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PRAYURED EVENTS



The Get Up Kids, Recover, Rocky Votalato Friday, April 2 at The Lo-Fi Cafe



N\*E\*R\*D, Black Eyed Peas Saturday, April 3 at In the Venue



Saves the Day, Grandaddy, The Fire Theft, Hey Mercedes Monday, April 12 at In the Venue



The Strokes Monday, April 19 at In the Venue

UPCOMING EVENTS

Allister, Never Heard of It, Hidden in Plain View, Over It Saturday, March 13 at Albee Square

Total Chaos, Funeral Dress, Cheap Sex Friday, March 19 at Albee Square

Death Cab for Cutie Monday, March 22 at In the Venue

Liars, Young People, Goldfish Wednesday, March 24 at Albee Square

The Juliana Theory, Ann Berlin, Bayside, Number One Fan Saturday, April 3 at In the Venue

Something Corporate, Yellowcard Sunday, April 4 at In the Venue Adolescents

Monday, April 5 at In the Venue

Punks vs. Psychos Tour Tiger Army, The Business, F-Minus Thursday, April 8 at In the Venue

The Suicide Machines
Friday, April 16 at The Lo-Fi Cafe

Pinback, Enon Wednesday, April 21 at In the Venue

Stella Star, The Killers, Hello Amsterdam Wednesday, April 21 at Liquid Joes - A Private Club for Members

The Rapture, Black Rebel Motorcycle Club Saturday, April 24 at In the Venue

For complete concert details, visit www.24tix.com



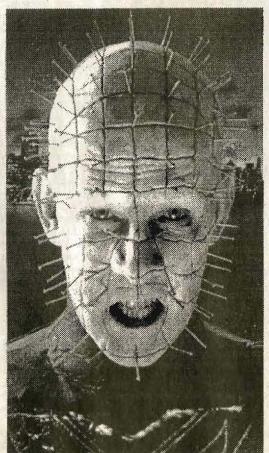
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#### dickheads@slugmag.com

Dear Dickheads,

Who the hell?

I'm curious you always are saying shit in your little piece about blah blah i hate this and that and i hate this kid ect. but you never leave your name so people know who hates them. so please whats your name? Cheers,

-Ryan

Good question Rvan. My real name is Orrin Hatch. Feel free to stop by my house and punch me right in my stupid face ... asshole.

Dear Dickheads,

Awwww...nobody wrote last month ever see that bumper sticker "kill apathy unless you

don't care" it always made me chuckle cuz I just know the punk ONDAY POOL TOURNAMENT 4pm Draft TEOUILA TUESDAY \$1.50 Shots - \$3 Margaritas Pres Stuff From The Pinals at Midnight! WEDNESDAY THURSDAY No Cover With College I.D.

in the car cares more about the next beer buz than any "real" issues that are popular whenever. Call me jaded but I've been around the scene as long as this good ol' rag here and apathy is like a comfy pair of boots they might stink but they are just so cozey. Hey don't get me wrong I admit I can be pretty apathetic mostly about trying to project on my outside the rebellious nature within. So mostly I am considered a poser since I lack the neccesary peircings and tatoos that prove how hardcore I really am. no. I save money on that shit and put it where it can really do some damage, I go see as many local shows as I can get to. I own almost as many local music cd's as national. I love my local band t-shirts cuz they tend to be way cooler lookin' than some stupid rancid t.You know a few years ago I wouldn't wipe my ass with this ralg but I gotta give kudos(i hate that word) to A.Brown and the rest of the S.L.U.G. staff for it worth reading making again(usually while on the shitter)but hey don't we all do our best thinking there? Some of you old schoolers might remember me and think yeah she used to fuck the editor and he put her lame ass band in the mag. well true A true B but I was 16 how deep can a 16 year old girl be (insert your own dirty joke here) well I hope the letter provided some sort of entertainment for you. On a last note, We lost a

killer human being last week and I know I am gonna miss seeing him around. Ramon Cardenas was generous, soulful, and fun to party with. He gave me my first real job and stayed my friend even after he fired me I love you Ramon.

peace people,

-SanD

Ramon was indeed a really cool guy. For those that did not know him, he owned the Red Iguana and the coolest damn belt buckle that I have ever seen. He will be sorely missed by many people here in SLC. I don't think Ramon had an unkind word to say about anyone. R.i.P Señor Cardenas; I am drinking one for you right now. (Sometimes it's tough to be a dickhead.)

Dear Dickheads,

You should be punished by my dad for corrupting the young minds of my

children. After your president fufills my prophecy and blows up the rest of the Middle East, I'll be there to personally address your sins. I'll send you to the fire sinners!!! Especially you, Angela Brown! DIE! DIE! DIE!

Love, Jesus

Thanks for taking time out of your busy schedule to promote your new movie to type me a little note ... must be hard with the stigmata and all, that shit

has to sting. Also, I don't give shit who killed your fictional ass and I am sick of fucking hearing about it. Next!!!!

Dear Dickheads,

So you only got 2 letters last month huh ? Well Boo-fuckin'-Hoo! I sent you a letter 14 years ago and you didn't print that. Don't print this one either, you whiny fucking cunts.

Sincerely yours,

-Brian Hatch.

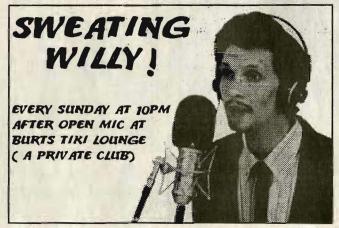
Well there gramps, if your last letter was half as riveting as this one, that is very hard to believe. So here ya go, let's try to make this a fun thing we do every 14 years. Oh wait, you will be dead in 14 years. Why don't you go change your colostomy bag and listen to your Dinosaur Bones tapeyou know how that calms you down, you onery old cumbuck-

Dear Dickheads.

you guys rock, your doing what other magazines couldn?t your offering a quality magazine for free, I do have one problem, the name of the magazine is salt lake underground right? then how come its only about music and not other underground shit that goes on in the grand ole fucking state we call Utah, like the illegal street races or maybe some kickass keggers, or something, you know what just fuck it, I just have one thing to say eat my dick dickhead. signed

-FUCK YOU

Wow why didn't we think of that? A story about a kegger? Who wouldn't love to read about assholes we don't know throwing up and jammin' to P.O.D.III Hey, did you read that story about the fucking idiots with the fast cars putting strangers' lives at risk? Next month, we will have a story about cockfighting just for you ... Oh yeah, fuck you too, ya goddamn mental midget ... Tah-tah, shitbricks!!!



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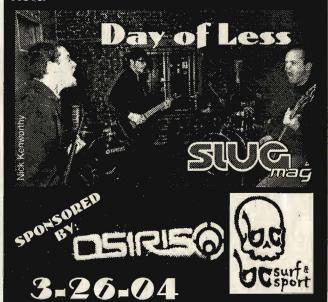
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HIS MONTH, LOCALIZED WILL BE occurring on the March 12, featuring the Electoral College and the massive crowd of people that goes by the name of SLAJO. Last month, the entire city of Ogden headed down to the *Urban Lounge* for Localized, so Salt Lake, be sure to turn out to show O-Town up.

The Electoral College Chad Murphy: Vocals, guitar Mike McCaleb: Bass Chris Purdie: Drums

Russel and I met Chad Murphy of the Electoral College at Monk's House of Jazz. After a good amount of browbeating about how they are at fault for our current president, we got down to business, which is to say, we proceeded to talk about nothing for about an hour.

They formed in September. Mike and Chris used to be in the band Player Piano before the three formed Electoral College. They already have the undying love and affection of Tolchock Trio and Starmy, or, at least, they've played with them a few times. I asked Chad to sum up his band using only three words or less.

"No words?" He misheard me and looks confused. Russel suggests he use hand motions. "Oh, three words. Well: memorable, noise and complex. I can't use 'good,' can !? We try to make our music more memorable by paying more attention to the songwriting, to the lyrics."

their website when I get home. I did not regret this decision after my computer laboriously loaded their mp3s. Their lyrics are original and their music has a slightly dissonant sound to it—strange to have come out of the acoustic funk purgatory of the valley.

By Camilla Taylor

The trio are all from different parts of Utah County, ranging from Lehi to Orem. I am fascinated by people who still remain in Utah County and continue to produce good work and don't hate the place. Chad and Mike, at least, don't hate it there. My conjecture is that the lack of stimuli force them to create their own, and playing in SLC is a breath of fresh, although rather smoky, air. www.theelactoralcollege.com

#### SI AJO

(Salt Lake Alternative Jazz Orchestra)
Dave Chisholm: Trumpet
Jim Follet: Trumpet
Josh Dixon: Trumpet
Joe Chisholm: Trombone
Ryan Shepherd: Trombone
Matt Moore: Tuba
Marco Blackmore: Woodwinds
Andrew Kuhnhausen: Woodwinds
Herschel Bullen: Woodwinds
Adam Leishman: Woodwinds
Will Lovell: Double Bass
Willis Clow: Guitar
Steve Lyman: Drums

Late in the evening, we went to the Gardener Hall on the U of U campus to hear SLAJO practice. We found the group in a large back room going through a song for the first time. I didn't realize that there were 13 members of this band and I immediately get crowd shy. But they don't notice Russel and I, and continue playing, picking apart problems in their music that I cannot detect. They finish the first piece and then move on to reading through a song composed by one of the band members, Herschel. They banter with each other like a group of, well, like a group of 13 boys. Their music is rich and complex.

A couple of the members stayed after practice to talk to me. I believe that their initial plan was for all of them to stay, but I doubt that I am capable of not misquoting that many people. Dave Chisholm started the band and he did so, he told me, because he was getting tired with big band jazz. Then he got sick of jazz altogether. He came to the realization that there was a fair amount of great young players in the city and he took immediate action.

"From the get go, I tried to avoid any backstabbing. It's hard to avoid that in a band this big, but at our second or third practice, I said, 'If you've got anything to say about anyone else in the band, then just say it.' It seems to have worked, because we're all friends. In a way, you don't want any competition in a band but in a way, you do. We all push each other to do things."

Dave says that being the band leader has forced him to become diplomatic. They also try to make their music, which is sort of intimidating when you are faced with the horde of them, more accessible. They adapted a couple Nine Inch Nails songs, a few Radiohead songs, a Nirvana song, and I am told that they are working on a Bjork tune. LOCALIZED is a monthly local music showcase the second Friday of each month at the urban Lounge. For more info call SLUG at 801.487.9221.



I ask him how he tries to write lyrics that aren't silly. Chad, it seems, is well read in post-modernist literature and patterns his lyric writing after that style. He stresses seemingly disconnected imagery and ideas which cohere somehow as a unit in the song.

Chad talks about various indie and unknown bands with a fair degree of knowledge, but the range is so diverse that I have no handle on what they themselves sound like. I resolve to visit



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Tues. Mar. 23 - Hollow • TBA

Tues. Mar. 30 - What Remains • UH • TBA

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# Ibiza Funkster: DJ Matt Caseli

By Nick James

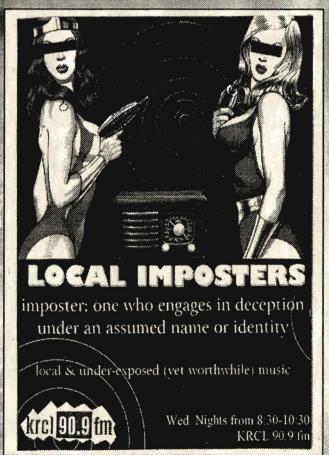
nickjames@slugmag.com

Around the coast of Spain, the island of Ibiza is the home to the purists of funk and soul. Having gained popularity in the USA through commercial releases such as the Café del Mar series and Ministry of Sound volumes, the sexy and soulful sounds from Ibiza are becoming recognized and respected across the world. SLUG had a chance to catch up with the funkster of funk, DJ Matt Casell, in between his hectic studio schedule and DJ gigs.

Born in the south coast of England, near London, he says of himself, "I'm a strange mix; part Italian, part Irish and part gypsy-like Brad Pitt in Snatch!" Caseli's current residencies depend on the season; in the winter months, he lives in Zurich, Switzerland, where he performs at The Q-Club and Pacha Switzerland. However, this lad is best known and respected for his DJ sets at the legendary Funky Room (also known as El Cielo), located in the beautiful club Pacha Ibiza. With his British sense of humor and fast wits, here's what he had to say.

SLUG: Matt, tell us what get you into DJ-ing/production?

Matt: I started scratching hip-hop tunes on one deck [turntable], when I was about 13 years old. I didn't actually fearn to mix until I was about 16, when I finally thought, "another deck might be useful." When I was about 19, I started getting into early drum n' bass and jungle styles and started working for a record label in London. I sort of ended up getting quite high in the scene and released over 10 different singles and remixes—believe it or not! About that time, I had had enough of that scene and I felt it was getting too dark and I needed some light ... well, sunshine, to be exact. I just changed my style [genre of music] to funky house and moved to lbiza basically overnight. Mad, but that's me. I was lucky because I ran into the



promoter of *The Funky Room* at *Pacha Ibiza*, and he was looking for a new DJ because the last guy overindulged in keeping his nose happy instead of the dancefloor. The rest is history, as they say. I didn't always want to be a DJ. No, I wanted to be a policeman, but when I saw how they get the shit kicked out of them at football [soccer] matches in England, I said, "Fuck that!"



SLUG: Have you had any recent accomplishments such as production or awards you'd like to mention?

Matt: Giving up after-hour partying. It's bad for you health. And learning how to snowboard. Regina's Pom Track was the best thing I've done in years [released last year]. I had taken a back seat with production to concentrate more on DJ-ing, because I have to play six nights a week in the summer at Pacha Ibiza, so there's no real time for production. But I found some time last winter [2003] to do that track, and now we've just finished the second one called "Regina Comes Again." It's the bomb diddily bomb! Well, I think I deserve an award for lasting seven years in Ibiza. And as for distributions, every time I play, I give my best to the party people who've come to see me. I give acknowledgements to everybody that's been there and faithful and not full of shit.

SLUG: What are some highlight moments in your career or favorite venues?

Matt: Playing in Moscow, in a club completely made of glass. You could see everything, even when you went to the toilets! I pulled down my pants and then realized the wall of glass was there; the whole club could see me! My favorite venue ... well, the club in Moscow for sure. It's called *The Ministry*. Plus, the terrace at *Space* in Ibiza and the old *Groove Jet* club in Miami was cool.

SLUG: What's your best piece of advice?

Matt: Don't take too many drugs. Haven't you heard? They're bad for you. Don't let anybody make you give up something you are passionate about. Most people are only jealous. Look for the real people who are your friends that will support you in whatever you want to achieve.

SLUG: Is there anything you'd like to add?

Matt: Yeah, I want all the real party rock n' roll nutbags to come and see me at W Lounge on March 13 for more Ibiza-style madness guaranteed. And thanks to everybody who attended the last party in Salt Lake City; that was a wicked session.

For more info or a real rockin' time, go to www.mattcaseli.com or check him out @ W.Lounge, on March 13.

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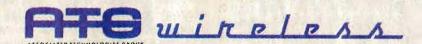
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# rap 'n 'roll confidential

There are any number of music magazines you can read with glossy pix of rock stars and fashion spreads. But what about the harsh realities of the music industry, the jagged edges where the music world intersects with the larger world of the political spectrum in which we all live? Dave Marsh, one of the elder statesmen of rock journalism, eventually found mainstream music magazines shallow, becoming more and more corporate shills, so he founded his own organ of communication to examine the sides of the music industry that the people that run it don't want you to see: Rock & Rap Confidential has looked at topics as divergent as rock as

soundtrack for war, sampling, the war on drugs, the truths about gangster rap, musician's gear made in sweatshops, and the sometimes strange bedfellows of rockers' political affiliations. Marsh has managed to ruffle more feathers with his eight-page newsletter than many a heavily bound scholarly critical tome. Yet talking to him, he's still the kid from Detroit in love with rock' n' roll. How many other ex-Rolling Stone writers could you talk to who don't have any kind of rock journalist attitude?

SLUG: What is the background that led you into rock journalism and eventually to found Rock & Rap Confidential?

Dave Marsh: I was going to college at Wayne State. My father was a railroad worker, and I was a working-class kid in

Detroit, In 1968, I fell out of school and in with people like John Sinclair and the MC5. When Creem Magazine started, I wound up writing at Creem from ages 19 to 23. Creem had a very politicizing way of looking at pop culture. By 1973, I decided I had had enough. Creem was not going where I was going. I was a music critic for Newsday, and wrote for the "Real Paper" in Boston. Then I wrote for Rolling Stone from '75 to '78. I also did a lot of freelancing, like my book on Springsteen. Then around '82, '83, Lee Ballinger, an amateur sports journalist and radical, came to me and proposed that we start a newsletter exploring the connections between rock music and politics. It took about 10 to 15 issues before we changed the name from Rock'n'Roll Confidential to Rock & Rap Confidential. Through things like my book on Elvis and editing the first two editions of the Rolling Stone Record Guide, I was in a position to take on such a project. It's not a money-making project, though it pays for itself.

