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September 2003

Vol. 14 #177

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The Women In Music Issue

Gender Beats

Faith & Disease

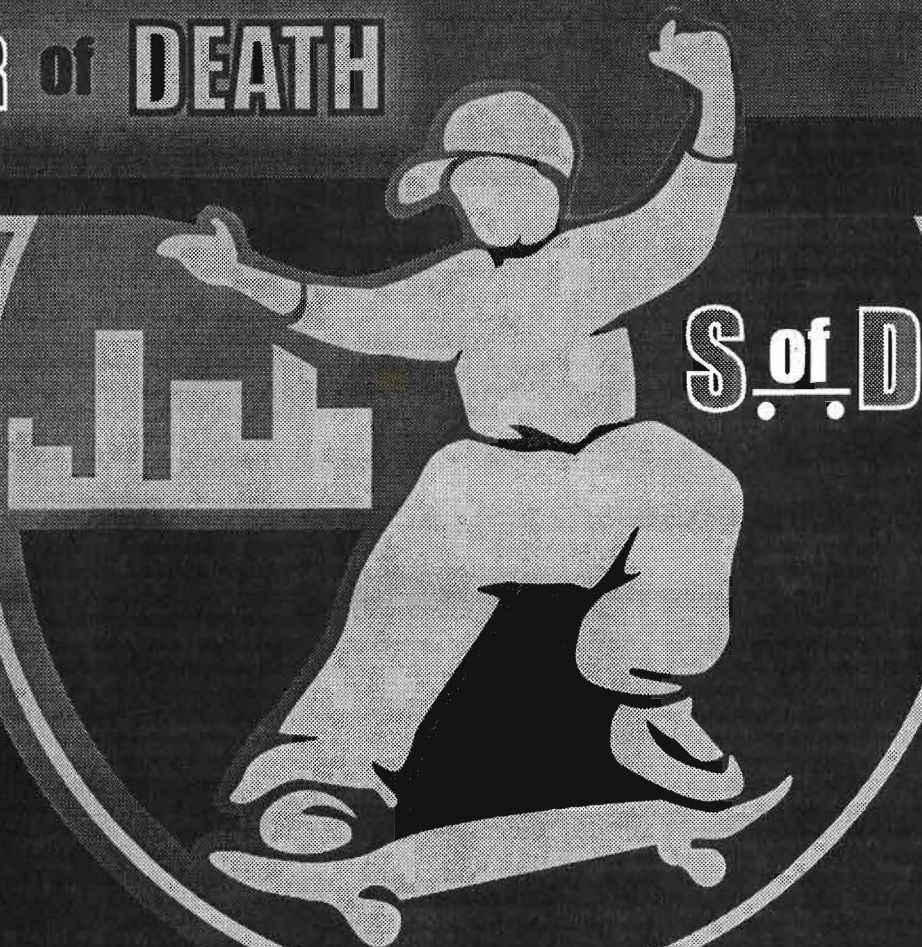
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Salt Lake Under Ground

2225 S. 500 East Ste. 206

Salt Lake City, Utah 84106

PH: 801.487.9221

FAX: 801.487.1359

WEB: www.slugmag.com

E-MAIL:

14yrs@slugmag.com

COVER PHOTO: DAN GORDER

DAN@SLUGMAG.COM

COVER DESIGN BY FRANK

PUBLISHER:

Eighteen Percent Gray

EDITOR: A. Brown

ASSOCIATE EDITOR:

Rebecca Vernon

GRAPHIC DESIGN: Kim

Rost, Monica Borschel,

Amy Spencer, Frank

COPY EDITORS:

Dave Barratt, RKV

PHOTO EDITOR:

Dan Gorder

ACTION SPORTS

EDITOR:

Shawn Macomber

OFFICE BITCH

Nate Martin

WEB DESIGN: Alan Steed

PHOTOGRAPHERS:

Melanie Memmott-Clark,

Dan Gorder, Emily Allen,

Shawn Macomber,

Colby Crossland

Nate Millard

MARKETING:

Josh Scheuerman,

Stacey Adams,

Shannon Froh

AD SALES:

David Berg

Jimmy Parks

Shannon Froh

SLUG QUEEN:

Tia Sithawathiwa

SLUG PRINCESS:

Netty Marshall

DISTRO: Mason Felzer,

Davey Parrish, Derwood,

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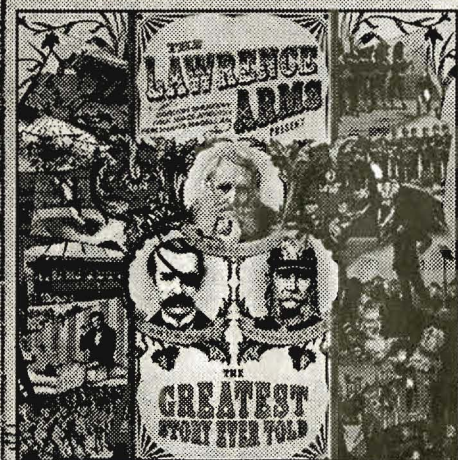


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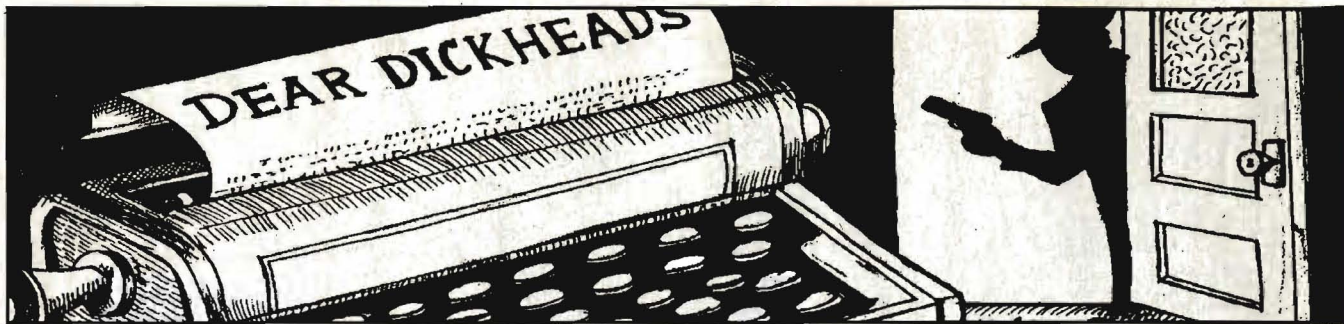
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Dear Dickheads,
You said „stay the fuck away from all hippies!% when referring to crack heads at Wizards and Dreams. What the fuck?! Do you even know what a hippie is? Sure many fall into the category of a drug user, and if you have a problem with that, than at least you know what you dislike. But do you realize that most hippies live for peace, unity, no-government, and dream of a world without Babylon? In other words, Utopia. Anyone who hates hippies is a moron (not saying you hate them). It,s like saying stay away from punkers, because of Avril Lavigne - DOESN,T MAKE ANY FUCK-

ING SENSE, now does it? Don,t be fooled (or a fool)
-night light

Dear Andrea

Huh? Still in town from the "gathering?" "Welcome home sister!" In 1967 there was a funeral procession in the area of Golden Gate Park. The funeral was for hippies. The coffin the procession carried held all hippies. They died that year.

Dearest Dickheads,
Enjoyed your rag. Just returned from a road trip from Denver to SLC (to move my little seeester to your side of the pond) and was originally rather concerned about a lack of any type of counterculture, subculture, or underground scene - let alone an independent freethinking press. Low and behold I found you and yours. Thank you for being you. Being inked, pierced and rather freakish in general, I was hesitant to cross your state line. Too many horror stories from ignorant assholes apparently. Denver, being a hub for the wondering masses of the nation, (is anyone actually from the state of Colorado?) is rather accepting of all who journey through our fair city.

And being that my general experience to your little valley town was treated with respect, (yes, a few stares, whispers, and a near body-cavity search at your airport for my flight home... but that's expected... and on a good day,appreciated) I was ashamed of my personal presuppositions and stereotypes I held concerning SLC. I was relieved to find your rag conveniently located in some Buddha-type food-joint next to a StarFucks (kitty-

corner form Seattle's Worst on 9th and whatever) - (my best to the dark haired cutie at said Buddha food-joint who learned the 'trick' of wiping windows with newspaper to avoid streaking from another customer while I was there ... you know who you are ... killer smile you gave me). Uh, anyway... thanks for making 'SLC Punk' not just a movie, but a living breathing,not-giving-a-fuck-about-outward-appearances entity. You guys rule like a pool of drool (whatever that means).

My only request? If for some self-serving, self-promoting, fuct up reason you choose to print this, in whole or in part, at least send me a freakin' paper copy of it. Hell, mail me a copy even if you don't. Your last issue (#176) gets read by all my house guests (back here in Denver) and has also used as a coaster, door jam, contraception, reference material, place mat, and on one occasion, in my bathroom, was used in lieu of... uh... er... never mind. 14 years??? Really??? Keep kicking ass...
-Terro the Terrible-
C.A. Mussett

Dear C.A. Mussett (Terro)
The year is 2003. Perhaps

In Denver inked, pierced and rather freakish in nature is counterculture or subculture or underground. Behind the Zion Curtain (Thanks B.C. and KRCL) we've been at the "scene" for quite sometime. See "SLC Punk", according to the "media" a big "underground, subculture" hit four years after street date. These days the Salt Lake Under Ground consists mostly of intricately embroidering temple aprons in preparation for the SLUG Queen contest and saving up cash for laser surgery. The "Ink" that got me into SLC Punk has faded faster than the wrinkles have appeared. The breast implants are leaking, my ass is sagging and the skinheads I used to beat up are now the arresting officers when they pick me up for soliciting on State Street. But hey, thanks for reading and good luck with the service sector workers you encountered while visiting SLC. If you score and get serious -- I have a one-bedroom trailer for rent -- cheap!

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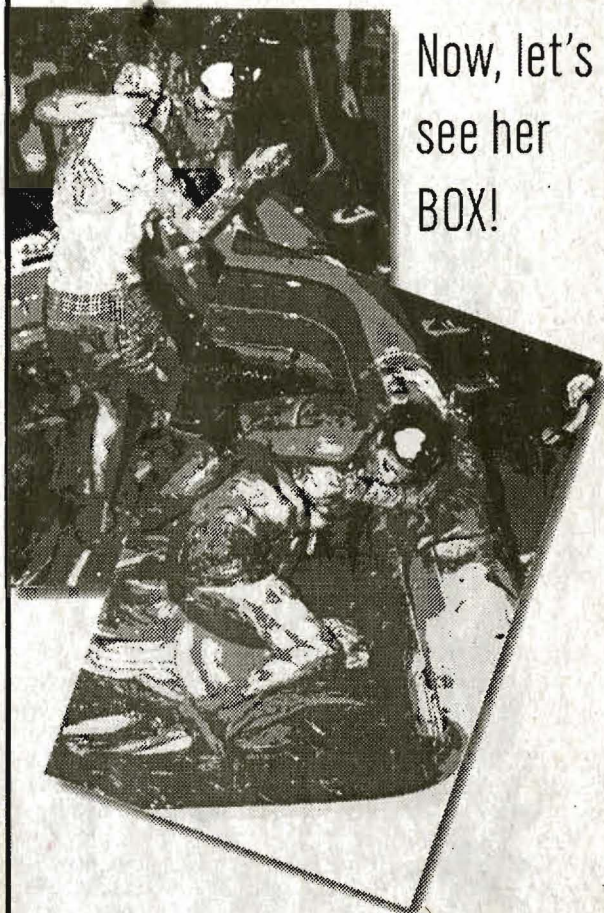
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LOCALIZED

By Camilla Taylor
The Great Red Threat

Localized, a spotlight of local music sponsored by SLUG Magazine at the Urban Lounge, takes place on the second Friday of each month. The bands playing Localized in September will be Middlefold, Books about UFOs and Tolchock Trio.



Tolchock Trio

Tolchock Trio Made Me a Cup of Tea:

Oliver Lewis: Guitar
Dan Thomas: Drums
Ryan Fyodor: Vocals

I met Tolchock at their house near Ninth and Ninth. They live in a sunny gray house with a vegetable and flower garden in the back yard. When I arrived, Oliver offered me an option of green tea or Earl Grey and Ryan expressed his preference for the living room in which to conduct the interview as it was the sunnier of the rooms, and it contained his vibraphone. I ask where the name of their band came from.

"According to a big Russian guy, it means toilet," Ryan tells me. Ryan is Czech, so evidently this lends him some authenticity. The big Russian guy came to one of their shows because their flyer for the show had some sort of Soviet undertones, he did not come to another after that.

"We got the term from 'Clockwork Orange' and, in that, it meant push or shove. I guess it has some sort of connotation of pushing shit..." adds Dan.

"We don't really sound like East Bloc rock anyway," Russian rock discussions inevitably lead to discussions of that infamous faux lesbian group which we all love to hate, leading Ryan to state that they don't really play their own instruments anyway.

"Ryan and I just mumble and we use a pitch sifter," Oliver reveals.

They have screenprinting equipment in the corner and copies of the new Blue Hour CD covers. They tell me the longest recorded amount of time that someone can live on only water, fifty days, and about the lead singer of Judas Priest coming out of the closet.

"What's going on in a Tolchock song?" I ask.

"Basically, we play at clubs and at many of the clubs around here, you can't hear shit, especially where I am where the only thing that I can see are asses—Oliver and Ryan's asses," Dan follows this with a comparison of the Trio to a baseball game, and both Oliver and Ryan boo the comment.

"A lot of our music is kind of improv. Dave Payne once called us a jam band. We're not a jam band," Ryan says.

"It's just that sometimes things can go wrong and those are some of the funnest moments," Says Dan. "One time when I was watching Def Leppard Behind the Music, they had this segment built into their set where the drummer in his one armed glory and the singer would kind of do a vamp and hype up the crowd. In the meantime, the tour manager had rounded up some women and

they would go down under the stage and give blowjobs."

"The press passes would say 'Slut' right on it." Ryan is familiar with this phenomenon as well.

"They didn't say feliatio technician?" Dan is disappointed

"We'll get some press passes printed up for the Localized concert." Ryan is excited at the prospect of actually fitting people under the stage at the Urban Lounge.

Photos by: Melanie Mermott-Clark



Books about UFOs

Books about UFOs are Mythical Characters

Jason Warner: guitar, vox
Clint Dilley: guitar, vox
Josh Stewart: bass, vox
Andrew Glassett: drums

I have only met one member of Books about UFOs, and that was Jason. I met him at House of Coffee in Artspace one sunny afternoon while he took a lunch break. The two of us looked nebbish, bespectacled and out of place among all of the tatted up kids.

"We've been together for about a year now. Clint and I had a band before this, but it broke up and we got a new bass player and a new drummer." One of them lives in Kearns, one in West Valley, one in Provo, and one in Magna. They meet to practice twice a week for a few hours. They'd practice more than that, but it's difficult to get all four of together in the same room at once.

"Clint is at work right now, he's a civil engineer. Josh is currently in rehab in Davis County and he's been in for about two weeks now. We hope that he'll be out for the Localized show. He's telling the rehab people that he's going to a wedding that day so they'll let him out."

"Does he have a statement for us?"

"I just talked to him and he says that he's ready to rock out."

"The drummer doesn't know for sure if he has cancer. His brother had cancer and he has all the same symptoms." This is why I have only spoken to Jason. Andrew, the drummer potentially with cancer, should be out for Localized as well. I ask if everyone is especially nice to him and if he exploits it and makes them get him water and carry his equipment. He does. They haven't been able to practice for a while because of the location of various band members in institutions.

"We call it freak beat. It's a term that this band from the sixties called The Creation coined. It's just garage rock, but everyone has such bad connotations to garage rock. I don't really know how else it to say besides that it's just loud raw rock'n'roll."

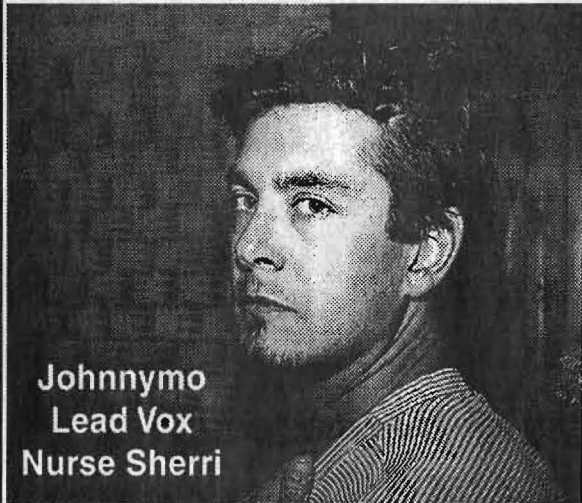
I tell him to answer a question that he asks himself. "Yes, we will be releasing an EP at the end of September probably on Rest30 Records. Thanks for asking me that question."

"Any other questions that you'd like to ask yourself?"

"Yes, we are aware that we look more like a football team onstage than a rock band. We know, we don't need anymore jokes about it." They make the stage at the Urban Lounge creek.

Don't miss Middlefold, Books about UFOs and Tolchock Trio Friday, Sept. 12th at The Urban Lounge.

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Gallery
By
Mariah Mann
Stroll

Gallery Stroll is held on the third Friday of every month. If you don't know that by now, then you have been missing out on a lot more than just this event. On September 19th, from 6pm to 9pm, local galleries stay open to play host to the art-eager masses. Don't deny yourself the experience, here's a list of local galleries that you can check out.

Poor Yorick Studios are open to the public for this night and this night only. That's not the whole truth. This is their third bi-annual show. Around the time of the equinoxes, these artists open up their personal studios. This is a rare glimpse of the art in progress as well as finished works. A lot of talented artists share this space and it is truly something you should check. You can find *Poor Yorick* at 530 West 700 South from 6pm to 9pm on September 19th (Gallery Stroll evening).

