

Flogging Molly • ANTISEEN • Modey Lemon • Red Eyed Legends

SSPCSER | 1527395

SHELVED | SLUG.

BY |

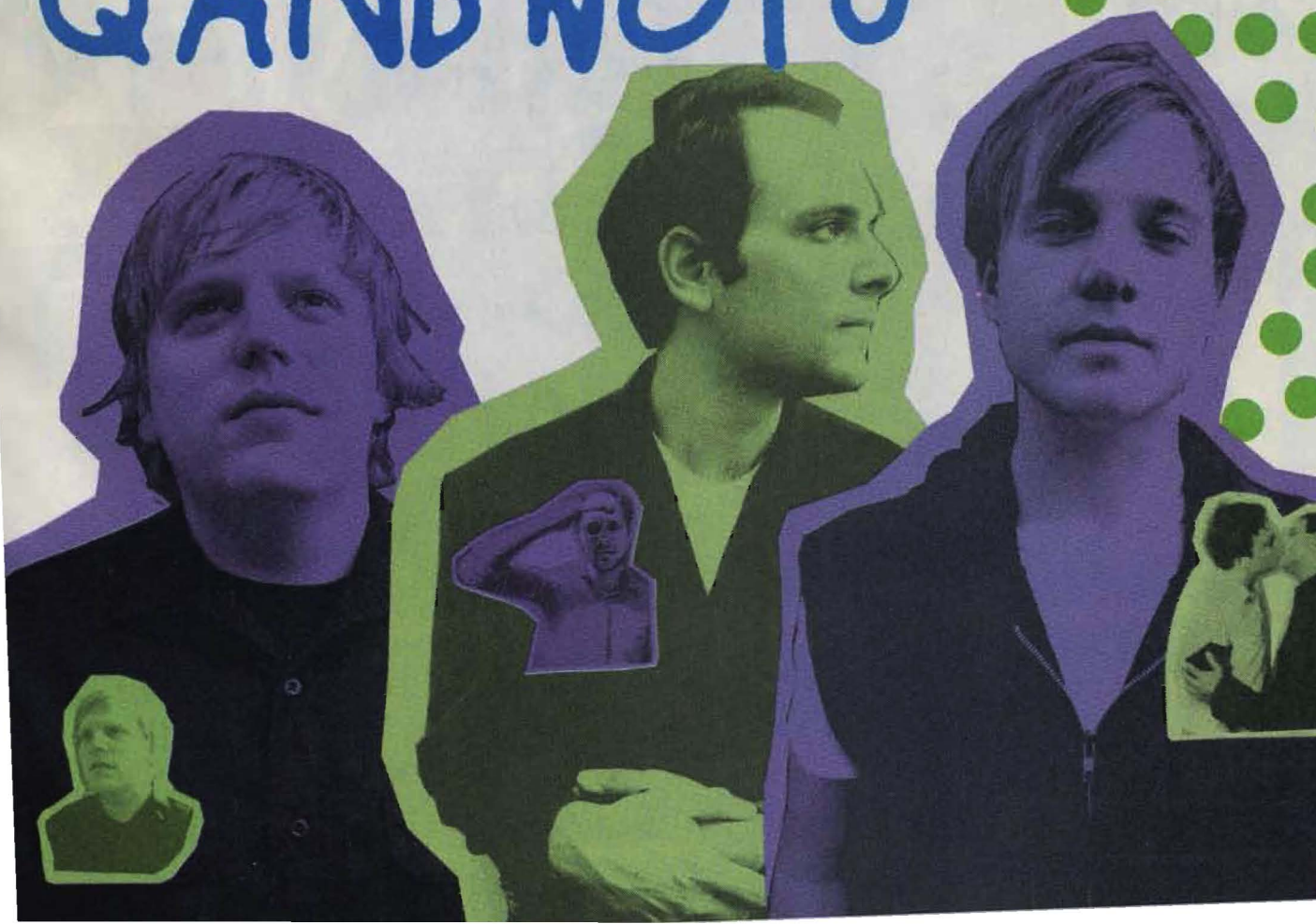
TITLE. |

U. of U. | Marriott Library 19 OCTOBER 2004

SLUG MAG

Volume 15
Issue #190
Oct. 2004
Always FREE

Q AND NOT U



MEDIA PLAY

Pick up any one of these records at any Media Play location and receive a **FREE** New Noise Vol. 9 CD featuring new music by Badly Drawn Boy, The Music, Dirty Vegas, The Exies, Pillar and many more (while supplies last).



THE EXPLOSION "BLACK TAPE"

The Explosion are the return of rock 'n' roll! They are the first punk rock band of the 21st century.

FURTHER SEEMS FOREVER "HIDE NOTHING"

Further Seems Forever has developed their sound into something it's always had the potential to become with the help of new vocalist Jon Bunch (Sensefield). Be prepared to be dazzled by "Hide Nothing."