**SLUG:** Why is there a need for *R&RC?* What are you doing that no one else is?

DM: A lot of stories were going unreported. At first, we really focused on censorship attacks. The attacks on Prince—we very doggedly pursued that story. We collaborated with the Sun City book on Artists United Against Apartheid. At the

1984 elections, we asked a lot of questions that we are still asking about the Democratic Party. Also, **Reagan** trying to copt Springsteen's "Born in the USA." It's not only valid for indie people to speak out. And we spoke out against the color bar on MTV even before **Michael Jackson**'s people. The latter was not just a case of 'giving people what they want;' people want what they are exposed to; at least the best of it.

SLUG: Why is it an online format with issues distributed by mail for free? Is this economically viable?

DM: It's really a newsletter, not a magazine. When you find it hard to get advertising because you're not playing to corporate

advertisers, it's difficult not to alter your content to fit that. If we do it this way (without ads), we don't have to play to that. Advertising and venture capital is the tail that wags the dog. There are projects meant to fight their way through the noise, but we are under the radar. We have 10,000 paying subscribers. We are preaching to the converted, but we get enough resistance that we know we're not just telling people what they want to hear.

get enough resistance that we know we're not just telling people what they want to hear.

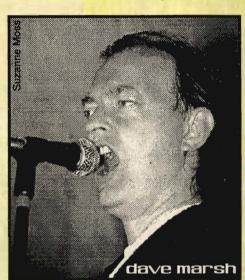
SLUG: What is the most controversial topic you have studied in R&RC? Do you feel like you've had any impact on the wider community as a whole, the music

industry or society in general?

DM: We are writing more about the civil liberties implications of recent record industry actions, like RIAA vigilante groups accosting street vendors selling records the group deems illegal. Issues like the economic structure of the record industry, how can artists survive when most of them get paid very little; the industry's rationale about downloaders. I'm sure I'm persona non grata with a lot in the industry; I probably don't even know how reviled I am. Rock the Vote doesn't like us because we continually point out that it's just a front group for the Democratic party. The party won't solve the real problems like health insurance, and they have alienated a lot of people. I don't vote. If you could change anything by voting, they'd make it illegal. If you're trying to do the two things most music magazines do-get the big interview and wheedle economic support from record companies, you can't ask these questions. That's why we have a column, "Why Do We Need the Record Industry?"

**SLUG:** What is your outlook on the upcoming political race and the political climate in general? Do you see any cause for optimism?

DM: It doesn't matter who is elected, but what we do Nov. 5, the day after, to start to solve our problems. I am interested in solutions, not just tinkering with a collapsing system. Still, you



# zineland by stakerized

gotta work with the system. Unlike most people, I see low voter turnout as cause for optimism, because it means people are dissatisfied. People trying to do something on their own about economic and human rights gives me hope. There's no hope in Bono traipsing around with his government pals. People need to build something of their own, outside the radar. Human beings should be out to help each other, not exploit. The resistance to the war has been a hopeful sign. People have been strongarmed into supporting a Democratic hack against Bush. But if a Democrat is elected, will people turn their dissatisfaction into meaningful change? No Demos plan on bringing the troops home, or providing health insurance or jobs. The inequalities in society become greater, not less. They all support NAFTA, freetrade capitalism. We can't keep private insurance companies and provide health care to everyone. We need to deal with our problems or fail as a species. I just read in the Guardian newspaper that the No. 1 threat to security is global warming, which our administration doesn't even acknowledge exists.

**SLUG:** What topics haven't you covered that you'd like to? What are some upcoming issues to look forward to?

DM: I miss old-fashioned rock criticism, when people could go on and on about the details of a concert or album. I have no editor; I can write what I want. I do love music; I think very few music mags do anymore. I read *Tracks*, the "hot new mag," but where is the passion? Upcoming features include the escalating criminalization of non-RIAA approved music. They could be knocking on your door tornorrow. And lawsuits against downloaders. The music industry is the most ruthless arm of the entertainment industry; immoral and hypocritical. It's because they have the pressure to deliver a rate of profit that's damn near impossible. The system allows them to beat up everyone.

**SLUG:** What is the one thing you would change about the music industry if you could?

DM: Capitalism. I would get the world of music on a rational basis, not a profit basis. I'd still have some complaints, but most of my concerns would be resolved. Then I wouldn't have to worry whether my performer friends are going to die of poverty. Music is a human need that we've had longer than fire. People should be able to have it in their lives.

www.rockrap.com.

ROCK & RAP







GSL label owner, Sonny Kay, pictured here with his band, Year Future.

INDIE LABEL SPOTLIGHT BY STAKERIZED!

In the indie music world, it seems to keep changing; the hot label of the month or even week, let alone the hot band. In the world of boutique niche houses run out of college dorms or the bedrooms of post-grads moved back in with mom & dad, with usually one or two notable releases amongst a string of "awesome" embarrassments (maybe not now, but how many of those "cool" records from the 90s do you still own?), a few labels have stood out. There are the *Matadors* and *Merges*, the gargantuans of the indie world, but everyone knows almost all of their bands; it's not hip to go squawk about some band that's new to no one and be all acting like you've just discovered it. *Gold Standard Laboratories*, however, has become the gold standard, the label that has slowly but surely amassed a bullpen of the most highly touted but also out there and even "cool" (if it's cool to use that word) bands in the universe: !!!, Arab on Radar, emo kids The Get Hustle, Gogogo Airhart, I Am Spoonbender, alien punks The Locust, the Mars Volta, Japanoisists Melt Banana, former Sub Poppers Pleasure Forever, the Rapture, garageadelics The Vue. We spoke to Sonny Kay, GSL founder and possessor of a seemingly supernatural ability to corral the hottest sounds around.

SLUG: How/when/why were you inspired to start GSL?

Sonny Kay: When I was in college in Colorado in 1993, I wanted to help document bands that were coming and going unnoticed.

SLUG: What are some of the most rewarding and most difficult things about running an indie record label?

SK: Opening the first box of a new record or CD is always an exciting moment, and seeing bands progress/grow can bring a sense of accomplishment. Staying on top of the day-to-day busy work is probably the most tedious aspect. I wind up doing a lot of accounting and other shit I hate.

SLUG: How has the label grown since the beginning?

SK: I guess that could be answered in a variety of ways, but I feel like the scope of what we are doing is well above and beyond the somewhat modest punk rock of the early releases. I feel like the label is a good representation of "underground" music in 2004 on a fairly wide scale.

SLUG: What niche in the musical world do you think GSL fills? Is there a "GSL sound?" What elements do you look for in bands to sign?

SK: I don't think there is any one sound; I think by definition, most of the bands simply could not possibly sound very similar. However, I will admit to there being something consistent

to all of the people we work with. I don't think it can really be described verbally, it's more of a gut instinct or feeling I have about it. I recently saw the label's roster described somewhere as bands who all have an affinity for the darker side of life, which I guess is true to a degree. But I would never in a million years pigeonhole us as any one thing, especially not "goth punk" or any other conglomerate genre. The label really exists to defy labeling.

SLUG: With all the highly touted bands on your roster now, which ones are you the most excited about? If GSL was a baseball team, what positions might some of the different bands fill?

SK: Well, I am always excited about everyone we're working with and all the various projects in the cooker at any given time. I really just enjoy the process of walking something from idea to finalized product; I get a lot of satisfaction out of just that. I feel like beyond our office, there is some "buzz" building around one or two of the newer bands which is always exciting. Right now, it seems to be Kill Me Tomorrow and Chromatics, but I am equally as fired-up about the new albums by Rhythm of Black Lines and Free Moral Agents, I don't know how I would place the various bands in the baseball context without potentially insulting anyone, but let's just say The Mars Volta are clean-up, anyway you slice it.

SLUG: What are some new or upcoming releases or signings that you are excited about? Discuss the SXSW showcase. What does the opportunity to present your bands there mean to you?

SK: I guess I mentioned a couple of the new things already, but there is also new stuff coming from Year Future, The Vanishing, 400 Blows, and The Mars Volta. The SXSW show is not much different than a show in any other city where there are kids paying attention to this stuff. The show is part of a larger "festival"/trade show that for the most part does not affect or concern me, the label, or any of the bands all that much. It's a great reason to go to Austin at that time and hang out with tons of other bands. Beyond that, it's just another stop on tour. Our show this year includes Gogogo Airheart, Rhythm of Black Lines, Kill Me Tomorrow, Year Future, and The Holy Kiss.

SLUG: What are your future plans for the label? Where do you see the label in a year? Two? Five?

SK: To keep doing what we're doing and hopefully have a few more bands enter into the realm of Locust and !!! record sales! I see the label existing for a long time and developing/ maintaining the idea that we value commitment to art and ingenuity over scrambling to stay up with trends. If we can keep working with people we respect and admire and manage to make ends meet with some eventual degree of comfort, then I will be happy.

www.goldstandardlabs.com

W elcome back—did you survive February? If you didn't get a chance to check out the killer shows last month (Deepswing & Lenny Fontana), you have another opportunity to get your groove on and get down. We have some great tracks out this month—from the kings of the West Coast, *OM Records* (including the long-awaited Marques Wyatt release), back to the soulful sounds of New York's own *Jellybean Records*. Also, we have a special guest reviewer this month: Drew Luck (Salt Lake drum n' bass guru) inquires: aluck@snowbird.com

Nick James nickjames@slugmag.com

#### March Shows:

Matt Caseli, March 13 @ W Lounge (check out interview)
Ash Huntington March 27 @ W Lounge

#### DJ Fluid

"Sounds of OM vol. 4"

#### **OM Records**

From the founder of *OM Records* and Afro-Mystik, *Sounds of Om 4* is a continuous mix of West Coast and Chicago funk, by none other than legendary DJ Fluid (Chris Smith). If you saw his performance in SLC last December, then you know what's in store. Featuring tracks from Afro-Mystik, DJ Fluid, Mark Farina, Migs, Kaskade and others, with remixes by Wyatt, Carter, Flasco and Andre Harris, you can't go wrong! Soulful, techy and full of funk, it's one of the best mixes to come out this year. Info: www.om-records.com (available on CD and LP). Keep it up *OM!-NJ* 

#### Jaque

"Love will save the Day"

#### Jellybean Records

From the sounds of Jellybean Records we have yet another great track. Written by Toni Colandreo and produced by Marlon D. for Underground Collective, this jam is in rotation with Louie Vega, Tony Humphries, Louis Beneditti and Basement Boys, to name a few. Released on Feb. 17, "this soulful rendition of Whitney Houston's classic 80s song will definitely put you in the mood for some all-night bumpin' and grindin'." Featuring a "house party vocal mix" and a wicked "union square lounge solo organ mix," this is a pleaser for all markets. Also, check out other releases from Jellybean such as Ja'Nel, "My Groove;" and Jaque, "Keys of My Life." Info: www.jellybean-recordings.com

—NJ

J Dubb & Ink/ Knick & Sirus "Nemcron 003" Nemcron Records

Whether it be neuro-funk, jazzy, jump-up or straight-up "amen" smashers, these soulful, vibin', vocal-looped tracks range from lush atmosphere to edgy bass lines and banging drum kits. Nemcron's constant effort to produce two top-notch tracks on every release is apparent—especially these two hot-joints that will rock from Bristol to L.A. My preference is the domestic (Atlanta & NC) outing by Sirus & Knick, "Fiction." Both from other duos, Basic Operations and Evol Intent, they have been rising the airwaves like DJs such as DieselBoy, Loxy, Dillan, Goldle and Balley. J Dubb & Ink, of the legendary MetalHeadz, come proper with intricate compositions and rolling bass in "Desire." This domestic label has an ear for quality, and a big heart for drum and bass. —DL

#### **Marques Wyatt**

"Horizons"

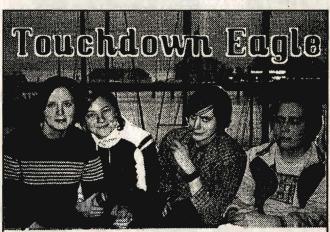
#### **OM Records**

House the way it was meant to be! Now this is my style of house, blended in an hour or so of deep and soulful vibes! But for those that don't know, set for March 23, "Horizons" represents a "hopeful spirit and mood rooted in the deep soulful power of gospel, blues, jazz and poetry focused on the healing power of music." Including a spoken intro from Omega (of Afro-Mystik/Andy Caldwell's "I Can't Wait") and tracks from Louie Vega, Kathy Brown, Mark Grant and my recent favorite, Intense & Voices of 6th Ave.; it's definitely my favorite LP of spring. More info: www.om-records.com or www.deep-la.com (available on CD and LP).

Zinc "Faster"

Bingo Beats

After releasing 12" dance singles for nearly a decade, including tracks such as "Supa Sharp Shoota" and "138 Trek," UK-based DJ/producer Zinc shows up on his first full-length LP. Without losing his signature chunky beats or dance appeal, this album hosts a broad collection of influences, from dreamy Ella Fitzgerald to flaming hot raggae-style vocals. The overall vibe is lush and ornate, yet seemingly melancholy and serious in mood; however, this is a musically inspiring piece of electronica. —DL



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Sigur Rós fans should note that the band is releasing their contributions to the Split Sides performance by the Merce Cunningham Dance Company via iTunes until March 23, when the recordings will be released on CD and vinyl as Ba Ba Ti Ki Di Di.

#### La Floa Maldita Salut Jacques WTII

In many ways, **Delerium** destroyed the whole notion of female vocals layered on top of industrial-light electronics by clubbing up all the anthems and driving the genre straight into Tranceland. Everything post-*Karma* has felt lifeless and disconnected. Then La Floa Maldita waltzes in after nearly five years of silence with an album that not only rejuvenates that genre, but reminds that it was never completely about the dance floor. Mixing in a collection of dark dance beats and atmospheric soundscapes, *Salut Jacques* has been stuck in my CD player for weeks, a caustic reminder of how cookie cutter electronic music has become in the past few years. Clearly, there is still art in the dead space.

#### Teenage Fanclub

Four Thousand Seven Hundred and Sixty-Six Seconds: A Shortcut to Teenage Fanclub

#### Jetset

Teenage Fanclub were another British act to collect a vast amount of financial and critical praise early on in their career before slipping into the obscurity file in America. Initially grouped in with the likes of Ride and their shoegazing compatriots, Teenage Fanclub saw their sound move away from the distorted pop songs into a more traditional 60s Byrds power pop (which oddly enough, sounds a bit like the Gln Blossoms or a less kooky Weezer). This collection of 21 tracks highlights briefly the evolution (in no particular order). I'd love to say that

every track is a winner, but for the most part, the tracks are solid and a good representation of how they grew into cult status as they ignored the 90s grunge movement by going softer in harder times.

#### Clearlake Cedars Domino

The surprise of the month comes from Britain's popsters Clearlake. Unheralded in America but well respected in the UK, Cedars pulls in the warmth of the early 90s (House of Love, the second stage of aforementioned Teenage Fanclub) mixed with a heavy dose of the Smiths (that is, if Johnny Marr had grown up in the 60s rather than the Mick Ronson-fueled 70s) and a surprising amount of wit, leaving a more lush and biting version of Gene (who, while solid, never quite lived up to the "next Smiths" tag). Produced and mixed in part by Cocteau Twins musician Simon Raymonde, Cedars firmly places Clearlake in the upper echelon of current British acts. Highly recommended.

## Sing Sing Madame Sing Sing Aerial

For those who thought Sing Sing's debut lacked the bite that Emma Anderson had been a part of in Lush need worry no more. "Ruby," the opening tack to this 4 song EP, is a heavier twist on the ethereal pop song. It might not storm like "Ladykillers," but proves there is still a lot of punch left in old guitar. "A Modern Girl" comes across as a wonderful snapshot of the new Mod (retro-futurism) shaking around London, and frankly, should be a Britpop club staple. Anticipation for the full-length is suddenly much higher than expected.

#### Starsailor Silence Is Easy

#### Captiol

With their album Love Is Here, Starsailor was crowned best new band in England, which in retrospect, might be a bit of an overstatement. Love Is Here was a good album from a band with a great amount of potential and yet not up to snuff with the likes of Coldplay, The Doves or Travis. Silence Is Easy is a vast improvement over its predecessor without abandoning what critics and fans loved in the early material. Granted, the album is still flawed as the lyrics are a bit silly at times, the music a bit grandiose for the subject matter, and the Phil Spector-produced tracks not necessarily standing out either. Essentially, Starsalior are the rich man's Manic Street Preachers cleaned up for mass consumption without the celebration of a life of debauchery; which was what always made the Manics more than the sum of their parts.