The *Art Barn* at *Finch Lane Gallery* will present the "The Clay Artist of Utah" group show. This show was juried by *Yoshir Ikeda* from Kansas University. The show will hang from the September 19th Gallery Stroll evening to November 7th. For more information, contact Finch Lane at 54 Finch Lane, 596-5000

The *Rio Grande Gallery* will be featuring works by **Bonnie Sucec** and **Suzanne Kanatsiz**. These talented artists are the recipients of The Utah Arts Council's Fellowship Award. The Fellowship Award grants two artists a cash prize for their artistic contributions. Their collections will be on display Gallery Stroll evening Sept. 19th through the first of Nov. The Rio Grande Gallery is located at 500 West Rio Grande Drive.

The *Art Access* gallery will present "After the Tree Had Fallen," featuring **Alex Caldiero** and **Frank McEntire**. This show is a great opportunity to see recent paintings, sculpture and mixed media by very diverse artists. Alex Caldiero, a poet, has collaborated with Frank McEntire, a visual artist and the director of the Utah Arts Council. A poet and a visual artist—not a normal collaboration? It makes you want to see what they have done. This exhibit runs Sept. 5th through Oct. 10th with a special show on September 19th Gallery Stroll evening when Mr. Caldiero will offer a special language act from 7pm to 8pm. Art Access is located on the quaint Pierpont Ave, and 339 West.

Artisan's Frameworks is a welcome new kid on the Pierpont block, located at 351 West Pierpont. The grande opening for this art gallery and frame shop will be held Gallery Stroll evening, Sept. 19th from 6 to 9pm.

Phillips Gallery, at 444 East 200 South, has selected a show for September featuring abstract painter **Carolyn Coalson** and black-and-white photography by **Michelle Macfarlane**. The show will open on Sept. 19th Gallery Stroll from 6- 9pm and run through Oct. 10th.

Walk of Shame Gallery, located at 351 West Pierpont Ave, is accepting submissions for 2004. Proposals need to be in by Nov. 15th. Slides and artist statements should be mailed to 351 West Pierpont Ave #2, Salt Lake City 84101

Lamb's Cafe on 163 South Main will be featuring a show titled *Street Photography* by **John Caputo**. Many of the images owe a good deal to the classical street photographs of Henri Cartier Bresson, Garry Winogrand and Harry Callahan, and present the streets as a democratic environment in which one can observe race, class, gender and cultural identity in all its variety. The show runs Sept. 1st to the 30th.

This is just a quick list of events to let you know that Gallery Stroll exists. I hear that Ogden has a Gallery Stroll once a month and Park City has one on the first Friday of the month. Get out there and SUPPORT LOCAL ART!!!!!! I am always looking for local galleries that would like to speak to the public and let those eager masses know where to find art. E-mail me at MariahM@worldstrides.com

INTERPOL By: Chuck Berrell

In 2002, New York City based **Interpol** released their debut album on Matador Records, *Turn On The Bright Lights*. In my opinion it was the most brilliant, beautiful, and necessary record released that year and the many before.

There was a year of scattered talk about the band even before *...Bright Lights* was out. Talk of brooding, melancholy music and lyrics that haven't been paralleled in years. Although they may not have been fueled by the hype machine as much as fellow New Yorkers The Strokes, there was definite anticipation. They were being compared to bands like **The Smiths**, **The Clash**, and particularly **Joy Division** (due to singer/guitarist Paul Banks' deep and dismal voice).

When I called their hotel room in Scotland on a Sunday morning, Banks remarked on such criticisms and comparisons: "It was a surprise to us at first", he stated quickly. "No band really looks at themselves in comparison to another band, but I guess it's natural for people to relate like that. I guess the longer we're around the less they will need to relate us to other groups."

I've been just as guilty as anyone making the same comparisons. I was intrigued to know whom as a band, would they consider their biggest influences. Banks replied simply, "As a band? No one." So I asked for his personal influences and I was surprised when he said, "Mainly Folk artists like **Neil Young** and **Leonard Cohen**, but then I can go on to standard Rock groups like **Jane's Addiction** and **Led Zeppelin**. I also listen to a lot of Hip-Hop and Jazz. I think Folk and Hip Hop are lyrically, the most powerful music types. No one's going to hear all of those influences in our music though. It's all really vast." He went on to say, "As a group, we all like **The Rapture**, **The Strokes**, **The Liars**, and **The Yeah Yeah Yeahs**."

If you've heard the record, which you should, you are aware of its dark and reverberant sound quality. That's because it was recorded at Tarquin Studios in Bridgeport, Conn., which is filled with vintage equipment. "We knew what we wanted when we went into the studio. The entire record was already written and we wanted to capture it in the right tones, so using those beautiful vintage mics and amps was perfect," Banks remarked.

Since **Interpol** will be playing in Salt Lake on Sept. 24, at Club DV8 (you should be going), I was curious of what to expect. I asked if there were any abrupt differences between their sound on record and their live performances. "No," Banks admitted, "We didn't develop our sound on the record, we simply tried to duplicate our live sound."

"When we first started playing out, there really wasn't a New York scene. It was known to be a bad time for music out there so we had to wait for bigger bands to come through and jump on their bill," Banks said in response to my question on the difficulty of being discovered in such a big city.

With such instant success after *Turn On The Bright Lights* was released, one must wonder if there've been corporate record exec's stalking them like prey. Here they are: young, handsome, and talented with ample

buzz. Why not? "Um, we've really been too busy on the road to deal with all of that. I mean, it's going to be natural for 'majors' to move in with offers once a band sells a certain amount of records on an indie label. They're going to wonder what could be sold with all of their fucking money backing you," Banks claimed. He then sincerely stated, "We love being on Matador though. It's a family of people who love what they do."

I commented on reading and hearing hype about **Interpol** a year before their debut record hit stores. It must have been a little shock to the system, or at least intimidating. Paul Banks was a bit surprised, but I assured him that I am the type of dork who is constantly reading about and searching out new music. "We consciously stayed away from publicity before we came out with the album. We were a band for four years before it was released, and had done a little touring, so we weren't entirely new. At the time though, there were a lot of other bands being

hyped and we didn't want that." My favorite song on *...Bright Lights* is "The New." It happens to be Paul's as well. "It's like it's separated into two different halves. The first half is this melodic and ethereal song, which then leads into the second off-tuned part where everything kind of explodes." I nodded my head the entire time he was speaking.

It's a very fluent sound you'll hear on songs like "Say Hello To The Angels", (which has some of the most rockin' guitar parts I've heard in years) and "Obstacle 1", which lend such magic and mystique to this band. I wondered if they had been laying and writing this music their whole lives. Banks informed me that before they made the record they had been writing together for years. "There are a lot of songs that no one's ever heard unless they were at some of our earliest shows. Every song's a collaboration, and some

have taken months to write. A lot of times Daniel (Kessler, guitarist) will write something, then Carlos (D, bassist) and I will cut it up and put it back together again. It always evolves as an effort from the whole band. There isn't a specific singer/songwriter who tells everyone what to do."

Interpol has recorded and released what many music critics believe to be the most powerful debut in recent years. To follow an act like that has got to be rough. I asked Banks if they are working on anything new, and what to expect. He calmly said, "Yes. We started a little before we went on tour, but it's impossible to write on the road. Like I said, if there were one guy who wrote everything then we could do it all on tour. As far as what to expect, well there hasn't been any conscious effort for a specific concept or sound. When we're home, we'll work on it then."

I wanted to tell them to go home now, but as bad as I want to hear new **Interpol** material, I want to see them live even more. Instead I bid the well spoken Paul Banks safe travels and thanks for his time.

Do yourselves a favor and go buy *Turn On The Bright Lights* right now if you don't have it already, and remember: September 24th, 8:00 pm @ Club DV8 they will be performing with openers **The Stills**. Be prepared to be devastated.



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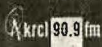
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City Weekly

ZIONS BANK



In the Pink: Indie Lable Spotlight with Pink & Black Records

by Stakerized!

Indie rock has proven to be a more equal opportunity employer than many musical genres previously, with girls not just singing and playing instruments but also writing their own material, something that hasn't always happened that commonly in the past. But one area in which women haven't made as much of an inroad is in owning and operating a record label. **Fat Wreck Chords** owner **Fat Mike's** wife **Erin Burkett** is working to change all that. With her experience working for Fat Wreck Chords—one of the most highly lauded punk labels—under her belt, she applied her knowledge to founding **Pink & Black**, an imprint devoted to releasing and promoting female musicians, and making sure their voices get heard.

SLUG: When, how and why was Pink & Black started?

Erin: I started Pink & Black in 1998 with the release of **Dance Hall Crashers' *Purr***. I had been wanting to do something connected to FAT, but focused on women in the industry. Running FAT for the last 10 years, I noticed a huge disparity between the number of men in the bands we were putting out and the number of women, and I thought possibly by creating a label dedicated to women, it might open us up to more female acts.

SLUG: What niche does Pink & Black fill? Why is there a crucial need for a label like Pink & Black? Discuss artists on the label, why you chose them, and what they contribute to the label and the music scene.

Erin: We have **Dance Hall Crashers**, **Fabulous Disaster** and **The Flipsides**. I chose DHC because I'm good friends with them, and I wanted to put out their release, but I didn't feel that it was a good match for FAT. Since I had been wanting to launch the new label anyway, I felt they would be a good starting point. The next signing was Fab-D, and I chose them because I really wanted an all-female, raunchy punk-rock band. I chose the Flipsides because they were a bit poppy—not as punk, but still edgy.

SLUG: What influences have shaped your vision for the label? Personal and/or musical?

Erin: As an owner of FAT, I think my taste in music is fairly obvious. In general, punk has been part of my identity since I was 15, and music consumes most of my life.

SLUG: Have there been any particular problems in running a label with female artists?

Erin: No, not really. I don't think I can draw any stereotypes here. I tackle the same challenges in running the label, male or female.

SLUG: Are there any new band signings coming up or tours that you are excited about?

Erin: The most recent news is that **Cinder** from **Tilt** has joined **Fabulous Disaster**, and they will be touring a lot. I'm excited about that, not just because Cinder is a great singer/songwriter, but also because she is a good friend. Other than that, I'm anxious for a new signing right now, so send in your demo tapes!

SLUG: What are future plans for the label?

Erin: In the future, I would like to be able to focus more of my attention on the label. I've been so busy with FAT and Mike's touring schedule that I haven't had as much time as I would like to devote to Pink & Black. I would like the next few signings to be old-school sounding punk bands, so I'm on the lookout for that.

Pink & Black is worthy of recognition, not only as one of the more prominent female-focused indie labels out there, but because it is also headed by a woman—one who has valuable insight into the workings of labels and the music scene in general. By the females for the females. And not trying to shove them in some kind of preconceived box. Here's to you, Pink & Black, and may your days be long.

Pinkandblack.com.

Erin Burkett founder of Pink and Black Records, is pictured with her beau, Fat Mike of NOFX



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It's A Man's World Men's Adventure Magazines, The Postwar Pulp.

By Adam Parfrey

With Bruce Jay Freidman, Josh Alan Freidman,
Mort Kunstler, David Saunders, and Bill Devine.

It's A Man's World is a beautifully illustrated book about Men's Adventure magazine in the early '50's thru the late '70's. Adam Parfrey begins his book interviewing "Adventure Magazine" editors and writers during this time period. In these magazines women were objectified in steamy illustrations and photographs. Homosexuality was frowned upon in explicit ads and stories. In order to add excitement to everyday life the writers of these magazines came up with outlandish stories to keep their readers interested. Men battled the enemy and fought off nature while women were tortured by Nazis and wild animals. In an era of cocktail hazes and repression these magazines were designed to take the pressure off the testosterone driven man after the war. The competition between these men's magazines was fierce.

The illustrations in this book are phenomenal. Every cover was originally hand-painted. The colors are vivid and the detail is amazing. The book goes into what it was like to be an illustrator at the time and how hand-drawn illustrations went away due to new technology and graphic design. An illustrator at the time would spend countless hours on one cover, tediously placing every detail with a paintbrush. If you were a top illustrator you could make \$1,000 a cover.

This book is the perfect coffee table book. Once you open this book up it is hard to set down. Anyone interested in writing, history, comics or art should definably check this book out.

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Eye of the Storm

Stormy Shepherd Kicks up Dust with Leave Home Booking

By Rebecca Vernon

You'd think someone that has booked shows for the likes of **Rancid**, **Sick of It All**, **The Lunachicks**, **The Offspring** and **NOFX**, to name a humble few, would have some kind of ego. At least a *tiny* bit of a pretentious attitude. But **Stormy Shepherd**, of national booking agency **Leave Home Booking**, has not a trace of it.

"This feels a little weird," she says. "I hardly ever do interviews." She talks enthusiastically about the bands whose careers she has watched over and shaped from the beginning, about their accomplishments and about the importance of the music, while downplaying her own contributions to their success. **Leave Home Booking** has 38 bands on its roster currently, and 14 to 18 bands are usually out on the road at a time. They have four employees, and "we have computers instead of typewriters now," Shepherd laughs.

Shepherd started **Leave Home Booking** from her parents' basement when she was 18 years old. She approached bands that she was a fan of that didn't have booking agents and offered to book tours for them. Her first band was **Sick of It All**—one of the next ones was **The Lunachicks**. From there, she learned how to book a successful tour through trial-and-error.

"At first, it was pretty hard. Nobody knew who I was. Venues would always ask, 'what company are you with?'" says Shepherd. "One time I looked down and saw some writing on a **Ramones** album, and I said, 'I'm with **Leave Home Booking**!'"

Before the Internet and e-mail, booking a tour required the strong network of connections that was notorious in the 80s and 90s between indie CD stores, indie record labels, small venues and local promoters. People in the underground would exchange phone numbers and information about venues in other cities in a spirit of cooperation. **Revelation Records** gave Shepherd phone numbers and she became a regular booker for the label for several years. **Epitaph** would also swap information. Bands would put information via ads in the backs of magazines like **Maximum Rock N' Roll**.

"It was two to three years before people started paying attention to me," says Shepherd. "E-mail didn't exist, and to book a tour, I'd write letters, and call and call and call. I had to be on top of things without turning into a pest. When I started booking more well-known bands, things started getting a little easier."

Shepherd took on **The Offspring**, **Rancid** and **NOFX** before they were big and stayed with them after they blew up. She started out booking shows at smaller clubs and "sheds," as she calls them, and now books for arenas.

"The people in these bands had my back so hard when they didn't need to," says Stormy. "I called Dexter from **The Offspring** when they were getting bigger, and asked him, 'Have you thought about going to a larger agency, one that's used to handling these bigger shows? It would be fine with me if you wanted to switch.' But he told me, 'You booked us when nobody else did and had faith in us. We have faith in you.' And they stayed with me."

"My bands are full of great, loyal people," she continues. "We all grew up in the same world, with the same mindset. We didn't need to explain it to each other. Their best friends from high school are their guitar techs and tour managers. They've surrounded themselves with people who they trust, and they haven't changed who they are over time. They are the same people I knew from the beginning."

Leave Home Booking was the first female-fronted agency to win an **Agency of the Year Award** in 1995 through a program run by promoters and agencies, and has been nominated every year since then.

"A lot of women came up to me who had been secretaries and assistants in other agencies, but never the head of the agency, and you could tell it meant something to them. Now there are quite a few female-fronted agencies—not that I think we had anything to do with that," Shepherd laughs. **Do-It Booking**, also based in Salt Lake City and also female-fronted, is run by **Margie Edwards**, a friend of Shepherd. They actually started a booking agency together but split amicably later on.

"I get called Mr. Shepherd a lot when people don't know me," says Shepherd. "When I first started booking shows, people always assumed I was somebody's girlfriend. I had to work twice as hard, with both fists up. But at the same time, I didn't want to be a bitch. I figure people will work with me or not. My bands are behind me, and they always thought it was a plus that I was a female. They respected me."

One thing that distinguishes **Leave Home** from many other booking agencies is that Shepherd takes time out to go on tour with her bands in order to check out new venues, see how scenes are in other cities, and to support her bands in general.

"Record label reps will generally only go out on tour with bands if someone else pays for it," says Stormy. "But I see it as a chance to go hang out with friends and get some work done at the same time."

Many bigger labels also seem to not care about the career arc of their signed acts anymore, of which touring is a major part. "There are so many releases in the music industry right now, and bands are not building up a good touring foundation," says Shepherd. "It's like the music industry is just throwing whatever at the wall, hoping something will stick. But stuff just keeps sliding off the wall."

As far as how booking tours differs now than it did a decade ago, Stormy observes, "It's much easier now for a band to go on tour than it was, say, 15 or 20 years ago. Bands that have been around for awhile, like **X** and **The Damned**, say there were only a handful of clubs to play in back then. Now every nook and cranny of the nation supports live music. Everywhere people are putting on shows."

"At the same time, I've noticed that a lot of bands seem to lack that DIY attitude anymore. When **A.F.I.** wanted **Leave Home Booking** to do a tour for them, we told them to go out and book their own tour first. They did, and we took them on. It's crucial for a band to realize how to do it themselves and build up their own connections first."



Davey Havock (AFI) with Stormy Shepard



WRITTEN IN BLOOD:

by John Forgach

Hard Music For A Hard World

SPV: If you missed **Kreator's** 2002 Violent Revolution tour, don't worry, SPV has got you covered. The tour has been sufficiently documented on the double-live CD release *Live Kreation*. Performances from the tour have also been released on DVD as *Live Kreation Revisioned Glory*. Don't be surprised if you find *Live Kreation* also being released on L.P., cassette, 8-track, player piano roll and even a tin-covered cylinder version for all you Alexander Graham Bell throwbacks. (Do a Google search for the "history of recording").