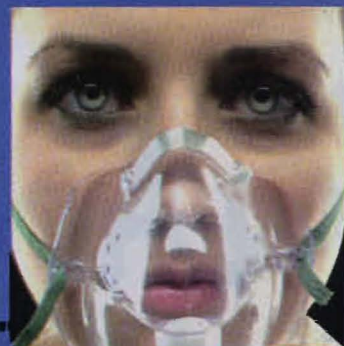


THE F-UPS "S/T"

The F-Ups' self-titled debut is bursting, bubbling and bristling with 12 high-octane high school anthems that grapple with the typical universal concerns of rebellious teenhood: namely, aimlessness and utter lack of ambition.

UNDEROATH "THEY'RE ONLY CHASING SAFETY"

Underoath have taken a cleaner, more direct heavy rock approach, avoiding any hardcore clichés they might have previously garnered. This album has catchy choruses and hooks dominating this release.

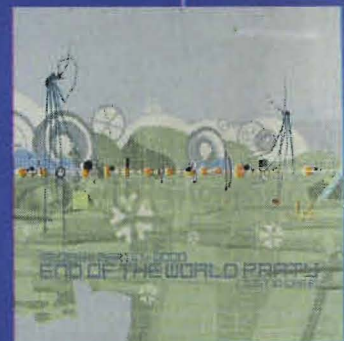


THE THRILLS "LET'S BOTTLE BOHEMIA"

"...The songs remind you at times of the more adult, post-surfer side of the Beach Boys, the 'Harvest'-era wistfulness of Neil Young and the youthful daydreams of Gram Parsons" - LA Times

MEDESKI MARTIN & WOOD "END OF THE WORLD PARTY (JUST IN CASE)"

Medeski, Martin & Wood return with a healthy dose of their particular groove, this time teaming up with producer John King of The Dust Brothers, best known for their work done with the Beastie Boys and Beck.



**5 LOCATIONS
IN UTAH**

Media Play
Family Center Mid-Valley
5548 South Redwood Road
Salt Lake City, UT 801-968-8404

Media Play
Family Center Riverdale
1100 West Riverdale Rd.
Riverdale, UT 801-627-0390

Media Play
Family Center
130 East 1300 South
Orem, UT 801-221-2993

Media Play
Family Center Fort Union
7170 South 1000 East
Midvale, UT 801-568-0220

Media Play
The Brickyard Plaza
1198 East Brickyard Rd.
Salt Lake City, UT 801-486-5161

Sugarhouse Coffee

ORION'S MUSIC OF SALT LAKE

Sugarhouse Coffee

A HIP SHARED SPACE LOCATED AT 2100 SOUTH AND 1100 EAST
(in the heart of the new downtown)

featuring Rimini coffee,
internet access,
and the best in indie hiphop,
rock, reggae, blues and folk.

Also on the same corner!!!:
SUGARBEATS

An intimate concert
hall in the heart of
Sugarhouse.
Upcoming show
calendar available at
sugarbeats.net



Sugarbeats is available to local artists and promoters for a very nominal fee.

Please contact Angie @531-8181 for booking information.



Bangkok Thai

Bored with Beans and Rice?
Chapped at Cheeseless Pizza?
Steamed at Steamed Veggies?
try Meatless Mondays™

Vegan and Vegetarian that TASTES GOOD
Lunch Entrees \$5.99 • Dinner \$7.99

Visit bangkokthai.com for more offers, menu, and recipes

1400 Foothill Drive in Foothill Village 582-8424

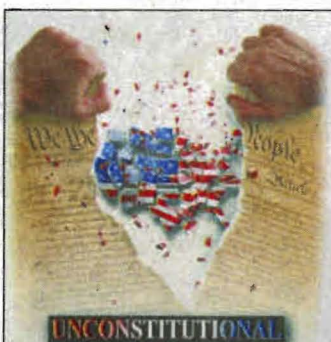
NOT AFFILIATED WITH ANY OTHER RESTAURANT!

LUNCH 11:30-2:30 MON-FRI, NOON-4:30 SAT

DINNER FROM 5 PM EVERY EVENING

Present this ad to host for
Free \$10 in Gift Certificates
\$5 for Same Day Dining in
\$5 for another day

Not Valid with other offers, Limit 1 per table, per guest.
check, DINE IN ONLY! See store or our website at
bangkokthai.com for details and other
restrictions. Offer expires 11/15/04



WATCH & LEARN



Join The SLUG Underground Video Resistance, Saturday October 30th at 6pm for a fundraiser screening of the documentary *Unconstitutional: The war on our civil liberties*.

"Unconstitutional is a chilling look at how the Patriot Act went too far, too fast in restricting important liberties while not making us any safer," ACLU Executive Director Anthony Romero said. "The ACLU is proud to support Greenwald's effort to present a bipartisan view of the problems with the Patriot Act."

By focusing on the personal stories of real people, *Unconstitutional* aims to reveal how paranoia, fear and racial profiling have led to gross infringements on freedom and democracy without strengthening national security.

Where: Gould Auditorium UofU Marriott Library.