#### Elbow Cast of Thousands

V2

The long-awaited U.S. version of Elbow's second album arrives attached with some of the loneliest lyrics you could ever weep for while sonically picking up where Asleep in the Back left off, which, at least initially, was a stumbling block for me to overcome. Having often drawn comparisons to The Doves (vocalist Guy Garvey following a gig where they played openers to The Doves told me that they were in fact his favorite band), I had hoped for the same progression The Doves made between their debut and sophomore releases. Yet that disappointment is lost to what is a painfully beautiful album. A more up-tempo release wouldn't have suited the subject matter without diminishing the theme of drunken collapses and kisses blown from halfway around the world.

## Modus Operandi

Top IO for March 2004

oneamyseven@kommandzero.net by oneamyseven



If you haven't already heard the bad news, I'm hear to break it for you. Saturday, February 28th many of us bid our farewell to the club that has been our stomping grounds for the last 2 1/2 years. Sanctuary has represented much more than a dance club. This club has been a pinnacle for the Salt Lake Gothic and Industrial scene proving that our support and strength can successfully make something like this happen. I get a tear in my eye knowing that I will never dance, see a live show or DJ at Sanctuary again.

There is some good news. Area 51 has generously offered the downstairs area to host us with a regular Tuesday-Saturday Goth/Industrial flavor. It will be a little different, but in the scheme of things it's the same strong scene that we know in a different place. Thanks to Alan Moss who believes in this scene and bends over backwards to give us this foundation.

Please show your support and keep a good thing going.

X Marks the Pedwalk Experiences Dying Culture 5/5 Sevren Ni Arb has tickled my fancy for over a decade now. You can imagine how excited I was when I learned there was new X Marks the Pedwalk material com-

ing out this year. Experiences is a double disc with the delicious classics like "Abbatoir," "Cenotaph" and "T.O.L." in addition to 3 new tracks that make buying the old material again worth it. Not only that, there are some special mixes of songs like the "World mix" of "Missing Light" and "Never look back re-edit". The new song, "Hot Head" was recorded during Drawback, but was never released as Mr. Ni Arb didn't see it fit for the album. This song has been getting repetitious play at the moment - good stuff. "Here I Stay" was recorded during Meshwork and "Under Glass" was recorded during The Killing Had Begun. I wasn't planning on reviewing Experiences because it has so many previously released tracks. But I have never sung my praises for X Marks the Pedwalk in this column before. This is an older industrial act that has been among my permanent top 10 since first discovering them. If you are unfamiliar with XMTP this is the perfect place to start.

I. Lapsed - Twilight

2. X Marks the Pedwalk - Experiences

3. Icon of Coil - Machines are us

4. Frontline Assembly - Civilization

5. Seabound - Beyond Fiatline

6. In Strict Confidence - Holy

7. Displacer - Moon Phase

8. Tarmvred - Viva 6581

9. Tactical Sekt - Geneticide

IO. Ladutron - Light and Magic

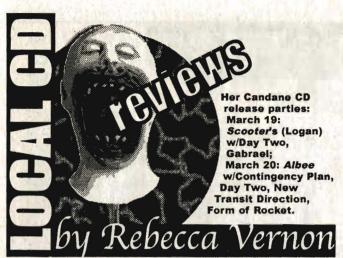
Hands down, Lapsed is the best thing to come out of Salt Lake City. Twilight, on the German label Ad Noiseam, is the first release from Jason Stevens. Laced with Lapsed Twilight Ad Noiseam 5/5

delicate atmospheres, merging with blips and deep groovy bass, *Twilight* is an album that separates itself from any one genre. It's impossible to compare Lapsed to any one band, but there are moments that are reminiscent of **Beefcake**, **Cordell Klier**, **Boards of Canada**, **Gridlock**, and **Scorn**. Intricate detail has been involved among the 14 unnamed tracks. Aside from the praise I give to Mr. Stevens, this is probably the best collective effort among the talent stemming from this city. Again, **J. Cameron** has done an incredible job mastering this album. Photographer, .ke, has provided some beautiful imagery representing the natural beauty of Lapsed. The Canadian act, **Displacer** is featured as a remixer as a bonus to this masterpiece. Even if you aren't a fan IDM, drum'n'bass, illbient, etc. you locals really need to check this out. It's brilliant.

The happy techno sounds of Icon of Coil really gear me up for the change in weather this time of year. I don't know exactly what it is or even how to describe it. As the

Icon of Coil Machines are us Metropolis 4/5

third album, they continue with the catchy dancy 4-on-the-floor beats. Icon of Coil is one of the best of this kind of techno-industrial-pop. *Machines Are Us* comes to us two years after *The Soul is in the Software*, yet it still feels like a perfect follow-up. Others have compared *Machines Are Us* as an appropriate soundtrack to **The Matrix**. There is a definite cyber/industrial and sci-fi thing going on here. 14 tracks of continuous danceable EBM serves as a perfect Rite of Spring Masterpiece and will be the soundtrack for my sci-fi spring cleaning action.



## The Babyshakers Self-titled 1254 Records

The Babyshakers spin out straightforward, blues-based, no-nonsense rock n' roll that is simultaneously reminiscent of the **Rolling Stones** and **The Boss**. It's the perfect background music for a pool hall that local teens go to every weekend in a small Mississippi town; the soundtrack to their



descent into drink, gambling, two-bit whores and jukebox addiction. But with three solid chords, a song titled after themselves (not just for rap anymore!), backup organs, rough n' tough vocals, and a song titled "Primer 69," demise never tasted quite so good.

## Black Black Ocean Vultures for Permanent Fix EP Red Triangle

Black Black Ocean is from Colorado, but Jeremy Smith signed them to his SLC-based Red Triangle Records last year. That they are a phenomenal band is beyond debate; good to know we've got that clarified. My favorite track is "SM" ("How I love the way you hurt me"); spastic new wave collides with



indie-rock and a touch of inverted disco. The picking breakdown recalls **Rye Coalition**, and the reverbed-out, backwashy rhythms recall **Mars Volta** (as do all the songs). "SM" also has one of the coolest snapping snare beats I've heard in a long time. Black Black Ocean's avant garde, slanty approach to rock is a good fit on *Red Triangle*, and would also be right at home on **Gold Standard Laboratories**.

www.blackblackocean.com

#### Clifton, Self-titled demo

I have a shameless crush on Clifton, and that's probably wrong, cause I was a senior in high school when they were in the fourth grade. Or maybe that's your thing? The reason I have such a powr'ful crush on them is because they play my favorite genre of all times: Southern-tinged stoner sludge metal. And they play it in a way that makes your



throat all achey and shit. Plus, lead vocalist Ryan is a little sex kitten; a prancer, preener and bold stage-strutter. But watch out: The claws unsheathe when Clifton launch into one of their metal breakdowns. Ryan was a little abashed to give me this demo because he said they made it when Clifton first formed, that it's way rough. He shouldn't have been. What's lo-fi, children? That's right. Lo-fi is closer to the heart. It's heavy as hell, making a seamless connection between raw metal/hardcore hybrid bands like **Burnt by the Sun** and **Blood Has Been Shed** and stoner rock heavyweights **Goatsnake** and even **Acid King**. Go to Clifton's next show or live to regret it. cliftonrock1@aol.com

## Roses & Exile Punish the Silence Nova One Productions

Chris Alvarez has been involved in many goth/industrial projects over the last several years, including my favorite, 23 Extacy. Roses & Exile goes in a decidedly more ambient and goth direction than Chris' previous ventures. Gobs of keyboards, synths and male vocal chanting float over a background of soft



percussive programming. It's not so much scary as contemplative, the blurry discordance evoking images of tall, black buildings in unfriendly cities, trash skittering on the deserted streets, and at moments, the tried-n'-true cemetaries, crosses and white gliding phantoms. Nice bells on "The Nightmare is Sad," and Schindler's List-like violin on "No Ser Cosa de Risa." Hey, and Bryan Mehr, who sang with 23 Extacy at Dark Arts last year, sings vocals on "An Empty Drift." chris-novaoneprod@hotmail.com

#### The Seldom Scene

This compilation is killer, the best local boutique/specialty compilation released since My Sweet Compilation was unleashed a couple years ago. The talent of the bands in the Seldom Scene is incredible and explosive, but unlike gas, don't stink. Don't even bother trying to pick out a favorite track. The CD starts with the earnest, semi-epic, melodic, heavy emo/hardcore groanings of Drowning by



Numbers, followed by funny, sassy mathcore rebels Her Candane. I'll break down and admit the next track, Middle Distance's "Between," is one of my favorites ... emo that's actually emotional: there's a new concept. Next is Day of Less' skin-crawling, spine-chilling, ultra-raw hurricane of blackest woe. The slow interlude in the middle of "We Like Watching Kids Kick Each Other Stupid" is beautiful. Next comes Gabrael's spacey, echoey melodics that twine around you like the arms of a blanket (their second song is much harder, tho'). Nimh impress with tight deliveries on plaintive screamo—the kind that isn't mainstream, and is better for it. The thick, symphonic sound of "California/Amsterdam" by Tolchock Trio, will have you writing sonnets when you should be balancing your checkbook, and Pilot This Plane Down (who contributed only one track, as opposed to the other bands' two) end the journey with freeform darkness morphing into dense storms of crushing metal. www.theseldomscene.com

#### **MORE OLDIES ... BUT GOODIES?**

Chronic Funk Disorder, Self-titled demo: CFD's bio speaks for itself: "CFD has a fresh, fun, original sound called 'funky-punkyrockin'-raggae'." That is unfortunately true (all but the "fresh" and "original" part, that is). chronicfd@hotmail.com Kenny Quints, In the Land of Diversity: Utah 2030? Maybe. Kenny's weird, halting industrial hip-hop (a new genre?) sounds like it was created using Pro Tools on a '97 PC in his parent's basement, but it's got originality. 673-6791. Agents of KAOS, Six: K.I.S.S., AC/DC and G&R would be proud ... or pissed that AOK borrowed their sound. With 32 cover songs in their arsenal "and many more!," AOK claim they are available to play "festivals, clubs and private engagements" near you. Whether that includes Denny's grand openings is debatable. agentsofkaos@aol.com Mark Sobus, Takin' a Ride: Mark Sobus can play bass very well, but that doesn't justify him covering Christmas carols. His cheesy synth-saturated rock originals might endear him as a cult icon to some, but I can't relate to people like that. P.O. Box 1613, Layton, 84041 Old Man Johnson, Life-Saving Apparatus: In general, I don't like bands that try to be funny. It's a bad sign. OMJ's mainstream, Space-Cadet-like pop-rock that becomes funk in "Smelly" is terribly self-congratulatory. www.oldmanjohnson.com Davidian, Unpurified: Davidian played Localized in Jan. on the strength of this CD. The metal's a bit all-up-in-your-face trad, but the double bassand everything else-is tight, and this isn't the type of metal where sacrificing virgins is cool (yaaaawn); egging the Ogden police station is. skap213@aol.com



know there are lots of hardcore punk bands in Salt Lake like American Statistic, Repeat Offender and The Fictions, and I want to start reviewing them on a regular basis. Send your recordings to SLUG Magazine, c/o Wasted Life, 2225 S. 500 E., Suite 206, SLC UT, 84106. I will review as many as I possibly can. My tastes in indie rock begin and end with Fugazi, so if you like crying about your ex-girlfriend instead of screaming for change, send it in and maybe the general local CD review section will review it but I won't.

Speaking of Repeat Offender, they'll be playing on Wednesday, March 24 at the new all-ages space between Blue Kats and Orion's on 2110 S. 1100 E. The show starts around 8 p.m. and costs \$5.00. Harvest of Discontent, No More Existence and All Systems Fail will also play. American Statistic will be playing on Friday, April 23 at Kilby Court with Vitamin X, all the way from The Netherlands

(www.geocities.com/vitaminxhc). American Statistic plays rad skatecore like they were time-warped from Huntington Beach circa 1981. Vitamin X reminds me of Youth of Today (R.I.P.) but even faster...one of my favorite hardcore bands that hasn't been gone for 20 years. I'll have more details about this show in next month's column.

#### **BURY THE LIVING**

Twitch of the Death Nerve CD

These crazy fucks from Tennessee sound like Negative FX at the speed of Infest. They have the message, the rage and the chops to become a legendary hardcore band, that is, if they don't break up tomorrow. Their singer, Pat, is an amateur wrestler who's battled it out on thumbtacks and light bulbs, and he's been hit with a flaming baseball bat wrapped in barbed wire. He's one of the funniest characters in hardcore today, but at the same time, you can tell he's mad. To paraphrase him in a

recent Maximumrocknroll interview. "Apparently, Sex Pistols were the only punk band that existed, until three years went by and there was Nirvana. Then there was the Offspring, Green Day and Blink 182. Punk rock is like what the Monkees were in the 60s. It's a fucking joke, and we're not doing a damn thing about it." BURY THE LIVING is not one of those bands that throws around the word "hardcore" when they think it will sell them some records and throws around words like "hard alternative" or "emotional metalcore" when they think it will sell them even more records. BURY THE LIVING is defiant and sincere hardcore fucking punk. Song titles like "White Picket Graveyard" and "Your Colors Don't Run But I Bet They Fucking Burn" ought to let you know where they stand. No sweaters, no trends, no emo, no friends. (3549 Douglas Ave, Memphis, TN, 38111, or

Kangaroo Records, http://www.geocities.com/tysonkangaroo)

# monks

101/01/19 5th Starmy w/ TBA 6th karaoke 8th Reggae Lounge w/ DJ Rebel 9th No Star Jazz 10th Thetakaught 11th The Body 12th Coyote Hoods w/ TBA Lounge w/ 13th karaoke **14th** Fundraiser for **Dark Arts Foundation** 15th Reggae Lounge w/ DJ Matlock 16th Fundraiser with **Jazz & Poetry** 19th The Switch w/ TBA 20th karaoke

22nd Reggae Lounge

23rd No Star Jazz

w/ DJ Rebel

24th Smashy Smashy w/ TBA 27th karaoke 28th Dj Wookie d \$ DJ Drown 1 a Ashes of fall 1 0 29th Reggae 0 y \$ DJ Matlock đ April 1st d r ĭ Dirty Birds n a April 3rd k f karaoke t 19 e. S S 200 s. p below e a C kinkos TAI free pa a a king after 8pm





# Chilletty Altole by Mariah Mann mariahm@worldstrides.com

In like a lion, out like lamb. March 19 will prove to put a spring in your step with Gallery Stroll. Gallery Stroll is held the third Friday of every month when local galleries stay open late for us working folk and welcome the art-starved public.

Poor Yorick's Bi-Annual Equinox celebration is always a highlight to my Gallery Stroll experience. If you truly want to see the inner workings of an art community, you must attend. Once every six months, the artists who call Poor Yorick home put their most recent works on display. Local artists Ben Duke, Gentry Blackburn, David Laub, Trent Call, Brad Slaugh or Tessa Lindsay, to name a few, can point you in the right direction on your self-guided tour of the studio spaces. Their specialized letter-pressed interactive postcard of a flyer is in need of your help to be completed. If you are one of the lucky few to get you hands on the flyer, bring it to the studio Gallery Stroll night. Poor Yorick Studios is at 530 W. 700 S., and this show is one night only, from 6p.m. to 10p.m., Gallery Stroll evening.

Art Access and Art Access ill are pleased to present local artists Jonell Evans and Derek Mellus. Jonell Evans' exhibit, featuring nine large oil paintings, titled Body Politics, is an autobiographical show. Evans explains, "As a girl, I did not see women in the roles I wanted for myself. My role was to be a wife, the mother, the obedient handmaiden of the patriarch whether it be with family, church or society." Derek Mellus' Things Have Come Full Circle is an exhibit of collected objects, visual imagery and other materials to create mixed media assemblages. These two exhibits can be seen at Art Access, 339. West Pierpont Ave., from March 18 through April 13, with an opening reception for the artist on Gallery Stroll evening from 6p.m. to 9p.m.

Art ADE, located at 351 W. Pierpont, previously known as the Walk of Shame Studios, will host Penelope Moore and Aaron Memmott. Penelope and Aaron were both originally educated here in the Salt Lake Valley before relocating and continuing their education at the Academy of Art College in San Francisco. Their most recent works draw a great deal from Bay Area landscapes and architecture and is titled, appropriately, From the Bay to the Lake. Art ADE is a local studio helping arts to bring their art to the people and is only open to the public on Gallery Stroll evening March 19 from 6p.m. to 9p.m.

Artisan Frameworks, located at 351 W. Pierpont Avenue, has been a great addition to Gallery Stroll's mecca. This month, owner-operator, not to mention local artist, Lyndsie Orgill will be presenting her recent works entitled Circles. Over the last year, Orgill has become obsessed with circles. She explains, "I notice them everywhere; they will just catch my eye." The opening artist reception will be held from 6p.m. to 9p.m. March 19 in correlation with the Gallery Stroll.