The CD *Live Kreation* was culled from 22 recorded live shows. The final 24 tracks selected to appear on the CD were chosen from shows that took place in Brazil, Korea, France, Germany and Greece. Every Kreator CD in their discography is represented on *Live Kreation*. The DVD *Live Kreation Revisioned Glory*

includes 17 of the tracks that appear on the CD. The DVD also features 10 full-length video clips, bonus live footage, interviews, behind-the-scenes footage, etc.

BLACK LOTUS / THE END RECORDS : *Incarceration* is the debut album from the Greek metalcore band **Bullethole**. The release opener "Twist The Knife" starts things out on shaky ground by rehashing the tired U.S. metalcore sound (Biohazard, Merauder, etc.). Luckily, the band turns things around quickly on track 2 with a more aggressive approach. Track 2 also reveals their unique mixture of hardcore and death metal. While their music is relatively simple, six of the 10 tracks from *Incarceration* have run-times of under three minutes, which keeps things moving along at a nice clip. Sound and performance-wise, the drumming is superb, although the guitars tend to get a little muddy in spots. Overall, this is

a good release. It's nice to hear a metalcore band with a sound leaning towards death metal, as opposed to getting sucked into the nu-metal trap. ---- The band **Enshadowed** is releasing *Intensity* as a follow-up to their debut *Messengers Of The Darkest Dawn*. I haven't heard the debut or any of their demos, but according to their bio, Enshadowed began as a Norwegian-style black metal band. I can only assume they realized that there are already plenty of horrible bands mired in the Norwegian black metal scene, so apparently, they've distanced themselves from their own questionable beginnings. *Intensity* is full-on speed / death metal, with almost no black metal whatsoever within their sound. Their music is fairly complex, although the few guitar solos that appear on the album are a bit on the sloppy side. This is good.

SPITFIRE : The latest album from **Pro-Pain** comes in the

core. While some of the songs chosen for the album beg to be covered (Motörhead's "Iron Fist" and Celtic Frost's "Circle Of Tyrants"), reasons for other songs appearing on the album are less obvious (The Spudmonster's "100%" and Life Of Agony's "Weeds"). In the liner notes, Gary Meskil (bass/vocals) and Eric Klinger (guitar/vocals) include commentary, revealing the inspiration behind the selection of each song that makes up *Run For Cover*.

AFM / THE END RECORDS : Sometimes I just can't figure out what record labels are thinking. It was bad enough when labels moved towards slipcase promos instead of sending out complete CDs to writers. Slipcases (cardboard sleeves) are the economical alternative to sending out full CDs (jewel case with cover and inlay). I didn't like it when SOME labels moved to the slipcases, but at least I was able to do full reviews since I still received a disc with the full track listing. Now, AFM Records is not only sending out slipcases, but the slipcases only have two tracks from the original release. How the hell am I supposed to review that? Don't they realize that most zine writers DON'T GET PAID? Zine writers do it for the music. Or, am I missing something? Here are your reviews, AFM.... The band **Circle II Circle** is releasing a self-titled album, the band **Edguy** is releasing the live album *Burning Down The Opera* and the band **At Vance** is releasing *The Evil In You*. I'd hate to be a band signed to AFM Records.



form of the cover album, *Run For Cover*. Never having recorded a cover tune in the past, the band felt it was time to give a nod to friends and influences from the worlds of metal and hard-

QUEEN OF THE DORKS BY STRAKERIZED!

This month, like the swallows of Capistrano, the dorks are coming home to roost. Former Salt Laker **Jeppa Hall**, in her persona **Queen Schmooquan**, ventures forth from Seattle to host the first ever **Dork Show** in the Beehive State. Held regularly up northwest, it's a variety show like the gong show, only without the gong. Part performance art, part carnival, part experimental music fest, it's a celebration of dorkdom in all its forms. Monk's opens its doors to the dorks October 1.

Hall grew up here but left after high school to go to the University of Washington. "I wanted to be a sociologist at first, but got burnt out on activism," she explains. Then she turned her studies to ethnomusicology, taking classical voice lessons and learning about Philippine drum ensembles and the like. She expanded her capabilities performing overtone singing with the amazing **Seattle Harmonic Choir**. She has taken ethnomusicology to places where even it might shudder in its lab coat. The influence of living in a place where jello is a main course will be in her upcoming recording of **Book of Mormon** stories.

Dispite her varied talents, it seems to be the Dork Show in

which she is most in her element. "It's rowdy, and can border on being out of control," she explains. "It's a hard line to ride, opening up the fourth wall for the audience to participate and react to you. You can't tell exactly what will happen." Jeppa describes the Queen Schmooquam character: "she's a self-made diva, who maybe didn't get enough attention growing up. She's resentful, but in a way feels special for the same reason." Perhaps the most out of control she ever got was during a simulated masturbation exhibition involving toy animals. Her band, **The Bodaggits #2**, will accompany the show. The rest of the lineup is up to "Salt Lake's hottest dorks," she says.



L to R: Jeppa Hall, Bianca Maggio, and Joe Plotts

You can be a part of this as well, release your inner dork for five minutes or so. People interested in performing at the show can call **SLUG HQ** for more info.

It's more than just foolish fun; there's a method to Halls' madness. "I think people just laughing really really really really really hard, a door to your chest opens up," she maintains. "Not to get too new age, but I think the heart chakra is recharged, and I believe it can be healing." And by the nature of the enterprise, expect to see Get Stakerized there in all its geeky glory.

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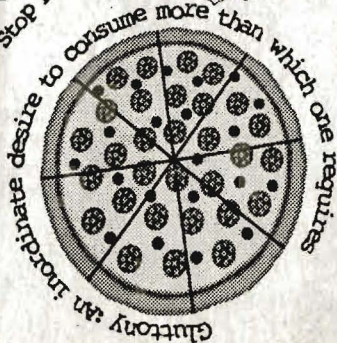
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9/27	From Autumn to Ashes Cave In, Every Time I Die	10/28	Ruffo Motion City Soundtrack, Mae, Over It
9/29	Atmosphere	11/5	Spiritualized , Soledad Brothers
9/29	Hot Hot Hunt French Kicks, I am a Robot	11/17	Anti-Flag , None More Black, Against Me, Rise Against
9/30	Dashboard Confessional MXPX, Brand New, Vendetta Red	11/18	Maroon 5 Gavin DeGraw, Michael Tolcher
10/1	Bouncing Souls , Tsunami Bomb, Strike Anywhere, Wanted Dead	11/19	Modest Mouse , The Helio Sequence
10/3	Death Cab for Cutie , The Longwinters	11/19	Brand New , Hot Rod Circuit
10/7	RX Bandits , The Format, The Stereo	11/19	Modest Mouse , The Helio Sequence
10/11	Saves the Day , Taking Back Sunday	12/3	Dimmu Borgir , Nevermore, Children of Bodom, Hypocrisy
10/15	Cursive Blood Brothers, Eastern Youth	12/4	Alkaline Trio , Reggie and the Full Effect, From Autumn to Ashes
		12/6	Daftones

Siren Comes September

By Ryan Michael Painter

Somewhere in the past, not too distant to remember but far enough back to be faded and slurred in with a composite of memories, I found myself sitting in the passenger's seat on an impromptu trip to Los Angeles. The late morning crowded warm around us as we drove through the desert towards the Troubadour where **Faith & Disease**, **Trance to the Sun** and **Love Spirals Downwards** would be strumming their guitars and leading the audience into full swoon with some of the finest ethereal music the world could ever know.

Now, some years later, I am pleased to announce they will be returning to **Salt Lake City** (a city that actually holds a lot of history for the band, but that story is for another day) on **September 11th** at **Club Sanctuary**.

Keeping with the theme of this month's issue, we at **SLUG** thought it only appropriate to steal a few thoughts from **Dara Rosenwasser**, Faith & Disease's vocalist.

SLUG: I think your perspective will be interesting because Ethereal music, unlike many other genres, is rather dependant on the female vocalist.

Dara: "Ethereal" suggests the siren, the muse, a haunting other-worldly sound that takes you to another realm. Women seem to

dominate here more than in any other genre of music because lets face it.....women are the true essence of beauty and grace!

SLUG: Do you think it is any easier to be a woman in the ethereal/gothic/dark wave genre than it would be if you were in a punk band or whatnot?

Dara: For the reasons I mentioned above, it is not necessarily "easier" but more effective and seems to make a lot of sense to me. I've always loved to use my singing voice on a larger, more spiritual scale. I'm not just carrying a note; I'm transcending myself towards something I can't seem to reach in the real world. In all actuality, I could never successfully get my words/lyrics across screaming at the top of my lungs!

SLUG: Often in ethereal music you find two women vocalists working within one project, either as counter points or working together in a more supportive fashion.

Dara: There is a definitive bond that women have and have taken to a musical/vocal level. It becomes dominant in all aspects of the creative process. I've had many great opportunities to work with other female vocalists over the years, **Charlotte Sather** being the most recent.

SLUG: What is your working relationship with **Eric** (the musical backbone of the group)?

Dara: Eric and I have the ability to work quite effortlessly together. Our music has always taken on its own life and support-system once the initial guitar/bass and vocal parts have been laid down. Our music is very organic, sparse and genuine. I think people have more of an appreciation for this kind of music than they may have had in the past. People are just getting fed-up with bubble-gum pop and angry-about-nothing over-played music.

SLUG: How do you and Eric go about writing?

Dara: Eric or I will come up with a guitar line and we'll take it from there. We haven't been focusing very hard on writing as of late because we're preparing for this **West Coast** tour and trying to promote the new album.

SLUG: You've been doing this particular project/band for a decade now, have things changed in the past ten years?

Dara: Our outlook as a band has remained true and focused.† We've had a lot of support with other bands/labels/friends that have motivated us to continue. The world has obviously changed and I can't say for the better, but there are definitely experiences for me to draw from on a personal level.† My European travels are the main theme behind most of "**Passport To Kunming's**" lyrics.

SLUG: You've gone from your own label to Projekt Records. What has that change been like?

Dara: **Sam** and **Lisa** are amazing people. Signing to **Projekt** allowed Eric and me to dive deeper into this musical concept/visual aesthetic that we both strive for.

So stay away from the television and celebrate life by catching what promises to be a beautiful, tranquil night out with friends and Faith & Disease.



Dara Rosenwasser

MODUS OPERANDI

BY ONEAMYSEVEN



oneamyseven@kommandzero.net

photo by .ke

Being among the minority gender in the Industrial music scene, I am happy to have the opportunity this month to highlight some of the women in the industrial community. In the past few years there has been a rise of women who have joined the force and have even risen to become powerful musicians. One female in particular that really stands out is Kim X who runs the **COP International** label (and sub labels). She has done a lot to promote the women in music with the *Diva X Machina* compilations and has released several female musicians on her label. There are many more women that have made their mark in the industrial scene. I am featuring my top 10 favorite acts featuring female musicians for this month. In no particular order:

Top 10 Female Artists

1. SINA / Psycho Bitch
2. Android Lust
3. Decoded Feedback
4. Carphax Files
5. Morgenstern/Ars Moriendi
6. Battery
7. Tunnel/Reset
8. Noxious Emotion/Back and to the Left
9. Chris & Cosey/Throbbing Gristle
10. Hecate

The hype surrounding the new album from Skinny Puppy's frontman, OGRE and partner, Mark Walk, has lived up to be as tremendous as the hype. It's not shocking that *Sunnypsyop* is initially a disappointment for the fans. I remember the same hype, letdown and converted ear syndrome happening on the previous album, *Welf*. Some of us allowed ohGr the opportunity to grow on us and later become enthused with the post-industrial act. *Sunnypsyop* has followed in the former album's footsteps and has become one of my top 10 albums of the year. The twelve tracks are so diversified you couldn't possibly categorize them into any one or two genre. Listening to the songs, you can recognize it as a branch from somewhere in the Skinny Puppy family, yet not a replica of any one project. I find it remarkable for someone like OGRE, who has niched himself into the icon of growling vocals and as one of the leaders of the industrial genre, to be doing something quite the opposite of what the fans want or expect.

The title of the new Funker Vogt, *Revivor*, is appropriate as it brings back a bit of life into the previous boring and lifeless, *Survivor*. Remixes by Icon of Coil, Agnostic Front, Noise, Haujobb and Unit:187 put the original tracks to shame. It's disappointing that the remixes don't stray too far away from the original 4-on-the-floor, thumpy-stompy stuff, but still - it's an improvement for the German agro-industrial act.

Tour de France Soundtracks is the first studio album that Kraftwerk has released since 1986's *Electric Cafe*. The German electro pioneers deliver twelve synthy robotic tracks in classic Kraftwerk fashion, with eleven of those tracks being brand new. With so many years passing by without releasing any new music one would think the sound would change drastically, but the original Kraftwerk sound holds onto the simplistic campy nature of their early works from 30+ years ago. Because they influenced so many of the electro-industrial bands that exist, you have to wonder where they get their influence from now.

Seven years after *Jesus Christ Superstars*, Laibach stirs up the political controversy again with their new album, *WAT*. I have never been sure if Laibach is a band you take seriously with the militaristic appearance or if they really have a sense of humor with their covers of *The Rolling Stones*, *The Beatles* and *Queen*. *WAT* deals with the serious side of Laibach with spoken word overlaying the choirs and song titles such as "Satanic Versus", "Now you will pay" and "Anti-Semitism." Every once in a while somebody will ask me about opera-like industrial and *WAT* fits that definition to a T. The twelve tracks are all danceable with the growling vocals and the complementary female choir. I am impressed that Laibach has maintained not only their image, but also excellent music that has been featured in movies and soundtracks for the past 23 years. There are rumors of a US tour for the band, but you have to wonder if they will get past airport security with their heavy accents, dressed in military outfits and carrying luggage filled with unusual music equipment.

When the single for "Pretty Toy" came out it was a huge let down. The liner notes made my distaste for the song even stronger as he states the song was written basically as a follow-up to "Phucking Phreak." Sure, it's a great song, but why try to re-create that instead of doing something new? Apparently it has become a huge club hit with a "cult" following. I never imagined that Bryan Erickson would do something like that, let alone admit that he wanted a "club hit." After erasing the negative association from my mind, I delved into *Hex Angel*. The eleven heavily sampled, personal and emotional tracks were compelling and actually impressive with the typical Velvet Acid Christ electronics. Pretty toy is undoubtedly the worst song on the album. *Hex Angel* lacks the strength that *Calling ov the Dead* or *Church of Acid* had, but is still a good album - just ignore track 3.

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Sept. 10th Signal Path

Sept. 15th Leadfoot w/Thunderfist

Sept. 17th Evan Dando of The Lemonheads

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(All girl tribute to Iron Maiden)



Sept. 24th Red Elvises



Sept. 26th

Mistress of Reality

(All girl, all night, all Black Sabbath)

Oct. 4th My Mourning Jacket

Oct. 6th Julianna Hatfield

Oct. 14th Granddaddy w/Elbow and the Starlight Mints

Oct. 18th Cheap Chick

Oct. 23rd Supersuckers w/Supagroup

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WASTED LIFE

BY
DAVE BARRATT

This being our issue about women in music, my column was going to focus on women in punk rock. Then I realized that I don't really have any wisdom to contribute. My only thoughts are that women in punk shouldn't be considered a novelty; there are tons of them, that it goes without saying women can play any type of music as well as men, and finally, that I'm a sucker for girls who wear Discharge patches.

Rockin' Rina's Women of 1970s Punk website has an excellent history of women in punk. Check it out at: <http://www.comnet.ca/~rina/>

Also, punks and heshers alike ought to enjoy my favorite female-fronted hardcore punk band, **Nausea**. Lyrically they're pure anarchist punk rock, but

their music sounds like Celtic Frost engaging in battle with Venom during a thunderstorm. Nausea broke up about 10 years ago but they still keep their music in print and maintain a website at: <http://www.nauseapunk.com>

Speaking of women in punk, **The Chase**, from Portland, will be playing at Undergrounds on Thursday, September 11 at 8:00 pm. Undergrounds is located at approximately 350 S. State St. next door to UPROK. Also playing will be **All Systems Fail** and **The Attack**.

On Tuesday, September 23, two more touring bands will be playing at Undergrounds. **Caustic Christ** from Pennsylvania has ex-members of **Aus Rotten** and **The Pist**, and sound to me a lot like **Corrosion of Conformity**

before they went metal. **Municipal Waste** is from Virginia and worship crossover thrash like **Nuclear Assault** and 'Crossover'-era **DRI**. **Locals All Systems Fail** and **The Attack** will also play. This show has to end at 10 p.m. due to a stupid noise ordinance, so it will start at 8 p.m. Not open at 8 p.m., **START** at 8 p.m., so if you're fashionably late you'll miss two of the U.S.'s best thrashy hardcore bands.

Finally, if you have a punk band in Salt Lake, e-mail me your show listings so I can see your band play. I'm also interested in getting contact information for Salt Lake punk bands for shows, etc. Or if you just want to write to me for the fuck of it, my e-mail address is dave@slugmag.com

ALTERNATIVE HAVEN

The Main Library Launches Local CD Collection

By Rebecca Vernon

The library. You say the words, and instantly think of doddering, blue-haired librarians who haven't been laid in 20 years, stacks of dusty books, and computers still running on DOS.

However, the employees of Salt Lake's Main Library have a very different attitude: The library is a powerful tool for the spreading of knowledge, a safe haven dedicated to serving the community, a freethinking alternative family where censorship is akin to blasphemy.

Lindsay Heath, drummer for local band **Redd Tape**, and **Robert Williams** of local band **Pink Twilight**, both employees of the Main Library, hope to break down the stereotypes of what people think a library is or should be.

"Yeah, I thought the library was conservative when I was younger," says Heath. "But then I played in the downtown library's battle of the bands for high school kids several years ago. Here were all these totally rebellious bastard kids, and the library provided new equipment for all the bands to play on, and the librarians were clapping and cheering them on."