When: Saturday October 30th 6-10pm.

guest speakers! \$3 recommended donation vegan bake sale!

www.videoresistance.com

Salt Lake City Underground Video Resistance

SLUG MAGAZINE

Salt Lake Underground
351 Pierpont Ave. Ste. 4B
Salt Lake City, UT 84101
PH: 801.487.1359
Fax: 801.487.1359
info@slugmag.com



Photo: Valerie Soles

Q AND NOT U PG. 24

COMIC PG. 14

ANTISEEN PG. 11

MODEY LEMON PG. 12

FLOGGING MOLLY PG. 23

JESSICA SOMETHING JEWISH PG. 33

RED EYED LEGENDS PG. 13

Cover Photography: Valerie Soles

Publisher: Eighteen Percent Gray

Editor: Angela H. Brown

Associate Editor: Rebecca Vernon

CD Reviews Editor: Nate Martin

Graphic Design: Monica Borschel, Paul Butterfield, Nate Millard, Sarah Pendleton, Amy Spencer, Rachael Scott

Copy Editor: Dave Barratt, Rebecca Vernon

Web Design: Alan Steed

Other Designers: Dan Hess, Trent Call, Sri Whipple, Benjamin Kimball

Comic Artists: Jason Jones, Sri Whipple

Photographers: Nate Millard, Russel Daniels, Colby Crossland, Nick Kenworthy, Dan Gorder, Ryan McCalmon

Marketing: Josh Scheuerman, Stacey Adams, Shannon Froh, Meghann Grigs

Ad Sales: Shannon Froh, Angela Brown, sales@slugmag.com

Distro: Bill, Bucket, Josh Scheuerman, Maycin Flack, Sasha Jadot, Mike Smith

Monkeys with computers: Amy Spencer, Dave Barratt, Chuck Berrett, Justin Birch, John Forgach, Frank, Nick James, Jeremy Cardenas, Keegan, Kevlar7, Mariah Mann, Nate Martin, Bob Packard, Gared Moses, Fat Tony, James Orme, Ryan Michael Painter, Ryan Powers, Dick Rivers, Camilla Taylor, Rebecca Vernon, Alex Woodruff, MC Welk, Shane Farver, Katie Maloney, Jeff Vogt, Astara, Jeremy Cardenas, Pat Carter, Nate Millard.

Coffee Under The Bridge

Organic Coffee

Vegan Deli

Fresh Vegan Pastries

511 W. 200 S.
SLC, Utah
801 359 2278

GOOD TIMES

TATTOO • PIERCING



511 WEST 200 SOUTH
801 485 4777
SALT LAKE CITY UTAH

Sick of It All

Outtakes for the Outcast

Sick of It All

Outtakes for the Outcast
(((OUT 10-19-04)))

A 15 song collection of B-sides.

1. I BELIEVE
2. STOOD FOR NOTHING
3. BORSTAL BREAKOUT
4. STRAIGHT AHEAD
5. ALL HELL BREAKS LOOSE
6. NEVER MEASURE UP
7. THE FUTURE IS MINE
8. MY LITTLE WORLD
9. SOUL BE FREE
10. BLATTY
11. 86
12. TARGET
13. RIP OFF
14. WORKING CLASS KIDS
15. JUST LOOK AROUND

www.sickofitall.com
www.fatwreck.com



DEAR Dickheads

Dear Dickheads,

I have spent the last four years listening to 'sheep' who have had their political information chewed up and given to them by Sean Hannity, Dr. Laura, Bill O'Reilly, et al. These retarded rednecks then regurgitate the bits of 'fact' they have received and see themselves as able political 'debaters'. I am goddamn sick and tired of hearing right wing political opinions, but if I raise my voice to dissent, then I become the office pariah and have to sit alone at lunch time. These people let me know about President Clinton's transgressions, Rocky Anderson's single-handedly stopping the Legacy Highway, Hilary Clinton being a ball breaking lesbian, the war in Iraq is just, Mayor Workman is a victim of politics. What a bunch of horse shit. I wish they would just shut their stupid mouths and let me work in peace. Yeah, I know Utah is a conservative place, but Christ, can't anyone here think for themselves? Doesn't anyone hear the news (not FOX News, of course) and think, "Hmm, something may be wrong here..." Not at my work. I've come up with a solution. The next time I hear about what a socialist Michael Moore is, I'm going to rear back and punch the motherfucker that says it right in their ass face. From what I'm gathering, conservatives love aggression, and I'm just the huckleberry to deal it out. I may go to jail, but I'll feel like a million bucks. Just thought I'd share.

Sincerely,

—Sharon Carpineta

Sharon, I think you need to lay off the caffeine and get out of the fluorescent lights for a while. You're headed for a stroke, or worse, and I wouldn't want someone with your moxie to end up dead. I agree about the office politicking. Here's my advice; rather than punching people, just exclaim,

"Jesus DIED for YOU!" whenever they start their conversations. Not only will you be the office pariah, but you'll also be the office nut case. You'll never be bothered again.