Edward Weston's life's work is on display at the University of Utah Fine Art Museum. One hundred rare vintage prints from all phases of Weston's 50-year career are included in the "Life Work of Edward Weston." Weston helped shape the course of American photography and created some of the most well-known images of the 20th century. The exhibit is free and open to the public until April 11.

As always, this is just a glimpse of all the art that can be seem during Gallery Stroll and throughout the month. If you have information about an upcoming show, please contact me at mariahm@worldstrides.com and remember—SUPPORT LOCAL ART !!!!!!!!!

## Books ALOUJ

War Is A Racket By Brigadier General Smedley D. Butler Feral House

www.feralhouse.com

Feral House reprints the classic text, "War is a Racket." with two other Butler pieces ("Common Sense Neutrality" and "An Amendment for Peace") and a selection of gory war photography from a 1932 book. The Horror of It. Adam Parfrey writes a poor introduction to the book that also discusses a



Congress investigation of a bankers' coup that tried to recruit Butler in taking over the U.S. in the mid-1930s.
Butler originally published "War is a Racket" in 1935 as a plea for Isolationism. During World War I, Butler served as a racketeer for the U.S. government making third-world countries safe for U.S. corporations to come in and make a profit. Butler's thesis is to beep the U.S. neutral in foreign affairs. It is a well-written text, though perhaps compromised by its time (Butler died a few months before Pearl Harbor was bombed, and today's readers cannot simply ignore Sept. 11, 2001). Though Butler's view of a neutral America is outdated, his examples of those who profit from war make for worthwhile reading. Butler exposes the corporations who today still spend millions of dollars through lobbyists to bribe congressmen for the profit of war. –Christopher Steffen

Inside the Shadow Government: National Emergencies and the Cult of Secrecy By Harry Helms Feral House

www.feralhouse.com



Far from being the mad ramblings of a conspiracy theorist. Inside the Shadow Government is a careful, concise documentation of the dangers inherent in the U.S. having a secret government, with unlimited, unspecified power, whose full scope and details of action and spending is hidden even from key members of Congress for "security purposes." The strength of this book lies in the fact that Helms is not introducing anything new, only compiling information readily available to the general public from the Internet, the national media, books, laws and government documents between the pages of one book. Helms believes that presidential "executive orders," first instated by George Washington and used by every president thereafter, are the culprit. Executive orders allow presidents to ignore the Constitution and go over the heads of Congress, for purposes of "national security," a vague, loaded term that presidents can, and have, interpreted as they wished. These orders are what ultimately enabled the creation of a mammoth, sprawling shadow government. Helms also delves into the locations of secret facilities that are widely suspected would be used for the evacuation of top members are widely suspected would be used for the evacuation of top members of government, and the and the detaining of civilians in case of a national emergency," secret budgets, and top-secret military bases that the shadow government utilizes. Helms' most potent question is. Who is really in control of the shadow government? All in all, a sobering educational, and eye-opening read. —Rebecca Vernon

American Splendor: Unsung Hero by Harvey Pekar Dark Horse Comics www.darkhorse.com

Pekar's renowned American Splendor comic is probably through the docudramentary film released earlier this year, unless, like me, you have read with rapt attention his realist style that started in the 80s and has influenced several generations of comic article since Actually be described to the several generations. artists since. Actually, he doesn't draw at all, but only writes the stories, usually centered on tales of urban life drawn from himself and colleagues as a file clerk at the VA Hospital in Cleveland. But his words paint a thousand pictures, and comics like R. Crumb became drawn to him like flies to



shit early on, eager for a chance to illustrate his tales, strangely shit early on, eager for a chance to illustrate his tales, strangely charming because true. This edition is drawn by David Collier and contains stories of Pekar's co-worker Robert McNeill's service in Vietnam, an everyday man rising to heroic acts, as the title suggests struggling not only against war's brutality, but military racism against himself and other black soldiers. Pekar's skill at recounting, as well as an episode in McNeill's own words, reveals American Splendor not just as an illumination of the splendor of everyday life, but the real reason you owe it to yourself to check out this or any of Pekar's books: It's the work of a master storyteller. —Stakerized!





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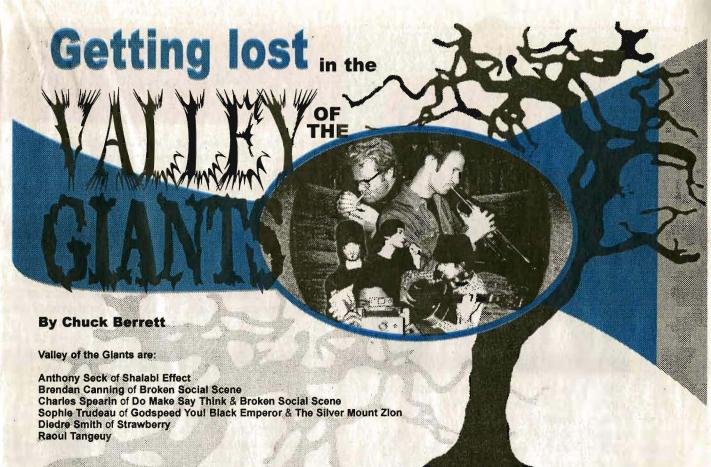
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hen six of independent music's most progressive and sound musicians converge on an overwhelmingly honest album, it sounds like this. Valley of the Giants was written and recorded in an old cedar farmhouse through the dismal Ontario winter of 2002. Although the record's birth was confined to that specific environment, the music manages to paint an ever-changing and vivid landscape from one song to the next. Rich with multiple instruments and a vast pallet of varied sounds, the record takes on its own personality once the first note drops. I asked Brendan Canning how so many musicians managed to find the time in their schedules to come together for this particular project.

Brendan: "Everyone managed to find five days, at least. I only rehearsed with Diedre (Smith) once and she recorded her vocals when I wasn't there. Anthony Seck is actually the one who spearheaded the whole project. I had never even met Sophie (Trudeau) before the project started, so it was pretty interesting in that regard."

It is somewhat difficult to fathom music that is so ambitious and complex coming together in such short notice. Brendan explained a bit of the process that took place before recording was launched.

Brendan: "Anthony had some sketches that he had laid out on four-track, and we all had gotten the material beforehand. I went out there a couple of weeks prior for a couple of rehearsals, but there were only three of us rehearsing. We just happened to have a good thing between us."

I guess we could have a conversation on whether or not we'd do it again. It would be nice to."

The only places they will be performing are Montreal, New York and Toronto. I'm sure it would be quite an experience to see them perform

All of the other bands that these guys are members of are notoriously improvisational. The "post-rock" movement is one of free form and epic performances set to minimal songwriting; an underground resurrection of what the jazz age accomplished in the past. Did these songs take shape as they were played and recorded?

Brendan: "I think it was just a very special time. We all approached the songs with a lot of respect and there weren't a lot of conversations about what we were doing. I think it is what it is. If people don't novel, and it's worth owning to re-discover again and again, want vocals or lyrics to dictate a certain mood, then they can find

instrumental music helpful. It's nice to not have to worry about writing a pop tune. It frees you up a lot."

If there is a lyrical theme to Valley of the Giants, only Diedre Smith knows, since she penned the songs where her vocals appear. Unfortunately, she wasn't available for comment, but one does find oneself in a peculiar setting while studying the songs. Perhaps the film **Westworld** inspired her, which she happened to be viewing when she began writing her lyrics (which also happens to be the title of the second song on the album). There is a mood of desolation and global experience that encompasses the encrypted concepts within.

Valley of the Giants isn't a band by conventional standards. The project is simply a collective of musicians who recorded one document of their interactions and then moved on Brendan explained to me that he hadn't spoken to Diedre (Smith) or Raoul (Tangeuy) since December of 2002, when they had their brief rehearsal sessions. So is this it for Valley of the Giants?

Brendan: "There aren't any plans on recording again. If we did, I think it would be a lot different. I think there would be a different cast of characters. We're gonna do three shows in April, and at that point, I guess we could have a conversation on whether or not we'd do it again. It would be nice to."

The only places they will be performing are Montreal, New York and Toronto. I'm sure it would be quite an experience to see them perform this music live, but their touring capabilities are unfortunately stunted by the many other projects and bands they have to attend to.

When all is said and done, Valley of the Giants is an extremely eclectic experience of sound. One song contrasts the next and yet finds some common ground to set it within the parameters of a solid body of music. From the Arabic string arrangements of "Waiting To Catch A Bullet" to the sonic storytelling of "Walling Song," it is layered with diversity and fearless talent. This album reads like a great classic novel, and it's worth owning to re-discover again and again.



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In 2001, The Liars released They Threw Us All in a Trench and Stuck a Monument on Top on Gern Blandsten Records. On the 24th of last month, in front of a sold-out Brooklyn warehouse crowd comprised of their friends and fans, they proceeded to play a set of songs off of their new album, They Were Wrong, So We Drowned, that seemed to share about the amount of similarities to the songs off of their first album as a horse's silhouette shares with a man's. Casual listeners were baffled, dedicated scenesters were offended and the press went up in arms. A lot happened to the band and the scene they helped create between the Monument and Drowned albums that caused Liars to create such a stir—allow me to attempt to fill in some of the gaps.

At the turn of the millennium, hardly anyone outside of the state of NY had heard of **Williamsburg**, **Brooklyn**. In Salt Lake, to mention that town's name would draw hardly more than vacant stares and muffled, confused mutterings. Mentioning "The Liars," however, would entice a strikingly more definite series of responses: "art-punk," "neo-wave" or even, "Those crazy, tall Australian dudes from NYC who flopped around on stage to funk grooves and minimalist beats before **The John Spencer Blues Explosion** went on last year at *DV8*." Little do most know, however, that to mention "Williamsburg" should logically spark thoughts of one word, one band—The Liars.

Around the time that the Monument album was released, it

## LIARS

seemed that The Liars, along with bands like **Radio 4**, the **Seconds** and **Ex Models**, were creating an empire in their little neighborhood of Williamsburg built upon an unprecedented foundation of originality, flare and a list of blatantly obscure influences.

All too soon, bands like The Liars and Ex Models, whose only previous association had been through the fact that they were friends and lived in the same neighborhood, were scooped up and set in boxes marked "dance-punk," "art-punk," "neo-wave" and a number of other cleverly-hyphenated genre labels. The same old "spawning of genuine creativity that was immediately recognized, imitated, masked and marketed" story ensued—rent increases and fashionable drinking establishments flooded Williamsburg and a sizeable nook of new American culture was diluted by fashion and capitalism, and everything started to seem the same.

"That's the thing that started it all [in the Williamsburg scene]—we were all doing different stuff, and that's what was interesting about it," says Liars frontman Angus Andrew. "All the bands we knew were trying to go in separate directions, but somehow it got amalgamated into one and became very predictable."

Angus knew that drastic action had to be taken in order to create something more than "just another record from one of those post-punk bands from Brooklyn," so he took what seemed the only logical step—he moved to New Jersey. He says, "We'd been touring so much and a lot of the bands we grew up with in Williamsburg had been touring as well, so we didn't even get to see that much of each other in Brooklyn. I wanted to isolate ourselves and make something that would stand on its own rather than incorporating elements that we already knew would work."

He didn't find refuge in Newark, however, nor in Hoboken, but deep in the New Jersey woods (up until the point I actually spoke with Angus, I wasn't aware that there were any woods in New Jersey, but whatever). There, he and his band (which parted ways with bass player Pat Nature and drummer Ron Albertson and recruited drummer Julian Gross; Aaron Hemphill is still the guitarist) lived and worked isolated not only from any semblance of the scene they had helped create, but from civilization as a whole. It was there that they created They Were Wrong, So We Drowned.

The album could loosely be described as a concept album, but Angus qualifies: "I think Britney Spears writes concept albums inasmuch as marketing is a concept. This album is

#### A Desperate Gasp for a Breath of Fresh Air Leads to Lungs Filled with Water: An interview with The Liars by Nate Martin

less of a concept and more of a story," he says.

By writing all of the songs on an album around a central theme, the work becomes more focused and the album as a whole more cohesive. Angus says, "It became really important for us to make songs that related and were important to each other and not just be random, cool songs. It's a really good way to work on a record."

With the need for change as readily apparent as their determination, all The Liars needed was something on which to focus. In New Jersey, the band was fooling around laying down the basic tracks for the first song on the album and, for no apparent reason, Aaron was adamant that it should be called "Broken Witch." Angus, less adept at typing than creating music, fumbled trying to type this title into an internet search engine and entered "Brocken Witch" instead. The results of the accidental search led him to sites about Walpurgis Night on Brocken Mountain in Germany. The wheels began to turn. Angus explains that, "On April 31st [Walpurgisnacht] all the witches gather on Brocken Mountain for a sort of last hurrah before spring. It is said that they would steal children from all the farms around the area and take them all up there on that night and it was like a huge party."

There is an entire body of work and obsession focused on this night. Though the tradition is centuries old, it is still alive today and Angus said he found sites that had live video feeds from the top of Brocken Mountain, as well as internet gift shops dedicated to Walpurgis Night that were something like you'd find in **Diagon Alley**. From that moment on, it was decided that *They Were Wrong*, *So We Drowned* would be centered around witchcraft, its folklore and traditions and more specifically, to the story the album tells: the actual accounts of the **Salem Witch Trials**.

The more they researched and learned about witches, the more immersed in the subject the band became. Angus says, "One of the most alluring aspects is the duality of all these grim and macabre facts of people being put to death, and then on the other side of the coin, the really humorous way that people look at it in folklore."

Liars definitely wanted to induce the element of fear with the album, so they purposely created that element in themselves and let it drain into the songs they wrote. "We'd be alone in the woods in a house by ourselves recording in the basement for hours, and then at night we'd take walks in the woods. We'd do things like split up and leave each other alone and hide from each other and set fires."

One can literally hear that fear in each of the songs on *Drowned*, which are all written from different perspectives (the witches, the bewitched and the terrified colonists); it is a genuinely creepy album. Even though I had heard the *Monument* album, after three weeks straight of listening to *They Were Wrong, So We Drowned*, it became difficult for me to remember that The Liars were three artsy dudes from Brooklyn and not some freakish, animal-sacrificing goths.

Angus accredits their ability to pinpoint this unnatural perspective simply by immersing himself in the literature about it, as well as having a sense of humor.

"You've always got to take yourself and what you're doing with a grain of salt. There's always a humorous side to everything: If we'd only focused on the grim side, it wouldn't have been as good."

It has been said in other reports about The Liar's drastic metamorphosis that they are isolating their fans and don't care about what they think. Angus simply sees the change as a natural progression that occurs in truly imaginative artists.

"We're interested in not repeating ourselves. Somehow, most bands still get a kick out of repeating their sound. For us, it's so much more interesting to change and to always be evolving. I wish other bands would take the time to forget everything they know," he says.

When I ventured a guess at the future of The Liar's style and told Angus that if the gear-shifting between the *Monument* and *Drowned* albums was any signifier, I would be expecting something completely different from anything they've done on the next record. He just sort of chortled and said, "I think you may have just spelled out the clues yourself. I don't know. Maybe if everyone expects that we'll do something different we might do something similar. It's an interesting position to be in. I enjoy the fact that no one knows what to expect."

No one knows, indeed. What is known, however, is that The Liars have not only produced two completely amazing full-length albums (they also have several EPs), but have done so in completely different fashions, which is something very few bands can claim. Furthermore, if there is one thing more incredible and captivating than the actual music they play, it is watching them play it in person. Do not miss them when they come to *Albee Square* with **Young People** and the **Goldfish** on March 24.

## STILL A (GOOD)

## PUCKIN' WAY OF LIFE

Fall 1990. The streets of New York City are a bleak and barren wasteland for the few punk rockers left to roam the streets in search of a scene that has long since disappeared. It's a scene that had succumbed to the vapid joke of grunge, metal crossover and East Bay pop, all played by longhaired college poets, crusty squatters and other hippie miscreants. While the rest of the world seemed content enough to rot in the mire of stale post-metal and college puke, a small band of spiked-haired merrymen decided to liquor up and make a stand to resurrect the once glorious sounds and style of leather, studs and acneridden punk. That group of daring and fearless heroes was The Casualties, and this is their story.

SLUG: What was it like working with Bill Stevenson on the upcoming record. On the Front Line?

Jake: It' was pretty awesome; you know he's got that lineup with Flag. Black Descendents and All. He's worked with bands like Good Riddance. He made us sound how we needed to sound. He gave us that outlet; he brought out on a recording what we usually do live.

SLUG: Back home in New York, what kind of shows do you go to?

Jake: I go to little shows and I go to big shows, whatever's happening that could be a good time I'll go check out. But when I get home from tour, I don't really go out to shows too much 'cause I get a little tired of it. When I'm on tour, it's a live show every night; last thing I want to do is see more music.

SLUG: Why do you think you guys have not only survived 14 years, but actually gotten bigger?