With the help and insight of a couple of their supervisors, Mary Anne Heider and Julie Bartel, one of the founders of the library's unique zine collection, Williams and Heath brainstormed and started making the first steps towards creating a special collection of local CDs in the main library, available for public perusal and checkout.

Heath, who started working at the library's old location last November, sent out an e-mail two weeks ago informing local bands of the opportunity to submit their CDs to the library.

"We've already had an overwhelming response—everything from Celtic bands to noisecore," says Heath. "The library hopes to have an extremely diverse, colorful local CD collection. We want to represent local music accurately."

Williams, who has worked in the library for three years and has

helped with the library's battle of the bands concert series, agrees. "I do think this collection will be a direct instrument for helping out local musicians," he says. "It will give people who never would have heard of a band's music otherwise an opportunity to check out their CD."

One unique aspect of the Main Library's local CD collection is that it will make available, for the first time, a complete archive of local CDs and will serve as an historical record of Utah's music scene. Heath and Williams hope to be able to procure rare and out-of-print local CDs and back CDs from past years.

"Yeah, we might have some stuff you can't check out," laughs Heath. "And of course we'll also have the more established musicians like The Used and stuff from Poe, The Osmonds, Stevie Nicks and Roseanne Barr. I'd love to see 500 CDs in our collection! We'll accommodate what we can."

The library will unveil their growing collection in Sept. If you are a local band interested in submitting a CD for the collection, please e-mail Heath (influenzi@yahoo.com) or Williams (bob@incendiant.com). Williams also hopes to have more local bands play shows at the library. If you're interested (all genres accepted), please contact him through e-mail.



Photo By: Emily Allen

In honor of SLUG's Women in Rock issue, the local CD column this month is dedicated to local female artists who belong in bands that sent us CDs to review. That is, all the ones I could dig out of my big dusty bin o' CDs.

CD Release Parties:

FUSE CD release: Sept. 5, Rockin' Java (Layton) w/Nimh, Agang, Poison Candy, 7 p.m.

The Contingency Plan CD/EP release: Sept. 13, Bricks w/Take the Fall, Hudson River School, Day Two, 6 p.m.

Eden's Watchtower Records multiple bands CD release: Sept. 5, U of U Olpin Back Patio, 11 a.m.-evening.



Various Artists, if you do clean people's ears out, Eden's Watchtower Records

I suspected there might be some female vocalizing on Eden's Watchtower's compilation, and I was right! Iberis features the minimal, delicate vocals of Jan Reed, shimmering like an opalescent dragonfly wing, bringing to mind Frenet, but simpler. Mona touts the vocals of Mandy Jepson (formerly of Gerald Music), smooth and strong over a dark wash of beautiful melodies. Theta Naught brings their lush discordance, creating a new twist to slow, slow shoegazer instrumental jams. QstandsforQ is fascinating: weird talking computer voice samples mix with seductive female vocals whispering in the background in "Analyse It." DulceSky has an almost unbearable feeling of melancholy woven in with their melodic guitar strumming à la 80s Cure. Summerhead is experimental instrumental with hip-hop vocals in "Drown." Overall, a local compilation of keen musicianship leaning towards organic goth sensibilities. Well worth picking up.



Attack the Wire, Elevated

All I can say is, it's a damn good thing you had Linda Strawberry guesting on "Lost Forever" and "Tears of Joy," or you would never have been reviewed this month! Wah-ha-ha-ha! Attack the Wire is dance music in the vein of—(oh, I can hear Nick James' scolding voice for not remembering what he has tried to teach me about DJ music)—

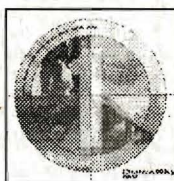
but I would put this somewhere in the "electronic dance" area. Somewhere. Very danceable, very DJ-able. Strawberry's vocals are very strong and sensual, filtered through tons of electronic toys without becoming dulled and flattened. She should have sung through the whole album. Although monotonous at times, Attack the Wire is very professional and smooth-sounding, and even though I'm no judge of DJ/dance music, it sounds as good as anything else I've heard out there.



Hostage, So What

Jagged guitars over metal rhythms graced with female vocals. Think Heart, complete with sultry growls. This could be heaven, if only the music was as good as Shar Wood's vocals. At times the music is much more than a nice prop for a good vocalist, but most of the time it just misses the

mark, getting a little off-time, a little out-of-tune. Which is fine if you're on K Records, I s'pose. However, the epic "Feed Me" really reveals some deeper musical capabilities within the band, and Shar's vocals get an almost Janis Joplin classic-rock vibe. "Little Mind" is also very strong and sexy, with male vocals, but the band begins faltering and diluting again with "Torture Me." "Before" and "It's Only Pain" is good, "Down" is bad. "Happy Song" is definitely bad. It's a virtual ping-pong game. And mastered by Nyk Fry? Isn't he a TV star yet or something?



DulceSky, Film E.P.

Whoa, that's all I can say. This CD is amazing. Dulce Sky is one of the most underrated bands in Salt Lake. I saw them live a year and a half ago or so and thought they weren't bad, but they either really improved, or a CD is just their medium for bringing out what they are capable of. Poetry interweaves with goth-tinged melodies to create magic. The huge sounds of "Keep Coming Around" will bathe your heart in aloe vera, and "I Dreamt of You" will make you feel like you're flowing down a river wearing the last life jacket from a sinking barge. Dulce Sky are also on Eden's Watchtower Records' compilation (see above). And the girl in the band, which is what all of you were wondering, is Dannika, who does a fine job on melty backing vocals and keyboards.



Gemini, A Slice of Nice

Swirling, artsy, dreamy, echoey guitars mix with lo-fi production to make an intimate, ethereal instrumental album that reminds one of Sigur Rós and the Cocteau Twins dancing cheek-to-cheek. A *Slice of Nice* is seriously impressive—hard to believe that it's local. "Lindsay" plays guitar, vocals and melodica throughout, and beat and bass on a couple songs, while "Michelle" plays clarinet on several tracks. The slide guitar makes me think of Peanut and Sailor driving on a highway in the hot Texas night in "Wasn't Lookin' 4 Love," and the minimal clarinet of "Secret Place" will wind through your mind like a lonely ghost. When the vocals finally hit in "Pirate Song," it feels like someone whispering comfort in your ear after three months in solitary confinement.



Marcy Baruch, Clearly

Why is it that the artists with the biggest press kits seem to be the ones that have the suckiest music? As far as adult-oriented rock goes, I suppose *Clearly* is tight and flawless, but who cares when the music is boring as hell? It's just ultra-generic country-tinged pop with a warm message of hope and love. Hope and love are good and all, but conveyed in this bland way musically, it only depresses me. The press kit is complete with a full-color photo, a CD embedded in pop-out, full-color folder, business card, postcard, a bio and full-color press articles. It all cost a pretty penny, but like I said, excessive packaging always makes me suspicious.



Medicine Circus, Content

The girl in this band is Allison Martin on keys and vocals! Ha ha, all the male main songwriters are just being shoved under the carpet this month, aren't they? Christopher Stearman's and Martin's vocals and Medicine Circus' lyrical content are the strong point of *Content*, which Stearman produced, mixed and mastered himself. Medicine Circus boasts swirling, dark rock sprinkled with elements of psychedelia and discordant pop. "Lost in Lux" soars, grounded by solid prog-rock riffs in between choruses. "Sand Castle" is beautiful and longing in its sadness and tinkling keyboards. And "Blue Skies and Flowers" mixes classic and modern rock with a dash of Dandy Warhols in the chorus.

Zineland: Maximum Magazine!

MAXIMUM ROCKNROLL

By Stakerized

In the punk rock world, there aren't many things you can call an institution. But amidst a form of music that in a way is the purest form of rock'n'roll, there needs to be at least one constant, a thread of continuity connecting the past to the present and future. **Maximum Rock n Roll** has been keeping punk honest for 26 years and remains on the cutting edge of music writing. **Arwen Curry** has been the most recent editor of the publication—a female in a field that has long been dominated by men.

SLUG: How & why did you get involved with Maximum RockNRoll? What have been some of your favorite articles in it?

Arwen Curry: I got involved with MRR in 1998. I started as a record reviewer here while I was still living an hour or two away. When I moved to San Francisco a couple of months later, I started taking advantage of the other fabulous shitwork opportunities available to me; helping out on mail day, etc. The coordinators at that time noted my enthusiasm and I was "hired" when the job opened—of course, nobody gets paid at MRR, coordinators included. There have been some classic articles printed in MRR over the years, many before my time. The infamous **Steve Albini** article on major labels is a good example that was quite eye-opening for a lot of people. Theme issues: the **"Punks Over 30"** issue from '92 was great, and since I've been here, I've been pleased with the **WTO protest** issue, the **anti-war** issue, and the **Latin America** issue.

SLUG: How has MRR changed since then, and how do you feel you've contributed to that?

AC: Fundamentally, MRR is the same. MRR is dedicated to underground punk rock, and it has a set of core ethics about remaining independent and challenging. It's informed by leftist / progressive politics. There's an aesthetic, too ... a particular kind of cockiness descended from [MRR founder] **Tim Yo**. It's a jubilant snottiness you get when you prove that you can thumb your nose at the rules and still create something long-lasting and valuable. You can draw moustaches all over the glossy promo sheets and laugh at the industry follow-up callers. You can survive as a business without hoarding, and without profit. You can sustain a project with hundreds of people over years and years without paying anyone a dime. I think that I've helped tighten things up around here, on the one hand; making sure the interviews get edited and trying to be vigilant about the diversity of voices in MRR. On the other hand, I think I've helped personalize the zine. I want more than rock n roll; I want real stories, real politics, real life.

SLUG: Is it more difficult editing a punk zine like MRR as a woman? Why do you think a female voice is essential to the zine & the scene?

AC: Hate to sound like a cheeseball, but patriarchy has to be attacked, first, on these intimate battlefields. It can be obnoxious. Though I have been here considerably longer, people will refer to **Mike Thorn** as "the coordinator," or ask for him on the phone for what I later learn are routine business calls. It's not always easy for him, either—because he is a man, or just because he is more in tune with the flow of gossip and information in the scene, he is often expected to be a figurehead. Outside of our arena, I haven't encountered too much disrespect or condescension. But it's true that I've often been overlooked when men around me are praised, criticized or simply counted. Yes, I think female voices are essential to the scene, and to MRR. I think it's just important that I am a woman, and that I take my own experiences into account when helping guide MRR.

SLUG: Is punk dead? What, if any, bands still try to carry the punk banner without being sellouts? If so, how has MRR featured them in its pages?

AC: If punk is dead, then most of my life is taking place in a netherworld populated by ghosts. I don't think ghosts can smell quite so ripe or make so much fucking noise. In every

issue, MRR runs interviews with bands who are true to the cause and wouldn't dream of watering down or selling out.

SLUG: Is MRR as political as it used to be? The webpage says you enjoy "long walks on the beach, bullet belts & smashing the state." How seriously do you take the latter, & what are you doing to accomplish it?

AC: MRR is as political as it used to be, yes. We try to do our part to let people know about injustices and atrocities in the world, and to support people who are more directly trying to address them. You know a magazine throws rhetorical stones, not physical ones.

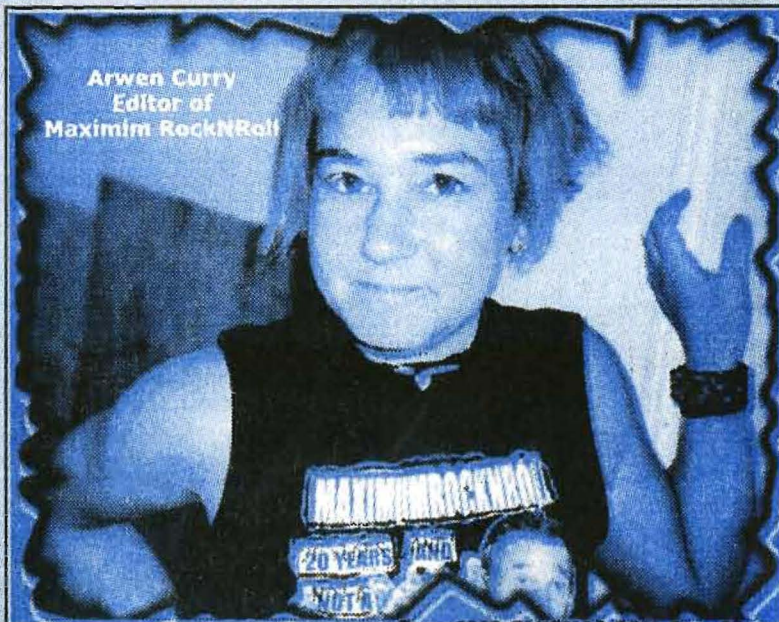
SLUG: How has punk music changed since you've been listening to it? Do you still believe in the ideals it had at the start? How does the Bay Area scene reflect or contrast with the national scene?

AC: Well, punk music is changing all the time! I think as with MRR, most of the basics have survived. Anger, irreverence, resistance, independence, snottiness, skepticism. **Skulls with mohawks**. My beliefs, politically and otherwise, have evolved as I've gotten older, but that leads me to want to push the envelope within the punk scene, not to leave it. I grew up here, and am very much a **Bay Area** girl. It's easier to be a punk here than in most other places—a scene report from **Malaysia** or an interview with a **Peruvian** band reminds me of that all the time, and I still take it for granted. There is also still an infrastructure here from the early 80s. **Tim Yo** was responsible for a lot of that. **Gilman St.** and MRR are still around. There's a much older radical legacy, too, from the 60s and 70s. We have **Bound Together**, the anarchist bookstore in San Francisco, and the **Long Haul**, the anarchist infoshop in Berkeley. Hopefully, media like MRR can help us trade models of these organizations, not just from here but all around the country and world, from squats in Europe to collective farms in South America.

SLUG: What changes are in the works at MRR? Any features coming up that you are excited about?

AC: We're not working on a theme issue, at least not until **Reagan** dies ... But I'm hoping to keep printing lots of relevant articles and better and better interviews. In the issue we're working on now, we have firsthand reports by punks from both **Israel** and the **Palestinian** territories. We're just planning to keep carrying the torch, rolling with the punches, and taking one or two for the team. **Arwen C. MRR, PO Box 460760, San Francisco, CA 941416, mrr@maximumrocknroll.com**

Arwen Curry
Editor of
Maximum RockNRoll



Gender Beats:

In a market dominated by male influences, women are creating a huge impact in DJ culture. In comparison to playing an instrument, mixing vinyl on two turntables seems quite simple to the untrained eye. However, the decks are the tool through which DJs convey their musical expression. Compiling tracks of contemporary LPs and 12" records, DJs gather influences and tastes from a wide variety of musical instruments, genres and countries, in order to manipulate and mold them into a continuous fluid set. Between blending, maintaining a consistent style and getting the people moving, the art form of DJ-ing requires a unique talent. Although there are more than a few female DJs in *Salt Lake City*, *SLUG Magazine* interviewed four talented women in the electronica genre who actually mix vinyl on two turntables and play out regularly. We have asked them similar questions in order to uncover the different paradigms of the female DJ.

JANA HOLT, DJ, has been spinning records for nearly 9 years, four of which she was a closet DJ. Being one of Utah's premier house DJs, Janna thanks her friend and peer **DJ Jesse Walker** for forcing her to get out and play. Having dated *New York* resident **DJ Benji Candelario**, she has befriended and hung out with DJs and producers like **Jullius Paap**, **Miguel Migs** and **Melvin Moore**. Janna is the only female DJ on the *Uprok* Roster. Her next performances are Sept. 5th at *Bricks* on the rooftop and warming up alongside **Shawn Phillips** for **Matt Caselli** on Oct. 11th for the *I love Ibiza Parties* at *W Lounge*. For booking and inquiries, e-mail Janna Holt at spinkitty@comcast.net.

DJ MERRYL is one of the co-owners of *Mechanized Records* with her husband Ron (**DJ Roma**) since 2002. Having played guitar and piano on and off throughout her life, she began working at *Uprok Records* in 2000—the place she claims has made her the vinyl junkie she is today. Since then, she has been a major influence in the local DJ scene, such as with her *Mecha-Nights* on Fridays at *W Lounge*, where she showcases local DJs. *Mechanized* is currently the longest-running DJ record store in *Salt Lake City*. For booking and inquiries, e-mail DJ Meryll at meryll@mail.mechanized.com.

DJ SEVERINA is a high priestess of drum & bass. Spinning and producing since '97, she has established herself in Miami and has performed warm-up sets for such well-respected and influential artists as **Dillinja** & **Lemon D**, **Diesel Boy**, **Ak1200** and **COSM**. Now in her early twenties, she is the new owner of www.bassdrive.com [an Internet radio website of D&B artists], has teamed up with **Stanton DJ Gear** and is now using a new digital technique called *Final Scratch* (verses the conventional cutting with dub-plates). Her next performances are Sept. 14th @ *X-Salon* and Oct. 3rd @ *Zephyr* with **COSM**. For booking and inquiries, e-mail her at

severina@bassdrive.com

DJ SODIE, mixing down breaks and two-step, has words of wisdom and a wonderful laugh. Raised in *Maryland* and brought up around techno music, she moved to *Salt Lake* to find there wasn't much of a scene in 1999. Inspired by the lack of local DJ culture, SODIE started spinning records at 17 as a hobby. Now 21 and more serious about her DJ career, she has warmed up for great talents like **Deepsky** and will soon warm up in October for **Hoda Hudia**. She performs every third Friday of the month at *Bricks* and on Oct. 31st she will be playing alongside **Digga Beatz** in a 2 x 4 party called *Hollow*. For booking and inquiries, e-mail her at supah_spy@hotmail.com

SLUG: What style of music do you spin and why?
Jana: Even though I enjoy so many different kinds of music, house is the only one I truly feel. I believe it's in my soul and it's the best expression of who I am. It just describes me best; I don't feel other music how I feel house. It just gives a good feeling!