Dear Dickheads, Barbie...What a slut. Who designed this plastic whore-doll that we are all supposed to aspire to? It wasn't me! Is this really a good idea??? Anyone with a CHILD (male or female) may want to think twice before letting them play with this tiny effigy of a porn star/drag queen/stripper...take your pick. The same people that tart their daughters up for child pageants buy them Barbie dolls and then act surprised when their daughters and sons are found in a heap on the living room floor...dead of a drug overdose. What else? They are trying to live up to impossible expectations. It's a slutty doll. In the real world Barbie is doomed to one occupation and one occupation only...Adult Entertainment...People don't hire scientists that look like Barbie...it's not a good look for a brainy job or even a non-brainy job. A cab driver that looked like Barbie would live for 5 minutes before she was discovered raped and strangled at the city dump...her cab stolen along with any money she had managed to make. I'm not sure what the answer is now...it may be too late. Barbie lives and breathes among us in the form of broken lives that rested on one dream...marry a man with money.

Sincerely,

—Jerry Walters

Jerry, you're a fucked-up pervert. Quit looking at your sister's dolls and get out of the house. Jesus, is this all you have to think about? I'd suggest you log off of theRockSalt.com and head outside for some air. Why not a nice hike? Why not some

psychotherapy? Why don't you never write again? Super.

Dear Dickheads, I've been looking at having a good time here in Salt Lake lately, and I just can't find nothing to do. Instead of spending countless hours on The Rocksalt, my roommates and I have made a plan. We want to tackle every genre available in this little gem of a city. We did our research on the different cultures and styles and we want to try to fit in without being noticed. We heard about a show going down at the Urban Lounge. So we scurried down to Hot Topic and picked out some cool hipster clothes. We got a couple black wigs that had long bangs and blonde highlights so we could pose out with the best of them. When we arrived, we were amazed on how fast we made friends! We were drinking it up and laughing with the best of them. It was great! We were hipsters for a day and it was a blast!

Just last weekend we dressed up like goths and went to hang out at Area 51. We even practiced the glum facial expressions and developed an eye to spot a dark corner we could go hide in. It was alright. Not as fun as kickin' it with the emo kids. The goths don't seem to care which made it way easy to blend in with their kind.

Our next venture is a hard one. We are planning on dressing up as cowboys and trying to see if we can hang with the blue collar, shit kickin motherfuckers. But I'm told these guys don't fuck around. I have my wranglers, my lasso, and a piece of wheat to chew on so I can look authentic when I ask the barkeep for a whiskey. Do you think we should do this excursion? Maybe I should go buy some chewin' tobacco first.

—SanDigga

Sandy, good luck with the red-necks. They'll see right through your outfit and sodomize you right there in the Westerner parking lot. I've had a lot of experience with these people and if you can't, from memory, detail every ATV made by Polaris for the last 10 years you're sure to be proper fucked. I'd suggest losing the costume and hanging out at the gay bars, where you belong.

Dear Dickheads, Hey XXXStraightedgeXXX tough-boys of SLC, you're a bunch of fucking pussies. This is Luiké from the band The Plot to Blow Up the Eiffel Tower. Remember last winter when you fucking faggots fronted your shit up against us and the Locust and got your fucking asses kicked? Or remember how you said that the next time we came to play you were going to bring even more of your boyfriends along and kick our asses then? Well where the fuck were you when we came to play at the Lo-Fi last month? Bitches. We even played a song we wrote for you called "SLC Hunk." Get it? You and all your burly muscle-flexing dances in the mosh pit inspired it. I want to lick all of your assholes instead of fighting so next time we're in your pansy Mormon town look us up and we'll suck all of your dicks.

—Luiké

I'm sensing a lot of homosexual/straight-edge tension lately. Maybe if these two scenes could meet on a "baby oil, tarp, naked wrestling on the floor" sort of level, we wouldn't have these scene problems. I suggest a gay rodeo rendezvous. Ass-kicking and ass-licking can go hand in hand. Cowboy up!

Send us your letters at: deardickheads@slugmag.com

BABYLON DOWN PRESENTS

THURSDAY NOVEMBER 4th

PHOTOGRAPHY CONTEST

**FEATURING UP & COMING
PHOTOGRAPHERS
& THEIR RIDERS**

SCULPTED SILHOUETTES

CARVE SEPARATE SPIRALED PATHS

SNOW RIDERS UNITE

FEATURING SALT LAKE CITY'S FINEST UNDERGROUND DJ'S

NEW VIDEO'S FROM :

BURTON

SMITH

TECHNINE

PRIZES & GIVE AWAYS

BROUGHT TO YOU BY

REDBULL

BURTON

SMITH

TECHNINE

SLUG MAG

CLUB MANHATTAN

A PRIVATE CLUB FOR MEMBERS

5 EAST 400 SOUTH

FOR INFO CALL 638 4319

LOCALIZED

By Camilla Taylor

Camilla@veganerotica.com

Localized is a monthly showcase of local bands. This 8th of October, we bring you (although you clearly don't deserve it) **On Vibrato** and **Victrola**. This would be a good time to mope over your last ineffectual and failed relationship or to pensively sip a beer and consider the hypothetical events following. As always, the **Urban Lounge** is a private club for members only.