Jake: We're just doing so much touring, we work so much at it, and we're trying to get to be a bigger band. This is our life, we're full-time punk rockers, and we just do this as a way of life. At the same time, we have to try and pay some bills, you got to live, and there's nothing wrong with making some money.

**SLUG:** Being a "full-time punk rocker," how important is the hair and the whole street-punk image for you guys?

Jake: It's part of our lives, it's just our way of dress, and the way we like to look. I mean, I may not be like this when I'm

40, I may not have any hair by then. It's not just like, "Oh I'm going to a show, I'm gonna get dressed for the show." I mean, you might put your mohawk up, but you always have a mohawk, tattoos and boots.

**SLUG:** Do you ever feel out of place at **Warped?** Some think it's turning into a pop-punk/emo showcase.

Jake: It always has been, so we like playing it 'cause we try and expose the kids to the more hardcore punk thing. Get 'em into the real shit, instead of fucking crying-about-their-girlfriend type shit. I have a good time on that tour, and I don't give a fuck what anyone says, it's a good tour

be on. You reach a lot of kids, and I don't. look down upon it at all. I don't like 90 percent of the bands, but that's just my personal music taste. As far as the tour and playing your music reaching people, it's a good tour and there are a lot of good people that work on that tour.

SLUG: Any regrets about not being able to do the Wasted (formerly Holidays in Sun) Festival this year

t h e because of Warped?

Jake: We don't have to play every goddamn festival. Sometimes I like to just go see those shows; I don't always want to have to play them. And I don't want to be classified as an old band that's getting back together. We're not a reformation band. What kids don't realize is those old bands are not in their prime anymore. They're just old, there to do it, and it's not true to me. I like the bands of today that are putting forth all their effort now; they're in their prime, our age. That's more important to me, bands that really fucking mean it, that are out there doing it, not just some band that plays a festival once a year, because they're getting back together after 20 years.

The Casualties continue to inject new life into punk rock, introducing punk to a whole new generation of fans and reminding the old stalwarts why they got involved in the first place. They'll be back by popular demand to join the Vans Warped Tour '04 for the whole summer, and before that you can catch them March 10 at Albee Square. And let's not forget On The Front Line. which is in stores now. To cite the old cliché, the Casualties are more than a band, they're an institution. And the story continues ...

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Kyrbir, mastermind behind Puri-do and now Purr Bats, has had a life that makes Pippi Longstocking look like a boring suburbanite. Born in California and raised in Pleasant Grove, Kyrbir got hooked on the art-gothnoise project the Virgin Prunes-chronies of U2-when he was in his early teens. His first band was Screaming Yellow Manifestations (SYM), which he formed with his sister. They used invented instruments like pots and pans and whatever else they could get their hands on. They produced some cassette tapes and a powerful message that spread to friends scattered throughout Utah Valley: that they, too, could form a band.

Soon followed Mary Throwing Stones, a project Kyrbir formed with friends Lincoln and Eirth. All band practices took place at Kyrbir's family's house-which was haunted-a house that was a huge influence on him socially and musically.

"It was a weird sanctuary," says Kyrbir. "A lot of my friends would come over, friends running from bad home situations. My mom was a surrogate mother for everyone -- we even ended up adopting one of the kids. There's a song about the house on What Calms Me Down called 'Weed Patch.' The house spawned tons of creativity."

Kyrbir and his family, considered outcasts by the townsfolk of Pleasant Grove, turned that ostracism to their advantage. "It didn't seem too big of a stretch for the kids to start shaving our heads, dying our hair different colors, and starting bands. My friends and I created our own world, because we didn't fit into the world we were surrounded by," he says.

Kyrbir moved into a house in Provo in his late teens called Sam Hill, and there he met many lifelong friends, including Cin Hag, or Cinnamon, the beautiful girl who the illustrator for Neil Gaiman's Sandman series fashioned his "Death" character after. After Sam Hill, Kyrbir moved to Victoria, Canada, then to Seattle at age 22. Eirth and Lincoln soon joined him and Mary Throwing Stones started playing shows in Seattle. Their practice space was situated between those of Nirvana, The Posies and Hole from 1991 to 1992.

"We were completely not part of the scene," says Kyrbir. "We played with After making Quality Sleeptime, Kyrbir moved to London for five-and-a-Faith & Disease a lot, and Prayers for the Ravens. We were associated with the goth scene and were ridiculed."

songs came out," says Kyrbir. "It was a weird psychological landslide. I was mad at the church, which had made me feel worthless growing up. I finally was like, 'You don't have that power over me." This first group of songs eventually became Puri-do's first album, Perpetua Reel and Other Tales of Mormon Youth Erotica.

where his new project grew. Matt Barlow, Tony and Derwood soon got involved. Exactly a year later, on Oct. 3, 1993, a second batch of songs flooded out. This lot dealt with "people's weird need to believe in something, and to feel worthwhile," says Kyrbir. These songs would become What Calms Me Down.

At age 25, Kyrbir was diagnosed with endocarditis and underwent openheart surgery. The doctors didn't expect him to live.

"The experience really helped me change perspective," says Kyrbir. "I learned not to be so serious, and not to wait around to do projects, but just to do them."

Pookah was the next Puri-do album, which Kyrbir created for his sister's birthday. It's also where Dave Payne (Red Bennies) and Eli Morrisson (Wolfs) finally appeared with the project.

"We did Pookah in the spirit of SYM," says Kyrbir. "Bipolar goofiness to the depths of despair."

Kyrbir is surprised by how much response Puri-do gets. "It started out as a thing for friends, really," says Kyrbir. "Now people are doing covers of old Puri-do songs and saying it had an influence on them. It's weird."

The next album, Red-Sequined Spirituality, came after a bleak period in Kyrbir's life. "RSS was joyful. It was about everything that made me laugh," he says. Quality Sleeptime, Kyrbir's favorite Puri-do album, was next. "It's love songs for boys; all the boys that have meant something to me throughout my life," says Kyrbir.

As far as shows go, Puri-do really didn't play too out too much, but when they did, they always left a bewildered crowd in their wake. "People didn't know what to make of us," muses Kyrbir.

half years, finally returning to Salt Lake about six months ago.

"I liked London," says Kyrbir, "But at the same time, image there was very Kyrbir spent two years in Seattle, when, on Oct. 3, 1992, a "mad rush of important, and the music scene seemed comprised of isolated people in rooms with their computers making music. Here, it's more of a community. There's something magical about Salt Lake."

> Puri-do's back catalogue is finally being reissued. Ask Kyrbir for it at Purr Bats shows or e-mail him at dullthug@hotmail.com.

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# SCREAMU RUCK IN RULL

By Gared Moses

"Behold ... we cum quickly." This is their prayer.

Vox Carnage is one of our valley's youngest bands who can actually rock. I saw them play last month at *The Vortex* with a few of Salt Lake's better-known acts. They held their own and then some. Seeing these four high-school students play inspired me to write about them.

"We can appeal to a lot of people because we're all quite different from each other." One member is religious (while the rest of Vox Carnage was enjoying the porn on my coffee table, he refused), another is quite shy and doesn't really speak at all, the third member believes in nothing and the final member enjoys the sweet smell of marijuana. Setting these differences aside, the quartet comes together to create skillful tunes.

The members of Vox Carnage are all seniors at Jordan High School. They've been together as a band since seventh grade, with the exception of their singer, who joined up about a year ago. "We gain new fans every time we play," they say. They claim to even have a fan with a Vox Carnage tattoo on his forearm.

But things don't always go their way. Park City High School invited them to play at their battle of the bands a short while back. Through the duration of their set, almost everyone walked away. "Park City's



not too screamo," they explained. Someone in the audience wrote "PARK CITY HIGH SUCKS" on a table and signed Vox Carnage next to it. "We got blamed and had to clean it up," they say.

Like everyone else, they're sick of the musical cliques in Salt Lake City and plan to put energy toward changing this. The band consists of Neil Finch (vocals/percussion), Dallas Chaffin (drummer), Landon Coleman (guitar) and Jeremy Mower (bass). All are likeable guys who have good senses of humor and appear to be positively ahead of most guys their age.

Vox Carnage is scheduled to open up for The Red Bennies, The Downers and Fiff Murmur on Tues., March 9 at The Vortex. They will also be at Kilby Court on March 13 with Hi-Fi Massacre.



#### CD Reviews

Anathema

**Kach Recards** 

A Natural Disaster

Sings Greatest Palace Music -Chuck Berrett

Bonnie "Prince" Billy

**Drag City** 

-Josh Scheuerman

Synth-heavy epic metal has never really had its moment in the sun. The world of music seems to have less room for bands like Dream Theater and Amorphis everyday. If one wants ambient and passionate electronics, they go to Sigur Rós. If one wants progressive metal, well, there are dozens of bands to choose from. I have no idea what these guys are trying to accomplish. Each song seems entirely too long, anti-progressive and thoroughly stale. Over-dramatic keyboards and background effects swirl through clean-channeled and tacky guitar riffs. The extended intro of every song is almost too much to wait through to hear the moaning and tortured vocals of singer Darren White. The album and label say that this is a gothic/metal hybrid, but there is absolutely nothing that sounds metal here. This is ultra-ambitious, pretentious new age by boring musicians who want to sound talented and passionate all at once.

Choosing the "Greatest" Palace music was left up to fans via Drag City's website. Fittingly, the fans chose songs ranging from LPs and EPs to singles. Although the songs were all written by Will Oldam, being re-recorded by "Prince" Billy with a cast of Nashville friends turned the songs into entirely different, new and beautiful creations. Ohio River Boat Song" turns from a dusty black-and-white sorrowful song into a honky-tonk pop country No. 1 hit. "Gulf Shore" retains that soft drift of Caribbean music, only brought to the panhandle of the Mexican Gulf. "Cinematographer" turns from Mono to Super-Audio. Each song takes on a few more pounds and raises up its heels in celebration to the brilliance of the originals. This record is a cover album in the sense that an entirely new man added his own style to some amazing songs. It's already one of the year's best.

The nearly new Chucks on the feet of singer Nick C. and keyboardist

Evan Foster on the back of the new Boss Martians says a lot. It's not a dig at their music or credibility, but just to note that everything is about

fashion now. Punk rock just doesn't mean what it used to. That said, there are scores of bands on MTV that this is better than. Whereas

most American punk kids emulate Green Day, this combo's garage-

pop sounds like they have listened to their share of Buzzcocks, early

Elvis Costello and even latter-day bands like Superdrag. "I Wanna Be Your Addiction," with its nervy vocals and rattly guitar, could be a Shelley-DeVoto composition. Production help by Jack Endino means

that there's the proper amount of sparkle as well as combustion. One

#### **Boss Martians**

MuSick

The Set-Up

Apollo Up

Theory 8

Light the End and Burn It Through.

-seven5zeroryan

"Saw her Standing There," the first track on the album, is unforgivably cheesy, but has such a delicious little dance beat and fun synthesizer it worked itself into my head for about a week straight. Like a more poppunk Reggle and the Full Effect, it was good even though the hardcore indie rocker inside you hated yourself for liking it—and then came the rest of the album. Gone were the fun synthesizers and dance music, instead enter 10 songs of terrible prog-punk that really bummed the ever-living shit out of me. Lacking any charm or energy, this average attempt at math-punk is dismal as it struggles to achieve something greater than status as filler.

of the top in the genre of late. Devendra Banhart

Young God Records

Rejoicing in the Hands

--Jon Bean

One vital thing to consider about Devendra Banhart is the life he lived and by whom he was discovered. This offers insight into why his voice and music is a cut above the typical drool that poisons today's airwaves. If you pride yourself on knowing anything about music, you will appreciate the importance and beauty of the Swans and its brainchild, Michael Gira, who produces fresh new talent with his label Young God Records. Gira, in a quest for new talent, stumbled upon a disheveled, homeless Banhart, who evoked the same raw emotion that hadn't been heard since the days of Nick Drake, Leonard Cohen, Robert Johnson, or Marc Bolan and T Rex. The music is as simple as it gets; only a few acoustic guitar tracks at most, to complement Banhart's honest but not too overly sentimental voice. The only true criticism I could offer is that Banhart sounds a bit too much like Robert Johnson—as if he were doing it on purpose—and he is not exploring anything too innovative musically, but the ethos of the album is still strong. Banhart's story is of the artist's struggle to overcome poverty. His life is proof that if you are talented and dedicated, it is within your reach to achieve success. An artist must suffer for their work, and the truth of beauty that is a result of this suffering comes through in Banhart's remarkable voice.

#### Armsbendback

Trustkill

The Waiting Room

-Carly Fetzer

The sticker on the CD cover says "A crushing blend of primal emotion for fans of Glassjaw, The Juliana Theory, Finch and Thrice," but they don't need band name-dropping to sell records-their music speaks for itself. Plus, the songs on The Waiting Room are a little too original for cheap comparisons. Mike Coasey handles the vocals very nicely, perhaps a little too nicely for the harder roots of the music itself, but the contrast is somewhat intriguing. There is some furious background screaming that might throw a "hardcore" label on the music to virgin ears, but as the band states repeatedly, "we're not a hardcore band." The songs and lyrics are vivid in their imagery, skimpy on their pretenses, and I like that. "This Could Be" and "Countdown to the End of the World" are my favorite tracks, but honestly, the weak songs are few and far between. Reading the lyrics, you can tell that Armsbendback is highly influenced by film, and I like that too.

Babu

Sequence Records

Duck Season 2

Back once again is the incredible DJ Babu from the World Famous Beat Junkles with the second installment of the Duck Season mix tapes. One word, F-R-E-S-H: This cat is fresh. From Krs One's 'Underground" to the "Street" that Showbiz and AG speak of, Babu flexes his DJing skills with ease, helping you understand why he and his crew are world famous. Like every dope mix tape, Babu gives props to his emcees. Def freestyles from Defari, Phil Da Agony, and Dilated People's Evidence and Rakaa add flavor to an already hot set. Add an all-star lineup including the likes of Planet Asia, Sly Boogle and Tallb Kwell, and you are going to "Raise the Bar" for your fellow DJs to emulate. Good luck, fellas! Before he bounces like a bad check, he brings in fellow Junkies Rhettmatic, J Rocc and Melo D to kill all the ducks he missed. This one has it all, from gangsta shit to the boogie-down basics-he covers all the bases and leaves you waiting for next season. Word up, Babu!

The Break /Let it Burn

Doghouse Records

Self-Titled Solit

This split showcases two up-and-coming bands, one of which is alright, and the other is pure dynamite. The first band is The Break, who open with "We Live Without Sleep," an O.K. scream-core song with illusions of being a revival rock anthem. Sorry guys, not quite. The second song, "Alone With You," is a little bit worse; it sounds like something on X96. Moreover, The Break can't decide what they really are. Like the guys who hang out at Todd's Bar, growing their dyed black shaggy, wearing a *Ratt* T-Shirt, carrying themselves with a pompous attitude and claiming their favorite band to be Thursday and AFI because they 'Rock!" Like these guys, The Break need to stop being posers and realize what rock really is. Let it Burn is pure powerhouse music. Imagine Civ in a rock band. "Guzellugh (Celebration of the Sun)" is a beautiful masterpiece of fiery and energetic vocals and blistering and howling guitars and drums. Apparently a member of Rye Coalition plays with these guys and it shows. I would definitely buy a full-length disc from these guys. Let It Burn is a band that needs to get out there and show the world that they have the stuff of pure high-energy music.

#### CD Reviews

Break The Silence

Hopeless

Near Life Experience

--Fat Tony

Break The Silence isn't about to keep their feelings bottled up. They're here to let their high-energy music speak at the highest volume, and the band's first full-length (and Hopeless Records debut), Near Life Experience, does just that. Forming from the ashes of a handful of Chicago bands such as 88 Fingers Louie, SKG, All Elise Fails, Mike and Every Light Red, the members (which also include Rise Against founding member Dan Precision) all bring different ideas to the creative table, helping shape the unique sound that BTS delivers. In a style of music that is overpopulated with filmsy pop-punk posers and holier-than-thou elitists, BTS is a loud, fresh breath of oxygen. Even a cursory listen to a song like "Six Foot Revolver" reveals a keen knack for melody woven tightly into a distinct appreciation for metal and hardcore as well. A nationwide tour will follow the release of this album; keep your fingers crossed for a stop in Salt Lake.

#### The Checkers

Teenacide Records

Make A Move

-Kevlar7

Riding that retro 80s revival movement being spearheaded by such groups as The Epoxies, Ima Robot and Red Planet, this band takes the whole "bubble gum post-new wave" movement into a fun, catchy direction. Bouncy girl vocals about fun boy toys, bad girls, commentary on fucking ugly people and other anti-social humor are all becoming of their female vocalist. The guitars, bass and drums are full of beefy hooks that are never cheesy. As the music world starts to shake itself out of the stalwart sounds of nü-emo-punk-metal, it's good to see bands trying to mine the depths of influential older music. Granted, what The Checkers do is not exactly something new or original. However, take any band out there right now, including the indie scene and try to tell me what they are doing is original. At least The Checkers are fun and not beaten into the ground like so many other bands out there. The band definitely packs one helluva punch, with enough bounce to get any casual listener pogo-ing around the house.