Merryl: I play drum & bass and jungle. I like spinning these styles because they're very playful; it's easy for me to move with it. It's really upbeat, so I can shake my booty. [laughs]

Severina: Drum & bass. It kind of came to me. What I really like is electro breaks; however, when drum & bass got faster, I got into the progression of it. It is the punk rock of the electronic scene. It's the rebel genre; people either really like it or they are just offended by it.

Sodie: Mostly breakbeats and two-step. Two-step is a mix of breaks and hip-hop, but it's a funkier, mellower breakbeat. It's what caught my attention. I played trance for a long time and I got really bored with it, so I started playing breakbeats and scratching. People seemed to really like it and it just picked up.

SLUG: Do you feel being a female could help you on your quest to play on a national level, or give you an unfair advantage in some way?

Jana: Yes! Being a female does have its advantage; people like to see a female behind the decks. Especially in an industry such as this [DJ Culture], it gives [females] an edge. I haven't had any negative experiences, but sometimes it can be intimidating.

Merryl: Yeah, I think it gives me an unfair advantage. I have lived with Ron, and seeing what he's gone through, I would have to say it's definitely helped me get booked. I mean it takes skill, but being a girl has its benefits by getting noticed. However, I like to think the main reason for playing gigs is because of my skill.

Severina: A bit of both. For me, a lot of people think being a female is an advantage. Many promoters book me because I'm female. What happens is that there are a lot of females out there that aren't that good and within the scene, that's a bad reputation. You have to prove yourself a lot; people expect you to prove yourself. Most girls go out there and say, "Look at me, I'm cute, I'm a

DJ SEVERINA

DJ SODIE

JANA HOLT, DJ

DJ MERRYL

Female DJs spin to the top of SLC's Club Scene

girl DJ!" I do get noticed more quickly than others, however, in order to get the respect you want, you really have to shine through and prove yourself.

Sodie: It probably shouldn't give me an advantage, but it does. It helps me stick out a bit more. The disadvantage is that a lot of people don't take me seriously. When it comes down to getting paid, I think many people think that a chick isn't going to step up and ask to get paid. It's about confidence; you always have to be confident in what you do. Though I get attention being a female, at times I feel I'm not taken seriously.

SLUG: Do you consider yourself a minority?

Severina: Yeah, it is a male-dominated culture, but I don't really look at it that way anymore. For myself personally, I'm not pro-male or pro-female. I'm pro-talent. If you have what it takes, if you have the talent and love for what you do, then male or female—it doesn't matter. I don't recommend women to do it just to get booked; you have to have a love for it.

SLUG: Can you recall an experience where being a woman had a direct effect?

Sodie: I won a DJ competition just because I was a girl. I battled another DJ; I had hoped it was based on talent. But I think I won because I'm a chick.

SLUG: What is your best piece of advice for a young female DJ?

Jana: Well, starting out, no one showed me how to beat match or anything. I totally taught myself. No one bothered to say, "You know what? You need to count or blend!" I would have to tell beginning DJs to practice, first and foremost. It is intimidating, especially the first few times going out and playing in front of an audience. You can't be intimidated.

Merryl: Be yourself and do not listen to anyone else. So many people try to dictate what you should do as an artist. An important part is to be straight-up business-wise. It's all about your worth.

Severina: It takes a lot of practice and don't go out there until you're ready. You have to know your tracks so well that you can play them with your eyes closed. When you have problems you still have to play and make an impression regardless of any problems. If there are females out there that want to play, forget about being a female and focus on the fact that you're just another DJ playing out.

Sodie: Just get on it and practice! Be confident! I have had problems with being confident and I think it's a turnoff. Always think you're the shit, because you are. Try to find someone who is completely dedicated to getting you out there. Someone who will help put your press packs together and send your demos out. I would have to say play out as much as possible and don't pass up the opportunity to perform.

SLUG: What female DJs do you look up to?

Jana: I would have to say DJ Rap, but her style isn't really my bag. I love Smokin' Joe and DJ Jane Cooley. There are male DJs that I love too, such as Miguel Migs, Julius Paap and Mark Farina. Hopefully next year for me and DJ Ebenflow's birthday, which is the same day, we can bring out Julius Paap to Salt Lake City. I love him, he's flawless. Julius is probably my No. 1 inspiration.

Merryl: DJ Rap is an awesome DJ; however, I don't really have any favorite chick DJs. They're not really producing music, and that's what I really want to focus on. As for producing artists, I would have to say Klute and any booty hip-hop stuff.

SLUG: What's your favorite show you have played?

Jana: I would have to say Andy Callaway's *Sexy House Parties* in the basement of *Brick's*. That was probably my favorite; I received the best responses from that.

SLUG: What do you want to achieve with your career?

Merryl: I would love to create my own label and be producing House and drum & bass with Ron. I want to be one of the people making the music.

Sodie: I didn't take DJ-ing serious until recently. I would love to get signed to a label; especially on one like *Moonshine* and play all over the world. That's something that is challenging. I have started a small studio in my house, and now I'm starting to think that maybe I should run a studio.

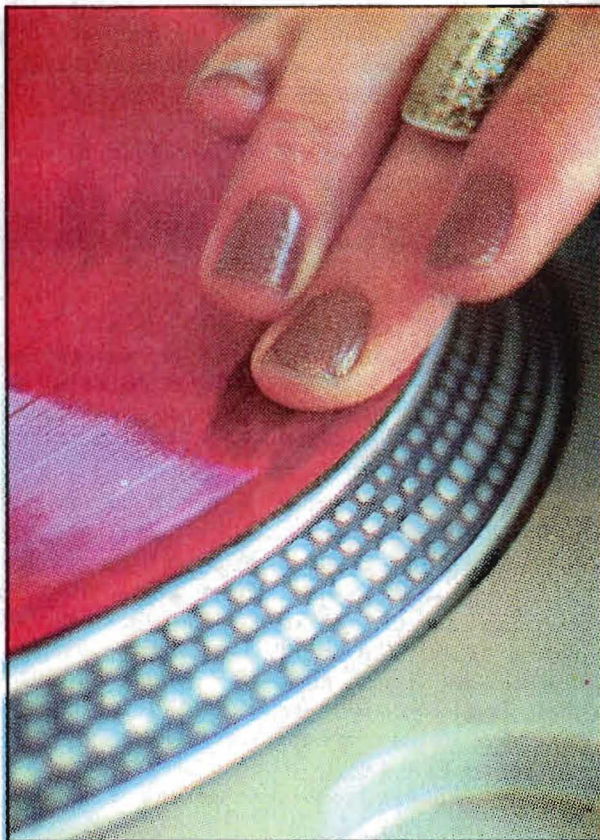
Beginning with a dream and actualized in the clubs and raves of our city, these four women have influenced the nature of our local DJ and electronic community. More than just pressing play on a turntable, DJ-ing requires skill, talent, confidence, style and a passion for music. There are many opinions to what a real "disc-jockey" should be or what they are in terms of music culture. Hopefully, these insights and perceptions have given a more direct view of the truth about DJ-ing, especially in the case of female DJs, and what effects it has on our Salt Lake City scene.

By Nick James

nickjames@slugmag.com

Photos: Dan Gorder

dan@slugmag.com



Girlz GARAGE

By Carly Fetzner

"It's not just a show for girls to go to, we're trying to focus on female arts."

Warped Gets Girly: A Female-Fronted Spin-Off of the Summer Classic

"I always get a lot of abuse for not having girl bands on the **Warped Tour**," says **Kevin Lyman**, founder of the nine-year-old summer tradition. "There's been a lack of good female talent for the past few years. But this past year, I've just seen so many better and better female-fronted acts. So I decided I'm going to start a tour."

The last time Lyman said those words his little idea of "combining sports and music" became the biggest recurring tour that punk rock has ever seen. Is he the man that could create a similarly successful and monumental tour for female music? A less butch yet still rock n' roll **Lillith Fair**? And did it take a man to found such a tour?

"We always had a tent on the Warped Tour called **Ladies Lounge** and in the last year, we renamed it the **Girlz Garage**. I was always trying to tell the girls that they needed to go out and start a tour of female acts where we would expand the **Girlz Garage** from the tent to the stage. I always kind of encouraged them; I wanted them to do it themselves. So I'm working closely on this tour with **Michelle Ponce**, who runs the **Girlz Garage**."

The **Girlz Garage Tour** hits clubs this fall, including our very own **DV8** on November 14. The tickets will be cheap (probably \$12), the bands will be diverse, and the girls will all share busses. "It's kind of like an early Warped Tour; it'll hit smaller clubs. It'll keep the costs down for the kids and the bands." The tour will also feature sports, just like Warped does. Female athletes will be guests in each city, there will be signings by some of the female snowboarders starting to put out books and **Boarding For Breast Cancer** will have a booth. "It's not just a show for girls to go to; we're trying to focus on female arts," says Lyman.

So who are the bands? "A lot of people expected me to put out a straight punk tour, but I think the diversity of the music will be awesome. We want to broaden it out." The **Start** have been on the Warped Tour before, and are definitely the Warpiest of the five bands on the bill. **Brassy** are a **Luscious Jackson**-ish hybrid of hip-hop and rock, **Lillix** are a Canadian pop-punk-rock contingent, **Northern State** are a rap trio from New York, and **The Peak Show** combine trip-hop, funk and **Blondie**-like rock. "On the first Warped Tour, you had **Sublime**, **L7**, **No Use For a Name**, **Quicksand**, **No Doubt**, there was a wide range of music there, and we want such a cross-section for **Girlz Garage**."

Traditionally, female-fronted festivals such as the **Girlz**

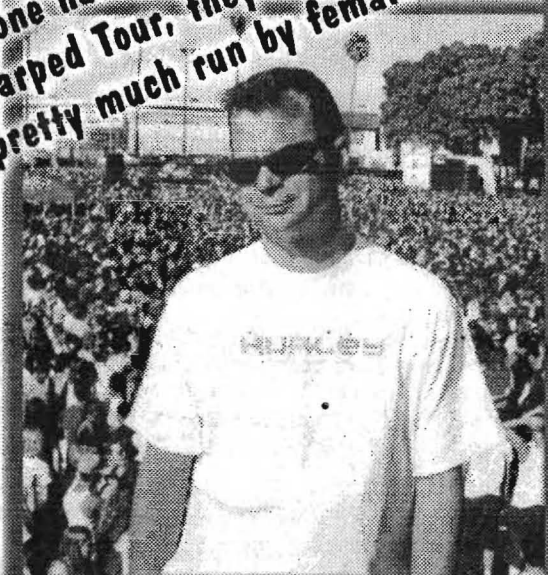
Garage

Tour are founded by females, but Kevin doesn't feel inadequate in his endeavors. "If anyone has been backstage at the Warped Tour, they know that it's pretty much run by females. If you go into the production office, the women are running the show. I'm using a lot of their input on the planning of the tour and working fully with them."

Lyman says he eventually wants **Michelle Ponce** and the rest of the girlz to take the forefront, but for now, he'll be the one guiding the burgeoning tour, using the knowledge he's gained and the connections he's established in his years in the industry. "**Hurley** stepped up and said they'd help us out by becoming the presenting sponsor. And they're people that I work with everyday, so it's really easy for me to be the one doing the talking with them."

Lyman closes by saying, "My goal is to eventually be in the background. I just want more time at the beach. There are some naysayers that question why I'm starting a girls' tour, but I have good intentions. The quality of female music is way up there, and I just want to help get the word out." And as we've all seen, no one gets the word out quite like Kevin does. It seems he has the manpower to get this women's rock show on its feet. Catch the female-fronted fever at **DV8** on November 14th. More info at girlzgarage.com.

"If anyone has been backstage at the Warped Tour, they know that it's pretty much run by females."



Kevin Lyman

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LOOK FOR AN INTERVIEW
WITH TIA,
THE NEW SLUG QUEEN,
IN THE OCT. ISSUE!

T-Bone, Off to Austin you go

Ride Doyle into the sunset
Goodluck!

SLUG's
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The Decline of
Western
Civilization
Oct. 5 @
Brewvies!
9pm & 11pm

**Midnight
Evils
Coming
October 2nd!**

HeadPhones

by Nick James

This month we have the honor to have guest reviewer: **Drew Luck** from www.slcdnb.com. Please check out these D&B reviews from the man that knows it inside and out. You can contact him: DL@slcdnb.com. If you have any questions or inquiries: nick-james@slugmag.com

Bad Company, High Contrast Remix of Dkay (D&B)

Barcelona 12"

BMG

The long-awaited release of *Barcelona* has finally hit the shelves. Shopped for ages and rinsed by every big name in the UK for the past year on dub-plate; this is a legendary wanted acetate. After producing a prolific 300 tracks in the past 4 years, Italian producer Dkay broke through with this runnin' soulful masterpiece. Bad company gives it the typical rude bass-bin' treatment and High Contrast takes you on the house side of D&B — hardcore will never die, and neither will soul.

—Drew Luck

Jaimeson/Danny Fresh remixes (D&B)

Complete 12"

V2

The bass-line in this dub nearly made me cry

the first time I gave the extremely low resolution dub-plate a preview from <http://dogsonacid.com>. It's a nasty soundin', tubed, out rolling masterpiece, drawing contrast to the lush vocals and angelic strings. Jaimeson is the next prodigy in the chaotic UK Garage scene, and is rumored to have jump-started the garage movement once again for the 32nd resurgence of the scene since 1997. The single includes remixes by the garage prodigy, as well. Hear for yourself at <http://www.jaimeson.co.uk>

—Drew Luck

Grant Nelson (house)

Feel the Music/The Sound 12"

Swing City

From across the drink; straight out of the UK, we have Grant Nelson doing another piece of great art. Funky, disco and just good lovin', grant brings us the "old skool flavor," with *feel the music*. I would say deep disco, with that touch of vocal style, this track is definitely in my bag. Flutes, vibes and electric bass — have you not heard this one yet? Flipside: deeper into the night — "the sound of music makes me feel like dancin." More vocals than the first, this one is funkier than Jamiroquai. With strings and pads, it's a top-notch booty shaker. Also, check

out Negrocan's *cada vez* from Swing City. www.swingcity.co.uk

—Nick James

Rithma (house)

Love & Music 12"

Om Records

Will Om Records ever stop? From San Francisco; we have, yet again, another funky house jazz blend from the one of the best labels in the market. Featuring remixes by Kaskade, Joshua (IZ) and Michael Tello, *Love & Music* has a lovely variety to choose from. Starting with Rithma's extended mix and following up on the A side with Kaskade. Heavy on the bass side, these two carry vocals, trumpet and some groovy action straight to the dance floor. On the B side of things, the Michael Tello remix is defiantly my top pick for this month. www.omrecords.com

—Nick James

Also, check out the cover story this month: It features four local female talents. Watch out they might not be local for long, so get down there and check them out before they're playing all over the world.

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SEPTEMBER

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sept 10 slajo

sept 11 dirty birds

sept 12 zeta

sept 13 karaoke

sept 14 xur

sept 15 lion head

sept 16 terry tschaekofsky

sept 17 daniel day trio

sept 18 willis clow trio

sept 19 gerald music

sept 20 karaoke

sept 21 dubbed

sept 22 lion head

sept 23 no star jazz

sept 24 daniel day trio

sept 25 afro omega

sept 26 g13

sept 27 karaoke

sept 28 jazz'n it up

sept 29 lion head

sept 30 smashy smashy

COMING IN OCTOBER

oct 1 queen schmooquan dork show

oct 2 the body

oct 3 ridge runners

oct 4 karaoke



CD Reviews

The Black Watch

Stonegarden Records

Very Mary Beth

—Stakerized!

Great art often comes out of the experience of loss. **The Black Watch's** new album isn't a masterpiece by any measure, but **John Andrew Fredrick** was obviously in the throes of romantic trauma in writing these songs. The absence of his ex- and songwriting partner **J'Anna Jacoby** indelibly marks this recording. "Mary Beth" is seemingly just a persona on these new wave-influenced numbers likened to **The Cure** but more reminiscent of mid-period **Echo and the Bunnymen**. "This yep for you is like a sleeper who cannot help it so narcoleptic I want to take you down a long stream strewn with poppies," he sings, and though his object of desire might not follow, he leads the listener down a pretty pathway anyway.

Guided By Voices

Matador

Earthquake Glue

—Stakerized!

Unlike some rockers nearing the half-century mark, **Robert Pollard** hasn't burned out, faded away or become a parody of himself, though he admits he has cut down on the drinking a tad. He has amassed an amazing body of work just through sheer numbers, with, at one count 14 GBV albums and at least as many solo and side projects. So why wait any longer to see what the critical brouhaha is all about? Compared to the group's last several more unified-sounding releases, this one is like an adhesive trying to hold together his fragmented and often combustible ideas. The result is a bit of a patchwork, but when it works, damn it, "the new classic rock" isn't unbeatable. "She Goes Off At Night" and "Useless Inventions" are bright, brash pop full of lyrical witticisms. "Dead Cloud" forms from odd trebly riffs ala Wire, and "A Trophy Mule In Particular" starts out with weird, angular jazz rhythms like **Mike Watt** might toss off. This CD is particularly more garage-y than recent: "Of Miles and Men" sports a **Doug Gillard** guitar solo that jumps out of the speakers from their mix that, of late, has been a bit monochromatic. It is curious why **Gillard** is so underutilized in this set. One wonders what **Pollard** might be capable of if he would take every other year off to let his songwriting sensibility coalesce into something not quite as scattershot.

Quasi

Touch & Go

Hot Shit!

—Stakerized!