On Vibrato

Joshua Nordin: Guitars, synth, pedals
Jason Elliot: Drums, synths
Jonathan Patch: Rhodes
Nick Anderson: Bass, guitar

Russel and I rolled up to *Salt Lake Coffee Roasters* riding our respective bikes on a chilly Monday. Simultaneous to our arrival, a sparkling white Channel 2 News van parked outside the cafe. We met On Vibrato while waiting in line for a much-needed hot cup of coffee. Our group labored up the stairs and chose a corner table as far away from the studious students as possible.

On Vibrato has been together for a year in July. They have a clean, well-mannered air about them and they all wore long-sleeved button-up shirts, making them appear as though they were just at a lecture or presentation. They're the sort of boys you might recommend for a promotion; they did well in that entry-level position and you think it would be wise of the company to take a risk on that young go-getter.

"Post-rock" would most comfortably describe our music," Joshua tells us. They also describe it as "jazzy," but that doesn't fit so well, really. It's far too structured to be jazzy.

"We just had our first studio experience. We've been playing together for awhile, but being able to actually listen to it afterwards changes the way we



approach it so much. I'd say about a third of the album was written in studio after we realized things we hadn't before because of the tape," Jason explains. Behind them, the Channel 2 reporter interviews students. Her hair falls in a perfect blonde helmet and she looks out of place amongst the haggard students leaning over their textbooks. No one will talk to her.

The album they speak of is slow and restrained. When they play, they practice a measure of minimalism: only showing what they have to and not much more. The songs tend to be over 10 minutes and Jonathan tells me that they prefer to perform them so that they blend together and the set becomes a long stream of sound which they pull out of their instruments like glossy taffy.

On Vibrato can be found on Myspace Bands or on Kitefishingfamily.com.

Victrola

Tyler Ford: Drums
Mike Incze: Guitar, Vox
Megan Thomas: Bass, Vox

Mike is my roommate. His room is located above mine and I can yell upstairs when I need to find him. Arranging this interview was very simple. I told Mike when we needed to meet while he made himself dinner and he called his two friends. I'm a big fan of events and activities that do not require me to put on shoes, so this worked out well.

Tyler and Megan arrived at separate times. It was a rainy and dark day and we didn't turn on the light, so we all sat in half-light on couches, talking in sleepy voices. For the most part, we discussed parasites. Mike told us about a friend in the biology department at the U who had a series of bumps at the base of his skull whose meaning eluded all the doctors he visited. The bumps got larger and

finally a professor was asked for her advice. She held a heat source close to his skin and large white larvae erupted from each bump. Russ, the photographer, shared some equally repulsive stories about chiggers and a recent trip to one of the Dakotas. The best way to deal with a chigger is to put a smear of Vaseline over the area to suffocate them.



Mike classifies Victrola's life cycle as having two stages. Its primary stage, or its original host, is the one wherein Victrola resides only in Salt Lake. The second stage of its life cycle is rapidly approaching, they hope, and that will be when they move on to the larger host body and begin touring.

"We all really enjoy performing and I hope that that is apparent when we're onstage. We've gotten some good response when we've played," Mike says.

"Especially the last time. There was one part in one of the songs where I take a break and I overestimated the length of that break and so I threw my hands in the air and some people responded to me doing something stupid," Tyler added.

"I think that this band is like where we all invest a lot of our energy," says one. The three used to be in a variety of other bands, and now only Mike is in **Hello Amsterdam**. Victrola satisfies musical aspiration right now for its three band members. Indie is not a word that they are satisfied with to describe their music, although it can be applied pretty aptly. Indie with a little folksiness.

"In the first larval stage of the parasite, indie worked, but now the parasite has started to eat away at that word and there's only 'die' left," Tyler continues with the parasitic theme.

Megan says they're like **My Bloody Valentine** without all the reverb. Come and judge for yourself.

Victrola can be found at Kitefishingfamily.com.



**FOR THE FIRST TIME
LIVE THE BATTLES**

AVAILABLE FOR
PLAYSTATION 2, XBOX
AND PC.

IN STORES
NOW!



BLAST AWAY IN THREE SINGLE PLAYER MODES OR IN FOUR PLAYER BATTLES WITH UP TO 16 PEOPLE.

BE A SOLDIER FROM ONE OF FOUR DIFFERENT ARMIES AND EXPERIENCE OPENENDED PLAY — WHERE YOU'LL NEVER FIGHT THE SAME BATTLE TWICE.

STEAL, HIDE AND FLY THE CLASSIC STAR WARS VEHICLES — INCLUDING A WINGS, THE FIGHTERS, AND AT-ATs.

TEEN T Violence

ESRB CONTENT RATING www.esrb.org

www.starwarsbattlefront.com

POWERED BY gameSpy

ASUU PRESENTS & OFFICE PRESENTS
WILCO



Photo Credit: Anton Corbijn

November 22
Kingsbury Hall | 8pm

TICKETS ON SALE NOW!