#### The Cowslingers

Shake It Records

Cowslinger Deluxe

-Kevlar7

Yehaahh!! A band that combines the perfect combination of rock n' roll, rockabilly, bluegrass and other Americana styles of music. I say "perfect combination" because The Cowslingers do not sound cheesy or goofy like hippies do when they try to make a hybrid jam out of all these types of music. The Cowslingers are the real deal: tongue-incheek, white-trash humor, ripping guitar solos, twangy singing and propulsive bats to drink along to. The band goes to great pains to make sure they capture the traditional American drinking music by including banjos, fiddles, mandolins and accordions in the mix. However, as I stated before, this is not the soft singer-songwriter crap one is usually confronted with when dealing with the tag of Americana. This a country rock n' roll record—pure thunder and piss. The Cowslingers just like to throw some extra elements into their music to keep it interesting, and using traditional instruments works on many levels, much to listeners' enjoyment.

#### Czolgosz

Rodent Popsicle

Guernica

-James Orme

First off, I have to commend whoever it was at Rodent Popsicle Records for finally seeing virtue in a band that isn't just doing their best Casualties impression. I don't understand what the gross overuse of the letter "Z" in the liner notes is about, but Czolgoz can play some great hardcore punk. With crazy vocals and wild melody lines, they've managed to put danger in music (something I'm always craving). They're pissed off at American arrogance, displayed best in Americans' seeming belief that we're entitled to govern the world by the standards that best suit those in charge. Czolgoz are putting the attack on those who destroy others simply for political and financial gain.

#### Deviant

Kheperi Global Media

Absenta

-Rebecca Vernon

Hailing from Boulder, Co., Deviant played their own Colorado Dark Arts Festival and the Dark Arts Festival in Salt Lake last year. They combine lush synths, supreme fuzz guitar distortion, wailing lead guitar solos and the poignant, strong, sexy, tuneful female vocal stylings of London. Deviant recalls a more accessible Switchblade Symphony, with toms that tone down verses before exploding into big, crushing choruses, and surging melody hooks that draw you in like the arms of an octopus. Some of the softer parts and background melodies even remind me of NIN's The Fragile, and Deviant's mystical feel recalls the majesty of Jay of Orgy's Queen of the Damned track, "Slept So Long." (Once again, I boldly overstep the mainstream comparison limit.) Deviant could hide behind the steel mask of synths and drum machines, but instead venture out wearing a human face in the form of London's all-too-mortal lyrics, and live guitar and piano. www.deviantmusic.com

#### The Dirty Projectors

Western Vinyl

The Glad Fact

-Rebecca Vernon

It's a crime, but I'm going to make a local comparison. The Dirty Projectors unequivocally remind me of a bit faster, weirder version of The Coyote Hoods, from the 30s- and 40s-style music which would be right at home on a phonograph with the satisfying click of the needle as it falls gently onto the vinyl, to the rich, expressive baritone voice of Dave Longstreth. My favorite tracks are the second, "My Offwhite Flag," and "Boredom is a Product." Unfortunately, the album starts petering out after about the sixth track, many of the songs thereafter fading into out-of-tune, pointless wandering. Case in point: "Three Brown Finches."

#### DJ Signify

Lex Records

Sleep No More

Christanhar Staffan

Signify comes to the playground carrying big guns. A member of the 1200 Hobos, Signify first surfaced producing tracks for Anticon. Sage Francis and Buck 65 rap over seven of Sleep No More's tracks. Though the album's flow has a very DJ Shadow-influenced sound, the overall tone is more akin to Mr. Dibbs's The 30th Song. The beats sound surreal and haunting, relying on bass-heavy drums and metallic sounds. Expect to hear snippets of this album in future DJ mixes. Signify is able to complement Buck 65's surreal narratives, as well as Sage's complicated introspections. This is no small task for a single album, and more than that, the music sounds seamless. It's as if Signify wrote the entire album himself, then asked the emcees to perform the lyrics. Overall, it is impressive, because he does not allow the emcees to dominate the listener's attention.

#### Faris Nourallah

Western Vinyl

Problematico

-Stakerized!

Who'da thunk it that the Shins in their brief lifespan could have already spawned imitators? Or maybe it's just a case of great minds think alike. In any event, the combination of casually brushed guitar strings, retro keyboards and breathy vocals takes the mournful melodies of a Shins/Beatles influence that will have you tapping your toes and holding back tears (and maybe a grin) at the same time. Hooks like those on "Will We Ever Know Why?" and "Revolution" are the likes of which a songwriter would sell his soul to come up with. "I cannot contain the joy I feel at the simplest thing," he proclaims on "I Know Your Name," and the same could apply to the 15 gems herein; though they just appear simple, they are as finely crafted as diamonds.

#### Fey Ray

Self-Released

1 Wanna Be New & Perfect

-Alisa Leonard

It's art rock from Seattle. Lots of fuzz and ethereal effects layered with Matt Duss' liquid vocals anchors most of the album. But lest we forget they are still "rockers," "Brand New String" provides an example of their Sea and Cake-meets-For Stars style. The first couple of fracks keep the pace up, but the album on a whole tends to drag. It seems the latter half is the "art" part. And as for the "rock" part, there's lots of guitar (think swirling guitar) and drums to go around, complete with group harmonies. And it's all wrapped up in that melancholily-tinged-yet-happy sound that Death Cab does so well. Track one, "Morning Sun," is perhaps the best treat.

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#### CD Reviews

The Fire Theft

Rykodisc Records

Self-Titled

-Kevlar7

Stunning, absolutely jaw-dropping elegance. This is the record Sunny Day Real Estate should have made after their magnificent masterpiece How It Feels To Be Something On, instead of the so-so The Rising Tide. This is basically the same band as SDRE, except for the absence of guitarist Dan Hoemer. However, the presence of the original three members is here. Their original bass player, Nate Mendel, is back after his stint in the Foo Fighters, and his exquisite work fits perfect with the jazz-onented beats of William Goldsmith. Some people would complain that The Fire Theft is not as good as pink album SDRE or that they don't like the direction of the band. However, listen to "Chains" and "Uncle Mountain" and tell me those tracks are not absolutely stellar. Lead vocalist and guitanst Jeremy Enigk continues to stagger the senses with lavish lows and majestic highs. I would safely say that Mister Enigk is one of the greatest vocalists of our time, right up there with Maynard of Tool/Perfect Circle. Different style of vocals, but same awe-inspiring vocals. Some might compare them to Rush, and while I can see that, I feel they are in a category all their own. That category I would call "heavenly."

Firewater

**Jetset Records** 

Songs We Should Have Written -Josh Scheuerman

Firewater has been around for quite a while and plays a kick-ass live show. Their latest release, Songs We Should Have Written, would be truer still if the title had been Songs No One Else Has Covered. All over the spectrum of musical influence, this time capsule has a little of everything, with liner notes to explain their selection: The Beat Goes On by Sonny and Cher, Diamonds and Gold, covered with the same gravel voice with which Tom Waits first recorded Rain Dogs. You can also hear Johnny Cash, The Beatles, The Rolling Stones, Robin Hitchock. Firewater has recreated some originals with new interpretations that no one would have thought of except them. To sum up, "If that's all there is, than let's keep dancing.

**Gay Tastee** 

**HoeX Records** 

Gavest Hits

-Stakerized!

This album is a weird amalgamation of low-fi rock á la Robert Pollard, the mock epic drama of Tenacious D, the psychedelic folk of a Brother JT (never heard of him? Look it up) or Daniel Johnston, and even a little bit of the romanticism of Stephen Merritt (Magnetic Fields). Steven Gaylord, joined by the Gay Tastee Players, creates tunes both as fun and difficult to listen to as one imagines they were to play. In line with the Pollard comparison, hallucinogenic lyrics and weird noises, including random conversations, backward guitar and household appliances, abound. If you can get past the rough mix, this two-disc set is quite a romp. And not to be without his darker side, Gaylord lets loose with such profundities as "I know how to burn until I shine/once I finish burning my brain to a crisp, I won't need to think to wonder what fucked-up state I'm in."

**Get Fucked** 

Level-Plane Records

Self-Litled

This EP is compiled of eight murderous songs that never exceed three minutes. Featuring Alexander T. (LickGoldenSky) on vocals and members of Turmoil and Neil Perry, this was expected to be, and marketed, as a hardcore album. There are about 30 seconds on the entire record that actually sound like hardcore, though. The majority of the music is a riot of crusty punk rock with treble heavy-speed guitars and blastbeated drumming. There are no crazy time signatures or moshy breakdowns, but rather a multitude of energetic noise that resembles the likes of lodina and a less polished Deadguy. The vocals are Alexander T.'s signature incoherent screams of distorted distress that sound like they're coming from a CB radio rather than a microphone. This album will damage you and your stereo, and you just might like it.

Girlish Figure

Rodent Popsicle

Rotten to the Core

-James Orme

I thought this was going to be really cool when I first picked this up. The cover was all creepy spiderwebs, and chained-up hearts; the back of the case had three gruesome-looking girls, but after a listen, I plainly saw that the artwork was the best part of this release. Cliched lyrics like, "I will reign in hell, you will serve in heaven" are just nauseating. The songs become monotonous by the third track, and only get worse as lead singer Squeaky's monotone drawl starts to sound more and more like a dial tone. The mix of guitar and bass get lost behind the vocals, and at times I couldn't tell what was being played. I just hope there are better creepy girl punk bands out there.

Tom Heinl

Leisure King Records

With Or Without Me

-Kevlar7

Heinl plays very humorous honky-tonk and off-the-wall bluegrass that comes right from the same direction as Johnny Cash, Bob Moss and Tom Waits. This is kind of a novelty album, with some listeners enjoying and participating along with Tom Heinl. The first 10 songs are Heinl crooning in his rich bantone while his band plays their wellcrafted music. They're hysterical tracks with lyrics that are very funny and keep a listener in stitches. After a brief intermission, the album continues with the first 10 tracks played over again without Heinl's vocals. The reason for this is in on the back of the album. Heinl explains that he wanted to record what he calls, "a Stereoke album". The last tracks are meant for the listener to sing along to, karoakestyle. The lyrics are printed on the disc's sleeve so the listener can give it a try. This might appeal to some but sound way too goofy for others. However, Heinl's singing songs are worth the price of admission; the Stereoke is just for those who are really brave. Try putting this on at a party and see what everybody does.

The Hold Steady

Frenchkiss Records

Almost Killed Me

According to Craig Finn, singer/songwriter for the Hold Steady, the eighties almost killed him. It's a damn good thing they didn't, though, because then I would have been deprived of one of the best bands I have ever heard. If you're a sucker for brilliant lyrics and spent a substantial portion of your childhood (or immediate post-childhood) partying and getting loaded, then you'll probably feel the same way about this band as I do. They sound like classic rock (citing Meatloaf and Billy Joel as influences) with a dash of art, and no single instrument overpowers the others. They produce a vibe sort of like the Violent Femmes, but more casual and less direct. "A thousand kids will fall in love in all these clubs tonight/A thousand other kids will end up gushing blood tonight/Two thousand kids won't get all that much sleep tonight/But two thousand kids, they still feel pretty sweet tonight. My Top 10 list for 2004 starts here.

Lola Ray

DC Flag Records

I Don't Know You

-Alisa Leonard

Lola ... wasn't that about some lecherous old man and a prepubescent girl in an Oedipul-complex-gone-awry story? Whatever, these guys can call themselves anything they want. I raise my voice with the rest of the awed when I say I can't believe this is their debut. Sure, it's radiofriendly pop/punk/rock, but unlike similar counterparts who end up sounding gimmicky or stale (especially with debuts), these guys deliver complexity and substance. Their tie to Good Charlotte is apparently something to brag about, but if you're not a fan of plastic pop punk, have no fear. Lola Ray is much tastier. Harsh and angular "Automatic Girl" is followed by the semisweet "Charlit Movie Star," giving the album that overall Jimmy Eat World "Bleed American" feel. It is track 6, "Preach On," however, that is singularly different in a post-grunge sort of way, and that completes their range of impressive musicianship. Nice job, fellas.

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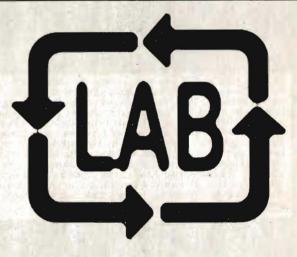
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MF Doom

Metal Face Records/Nature Sounds

MF Doom's "Special Herbs" Vol. 4

Take 3 teaspoons of the freshest samples, add a bundle of snares and kicks, 2 lbs. of strings, a dollop of piano loops, and a pinch of bass for flavor ... and voilá, you have the recipe for making classic wax. It's a recipe that MF Doom has been following since his days as a member of the dynamic duo known as KMD. His latest release is another collection of beats from past classics and new tracks not yet released, as well as a remastered version of Vol. 3. All 16 instrumentals vary, ranging from the extreme changeups on "Star Anis" to the cypha inviting piano and bass loops found on "Agrimony." For crowd participation, Victor also includes the effects his tracks will have on you after listening. So, take some "Lemon Grass" for your psychic powers, a little "Arabic Gum" for purification, top it off with the sedative powers of "Spikenard" for your health, and call me in the morning. Finally, an album guaranteed to make the breakers break, the emcees spit, the graff writers bomb, and DJs study ... Whether you're a fan of MF Doom or not, this album is worth checking out, no matter what your musical taste.

Stampin' Ground

Century Media

A New Darkness Upon Us

-Chuck Berrett

What would it sound like if a Slayer cover band hired a rapping Phil Anselmo wannabe for a vocalist? Stampin' Ground have managed on their fourth release to directly rip off the Seasons in the Abyss/Divine Intervention-era of Slayer's music and combine it with the worst vocals they could have possibly found. They hail from the UK, and have released three albums prior to this one; I haven't heard them, but I would rather not. Judging by their publicity photo, they are the younger brothers of Creed who went astray and took too many steroids. Honestly, there are people who will like this album, and they deserve this band. This is the circle jerk of testosterone-happy shitheads and over-polished production that so many change-fearing tough guys fantasize about. These guys should be ashamed if they ever have the fortune to meet any of the bands they steal from.

#### The Start

Death via Satellite

Nitro

Will Oldam

**Drag City** 

Seafearer Music

-Josh Scheuerman

While his friend Bonny "Prince" Billy was busy re-recording that other band, Palace, we, the audience got another dose of Will Oldam, who we haven't heard from since Ode Music in 2000. Seafearer is a documentary about the life of shore leave of four captains in the port of Rotterdam, the world's largest seaport. Each story is unique and the music echoes the remoteness and barren life they experience. Clocking in at roughly 25 minutes of "silent music," Will employed brother Paul and also David Bird to arrange the pieces with him. Even if you never see the documentary, Will Oldam has created some haunting tunes to add to your collection.

--Rebecca Vernon

This six-song burner of an EP, recorded and released in 2002, was previously only available to the public via The Start's website and at shows. However, it was released through Nitro Records last December, with a full-length anticipated through Nitro spring 2004. The Start was pushed to the top of the music industry Cracker Jacks® box about a year and a half ago, and what a tasty surprise they were. They were soon after left stranded when their former label folded: Cinderella back to the ashes. They returned to a DIY ethic-an ethic that never seems to fail. They were easily the best band on the Girlz Garage Tour last fall. This EP captures their 80s hyper new-wave, with Aimee Echo's begging, sonorous, multi-faceted vocal acrobatics glimmering like a ruby against a black velvet backdrop of complicated bass attacks and sinister, sad guitar riffs. The Start's strength lies in an area where so many musicians fail: songwriting. They've got it down. Best tracks are the title track, "Los Angeles" and "The 1234."

#### **Outrageous Cherry**

Rainbow Quartz

Supernatural Equinox

-Stakerizedl

There is nothing really outrageous about this Detroit band's new collection; as opposed to the garage rock the town is known for, they create pastiches that could come as easily from the Paisley Underground of the 80s as the original psychedelic heyday of the 60s. All their albums are pretty much interchangeable, but what they do, they do incredibly well: creating a sound from several yesteryears ago that is so precisely crafted that you are transported back in time to something that's really timeless. Standout tracks include "Girl, You Have Magic Inside You" (love songs tend to use above, natch) and the title track. Though the band is named after a brand of hair dye, it also sounds like some delectable ear candy. If you are into this stuff, Rainbow Quartz is developing a whole roster of bands like OC and Israeli combo Rock Four to dig the new old now sounds."