"Wild Goose or Holy Grail?" ponders **Sam Coomes** on the title song of **Quasi's** latest. Whether a half cup of neither or some of both, he isn't wrong when he proclaims he's "mad as a halter." This is music through a fun-house mirror. I haven't heard the new **Ween** yet but I'll bet here's stiff competition for the silliest album of the year. **Coomes' ex-wife Janet Weiss**, who moonlights in **Sleater Kinney**, add drumbeats off-step like a **Zeppelin** shuffle, and the 70's guitar intro on "Seven Years Gone" and **Coomes' alto** vocal is more dead-on than anything on **Stephen Malkmus' latest** retro parody. Somewhere between mindless fun and "the vicinity of infinity," this set actually lives up to its tongue-in-cheek title. Sometimes in rock'n'roll, the path less beaten leads to richest rewards.

Josh Rouse

Rykodisc

1972

—Stakerized!

For some reason, **Josh Rouse** felt the need on his fourth album in five years to return to the womb. Figuratively speaking, anyway, as 1972 was the year of his birth. Songs like the title track and "Love Vibration" hark back to the light rock of the disco decade for thematic and sonic inspiration, the latter on MTV with geeky office party denizens dancing to the softly bouncing ball of the rhythm. Production touches like subtle soul-style horns, background choruses, flute and even a bit of latin percussion accelerate the musical wayback machine. Previous releases were more country sounding, but in a world of genre wannabes, **Josh Rouse** forges his a distinct musical identity.

Sentridoh

Shrimper

Lou B's Wasted Pieces 87-93

—Stakerized!

Lou Barlow must have had a messed-up childhood. If you've followed his career at all, you know that young adulthood hasn't been without its dramas for him. But these audio collages, some dating from when he was still in **Dinosaur Jr.**, paint an even darker picture. Just to begin with, "Pooh Pieces" sounds like an evil hallucination of the storybook stuffed bear. "Every morning I wake up to a nightmare," he confesses on "Nightmare," one of many starkly strummed melodies that couldn't have more recording tracks than he has fingers on one hand. Then masturbation raises its ugly head in "Albuquerque 89." This is another side of the mind that brought us **Sebadoh** and **Folk Implosion**, and though it's just a sketchbook, there's some seriously spooky shit here.

The Sick Lipstick

Tigerstyle

Sting Sting Sting

—Stakerized!

You could almost blink and miss a couple of the songs on **Sting Sting Sting**. But then a little while later you'd notice the welt on your arm and realize that it's musical mosquito season, of the punk rock variety. The titles are as punchy as the tunes: "Cats Are Dangerous," "Thigh Master I'm Your Master" and "Come Get Your Eggs." **Lindsay Gillard's** cartoon vocals and the rest of the band's spastic energy remind you that it's OK for punk rock not to take itself too seriously. July 31 they came to stick it to Salt Lake at Kilby Court.

Alkaline Trio: Halloween At the Metro

Kung Fu Films

The Show Must Go Off! Episode Four

—Carly Fetzer

It's hard to make a DVD of an entire concert that keeps up with the intricate, packed-with-special-features DVDs that are coming out these days. **Halloween at the Metro** is the entire show from intro to encore from five different camera angles. The pluses are: the Trio dressed in priest collars with fake blood pouring out of their mouths, the giant upside down neon cross that makes up the stage's background and the following songs: "Queen of Pain," "Hell Yes," "Nose Over Tail," and "Radio." The minuses are: a big, empty stage for a tiny Trio, not many special features, and no "Cooking Wine." This DVD's a must have for die-hard fans, and a might want to sit through for everyone else.

Tokyo Rose

Sidecho Records

Reinventing a Lost Art

—Carly Fetzer

"I'll be six feet under when I'm over you." These are the kind of lyrics I just after. The Garden State (that's New Jersey for those of you who didn't learn your state nicknames in 5th grade) grew this **Rose** by many years of careful cultivation, several line-up changes, and plenty of water and sunshine. With a sound somewhere between **Fairview** and **Further Seems Forever**, Jersey didn't keep **Tokyo Rose** for long. **Lost Art's** 10 tracks are infectious, intelligent and contain just enough pop to make me happy. I applaud **Tokyo Rose** for a lyrically, musically and visually captivating album.

The New Amsterdams

Vagrant

Worse For the Wear

—Carly Fetzer

The way I see it, **The New Amsterdams** are just like **Donny and Marie**: a little bit country and a little bit rock n' roll. Pump organs and steel guitars right alongside the Gibsons and pianos. A little background: **Matt Pryor**, lead singer of **The Get Up Kids**, started a side project known as **The New Amsterdams** as an outlet for his slow, acoustic side. 2002's **Para Toda Vida** was just that: slow and acoustic (and great I might add). However, with **Worse For the Wear**, **Matt** has added three other instruments, and the result is closer to **The Get Up Kids'** material than I would like. Still, the album is sonically pleasing and lyrically complete, with themes of happiness overriding the last album's sobriety. It's an excellent front porch CD.

August Premier

Fueled By Ramen

Fireworks and Alcohol

—Carly Fetzer

At first listen, **August Premier** had me fooled. The lead singer has a great, intense voice, the guitars and bass are speedy and punchy, just what pop punk should be. Right? Wrong. I thought they were a strong pop punk contingent, but it turns out that they are an OK band with really, extraordinarily horrible lyrics. If they were 16, it might be forgivable, but they aren't, so I'm holding a grudge. "Hey you, I'm getting pretty sick of all the crazy things you do. Somewhere out there, there is another one that treats me better than you," is a sampling from track three, "She Likes Me." And here's one from the album's closer, "Dear Chicago": "We wrote this song for the windy city by the lake, where it's cold as hell I've never felt so warm. This one's for all the time we've wasted looking for more to find out that we've had it all so wrong." This album is good if you can listen to it with your ears plugged.

Tokyo Rose

SideCho Records

Reinventing A Lost Art

-Fat Tony

Tokyo Rose is introducing their debut full-length *Reinventing A Lost Art* on SideCho Records. Still at the infant stages of their career, they have managed to do three national tours, sharing stages with The Beautiful Mistake, Glasseater, Northstar, Further Seems Forever, Good Charlotte and The Starting Line. What separates them from other bands is that they set all this up by themselves with no help from labels, promoters, or managers. With their undeniable work ethic and by consistently landing themselves great tours, SideCho Records has finally noticed their self-provenance and decided to release this highly anticipated album recorded by the one and only Chris Badami, who recently recorded Dillinger Escape Plan with Mike Patton, Early November and Starting Line. Full of passionate lyrics, expert songwriting, and emotional heartbreak from the only place that could have given it to you, New Jersey.

Various Artists

Sessions Records

SNOISSES: The Skateboarder Sessions

-Fat Tony

When you were young, you used to hold an old boom box up to the TV speakers to record the soundtrack to your favorite skate videos – so you could play it loud as hell while you were skating the half pipe in the neighbor's backyard. *SNOISSES: Skateboarder Sessions* is that soundtrack, but in modern compact disc form. Skateboarding and the music on this album go hand-in-hand, from the O.C.-style punk of The Faction and Mike Valley And The Rats, to the laid-back jazz of Ray Barbee, it's all there, with every variation in between. Every band features a professional or amateur skateboarder, and with a majority of the tracks exclusive to this comp and previously unreleased, this collection of eclectic bands offers quite a dose of skate and music culture. Sporting a cheap list price, this is perfect for poor music lovers and poor skateboarders alike; of course, all of the same can be said of the Tony Hawk video game soundtracks, but if you have an affinity for those, check out this.

The Von Zippers

Estrus Records

The Crime Is Now!

-Fat Tony

"Why don't these guys just shut up?" you're thinking, as you nervously sample the wine and cheese, and fellow hot-tub party guests furrow their Botox-injected brows, unable to comprehend this deafening bunch of middle-aged no-counts and the flat-headed-but-socially-conscious rubbish they're touting as "The People's Fight Against Frivolity." "Whose lame-brained idea was this, anyway?" your own whiny, nasal voice now rising out loud in objection, but still inaudible through the relentless din of The Von Zippers. The latest felonious assault from the still-drunk Canadian trashmen, another scorching blast of ravenous garage punk impeccably titled *The Crime Is Now!* contains 11 incendiary tracks recorded at Budget Ape studios for maximum offense, and packaged with cover art by Pat Moriarty. Appearing on the scene as packs of drooling, mechanical robot dogs bark and march forth, and appetites run ravenous for crafty canine treats of regime change, resources, and re-election. So dig down in those deep pockets or cash in those worthless mutual funds, because The Von Zippers loudly proclaim, *The Crime Is Now!*

Superjoint Ritual

Sanctuary Records

A Lethal Dose Of American Hatred

Chuck Berrett

What happens when you get a star-studded cast of Southern Metal lords, take away the effects, and they attempt to play Punk/Hardcore? You get Superjoint Ritual. Phil Anselmo (ex-Pantera, Down), Jimmy Bower (EyeHateGod, COC, Down), Hank Williams III, Joe Fazzio, and Kevin Bond make up the sum of this hemp-influenced band. I love Down, EyeHateGod, and Pantera – but I could barely tolerate this record. The lyrics sound like they were written by a 14 year old Punk or Hardcore kid who's been reading White Supremist propaganda. Topics range from murdering a girlfriend in the desert, to anti-Semitism, to anti-Christianity, to killing the Middle East and Muhammed's followers. Although the entire record is anti-religious, it continually makes reference to Paganism and The Occult (which suggests certain spirituality, not Nihilism). The worst thing about this release is Phil's vocals, someone thought it would be a good idea to take the distortion and reverb away and leave us with an angry muppet. Thumbs down!

Azure Ray

Saddle Creek Records

Hold On Love

Chuck Berrett

This is officially one of the most beautiful compositions of music I have ever heard. Orenda Fink and Maria Taylor return for their third release, blowing the roof off of all things ethereal. The Gothic balladry and simple structure are recorded so openly that their layered vocals echo through the record like a chorus of ghost lovers. There is a hint of hope and uplifted spirits here and there, but still a cloud of pending doom looms above each track. The fact that these girls are from Georgia lends a certain Southern haunting to their sound. This is definitely 'Top Ten' material for 2003.

No Retreat

Da' Core Records

Pray For Peace

Chuck Berrett

Have you ever heard a Hardcore band (circa 1992) full of Junior High students practice a bunch of generic noise in their parents' garage? Well now you can! No Retreat is a Pittsburgh based band who has been together since 1993, ironically enough. So, why is it they can't keep time? I don't know. Why do they sound like a bad Biohazard rip-off with a Karl Buechner (ex-Earth Crisis) impersonator on vocals? I couldn't tell you. I can tell you that their 'Would Like To Thank' list is longer than their lyrics sheet, which are all about the typical fighting, loyalty, backstabbers, and old-school 'Where are they now?' ethics. I can't believe someone paid for this record to be released. Not even the hardest of Hardcore enthusiasts will like this.

Black Box Recorder

Level Plane/Electric Level

Passionola

Chuck Berrett

I think you have to be British to get in to this record. It is ultra-bubbly euro-pop with a great vocalist (Sarah Nixey). That's about all I can say. The rest of the band is composed of former members of Jesus and Mary Chain and Gilbert & Sullivan, who lend a technologically proficient sound to their frontlady. It just sounds like T.A.T.U. covering Ladytron songs to me, but I'm definitely not European enough to fully understand songs like "The New Diana" (which I'm sure is quite bold in England). All in all I think a true pop/euro-dance fan will be pleased.

Built Upon Frustration

Da' Core Records

Resurrected

Chuck Berrett

If you listened to any Hardcore bands from Cleveland or Syracuse in the late-nineties, then you're no stranger to this sound. From Pennsylvania, these guys combine the standard muted-rhythmic crunch with an occasional double-picked metal interlude. Heavy as hell and deliberately raw, Built Upon Frustration will have you throwing haymakers and round-house kicks in your living room. This isn't anything groundbreaking, and it's lyrically ridiculous, but it will satisfy all of the kids who would buy this CD in the first place.

Sepultura

Chipster Entertainment

Roorback

Chuck Berrett

The name Sepultura carries immediate respect when spoken to lovers of Heavy Metal music. This Brazilian force first infiltrated the U.S. scene in 1985 and have put out some of the most brilliant and powerful metal on Earth since. The trademark tribal pounding, unbelievable percussion, and machine gun guitars are still fully intact and continue to gain power with the years. Founder and ex-frontman Max Cavalera left the band to pursue Soulfly some years back and many thought Sepultura was dead. Instead, Derrick Green stepped up and destroyed the world's ears with his brutal and rather frightening vocals. Roorback comes complete with Derek Hess cover art, and a devastating version of "Bullet The Blue Sky" by U2. The political side lyrics and messages are more profound, revolutionary, and prevalent than ever. So buy this record and support this amazing group of conscious and talented men.

The Hidden Hand

MeteorCity Records

Divine Propaganda

Chuck Berrett

One of the most respected and recognized names in Stoner Rock is Wino. Rightfully so, Wino was the frontman for such legendary acts as The Obsessed, St. Vitus, and Spirit Caravan. He now fronts this powerhouse of bass-heavy rock fury and delivers a great record. This album isn't about getting high, or spiritual journeys – it's the Stoner Rock voice of political protest. Wino's guitar work is so fluid that you can imagine him playing each solo in one take with his eyes closed. Not the most innovative or new sound, but definitely dark, powerful, and heavy. This is the wrecking ball of rock and roll.

CD Reviews

The A.K.A.s (Are Everywhere)

Fueled By
Ramen Records

White Doves & Smoking Guns

-Kevlar7

It was inevitable that a bunch of young guys would see The (International) Noise Conspiracy and the Murder City Devils and be so inspired that they would start their own carbon copy band. All the sounds and looks are there. Hammond organ, grinding rock guitars, off-key vocals with revolutionary charged lyrics, and they even have a girl in the band. These swipes at The (I)NC is even complete with a picture of the band with black out bars over their eyes. With all these blatant rip-offs, I expected to just hate this band with a passion but goddammit there is something catchy about their music. For example, the track "Always On" blends all the right grinding guitar chords, pulsating organ, and thunderous drum work with an affecting groove. Most of the tracks on The A.K.A.s disc work with this explosive formula, which will convert even the most casual listener to the reactionary sounds of The A.K.A.s. As a note, fans of the local band The Chinese Stars will definitely want to check out The A.K.A.s, the similarities are also uncanny.

The Diplomats of Solid Sound

Estrus Records

Let's Cool One

-Kevlar7

Probably one of the best albums to slip on when the party is just slipping into the funky chill-out with people set to groove. Dancing in the living room to the most danceable all instrumental sound since James Brown and Booker T. & the MG's. Self described as "action soul sound", The Diplomats know how to lay down some upbeat toe-tapping funk without sounding like hippie self-indulgence. This disc is Hammond heavy, bass fortified, chilled out rhythm that will keep even the most musically ignorant satisfied with or without hemp enhanced senses. Tangy dance floor blowouts that don't need a singer because the beats themselves come off as straight-to-the-bone chasers that will take the listener to the hot loose limbed years of hip beatnik parties. Dig? Indeed.

The Spiders

Acetate Records

Glitzkrieg

-Kevlar7

This band had all the right ideas; a hodgepodge of 70's style glam rock n' roll ala Bowie, The Stooges and New York Dolls with just a pinch of Cheap Trick for meaty results. Mixed in the music is the Lux Interior snarl of the lead vocalist that pushes the rampaging melodies into bombastic compositions. However, no matter how hard I tried there was something not clicking with The Spiders. At times, their music gets a little to weird for me, not that this is really a bad thing, it just did not work for me. Songs like, "Sex is thicker than Blood" and "Terrorism" work with an exploration of tight rock swagger. Nevertheless, on the songs, "School Night Out" and "French Queen" is was wondering, "What the fuck is this spastic shit?" What The Spiders do is not terrible. God knows there plenty of worse shit out there. Moreover, there is a sense from the disc that The Spiders would put on helluva kick ass show. The problem is that Glitzkrieg does not work as a studio album. The band needs to work harder at writing more concrete anthems and leave the shaky

You Am I

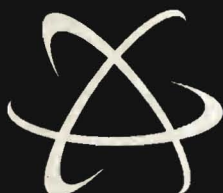
SpinArt Records

Deliverance

-Kevlar7

For looking like a bunch of long haired 70's rockers, these guys are a bunch of mellow pansies. Hailing from Australia, these guys are supposed to have influenced The Datsuns and The D4. Personally, I don't see how these Lemonheads and Gin Blossoms sounding panty waists could influence those hard rocking bands. Besides having a really stupid name, these guys really write some boring mediocre Top 40 sounding shit. Claiming to be a garage band will help sell records these days but come on, these guys are really stretching it to fit into that category. Granted there are tracks like, "Who Put the Devil In You" that help put the rock on their record. However, songs like "Til the Clouds Roll Away" and "Ribbons and Bows", would make even nasally emo schlep Dashboard Confessional puke his guts out at the saccharine induced melodies. Even the garage pop sound of The Strokes is ten times better than steamy pile of crap. Don't be fooled by garage rock imitations, seek out the real stuff. You Am I is just downright awful

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- 17 - Washington Generals
- 18 - Jebu
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- 24 - Sindalor - No Intent
- 25 - Jeta - Glass Pack
- 26 - The Drops - NOVA
- 27 - NO Quarter - Utah's best Zeppelin Tribute band-F9 Prod.
- 28 - NFL Madness [every Sunday and Monday]
- 29 - NFL Madness [every Sunday and Monday]
- 30 - MORE BEER night \$2.25 32 oz chilled muggz of domestic beer all night long!

at Club Halo we go big or we go home!!

Acceptance

The Militia Group

Black Lines to Battlefields EP

--Mase

For me the difference between the mediocre and the spectacular is instrumental prowess and an ear for the melodic spine tingle. With both of these talents in hand actual lyrical content can go overlooked which is a good thing for **Acceptance**. These five boys from Seattle are standing on the edge of spectacular with their latest EP, **Black Lines to Battlefields**, and with a slight gust of wind in the right direction, mainly some better lyrics, will fall into the exceptional in time for the release of their second full-length. The EP is an outstanding showcase of acceptance's knack for superior rock. Following the leads of the **Jullanna Theory** and **Further Seems Forever**, **Acceptance** has the maturity and harmony of a band that has played together for years. "A lot of bands challenge their audience and that's always a good thing but what's more important for us is to use our music to challenge ourselves and put our true character to the test," vocalist **Jason Vena** says. If these challenges are met I can see top tens in their future.