Call 581-7100, 355-ARTS, or 1-888-451-ARTS or visit the Kingsbury Hall Ticket Office, the University Union Desk or order on-line at www.artix.org

www.wilcoworld.net



City Weekly

Krc 90.9 fm

\$40 General Public
\$20 U of U Students
(limit 2 with Valid ID)

TODD'S Bar & Grill

1051 South 300 West • SLC
801.328.8650

A PRIVATE CLUB FOR MEMBERS

EVERY TUESDAY NIGHT
LIVE BANDS w/ ROCK DJs
JAKEDRAPHIC & JIMMY SMOOTH.
\$1 DRAFTS, \$2 WELL SHOTS

OCTOBER

FRI 1 - GLACIAL / THE RUBES / VICTROLA

SAT 2 - THE HORNS / THE ALBUM / THE MORLOCKS

TUES 5 - DAFINE LINE / ROB MOODY

FRI 8 - DALE'S B-DAY PARTY w/ THEE ELEPHANT MEN & THE HURTZ

SAT 9 - ELEPHANTE / A COP AND A CRIMINAL / NOT SO FOREVER

TUES 12 - FUNT / GLADE / SABRA RICHARDSON

FRI 15 - CAMEL NIGHT WITH STARMY & FREE GIVEAWAYS

SAT 16 - HELLO AMSTERDAM / VICTROLA / IN CAMERA

TUES 19 - NOT SO FOREVER

FRI 22 - DJ EBEN FLOW

SAT 23 - FUNT

TUES 26 - THE BLACKS

FRI 29 - SLUG MAG ACTION SPORTS NIGHT SPONSORED BY REVOLUTION MFG w/ MIDDLE DISTANCE / THE ADONIS / THE ALBUM

FRI.10/29 MIDDLE DISTANCE



PARTY
SPONSORED BY
REVOLUTION

SAT 30 - HALLOWEEN COSTUME PARTY w/ LE FORCE & CALLOW

TUES. NOV. 2 - THE CRACKERS

FRI NOV 5 - 12 STATE KILLING SPREE

SAT NOV 6 - CART

Sage's Cafe



- Only organic wine menu in town
- 18 "real" imported and local beers
- Saturday and Sunday brunch

Salt Lake's Best Vegetarian
Readers Choice



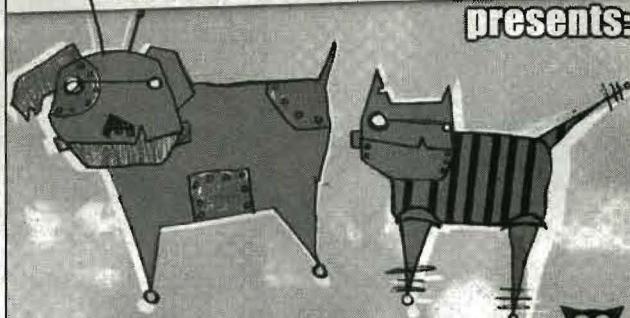
473 E Broadway (300 South)

• 322-3790

www.sagescafe.com

WONKAVISION WONKAVISION WO

presents:



kittykatchdirtnap

I am a robot, I am talking like a robot, I am a robot

Kitty Kat Dirt Nap

"I Am A Robot, I Am Talking Like A Robot, I Am A Robot" Described as "...carebears with uzi's, declaring war on Weezer Island!" KittyKat DirtNap hail from Philadelphia. With Male & Female melodies over infectious synth pop the Dirtnap will have you singing and dancing along after first listen. \$10ppd.



also available:

Zolof The Rock & Roll Destroyer

"S/T" (re-issue)

Available now, the long awaited repress of the first Zolof Record featuring Anthony Green from Saosin & Circa Survive on Vocals. Power Pop in it's purest form! Male/Female Vocals! New Artwork! Brought to you by the fine folks at Law of Inertia and Wonkavision Records. \$10ppd.



wonkavision

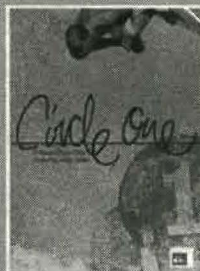
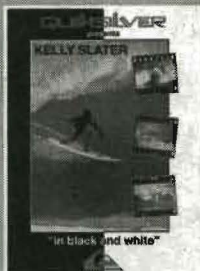
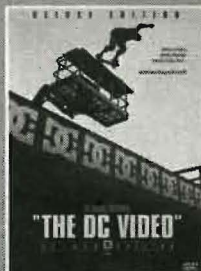
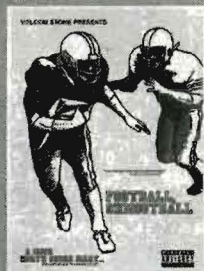
WONKAVISION MAGAZINE/RECORDS PO BOX 63690, Philly PA 19147
info(at)wonkavisionmagazine(dot)com | [www\(at\)wonkavisionmagazine\(dot\)com](http://www(at)wonkavisionmagazine(dot)com)

everything available at:
INTERPUNK.COM

union

THE DC VIDEO
SECOND THOUGHTS
BLACK AND WHITE
CIRCLE ONE
FOOTBALL SHMOOTBALL

A hand-picked collection of the highest
quality videos from the leading producers in the action sports industry.