#### Subhumans

Fat Wreck

Live in a Dive

-James Orme

We've all seen Subhumans patches at shows. Like the Misfits' crimson ghost or the Back Flag bars, the simple three boxes spelling out Sub-hum-mans is unarguably one of the most recognizable logos in the punk scene. I always wanted the patch with the logo on it for my jacket, but I didn't know who the Subhumans were, so I went out and bought Time Flies + Rats. Well, I never got that patch, but I find myself four years later still listening to that record. This, like the other numerous discs from Fat Wreck's Live In a Dive series, is a crystalclear recording of 26 tracks that span the band's entire career. Maybe now I'll finally get that patch.

#### Service Group

SquidvsWhale Records

Minimum R&B

-Kevlar7

For a band that claims to play minimum R&B, I think these guys have no idea what the hell they are really playing. One would expect the sounds of locals Red Bennies to come thundering out of the speakers. Instead, this sound like something Mathew Sweet would put out. Minimum R&B? More like lousy indie jangle pop. Furthermore, the indie sounds they compose are not even that great. It's so bubblegummy and syrupy sweet that even The Strokes would puke. Trying to pass this off as 60s-style garage rock is just plain ridiculous. It would be like The Atari's passing themselves off as a rock band! Oh wait, they already do that, don't they? Well, Service Group is one of those bands that are having an identity crisis. Moreover, their identity crisis is just shit that is not 60s pop. Check out The Greenhornes, The Chains or Mondo Topless, instead of this poser bullshit.

Sun Kil Moon

**Jetset Records** 

Ghosts of the Great Highway

--Stakerized!

Mark Kozelek has seemed like a one-trick pony. His work with Red House Painters painted musical pictures that, for all their beauty, seemed a bit monochromatic. But the past several years, he's been branching out. 2001's "What's Next to the Moon" covered AC/DC songs, revealing in his acoustic arrangements a depth few knew was there. The strumming of "Glenn Tipton" opens the album in his usual fine form, lyncally ranging from the Judas Priest guitansts Tipton and KK Downing to Kozelek's yearning for his father and the owner of a local donut shop. "Salvador Sanchez," about the late boxer, generates a Crazy Horse-like groove that is positively mesmerizing. "Carry Me Ohio" is one of his lushest melodies in years. That's just for starters. It's impossible to rave too much about how stunning this collection is, even for the high standard Kozelek has set over the years.

## CD Reviews

#### Richard Thompson

spinART Records

The Old Kit Bag

-Stakerized!

Typically self-effacing, the British singer-songwriter's newest effort is titled as though he just threw it together before heading out on the road. But he also assumes the persona of a musical journeyman, and his songs are somehow his means of survival. This makes sense when you reckon the fervor of a composition like "Gethsemane" or the bitter irony of "A Love You Can't Survive" and "Jealous Words." These are "Unquents, Fig Leaves and Tourniquets for the Soul" as well as inoculations, a little preventative poison to ward off the pain that always comes later. The stripped-down accompaniments of bass and drums highlights his voice that has deepened with age into a finely tuned instrument of its own. You owe it to yourself to check out his cover of Britney Spear's "Oops I Did It Again" on his work, "1000 Years of Popular Music," which starts out with Gregorian adaptations, for a second opinion on the talent or lack of same regarding the dancing diva.

## The Vagiants

Sin Klub Records

Short and Hard

-Kevlar

Crashing down hard like an out of control version of motorcity rock n' roll similar to the likes of Queen V, The Stooges and The Bellrays, the Vagiants have a ridiculously stupid band name, but they truly kick ass. Like The Bellrays, They have a voluptuous singer who channels the passionate vocals of Janis Joplin and Tina Turner. However, The Vagiants play better music then The Bellrays. The guitar, bass and drums rage with a raucous sonic ferociousness that will knock the uninitiated on their ass. For those crave their high octane streetsnarlin' rock with a high-spirited female vocalist, then seek this one out. Just make sure to put their stupid name out of your head.

#### The Vandals

Kung Fu Records

Live at the House of Blues

-Nate

Let's face it, guys, the Vandals are too old and washed up to write any new material that's worth a shit. They are not, however, too old and washed up to kick ass when they play all of their old, classic songs live. I've never been to a bad Vandals show, and as far as I can tell, that's because there's no such thing. Energetic and hilanous as always, Dave, Joe, Josh and Warren turn up the juice whenever they get in front of a crowd, and especially when they get in front of a crowd in Orange County. This, however, is not the only live Vandals disc. If I were you, which, trust me, you wish I were, I would get Sweatin' to the Oldies instead of this album. It has even more zaniness than this one, and replaces many of the newer crappy songs on this one with old cool songs. This record's high point comes when vocalist Dave Quackenbush introduces the song "The Kid With the Disproportionate Head" and dedicates it to the lead singer from Blink 182.

#### John Vanderslice

Barsuk Records

Cellar Door

-Josh Scheuerman

A master at the control board with more than time on his hands. John Vanderslice has taken to the studio for a record, laden with instruments and narrative with a simple scope of expressing emotions and motives. He relives his childhood ghosts as he has never before done. Instead of opening the closet door, he has chosen the cellar door, which invariably let out more than he thought possible at first. Grinning or depressed, John deals with all his family issues carefully plucked from the family tree, hoping to find some peace. In certain songs, like They Won't Let Me Run and White Plains, that's all he does. The Flaming Lips sound inspired Heated Pool and Bear and the David Lynch reference in *Promising Actress*. It's a great melancholy record to remember our loved ones for all of their misgivings and accept the fate that we have been dealt.

#### Various Artists EBC Records / Melee Entertainment

Entertainer's Basketball Classic at Rucker Park Presents: Across 155th Street The Soundtrack -Keegan

I haven't quite figured out how this soundtrack pertains to basketball. Almost every song has a few lines on the subject, but for the most part, it seems more like the soundtrack to a new 2Pac flick. It gets pretty thuggy at times, and if that isn't your bag, I suggest skipping right to track 17. There you will find B-Dogg delivering the goods with his rendition of Snoop Dogg's "Gin and Juice." Sort of reminiscent to Phish's version, but with a twist of Tom Jones meets Billy Joel somewhere in a lounge in Vegas—the track is a bonus for sure. The first cut on this album is a Shaft-type theme song for the ballers of Rucker Park. Kevin Major's introduction gives off a different vibe then the rest of the compilation. Mainly because it's the only R&B track, and well, it's the only track that covers the basketball tournament theme. My favorite of this compilation is Prozack Turner's "Bang It," or the other bonus track that makes this album worth owning. His witty punch lines are displayed right for the jump as he starts off, "This beat is hot right/oh I forgot/you're the soft type/the dumb kid/that brought the dirt clogs to the rock fight/you're not tight stop right/now baby you lost/I nailed Superman to a kryptonite cross." This soundtrack will probably bring out the thug in you after a few listens, so be warned. I'm not sure if it will improve your dunk, but you should at least give it a listen.

#### Various Artists

Micro Music

Shit Associated Music, Vol. 1 -Rebecca Vernon

Why is it that when it comes to music and technology, the Japanese beat the U.S. to a bloody pulp every time? At least we make better ... uh ... venison. Shit Associated Music Vol. 1 is an excellent compilation of prominent Japanese bands that takes you on a roller-coaster ride of art-rock, punk (Electric Eel Shock), alternative rock (Catch Up) carefree pop and demented surf, with a definite concentration in noisecore and experimental. Said experimentation, ranging from playful to murderous, is refreshing. It may be the water that separates us from Japan, or it might just be their genes, that makes this music feel, taste and sound different from anything made in America. It's like we can't break free of the idea of what rock is "supposed" to be; while Japanese musicians aren't so constrained. www.peelander-z.com

#### Year Future

**Gold Standard Laboratories** 

Self-Titled EP

-seven5zeroryan

Vocalist Sonny Kay of Angel Hair and The VSS fame's newest band Year Future lives up to the legacy of its predecessors by defining new boundaries for the genre they have etched for themselves. Any project Kay has even touched has gained a near-instantaneous cult following, sending us all to Ebay in search of any 7" with his name upon it; and such shall be the fate of Year Future. Balancing between the wrenching hardcore of Angel Hair and the avante-noise of Subpoena the Past, the work is refreshingly original and stands out (yet again) from the numerous Sonny Kay bands of the past. It will never escape comparison with his previous projects, thanks to his irreproducible vocals and warped take on punk music. This band should not be excused as another link or side-project in the wide array of bands participated in by its members, but rather, a grindingly distorted glimpse into the demise of punk, as we know it.

## **DVD** Review

The Dropkick Murphy's

**Helicat Records** 

On the Road

This DVD, besides being raucously entertaining and radical in general, has lead me to two conclusions-first, that five or so years after joining the band and replacing resident badass Mike McColgan, I have now come to accept that vocalist Al Barr is worthy of singing such songs as "Barroom Hero" and Boys on the Docks " Now that I think of it, he has probably been worthy all the while, but it just took me a little time to adjust. Second conclusion is that, after seeing footage of DKM playing the Avalon in Boston on St. Patty's Day immediately before watching Warped Tour footage of them in L.A., they should probably never leave Boston, it's not that they're so out of place everywhere besides Boston, it's just that their entire essence seems built around that city, and everywhere else they play just seems like a cheap imitation of a show in comparison. The show is great, this DVD is great, Boston is great, the DKM are great and you only wish you were great. Take a esson from this DVD

March 2004 · SLUGMAG.COM · Page

by OGRAPI

Astara

Knowley

If you have recently seen

Baraka, Salt Lake's Egyptian Cabaret troupe, you have had an opportunity to see the fascinating, divine and exotic Stephanie. She's the exuberant short

and an irresistible stage presence. It's hard to miss her flashing smile, expressive eyes and some of the most fluid undulations in Utah. She is definitely a rising star in the universe of Middle Eastern dance. Stephanie's hip drops, pops and locks are drop-dead perfect, sharp and punctuated, yet she can glide across the floor as graceful and flowing as water while all the while flirting outrageously with her audience. We love it, and we love her.

brunette with absolute perfection of movement

Stephanie, a native Utahn, started dancing at age five, studying ballet, tap and jazz. She fell madly in love with belly dancing while attending a festival to see a friend's sister perform. Fifteen years later, Stephanie is a dedicated student of Middle Eastern dance and a truly gifted dance professional. She has studied under Aziz and Raffa at the Aziz School

of Danse Orientale for seven years, and with national favorites such as Dalia Carella, Aziza, Fahtiem, Fat Chance Belly Dance and Tina Sargent. It is her dream to study Middle Eastern dance in Turkey and Egypt.

"Belly dancing allows women to showcase their dance talent in a professional and artistic atmosphere," Stephanie explains. "Most ballet dancers' careers are over at 30, but women can belly dance until they are 70 or 80. In fact, in most Middle Eastern countries, older women are revered for their artistry as dancers and teachers, and are often the stars of the shows. Danse Orientale or belly dancing is empowering for women because it allows us to feel beautiful, vibrant and strong. And," she laughs, "I really love the costumes."

As a member of Baraka for the last six years, Stephanie has performed in Anzona, New Mexico, Florida, Idaho and Utah. She is a member and co-founder of Blue Lotus, a fusion-style belly dance troupe that performs with **COSM**, a local band, and at various events around Salt Lake City.

"The local art community," says Stephanie, "does not regard belly dancing as a serious art form. Utah Middle Eastern dancers have raised the bar nationally on technique and performance quality. Our dancers are recognized throughout the United States as some of the best in the business, but we are not recognized in our home state. The art community needs to provide more opportunities for well-trained, professional Middle Eastern Dancers to perform in order to educate the public and create an awareness regarding this truly beautiful art form and the many different styles of the dance."

Stephanie is currently teaching beginning and intermediate Egyptian Cabaret classes at the Aziz School of Danse Orientale. She will be performing with Baraka Sat., June 12, at the Hadia Show, sponsored by **Beliy Dancing by Thia** (www.bellydancingbythia.com), and at the **International Dance Gala**, Sat., Aug. 21, at the Gallivan Center, sponsored by **Sulisha Creations** 

(http://www.xmission.com/~sulisha/). Check out their websites for more information on these events.



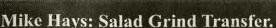
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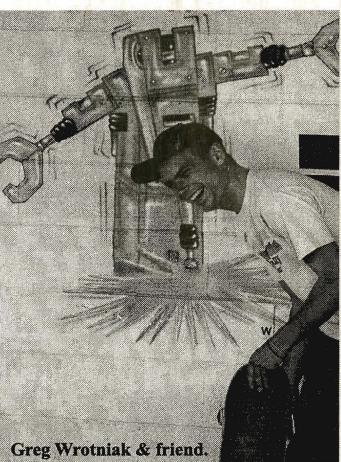
words NATE MILLARD photos NATE MILLARD

Confined to the indoor training facility, and frustrated with the snow, the 48 skate crew needed a road trip to a warm destination. What better place than the nearby city of Las Vegas? Andy Pitts, Greg Wrotniak, Mike Hays, Dave Van and I loaded up Andy's Saturn and took to the road uncomfortably, but we did have all the luxuries of a modern American family, a DVD player.

Unbeknownst to the prostitutes, stripper pimpin' taxi drivers, and dice-rollers, we were there to skate. With the new 48 video far from done, we wanted to get some fresh footage







full of new territory. Trip MVP, Mike Hays, killed every spot we skated. The list of tricks he threw down is endless, however, he seemed to be a little camera shy.

We skated numerous places including a whimsical euro gap erected by Greg up to a loading dock with a perfect rail off it, two skate parks, a picnic table, bump to rail, and perfect ledges. Despite many local shankings, we found ourselves looking for the elusive purple ledges in the depths of the ghetto. Searching for over an hour, we finally found them, and of course, MVP Mike linked many astounding tricks together.

With not a lot of footage, and their thirst to skate not completely quenched, Andy, Greg, and Mike ventured back to the snowy Wasatch Front, while Dave and I wandered to the strip to meet some friends ... and gamble, of course. Well, that last day and a half turned out to be so eventful I could never fit it on this one page. I could sum it up in two words, though: SIN CITY.



www.ketchupworld.com

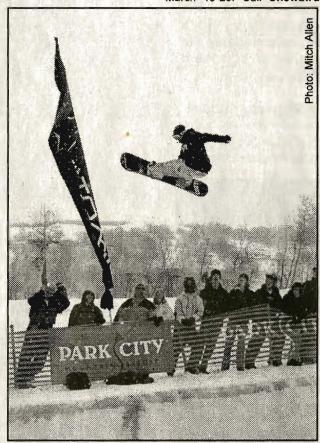
Last month, while Utah was experiencing an epic amount of snowfall (Snowbird passed 445" of snow), I spent three days at Stratton, Vermont, where the US Open is held each year, and wondered what all the hype was about. I have heard about the icy conditions and bulletproof terrain parks that litter the mountains, but found all my previous misconceptions unjustified. The snow was actually rideable and the powder (two inches) that the locals were raving about was pretty decent. Each mountain rose approximately 3,000 feet above sea level, which are considered mountains to the East Coaster's naive sense of mass. My nights were filled with midnight hot-tub parties and underage dance clubs. Definitely a place to visit, but return for some real riding at your local resort.

Park City Mountain Resort brought the World Superpipe Championships back to Utah for the second year running and Keir Dillon, who has been absent from the pulpit for some time, took the win over Ross "the boss" Powers. Kelly Clark repeated her first-place finish at Park City again since the Olympics. Check out the video from the contest at www.parkcitymountainresort.com or www.rideutah.com.

Now let's move on to this month's lists of events, which is pretty sparse.

Stepping outside of the action sports for a few events, March 13 is a busy day. If you didn't know by now, Wal-Mart sucks. For all you bargain hunters out there trying to find the best sale, you are really only killing the competition and buying thirdworld goods. Protest outside Jordan Landing all day and skip the RC Willey sale. Visit

www.utahwageproject.org for more information. Along the same lines of conserving and preserving, there will be a Bike Swap at the Utah State Fair Park from 10a.m.-6p.m. there is some steep terrain to be had if you know where to look. If you have ever hiked Baldy, than you know what I mean. If you would like to scare yourself and look good doing it, *Snowbird* is also offering a **Steeps Camp** March 19-23. Call **Snowbird** 



Dani Costandache (Switzerland) competes in Park City's World Superpipe Championships.

Ride for Nature Day: Because recycling your beer bottles and throwing your empty Camel pack in the trash does not necessarily make you a Sierra Club member, *Snowbird* is helping you help the environment. Show up Sun., March 14 to buy a lift ticket and a portion of your money will benefit the Nature Conservancy of Utah

Holy Shit: If anyone who has ever ridden the Bird knows,

Mountain School for info.

SLUG Games Update: Due to 4' of snow in three days at Brian Head, the first contest in the SLUG Games series was postponed. Rescheduled for March 6,there was still a great turnout and the best contest in Southern Utah. Thanks to everyone involved. The next contest is the SLUG "De-Railed" contest at Brighton Resort March 20. Register day of the contest at

the Brighton lodge from 8-9a.m. Have your mom wake you up so you don't miss out on all the free swag.