Anatomy of a Ghost

Fearless Records

Evanescence

--Mase

With the release of their debut album, **Evanescence**, comes a face Havoc tendencies; **Anatomy of a Ghost** smashes through an almost flawless record. I was most impressed with the bands ability to appeal to my "I love to sing along at the Ataris" pop side whilst still giving my "kick you in the face at Day Two" side a kick in the face. The only thing that got tedious on this album was a slight, whiny tinge to the lead vocals that made songs 8-11 of the 11 song album hard to get to and harder to get through, but I love to pop **Evanescence** in for the 3or 4 song quickie.

Jawbreaker Tribute

Dying Wish Records

Bad Scene, Everyone's Fault

--Mase

Almost a decade has passed since the bittersweet dissolution of the staple known to you and I as **Jawbreaker**. Now, personally I could never really fit the whole thing in my mouth, but for what the band did to push thrashy, raspy pop punk into the new millennium, this tribute is much deserved. The music created over the bands ten-year stint has gained much more popularity in the last little while than it ever did when the band was together. Like most bands that were ahead of their time, **Jawbreaker** finds themselves in a state of rebirth, complete with stalkers who's babies share a name with the bass player. **Bad Scene, Everyone's Fault** does its job, letting bands that loved **Jawbreaker** pay their respects and in the mean time make some extra music for their fans. The collection of homage givers includes some of my personal favorites like **Sparta**, **Face to Face**, the **Reunion Show**, and **Dying Wish's** own, **Bayside** and **Name Taken**.

Capture The Flag

Go-Kart Records

Start From Scratch

--Fat Tony

Jeff Tuttle (vocals and guitar), Ryan King (bass), and Steve Kay (drums) have been best friends and band mates since their freshman year of high school when they started a pop-punk outfit called **The Oven Mitts**. As high school went by, the trio went through a musical metamorphosis and became **Capture The Flag**. This energetic trio combined the emotional fury of hardcore with the racing pulse of thrash-metal and an evident love of pop and power chords. Now after five years and two albums on hometown label **Conquer the World**, **Start From Scratch** marks a new beginning for the band on **Go-Kart Records**. Blending the best aspects of emotionally charged hardcore with unforgettable melodies, CTF attacks the so-called "post hardcore" genre with relentless anthems that are flawless in composition. Combine the stamina of a band like **Lifetime**, the raw hooks of **The Descendents**, and the raging guitars of **Van Halen**, and you just might be on the same side of the record bin as **Capture The Flag**.

Gogogo Airheart

Gold Standard Laboratories

Self-Titled (2003)

--Fat Tony

Gogogo Airheart is a unique and easily recognizable feature on the landscape of eccentric, experimental modern pop/rock. Having released their last two albums on **GSL** to critical acclaim from around the world, they've toured the U.S. repeatedly. Prior to the hustle and bustle of the last few years, they recorded for (among others) San Diego imprint **Vinyl Communications**, releasing their debut full-length recording in 1997. That album, subtitled 'Produced by The Spacewurm', was as much of a collaborative effort between the band and San Diego noise terrorist **Spacewurm** as it is the result of their own unique song writing prowess. A slice of semi-improvisational rock, the album features fourteen tracks of ambitious boundary pushing that falls outside of defined categories and pre-determined genres. Far more rooted in the electronic realm than any other **GOGGAH** release, the album was re-issued on vinyl by **GSL** in 2001, and is now available on CD once again.

Gogogo Airheart

Gold Standard Laboratories

Love My Life... Hate My Friends

--Fat Tony

Arguably San Diego's most prolific band, **Gogogo Airheart** has been at it for close to five years, releasing a fistful of LP's on the likes of **Vinyl Communications**, **Overcoat**, and **GSL**. Their second VC-released album, 1998's **Love My Life, Hate My Friends**, is considered by many to be the band's first great collection of pop-oriented songs, infused with the uppity post-punk angst that has characterized each of the band's varied recordings. Many of the tracks have survived to be staples of the band's current live set, thus keeping the spirit and interest in this recording alive and well. The band self-released the now out-of-print vinyl version, and it's been unavailable on CD for over a year. Recorded with San Diego mainstay **Rafter Roberts**, the songs - in typical **GOGGAH** fashion - utilize a broad spectrum of sounds, not the least of which is the violin that was inherent to most of their earliest recordings.

Hot Cross/Light The Fuse And Run

Level Plane/Electric Human Project

Split

--Fat Tony

Hot Cross may feature an all star line-up of screamo veterans, but their sound is melodic and catchy with a dose of passion. While some of their previous bands had more angst driven vocal work and chaotic mood swings, **Hot Cross** is a bit more controlled. On this split, they lash out with two new songs that rock like the proverbial hurricane. **Light The Fuse And Run** kicks out an impressive racket in the grand tradition of forward thinking hardcore bands like **Four Hundred Years**. Mixing an early 90's SoCal vibe with a glance at early unforgettable **Dischord** singles, **Chris Terry** (vocalist and author of **Gullible Fanzine**) busts out with some truly ferocious shit that grabs you by the short-hairs and doesn't let up. Welcome to a collection of sounds that will have you at work in the pit, shaking your ass as well as your fists.

Rhe

Chicken Fish Entertainment

Fairy Tales and Happy Endings

--Fat Tony

Lead vocalist/songwriter **Rhonda Everitt** emerged upon the Dayton, Ohio music scene in early 1999, and whether performing solo or with her band **Rhe** (long "e"), rich, vibrant vocals and soulful lyrics always made a lasting impression on the audience. With undeniable songwriting talent and powerful vocals at the forefront, **Rhe** quickly earned the opportunity to play with the region's most prolific bands. In July 2002, as **Rhonda** was putting the finishing touches on their first full-length project, she sustained injuries in a motorcycle accident, which nearly destroyed her left leg. Though still recovering, the band is self-releasing **Fairy Tales & Happy Endings**. The album is a mixed bag of song styles, but brings a brand of alternative style infused with electronic elements as its strength. Recently, **Rhonda** has performed live on the WB's "The Daily Buzz," in addition to numerous other on-air performances and interviews. Looks like **Sarah McClachlan** better watch her ass.

LEGENDARY WOMAN WARRIOR

By Gared Moses

She's played in **Geart Jam**, **Blanche**, **Love Sucker**, **Hillbilly Voodoo** and **My Sister Jane**, just to name a few. From folk to alternative, she's released more albums than she cares to remember. Rather than spending loads of time on her own solo project, most of her energy to this point has gone towards the above-mentioned bands, while her other passions have remained closer to earth. She's been around our music scene as long as anyone, but you'd be hard-pressed to tell that from her music, which is wired with progressive elements.

Trace Wren And Her Delightful Band is her self-described title. I only had the pleasure of speaking with her alone, and that, in itself, I would dare to describe as delightful. Thankfully, she began explaining her past and present thoughts before I was forced to use my shelf questions.

"I'm versatile... alternative, in that I've never really cared about being alternative. I've just done my thing," she explained. "Because of that, I've produced a wide variety of music." The certainty in her demeanor easily caught my attention.

Trace wrote, arranged and produced her most recent solo album,

Damn These Plates, with a little production assistance from **Bob Abeyta**. "It was an experiment in tastefully mixing textures." The album is full of subliminal messages. "It will get under your skin... and I promise that." With the exception of the drums, some samples and vocals by **George St. John** and **Julie Stutznegger** (among other cameo appearances), she plays most of the instruments on the album. The next recording is in the making and scheduled for release in the spring of 2004.

Trace Wren



"When I'm not doing the crazy things like playing music and everything that goes along with it, I'm 100 percent into the earth." She owns an organic gardening company and performs environmental restoration. "I'm an eco-warrior," she pointed out. "My friends and I physically planted 99,000 plants along the Provo River last year."

Trace Wren (And Her Delightful Band) consists of a 'rockin' fiddle player, **Bronwen Beecher**; 'fabulous drummer & rock 'n' roll boyfriend,' **Roger Thom** and herself, in a live setting. You can catch their trio @ **Todd's Bar and Grill** on **Saturday, September 27th** at 9:30 pm. Come to the show and meet this local legend find out what she's like for yourself.

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"A" is for All-Ages. New Venue Opens Downtown.

By Lesthan Moore

It took a couple of months to get **Pete Hansen**, girlfriend **Kandi**, **David White**, and **Jen Averett** together to find out exactly what's going on at the new venue they opened in May of this year. Developing and cooperating under Pete's vision, they gave the kids of Salt Lake City **Albee Square**.

Albee Square defies the conventional business plan. Located between two bars and behind a novelty sex shop downtown at **Arrow Press Square** it has already become a hot bed of activity. You may have been there or you might have walked by the constantly packed shows. Yet, you never knew what it was.

"Who does the booking?" I ask. "None of us," Pete replies. "Every show that we've had up till now, is people finding us," Kandi adds. "There's nothing out there that says this is Albee Square."

There has been some confusion as to whether this space is **The Junction** or Albee Square. David assures me, they have no involvement with the promoter of The Junction other than the fact that he promotes shows in the same location. As of the beginning of August all promoting of shows will be exclusively under Albee Square.

Pete explains, "Basically how the system works is, we talked to the guys from **Uprok**, **Dustin** and **Kel**, they were having shows in their basement and I showed them this place [Albee Square] and they referred a couple of people to us, they do a couple of shows, they did a really killer show here, it was a battle... an M.C. battle that packed the place, I was in Mexico at the time." Kandi elaborates, "It was more than an M.C. battle, we had breakdancing contests, graffiti contests outside and the M.C. battle. It was sponsored by Red Bull, which was really awesome." She continues, "There's no drinking, no drugs, no smoking inside, all-ages venue. Some people have tried to beat the system, whether it's my best friend or some guy from the street. If you're drunk or on something, you can't come inside. Our space, our license, our reputation is on the line. It's not worth having the kids that don't do these things lose out on the space. They're very good kids who typically don't see good shows because of the new liquor laws. Number One, Albee is about the music. It's not about the money, it's about giving these kids a place to see shows." Kandi breaks for a drink as the others nod in unison.

Pete emphasizes her point, "Most of these kids can't see a lot of the bands that come through because it's at a bar, bands like **Throw Rag**, we want kids to be able to see good shows."

David points out that, "Young kids wanted to find a place to play, the bands that play have a huge younger fan base and they wanted to find a place with good space downtown that kids wouldn't be excluded outside of the bar scene."

"We have a lot of straight-edge shows and those are the best kids ever. Anyone who talks shit about straight-edge kids is a jackass. Scott, Blake, and Tyler have all put their own time and energy for free building sound walls and stuff because they want it to be a nicer place for them," Pete contributes. It is obvious that he respects them and what they have done for the place.

Respect has plays a major role in how control is maintained at Albee Square and it works both ways. "I smoke like a stacked chimney," Pete laments, "we all do, but out of respect for them we don't smoke in front of them. They want to see it do well by putting all their time, money and effort into it."

"There are bad seeds in every crowd, if we were to turn them away just because they have a reputation, we would have lost out on a lot of good shows. They have been nothing but respectful."

And every show has been packed at Albee Square. I inquire about the turnout and Pete tells me, "Word of mouth has been really good. We're going to start pushing for advertising and get the signs up." David backs him up, "Even with no advertising we've had a lot of national acts like **Virus Nine** and **Grimlock**. It's really unfortunate they (Grimlock) didn't get to finish their show."

That night during the Grimlock show a freak accident occurred when a kid at the back of the crowd fell out of a window into the grotto below. "We're gonna put bars on the windows to keep it from happening again and we're going to have a benefit show to help with the hospital bills."

"On a personal level or even talking to the crowd, we want to let them know this is their home, take care of it. We want you to feel like you're at home. Home away from home, your refuge," David relates. As they develop over time Albee will "grow like a child in its infancy," to accommodate a small coffee shop and classes teaching the elements of hip-hop; breakdancing, graffiti, and D.J. Plans also include late night hours to act as a "buffer" between the club and home. As David puts it, "That's what we are, buffers between the button men", citing his favorite quote from *The Godfather 2*.

"We're all pretty young, all pretty new at this, there's gonna be mistakes made and lessons learned. We're not all professional business people," Pete tells me. "We're four jackasses," Jen chimes in. "Yeah, we're four jackasses doing the best that we can dealing with flaws," Pete concludes. "If anybody has any ideas feel free to contribute." Jen offers. Kandi adds, "If anyone has any ideas, we're more than open to it. Our email is AlbeeSquare@lycos.com", which is also where you will be able to ask how you can set up your own show.

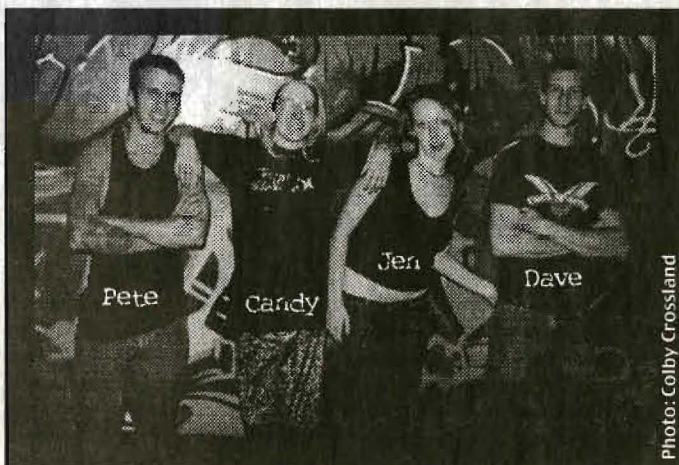


Photo: Colby Crossland

In The Spillway...

Shawn Macomber

So I guess I have been kind of sappy about skateboarding in this column the last few months. More than one person has mentioned it. But I can't help it. Skateboarding is amazing. It's been a huge part of my life and very likely, yours. You might not remember getting chased down and beaten by the "Thrasher Bashers" when you were in high school, but I do. You might not remember neon yellow shirts and flip-up painter's caps, but I do. You probably remember baggy pants, but do you remember going to the back of the Levi's outlet and asking for jeans in the 50+ size because nobody made baggy jeans yet? Well, I do. Skateboarding has been my life and will continue to be. I may be out of my prime on a board, but I still skate as much as I can. I'll never go pro and I'll never do a 10-stair handrail, but I do everything possible to give something back every day. Because, in the end, that feeling of rolling and grinding and ollieing and being scared and in control and out of control all at the same time is the most alive I have ever felt. So give an old man a break and let me wax poetic. It's a paragraph a month. It won't kill you.

As far as September goes, it seems like most of the shops are busy gearing up for winter. The first shipments of snowboards are starting to hit shelves and there have already been a few video premieres for the upcoming season. On Friday, September 19th Mack Dawg will premiere the new video *Shakedown*, in Orem at the UVSC ballroom. Local rockers *Form of Rocker* will play. Doors at 7pm. Movie at 8.

If you are an aspiring video-maker yourself, get to it. The SLUG YOURSELF amateur video contest will be accepting entries until October 15. We thought about doing categories, but people like to do both

snow and skate and bike and all that, so rather than be limiting, we are going to judge everything all together. The screening will be at the downtown library on Oct. 28. Whatta ya got?

ASR is this week in San Diego. Lots of new gear and plenty of after-parties make for a really hung-over shop staff, so be sure and hit up your favorite on the second week in September. Ask the manager or owner if you can have any of the free crap they got in SD. Maybe you could offer an Alka Seltzer for a new pair of socks.

Layton Skatepark should be done very, very soon, and Oakley is very close as well. Next step is Fairmont in Sugarhouse. I've seen the plans and Site Design has done a great job. Along with a 10-foot deep key hole and a fun-looking flow bowl, there will be a most exceptional street course. It has been described as "alley" style, which means very back and forth with pyramids and bumps and yes even a bump to picnic table. I am excited. Are you?

I know who the 48 Crew is. They all live really close to Fairmont and sure love to skate street. In fact, those guys recently spent some time in Oregon and Washington doing just that. Andy Plitts, Greg Wrotniak, Mike Hays and Mike Murdock just returned from a weeklong trip with photographer Nate Millard, where they got a chance to skate with (conspicuously absent this summer) rippers Tully Flynn and Tyler Hamblin. With amazing Dreamland parks all over the place up there, I wonder if a future in tranny might be on the horizon?

Still on the injured list, Oliver Buchannon will be going in for knee surgery this month and will likely not skate again before it snows. In a very generous act, Oliver asked that all of his product be sent to Little Robble down in Arizona. But after the team manager saw his footy, Robbie just got put on Powell. Nice to see that kid get some recognition. He deserves it.

With the kids of yesterday becoming the stars of today, we can't help but look towards the future. Bronson Zurn, Holland Redd and Hugo Gomez are some of the names I know now, but keep your eyes open. The parks are breeding 'em like flies and I can only imagine what will go down in 5 years.

As always, I can be contacted at my e-mail, but now it's shawn@slugmag.com, so drop me a line and I'll put you in the mag.



Isaiah Beh

CJ: hat

photo millard

Talk about switch. Mike Hays left the desert and posed the wrong way in rainy Seattle.



Hugo Gomez 5-0's a table in his brand new Milosports TEAM! shirt

Macomber photo

Kami Wilde

Kami Wilde is lucky to be alive. In 1984, while camping with her family in a remote part of Canada, she became separated and lost. After extensive searches of the wilderness, involving considerable volunteer resources, the search was finally called off after 9 months. It was heartbreak for her family. She was to be forever remembered. Her classmates would talk about it: "Do you remember that girl that disappeared in the wilderness in Canada?" one would say. "Yeah, that was like, so weird. Dontcha think?"- the other would answer. And then a reply, "Yeah, really weird." And it went on that way for seven years. Everyone thought she was dead.