Available on DVD October 12



Look for the UNION "Seal of Approval" on these titles available at thousands of retailers near you: Go to www.unionvist.com for more information.
www.epitaph.com

Question Everything*

Antiseen Defies Modern Punk's Political Expectations

By Pat Carter

Wait! Wait before you go forming your political views based around your favorite kiddie punk band or Punkvoter.com and its brainless communist Hot Topic army. The least you can do to seem a tad bit intelligent would be to hear the other side of the story from a real punk band that has been around for over 20 years and is active in local government.

SLUG: I know **Antiseen** does a lot of touring overseas; does the new album *Badwill Ambassadors* have any meaning pertaining to that?

Joe: No, it was actually a line someone had used in a review that Clayton saw of us and decided to use it for our new album. Clayton has done that a few times, for example, our old album "*Noise For the Sake of Noise*" title came about the same way.

SLUG: Just so you know, this interview is going into an issue with a political coverstory.

Joe: What do you mean? Like they're going to try and get everybody in the "underground" to try and swing the election for Kerry?

SLUG: Obviously, that is the motivation.

Joe: Yeah, well they can dream on.

SLUG: Most don't even fucking vote anyway.

Joe: Yeah, you're right. Kids like to get into that stuff when they are young, at least give them credit for that. When I was 18 or 20, I got into it also, but I got into the Libertarian Party after reading about it in *Rolling Stone* in 1978, and I have voted that way ever since.

SLUG: Why have you decided not to vote Libertarian in the '04 presidential race?

Joe: I still consider myself a strong Libertarian, although I disagree on some military issues. The first thing our government is charged with in the Constitution is to protect its citizens. When 9/11 happened and the Islamic fundamentalists started flaunting what they had done, that was a serious issue with me. Our government knows where they are at; there is so much stuff that **Bush**, **Powell** and **Rice** can't tell us and we won't know for years.

SLUG: I thought that punk was supposed to be anti-government, so why is it so many punks hate Bush and like Kerry; don't they know Republicans promote less government and Democrats support big government?

Joe: They only see Bush as being an authority figure, especially conservatives; they are the ultimate authority figures. These kids think Democrats are "liberals." They don't understand how much Bush and Kerry are really alike. They see Bush as a big spender, but they have no idea how much Kerry would spend if he got elected. When **Carter** ran in 1976, I was just too young to vote, but I bought his crap hook, line and sinker. He was a Southerner, hanging out with the **Allman Brothers** and **Charlie Daniels**, said he was going to

legalize pot, all that crap, man. Once he got elected, all that stuff he said went out the window; it was all a bunch of lip service. Carter was a big, big failure, and I would have voted for him when I was young. Just like all these young kids now with Kerry.

SLUG: Who do you predict will win the upcoming election?

Joe: Bush by four to six points.

SLUG: How do you feel about **Fat Mike** and **Punkvoter.com**?

Joe: Man, you're going to think I am yanking your chain, but I have been in a band for over 20 years and not only have I not been to **Punkvoter.com**, but I don't know who **Fat Mike** is or ever heard **Bad Religion** or **NOFX**. **Helmet** and that band **Blink 142** opened for us, and to this date, I have never heard any of their albums. For me, it was more of a big deal when **The Ramones** came to our shows.

SLUG: So you have met **The Ramones**?

Joe: Yes, several times; we played with them a couple of times. Once, **Joey** came down to our gig in **Wilmington, N.C.**, he came down to see some girl and he showed up in our dressing room after the show.

SLUG: Tell me about **G.G. Allin**. I have seen some of **G.G. Allin's** videos and he does some fucked-up shit.

Joe: Man, **G.G.** played himself as a racist, sexist and rapist motherfucker. But he was never like that around us. That was his showbiz persona like a professional wrestler; once those cameras were off, and the people he knew all left, he went back to being a normal guy. He liked to drink and smoke a lot, but he was a pretty normal guy. He would come and stay with us for days at a time, just for a vacation.

SLUG: I heard he died in the gutter. Is that true?

Joe: Nah, that is a rumor also. He had been clean for a while but he was going home to see his mom soon, and to mellow him out, he went and got some junk. So later that night, **G.G.** and some of his buddies in **The Murder Junkies** got high; **G.G.** choked on his own vomit and died. His buddies just thought **G.G.** was sleeping. That is how he really died.

Get the new **Antiseen** CD *Badwill Ambassadors* sometime after Halloween and don't forget to give your mind some real food with the full interview on slugmag.com.



