

24- Melee
Suburban Legends
Solemite

29- The Jealous Sound
Armor For Sleep
& the Rocksalt's BBA!

sept
06- Pansy Division
Political Pushover
The Corleones



Also in September: The Shins, Omni, Q&NotU, Erase Erata, Happy Campers, etc.
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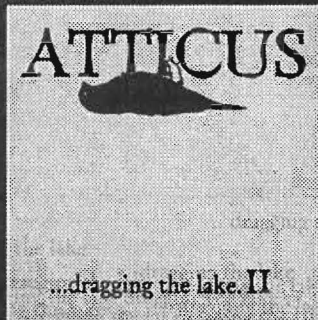
IN STORES SEPTEMBER 9TH



DVD



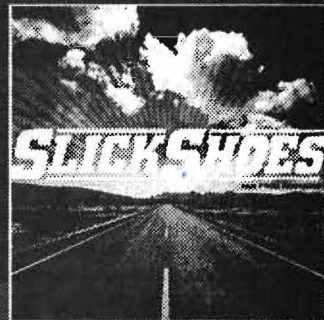
Warped Tour
2003 Compilation



Atticus
...dragging the lake. II



The Suicide Machines
A Match And Some Gasoline



Slick Shoes
Far From Nowhere

Coming Soon: **Maxeen** (debut CD) • **The Casualties** "On the Front Line"
Flogging Molly new CD • **Kill Your Idols** new CD • **7 Seconds** new CD

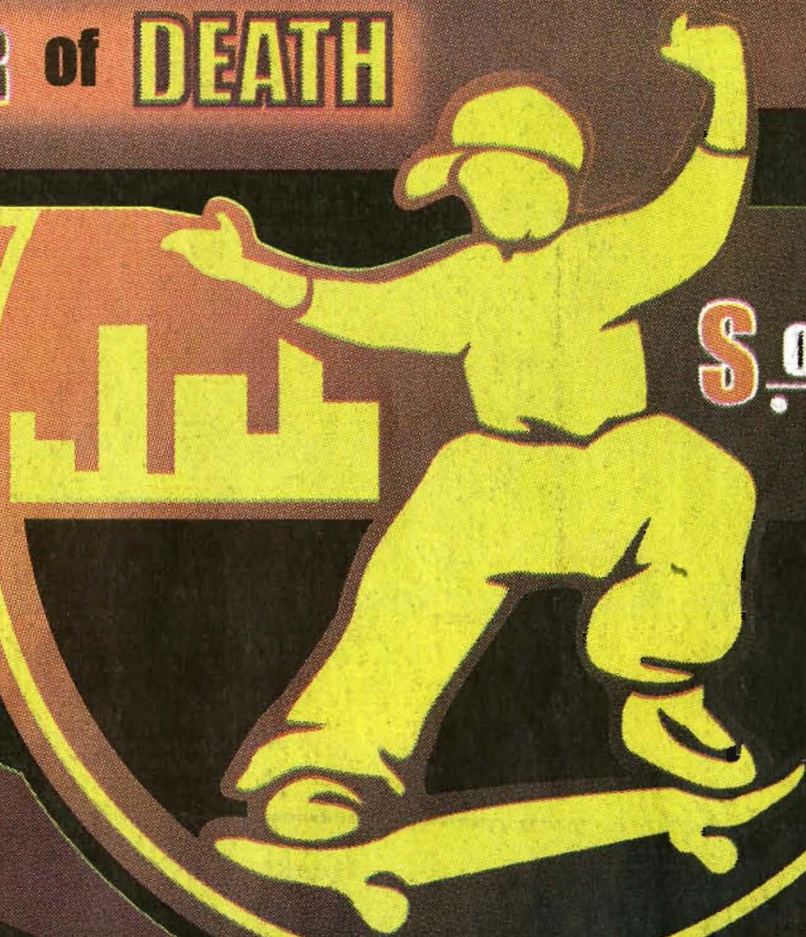
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