Then, in 2001, an amazing thing happened. She was found. It was a tremendous discovery. You may remember the story. It was covered, briefly on the national news, but tremendously on the PTL show with the evangelist, Jim Baker. There was great belief that the disappearance of young Kami was part of a larger plan. Millions of dollars were raised to benefit the search for Kami. Most of it was funneled in to other things including, but not limited to, a separate doghouse for the family pet that had to be zoned as a multi family dwelling when it was built, a small island off the coast of northern California, and a computer assisted misting spray that was built into the walls throughout the 74 room "vacation house" in Arizona. Supposedly, this was designed, so that the moment anyone felt homesick for Tennessee, they could properly "humidify" the room, thus achieving a certain Tennessee feeling. They were real kooks- these Bakers. But I digress.

Later, when Jim Baker and his wife Tammi Faye were convicted and sent to prison for embezzlement, the "Kami Case" (as it was by then called) was a large part of the evidence against them. No searches had ever been performed. No money had ever even been given to reimburse the people who had searched so hard for her in the fall of 1984. Nothing, not a penny. That's when the case became so enormous. Kami was thrust in to the limelight with her sudden discovery. Whole TV shows were dedicated to her reappearance. Theories abound and everyone watched intently as she re-acquainted herself to life in the civilized state of Utah. The only detail, Kami let out about her seven year disappearance (even after these last few years of success and recognition), was that she learned to snowboard. It was at a press conference and it was a slow news day, so everyone was there. They even brought old man Walter Cronkite along to to cover the story from a retirement perspective. . It was a big. It was real big. I mean-Cronkite- the guy is a legend. C'Mon.

They had found Kami in a South Eastern African factory that specialized in mass producing the wood discs that some tribes use to put in their lips to stretch out the lower lip. Apparently she had used what money she had

managed to save to buy more and more art supplies. Art had become her life. It was transcendence for her. She was limited by the fact that she was in a sort of prison. This led to her frequent use of latex paint and spent coal. When questioned about her experiences over the last seven years, her only reply was that "[she] made art and snowboarded." It was a profound statement, though no one could ever put together her story of snowboarding and being found in the middle of a desert, but sure gave the "experts" something to speculate on.

Now, since her being found, a lot has changed. She is teaching the Unnga Tambuli language at the local YWCA 2 days a week. She has held jobs at some influential Salt Lake City Galleries and has found the time to go to and graduate from the University of Utah with a degree in art. Her success is also blooming commercially. A recent opportunity at Park City Mountain Resort arose. She was assigned to paint the graphics on the side of Jessica Dal Piaz's Signature rail. This led to the Supreme Court nomination. And the rest as they say is history. She still snowboards and paints whenever she can. The addition of a computer to her tools is only complimenting her raw and direct style. After this months simultaneous shows, opening simultaneously, in Milan, Paris, San Francisco, New York City and Sandy, Utah, Kami will be poised to take over the world. She is currently unavailable this month, however. Rumors abound as to her next move."



Photos by Macomber

My guess is she's heading back to the northwest. Possibly Seattle. Good luck Kami. We will certainly miss you. Your story will forever burn strong in our hearts.

"Dude! Do you remember that girl that was lost and then found and then was discovered to be great artist and then she disappeared again? Do you remember? Well? Do you?" "Dude! Yeah I remember. Dude she was way cool. Dude!" "yeah! Way cool. Dude!. Way cool."

SUMMER of DEATH

Photo: Macomber



Summer of Death Contest #2- Jordan Park
by Andy Rogeness

It was the only unknown factor. Living in this desert climate, I am not in the habit of checking the weather in the summer. So when it started to rain on Friday night, I did what any man of the 21st century would do; I got on the Internet and pointed my browser to weather.com. Sure enough: 40 percent chance of rain. The only thing to do was cross my fingers and go on as scheduled.

On Saturday morning, the skies were clear and the rain made every-

thing feel fresh. The park was filled when I arrived and I was anxious to get a warm-up run, before the contest began. The bowls were relatively empty, so I had no problem getting a few good lines before the SLUG Queen arrived and things started happening. The contest went smoothly as far as I could tell. It was great to have two beautiful women doing all the registration. I almost wanted to enter just for an excuse to talk to the beautiful Tia and extraordinary Danielle, but when I saw the talent that was there I felt like I might be a little old to enter the beginners, so I popped a cleverly disguised beer and watched the day unfold.

And unfold it did. By the end of the day, I had seen so much amazing skateboarding and a hell of scooter show that I had to retire. There were only two cans left in my cooler when I made this list and I'm not exactly sure what the last one says, but my list of standout features included Hugo Boss' first run in the advanced category, Jared Smith's nollie flip into the bowl, and watching Levi go big with a broken arm. I remember laughing as the crazy announcer guy carried an injured

Results:

Beginners

Tyson Bowerbank
Zan Barnett
Brandon Aguzyo

Intermediate

Art Delapaz
Chris Baca
Daniel "Monty" Montoya

Women

Brandi VonWagner
Linsey Robinfree
Summer Dean

Advanced (top 5 qualify for SOD finals in Orem on Sept. 27. #1 Orem finalist goes to the Tampa AM)

Lance Harris
Isaiah Beh
Jared Smith
Shawn Hadley
Mark White

Check out slumag.com for more pics!

Top 3 in all categories qualifies for **The Best of the West Finals** on November first and second in Klamath Falls Oregon. Go to www.realactionsports.com for more details or contact SLUG.

Shawn -
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*There is a definite **TECHNIQUE**
to landing a varial heelflip.
Bronson Zurn-Khucklehead gap.*

Photo: Macomber

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

Friday September 5

Jesse Malin, Rocky Votolato, The New Amsterdams - *DV8*
Erosion, Monk on Monk- *Monk's*
Petula Clark - *Shell Outdoor Theatre*
3 Doors Down, Seether, Shinedown - *Utah State Fairpark*
Echo People- *Deseret Lounge*
FUSE CD release - *Rockin' Java*
I Am Electric, Tolchock Trio, Blue Hour- *Todd's*
Dulce Sky, Summerhead, QstandsforQ, ThetaNaught, Mona, Iberis- *U of U*
Sons of Nothing - *Harry O's*
Why?, Dosh - *Kilby*

Saturday September 6

Arch Enemy, Hate Eternal, Black Dahlia Murder - *Bricks*
HerCandane, Day of Less, Die Monster Die- *DV8*
Pansy Division, Political Pushover, The Corleones- *Kilby*
ICBM, Mad Calibre- *Undergrounds*
Le Force, Coyote Hoods, The Narrows- *Todd's*
Petula Clark - *Sandy City Amphitheater*
Bastard Sons Of Johnny Cash - *Zephyr*
Mary Gauthier - *Jean Wagoner Theater*
9th and 9th Street Fair

Sunday September 7

Happy, NSPS, Medicine Circus- *Kilby*
Illstar Records- *Monk's*
Jimmy Cliff - *Zephyr*

Monday September 8

Richard Gilewitz - *Guitar Center*
Lionhead Records- *Monk's*
Michael Martin Murphey, Mr. Trout - *Utah State Fairgrounds*
Hella, Zu, SmashySmashy, El Toro- *Kilby*

Tuesday September 9

Hey Mercedes, Carolina, Dry Hugo- *Electric Theater*
No Star Jazz- *Monk's*
Richard Gilewitz - *Music Village*
Jud's Records- *Todd's*

John Brown's Body - *Suede*
Low Skies, Love/Misery, Against the Sky, Mine Thirty-Seven- *Kilby*
Dulce Sky, Maya Shore- *Urban Lounge*

Wednesday September 10

Manda And The Marbles, ___ist, Loiter Cognition- *Kilby*
Styx - *Utah State Fair*
Signal Path - *Zephyr*
Slajo- *Monk's*
Superjoint Ritual- *DV8*
Outset Panic- *Club Halo*
Mr. Trout- *Utah State Fair*

Thursday September 11

The Exploited, Total Chaos, Endless Struggle- *Bricks*
Richard Gilewitz- *Keith Jorgensen's Music*
Rascal Flatts- *Utah State Fair*
Young Dubliners- *Zephyr*
Dirty Birds- *Monk's*
Jebu- *Hog Wallow*
Limbeck, Mistletoe, Seconds Away- *Kilby*
The Chase, The Attack, All Systems Fail- *Undergrounds*
Mad Calibre, The Medicine Circus- *Urban Lounge*

Friday September 12

Alabama- Delta Center

Limbeck, Halfway Home- *Electric Theater*
Gallagher- *Utah State Fair*
The Baby Shakers, Chubby Bunny, The Chase- *Todd's*
Zeta- *Monk's*
Young Dubliners - *Zephyr*
SLUG Mag's Localized Featuring Tolchock Trio, Books About UFO's, Middlefold- *Urban Lounge*
The Shins, Redd Tape- *Kilby*

Saturday September 13

Poets Will Rock and Roll- *SLC Library*
MercyMe- *Fair Park Coliseum*
The Allman Brothers Band, Karl Denison's Tiny Universe, Derek Trucks- *USANA Amphitheatre*
Magstatic- *Todd's*
Day Of Less, Nimh, Agang, Seconds Away, Her Candane, Decoder Ring, Crepos- *Deseret Lounge*
Dead End Drive- *Rock 'N Java*
Donna The Buffalo- *Zephyr*
BTO- *Thanksgiving Point*
Hanson- *Bricks*

Ian Moore, Clay- *Electric Theater*
The Berlin Project, Spindle, Rezolution, Black Black Ocean, Tolchock Trio, Day of Less- *Kilby*
Mr. Trout- *K-OSS*

Sunday September 14

Poets Will Rock and Roll- *SLC Library*
Ralph Stanley- *Red Butte*
Xur, Compound Fracture- *Monk's*
Rich McCulley- *Hard Rock Cafe*

Monday September 15

Ned Evett- *Electric Theater*
Dennis Driscoll, Theta Naught, Mona- *Kilby*
Lionhead Records- *Monk's*
Ahmad Jamal- *Sheraton City Center*

Tuesday September 16

Maynard Ferguson & Big Bop- *Nouveau High School*
Jud's Records- *Todd's*
31 Knots, Day Waiting, The Rubes, IPX- *Kilby*

Terry Tschaekofski- *Monk's*

Bob Schneider- *Zephyr*
Osiris- *Club Halo*

Wednesday September 17

The Life And Times, All Girl Summer Fun Band, Alpha Brown- *Kilby*
Spin Night- *Urban Lounge*
Daniel Day Trio- *Monk's*
Ted Nugent, ZZ Top - *USANA Amphitheatre*

Evan Dando- *Zephyr*

Thursday September 18

Willis Clow Trio- *Monk's*
Friday September 19
Iron Maidens- *Zephyr*
Postcards Home, Morrisette War, Brobecks, Season's End- *Kilby*
Smitty- *Deseret Lounge*
Archelon- *Todd's*

Day Of Less, Nimh & Her Candane- *Rock 'N Java*
Redfest- *U of U*
Hells Belles - *Liquid Joe's*
Gerald Music- *Monk's*
Leia Bell - Reception. Show posters & art prints at Ken Sanders Rare Books
Sept. 19 - Oct. 11

Saturday September 20

Hells Belles- *Liquid Joe's*
Redfest- *U of U*
Iron Maidens - *Zephyr*
Flobots CD Release- *Kilby*
SLUG Summer of Death SK8 Comp- *Layton Park*
TMMC, Ponchillo, Silent As the Grave, Tolchock Trio- *Rock 'N Java*
SLUG SOD SK8 Comp After-Party Featuring New Transit Direction, Le Force, Middle Distance- *Todd's*
Utah Blues Fest- *Gallivan Center*
Molly Hatchet- *USANA Amphitheatre*
Spyhop Benefit- *TRASA*
Keoki- *DV8*

The Contingency Plan CD/EP release w/Take the Fall, Hudson River School, Day Two - *Bricks*

Sunday September 21

Utah Blues Fest - *Gallivan Center*
Dubbed- *Monk's*

Monday September 22

Johnny Rawls- *Dead Goat*
Ex Models, Party of Helicopters, Red Hot Valentines, Emergency Exit Plan- *Kilby*

Lionhead Records- *Monk's*

Tuesday September 23

Antelope, Black Eyes, Q And Not U - *Kilby*

No Star Jazz- *Monk's*

Jud's Records- *Todd's*

Lisa Marie Presley - *Suede*

Caustic Christ, Municipal Waste, All Systems Fail, The Attack- *Undergrounds*
Shemekia Copeland - *Zephyr*

Wednesday September 24

Interpol - *DV8*
Bone Thugs 'N Harmony, Insane Clown Posse, Killah Priest, Kottonmouth Kings, Tech N9ne- *SaltAir Pavilion*

Local H- *Urban Lounge*

Daniel Day Trio- *Monk's*

Red Elvises- *Zephyr*

Happy Campers, Hi Fi Fury, EBCB- *Kilby*

Thursday September 25

Mack 10- *Bricks*
Mary Sound Transit- *Dead Goat*
Laurie Lewis- *U of U*
Centromatic, Q Stands for Q, Dulce Sky- *Kilby*
Afro Omega- *Monk's*

Friday September 26

Bowling For Soup, Lucky Boys Confusion, Never Heard of It- *Bricks*
G-13- *Monk's*

Twineme- *J.B. Mulligans*

The New Transit Direction, Sherlock, The Middle Distance- *Rock 'N Java*

Kettlefish- *Todd's*

Mistress of Reality- *Zephyr*

Parallax, Ethereal Plains, Incendiary, Erase Errata, Numbers, Rodeo Boys- *Kilby*

Furthermore, DJ Shanty, Numbs- *Urban Lounge*

Saturday September 27

SLUG Summer of Death SK8 Comp- *Urban Snow and Skate*
From Autumn to Ashes, Cave In, Every Time I Die, Funeral For A Friend- *DV8*
Space Time, Magstatic- *Urban Lounge*
The Cruxshadows- *Sanctuary*

Rezolution, Harris- Electric Theater

"X96 Big Ass Show"- A.F.I., Alien Ant Farm, Eve 6, The Used, Three Days Grace, Hoobastank, Yellowcard- *Utah State Fairpark*
Autro, Gabrael, Seconds Away- *Rock 'N Java*

Mary Sound Transit, Trace Wiren, Alchemy- *Todd's*
Clumsy Lovers- *Zephyr*
Red Hot Valentines, Iamloved, Bad Day After, Alisoran- *Kilby*

Sunday September 28

Jazz'n it Up- *Monk's*
Trailer Bride, Cordero- *Kilby*

Monday September 29

Atmosphere- *DV8*
Panic In Detroit- *Kilby*
Hot Hot Heat, French Kicks, IMA Robot - *Bricks*

Black Sheep - *Suede*

Lionhead Records- *Monk's*

Tuesday September 30

Too Slim & The Taildraggers - *Beatnik's*
Steve Winwood - *Kingsbury Hall*
Jud's Records- *Todd's*
Smashy Smashy- *Monk's*
Dashboard Confessional, Brand New, MxPx, Vendetta Red- *SaltAir Pavilion*
Lil Bit & the Customatics- *Zephyr*
Debi Graham Band- *Liquid Joe's*

Wednesday October 1

The Bouncing Souls, Strike Anywhere, Tsunami Bomb, Wanted Dead- *DV8*
Queen Schmooquans Dork Show- *Monk's*
Pretty Girls Make Graves, S Process, Cobra High- *Kilby*
Margaret Cho- *Kingsbury Hall*

Thursday October 2

Alan Jackson, Joe Nichols - *Delta Center*
The Body- *Monk's*
Garage A Trois- *Suede*
Dressy Bessy, Anatomy of a Ghost, NIMH- *Kilby*

Friday October 3

Death Cab For Cutie, Longwinters- *Bricks*
Ridge Runners- *Monk's*
Jet, Kings of Leon - *Zephyr*
Michael Franti & Spearhead - *Harry O's*
The Switch, Thunderfist, Midnight Evils- *Urban Lounge*

By a Thread, Still Life, Day Two, Her Candane- *Uprok*
PFattie Lumpkin- *Club Halo*

Saturday October 4

Lightning Bolt, The Starvations, Smashy Smashy, Agape- *Kilby*
Maladjusted- *DV8*
Marty Stuart - *Jon M. Huntsman Center*
Deke Dickerson & The Ecco Fonics, Bill Kirchen- *Gallivan Center*
Feathergun, Stoenecake- *Electric Theater*
Seldom Scene Showcase- *Rockin' Java*
My Morning Jacket - *Zephyr*

Sunday October 5

SLUG Sunday Sinema Series featuring *The Decline of Western Civilization- Brewvie's*
Mates of State, I am the World Trade Center- *Kilby*
Eddie From Ohio - *Port O Call*
Little Feat - *Zephyr*



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Arch Enemy

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Sep 11

The Exploited, Total Chaos

w/ Endless Struggle @ Bricks*

Sep 17

Evan Dando

-ex Lemonheads Singer/Guitarist @ Zephyr Club**

Sep 24

Local H

w/ Sullen @ Urban Lounge**

Sep 25

Mack 10

@ Bricks*

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 16

Minus The Bear

w/ These Arms Are Snakes, The Velvet Teen @ Bricks*

Oct 19

KMFDM

@ Bricks*

Oct 24

Built to Spill

w/ The Delusions @ Bricks*

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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
Dvg
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&Not U, Erase Erata, Happy Campers, etc.
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Black Box Recorder	Moving Units
British Sea Power	My Chemical Romance
Broken Social Scene	My Morning Jacket
The Bronx	Nada Surf
Cobra High	Ores
The Constantines	Patrick Park
Death Cab For Cutie	Pleasure Forever
Denali	Pretty Girls Make Graves
Dub Narcotic Sound System	Radio 4
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Elefant	The Secret Machines
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