Someone Else's Ride: Forum Snowboards will also be hosting a demo at *Brighton* the same day, March 20, so demo a board to win the contest with and save yours for the rest of the season. Demo all day.

"I'm Pretty Wet": The Canyons will be hosting their annual pond-skimming contest April 3-7. Contestants must dress in costume (the weirder the better) as they attempt to cross a 100-foot pond on skis or a snow-board. Registration happens the day of the event. The pond and the excitement happen just outside Red Pine Lodge. Follow up the fun on the slopes with live reggae music by The Reggae Cowboys at 3p.m. in The Canyons Resort Village.

Getting out of the cold – Local snow/skate shops are wrapping up the season with huge sales. Get your discount boards, boots, beanies and thermals for 40%-70% off. Blindside is moving up the road from their previous location; planned opening is early March.

For Those Who Like To Rock: March is also the unofficial start of the touring circuit, so look forward to your favorite band in town soon. Some highlights for the month include Death Cab For Cutie, I am the World Trade Center, The Unicorns, Holopaw and N.E.R.D with The Black Eyed Peas.

The 03/04 season is wrapping up in a few months, so look forward to the spring with skate articles and warmer content in the future. Happy Birthday, Angel.

Any events or news that I need to know about? E-mail me at josh@slugmag.com





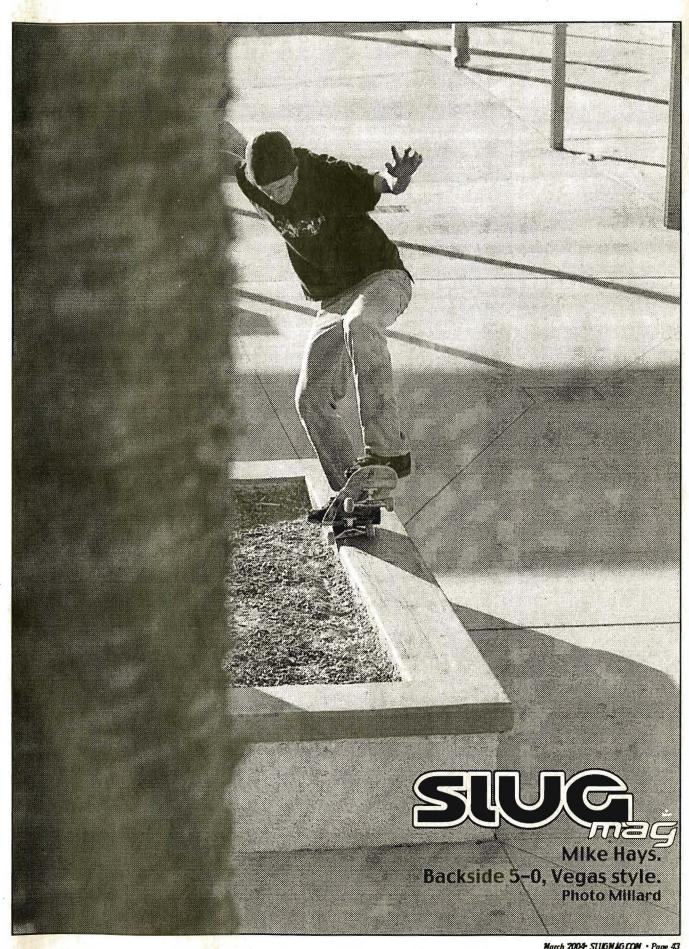
www.maddox.xmission.com











## DAILY CALINDAR

SUBMISSIONS FOR THE SLUG CALENDAR ARE DUE BY THE 1ST OF THE MONTH. FAX TO 487.1359 OR EMAIL DICKHEADS@SLUGMAG.COM

Friday March 5 Nobody Knows, Mental Floss-Burt's The Virus, The Unseen, Endless Struggle, 12th St. Staggers- Albee Shannon Froh's B-Day w/ Starmy- Monk's Theta Naught, Wolf Colonel, Aylah, My Friend Fox-Muse Music The Adolescents- Sound Fucktards' final show w/Agape, DJ Shanty- Todd's Moshmellows, 3% Hero, Foolish Pete, Ithaca Melody, Emergency Exit Plan, 40 Days & 40 Nights- Kilby The Body- Urban Lounge Form of Rocket, Hudson River School- Harry O's

Saturday March 6 Dirty Birds- Burts Hoodroo Pone. Edgar's Mule- Ego's The Sounds, Kill Hannah, Ima Robot, Lola- In the Venue Rajiv Patel, Single File, Tone, John Vanderslice, Okkervil River, Tolchock Trio- Kilby Op Girls Snowboard Clinic-Snowbird The Trauma Club, Books About UFO's, Rated Hero, September-Starry Nights Emergency Exit Plan, Other Pocket, The Good Bites- Todd's The Switch, Morlocks, Red Bennies- Kamikazes Flatline Syndicate, 3D Arson-Urban Lounge Teenage Heartthrob- Albee

> Sunday March 7 Sweatin' Willy- Burts

Monday March 8
John Lee Hooker Jr.- Sound
DJ Curtis Strange- Burt's
DJ Rebel- Monk's

Tuesday March 9
Pagan Love Gods—Burts
John Lee Hooker Jr.—Brewskis
The Early November,
Hey Mercedes, Spitafield,
Limbeck—In the Venue
River Panthers, Slump,
Sophomore, Dusnt Matter,
Ester Drang, Vista Four—Kilby

x-27- Starry Nights
Red Bennies, The Downers,
Fifi Murmur,
Vox Carnage- Vortex
No Star Jazz- Monk's
Slim Cessna's Auto ClubLiquid Joe's
Sabrina Blackburn,
X27 (Denver)- Urban Lounge

Wednesday March 10
The Casualties— Albee
Repeat Offender— Burt's
Theta Naught— Monk's
Pushing Up Daisies,
The Death of Us,
El Toro, Mammoth— Sound
Stories of Scars, Still Famous,
Marko Powlo,
Powerhouse of Rock,
Juke Joint 45s— Kilby
Erin McKeown, Paul Jacobsen
(KRCL benefit)—
Huntsman Auditorium
Mental Floss— Halo

Thursday March 11
Walk Through Walls,
1090 Club, Magstatic,
Send No Flowers— Lo-Fi
Karaoke w/ Captain
Jack & McJerm— Burt's
Cex, Smashy Smashy,
The Numbs— Urban Lounge
The Body— Monk's
Orange & Ugly, Gigi Love,
Supersofar, COSM— Sound
Jupiter, The City Sleeps,
The Decembrists, Tom Heinl,
Brilliant Stereo Mob— Kilby
Echoes— Albee

Friday March 12 Theta Naught- Electric Theater Notabeme- Burt's Coyote Hoods- Monk's Zeke, High on Fire, Nova-Liquid Joe's The Pink Spiders, The Letters Organize, Seconds Fall-Starry Nights Edgar's Mule. Space Time- Todd's The High Strung, The Carlsonics, City in Ruin, My New Life, Postcards Home, 3% Hero- Kilby **SLUG Mag Localized** w/SLAJO, Electoral College, TBA- Urban Lounge

Saturday March 13 Pre-St Paddy's Day party, Pagan Love Gods-Burt's Allister, Never Heard of It, Hidden in Plain View, Over It- Albee Kelly V- Ego's Great White Incompetence Tour- Phat Tire Le Force, The Downers, Mico de Noche- Todd's Kelly V. Farewell to Austin Party- Ego's Tolchock Trio, Fifi Murmur, The Debonairs- Urban Lounge Purdymouth- Sound WalMart protest, 10 a.m. -Jordan Landing Take the Fall, Vox Carnage, Mara Loko,

Sunday March 14
Paul Galaxy and the Galatics,
Sweatin' Willy- Burt's
Echoes, A Form of Hope- Lo-Fi
Tragic Black, Absinthe
(Dark Arts fundraiser)- Monk's
Pseudosix, Brownham- Kilby

Hi-fi Massacre- Kilby

Monday March 15
DJ Curtis Strange— Burt's
OFFER Conference— Sheraton
Strike Anywhere, F-Minus,
Silverstein,
Fifth Hour Hero— Lo-Fi
Echoes, Until Further Notice,
Four Minute Mile— Starry Nights
DJ Matlock— Monk's
Studebaker John & the Hawks—
Sound
The Catheters,
Your Enemy's Friend,
Books About UFO's— Kilby

Tuesday March 16
Pagan Love Gods—Burt's
A Night of Bush Bashing
w/Gino Sky, Ray Obermayr—
Ken Sander's Rare Books
Ichor, Necrophalus,
Microphones,
Pipidipdipidi Misou,
Chubby Bunny—Kilby
Pushing Up Daisies,
William Defoe—Vortex
Mason Jennings,
Beautiful Girls—Ego's
Jazz/poetry fundraiser—Monk's
Crank Caller—Urban

Wednesday March 17
Unmemntionables;
St. Paddy's Day Party- Burt's

Thursday March 18
I Can Lick Any S.O.B.
in the House,
JW Blackout, Thunderfist— Ego's
Karaoke w/ Captain Jack &
McJerm— Burt's
Silence the Fall,
Kill Botticus, Clifton,
Pushing Up Daisies— Kilby

Friday March 19 Total Chaos, Funeral Dress, Cheap Sex- Albee Harmonica Blowout-Hog Wallow Sleep Easy- Starry Nights Foil Kit Lampy, Layna- Todd's Thunderfist- Burt's Jerry Joseph & the Jackmormons- Ego's The Switch- Monk's Kristagong & the Others-Sound Robbed, 3-Star Hotel, For the Moment, El Toro, Morrisite War, Enex- Kilby On Vibrato- Urban

Saturday March 20
Devil Dolls—Lo-Fi
The Numbs, The Agents—
Muse Music
The Church, Sea Ray—Sound
A.M. Feed, Nova—Todd's
First Day of Spring party—Burt's
Tracy Hall, Half Step—Kilby
Absinthe—Urban Lounge
The Salt Lake Showcase II:
Day Two, Form of Rocket,
The New Transit Direction,
Contingency Plan—Albee
Antix—Phat Tire Saloon

Sunday March 21
Open mic, Sweatin' Willy- Burt's
Jerry Joseph & the
Jackmormons- Ego's
The 5th Utility,
Touchdown Eagle- Kilby

Monday March 22
Death Cab for Cutie, + \ -,
Ben Kweller- In the Venue
DJ Curtis Strange- Burt's
DJ Rebel- Monk's
John Nameth,
Rich Welter- Sound
Poulain,
Christopher Gino Dean- Kilby

Tuesday March 23 Split Habit,

# DRILY CALEADAR

The Amazing Transparent Man,
Contingency Plan,
Old Time Relijun,
Adam's Castle,
Theta Naught– Kilby
Hollow– Vortex
Pagan Love Gods
No Star Jazz– Monk's

Wednesday March 24
The Liars, Young People,
Goldfish— Albee
Avenged Sevenfold, The Bled,
Alexis on Fire,
Unsound Mind— Lo-Fi
Dulcesky, Mona, Violet Run—
Starry Nights
Acoustic w/ These Daze—
Smashy Smashy— Monk's
Dualesc, Matt Hopper— Kilby

Thursday March 25
Egg & Dart, Ben Oman,
The Velvet Teen, Aveo,
Roots of Orchis- Kilby
Manfall- Starry Nights
Play- Kingsbury Hall
Karaoke w/ Captain
Jack & McJerm- Burt's
Starmy, Fifi Murmur,
Six-Sided Box- Kilby

Friday March 26
Goodbye Blue Monday,
Comfortable For You,
Still Famous— Starry Nights
SLUG Magazine's Action
Sports Night w/ Day of Less,
Clifton, Pushing Up Daisies—
Todd's

Dead Kats- Burts
Books About UFO's, Stiletto,
Mörlocks- Brewski's
Spork, Killstar- Sound
Stories of Scars CD release,
Hello Amsterdam,
I am Electric- Kilby
Brant Bjork, Red BenniesUrban Lounge

Saturday March 27
Remedy Motel— Port O Call
Blue Sky Mile, Gabriel—
Starry Nights
Sons of London— Todd's
RPG & Thunderfist— Burt's
The Soul of John Black— Sound
Fairveil, Offset, Sherwood,
Low Flying Owls,
Film School— Kilby
Afro Omega— Urban Lounge
Big Head Todd & the Monsters—
Suede

Sunday March 28 Sweatin' Willy- Burt's Tolchock Trio, Red Bennies, The Debonairs- Brewski's DJ Wookie DJ Drown- Monk's Ashes of Fall- Monk's

Monday March 29
Decibully- Kilby
DJ Curtis Strange- Burt's
DJ Matlock- Monk's
Lady Bianca- Sound
Lamer Face, Glacial, Decibully,
Gift Anon- Kilby

Tuesday March 30
Love of Everything, Joan of Arc,
Make Believe— U of U
What Remains, UH— Vortex
Dysrythmia— Burt's
James Shook— Sound
Clarity,
Until Further Notice— Kilby
Coyote Hoods— Urban Lounge

Wednesday March 31 Lover's Band, These Winter Days, The Unicorns, Actress, Beans− Kilby MC Coo⊢ Sound

Thursday April 1
S.O.A.R. Benefit w/ Cherem,
12th Street Staggers,
Someone Else's Hero,
DaisyWreckedlt– Kilby
Dirty Birds– Monk's
Nine Inch Nails,
Marilyn Manson, Mr. Fabulous;
early show– Kilby Court

Friday April 2
The Get Up Kids- Lo-Fi
Brownham,
Coyote Hoods- Todd's

Saturday April 3
The Cock Slurpees- Todd's
N.E.R.D., The Black Eyed Peas,
The Juliana Theory, Anberlin,
Bayside, Number One FanIn The Venue

Sunday April 4
Something Corporate,
Yellowcard, SteriogramIn the Venue

Monday April 5
Adolescents— In the Venue
Get your cat or dog spayed today.
Finish your taxes. And pick up the
new SLUG—anyplace cool!



darkhorse entertainment

PRESENTS



WWW.UTAHCONCERTS.COM

You can purchase tickets at Smithstix, Grey Whale CD, The Heavy Metal Shop, and UtahConcerts.com

## March 2004 Kilby Court Calendar ...

- 01-The Elected, David Dondero, Tony Lake
- 02 LAO, Nimh, Wish The End
- 03-6pm A Likely Story, coerce in Moderation, Undermined
  - (Bpm) Mary Lou Lord, Gingersol, Wolf Colonel
- 04-600 Remember Aspen, Flipt,
  - (Bpm) Co-Habit, 10:96, Phattie Lumpkin
- 05-6pm Moshmellows, 3% Hero, Foolish Pete
  - (8pm) Ithica Melody, Emergency Exit Plan, 40 days & 40 nights
- 06-6pm Rajiv Patel, Single File, Tone Sm John Vanderslice, Okkervil
- River, Tolchock Trio 09 - (6pm) River Panthers, Slump, Sophomore, Dusn't Matter
  - (8pm) Ester Drang, Vista Four

- 10-Ostories of Scars, Still Famous, Marko Powlo
  - (Born) Powerhouse of Rock, Tuke Joint 455
- 11-6pm Jupiter, The City Sleeps
  - Spm The Decemberists, Tom Hein! Brilliant Stereo Mob
- 12-6 The High Strung, The Carlsonics City in Ruin
  - (8) My New Life, Postcards Home, 3% Hero
- 13- Take the Fall, Vox Carnage, Mara Loko, Hi-fi Massacre
- 14- Pseudosix, Brownham
- 15 The Catheters, Your Enemy's Friend, Books About UFOF.
- 16-(6pm) Ichor, Necrophalus

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- (m) Microphones, Pipidipdipidi Misau, Chubby Bunny
- 17-Winston Mccoy, Clovis Frank
- 18-6 Silence the Fall, Kill Botticus
  - (8) Clifton, Pushing Up Daisies

- 19-6pm Robbed, 3 & Hotel, for the Nament 8pm El Torra Morrisite War, Enex
- 20 6m) Tracy Hall, Half Step
  - (8pm Her Candane CD Release
- 21-The 5th Utility, Touchdown
- 22- Poulain. Christopher Gino Dean 23-6 Split Habit, The Amazing
  - Transparent Man, Contingency Plan (8) Old Time Relijun, Adam's
    - Castle, Theta Naught
- 24 Dualesc, Matt Hopper
- 25-6 Egge Dart, Ben Oman (8) The velvet Teen,
- Aveo, Roots of Orchis 760 Stories of Scars (D) Release
- (DHelp Amsterdam, I am Elec-
- 27- Ofairveil, offset, sherwood OLOW Flying Owls, Film
- 29-Lamer Face, Glacial, Decibully, Gift Anon 30-Clarity, Until Further Notice
- 31- @ Lovers Band, These Winter Day:

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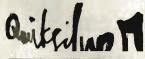






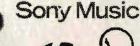




























































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