Thunder & Lightning



A Late Night Encounter with



Modest
Lemon

Looking backwards with your narrator Kevlar7

While Phil made a final comment, "If you like the Liars new record, then you will like our new stuff," the three of them stepped out into the night. The door slammed shut and I was alone, quaking from the encounter. The storm raged outside. My mind began to deconstruct the events of the evening, working backwards to the beginning of that dark and stormy night.

Phil continued with his answer to my question, "We have 12 new songs. The new stuff will be different than the older, but it will still rock pretty intensely. The new songs will just be stronger. We haven't played any of the new stuff live yet and we're excited to see how it turns out when we hit the road in September."

The three of them retreated to the doorframe. Behind them, the rain came down in sheets and lightning flashed constantly. I knew one more question would get them out the door and fortunately, I knew what to ask—the most clichéd line in rock journalism: "What is the future of Modest Lemon?"

Sweat rolled down my head from the intensity of the situation I was in. In desperation, I thought back to my earlier research. Suddenly, a revelation sparked in my head. The three began to lean over me as I shouted out, "You guys started as a two-piece guitar-and-drums combo, but you added a third member just recently—why?!"

Phil leaned back smiling and answered, "As a two-piece, it forced us to be more creative; it was more of a challenge. We were able to deconstruct our influences until it was what we wanted. For our new material, we wanted to try more texturing and depth. We added our friend Jason, who also produced the second album. He plays guitar and keyboards, which frees us up to pursue more things musically."

The demand came again: "Ask another." Fearful of the consequences, I complied. "What is the mission statement of the band?"

Phil replied without pause, "We try to channel the music that we love and admire. We don't want to completely replicate those sounds but incorporate them together, but with a degree of musical freedom—psychedelic, garage, electronic, folk, repetitive monotonous sounds that are like Kraftwerk. Basically, we make records that I would want to listen to. An album that could be listened to early in the morning, when I'm sharpened but delirious from lack of sleep, so that I would be able to focus on all the sounds that come out in one song."

The three of them moved menacingly closer. I was filled with immense dread and decided I better think of better questions, starting with the one that nagged at me the most: "What exactly is a Modest Lemon?"

The three figures backed off a little. Phil quickly replied with eager enthusiasm, "It does not really mean anything; it's just an absurd name. We wanted a name that when people heard it, they would associate it instantly with the band."

There was another pounding knock on my back door. I quickly opened it, expecting to see the announcing crew on its balcony perch again. Instead, there were three hooded figures. I fell back into my chair and stared in shocked bewilderment. They silently entered and stood in front of my chair. One of them threw his hood back and I instantly recognized him as Phil, lead singer/guitarist/keybordist of Modest Lemon. He stared at me with a hardened, puzzled look on his face and then said starkly, "Ask me a question."

Modest Lemon is a three-piece band from Pittsburgh which made up of two guitarists; one which sings, and both alternating with keyboards and a backbone drummer. They have two discs—the latest on Birdman Records, which is also the label of The Warlocks. However, there is a darkness and menacing approach to Modest Lemon's blend of metallic garage and keyboard mixture lacking in The Warlocks.

The door flew open and I spied a crow sitting on the railing. It tilted its head and croaked the words, "Modest Lemon, Modest Lemon!" It then flew off, leaving me puzzled as to its appearance and message. I closed the door and went back to the search engine on my computer to find out what a Modest Lemon is.

It was a dark and stormy night. The tempest outside raged as I sat at my computer in the gloom punctuated occasionally by bright flashes of lightning. Insomnia had forced me into a late night net-surf of news and porn when there was a knock on the back door. Fearfully and hesitantly, I reached for the door handle. Who could be knocking on my back door on a night like this?

RED EYED LEGENDS by MC Welk

"We're the red-eyed legends from the night before, the TV babies from the media war."
—The Germs

Frontman and living legend **Chris Thomson**, Red Eyed Legend that is, lives in Chicago, where he says "It's all right, some days, but it's a battle every day to fight the forces of evil and negative energy." In other words, he has a day job, and he's like a protester on the streets of Chicago during the Democratic Convention of 1968, where there was a serious turn against the war (Vietnam), and the tactics of street violence and bombings were born. So I exaggerate, but there was a riot goin' on.

Who is Chris Thomson? You might know him better from his earlier bands: **Circus Lupus** (Wolfs influence?), who were on the Dischord label flagshipped by **Fugazi** in D.C. (Chris was also in **Ignition** on Dischord); the **Monorchid**, who were turning the art noise up to 11 on the broad-shouldered label **Touch & Go** (think **Steve Albini** or the **Jesus Lizard**) when they broke up; or **Skull Control**, purveyors of positronious punk. He also played on the first couple of **Unrest** singles, and with the dudes who became **Girls Against Boys**.

Since he's originally from DC, I asked Chris for his views on politics. "I feel like things are in a big mess right now, and we're constantly being barraged, especially during the election, with all these messages that are just freaking everybody out. A lot of people I know are completely overwhelmed. The underlying problem for me is that nobody's really coming out with any kind of answer, or any plan for getting through all this."

When I told him that all Utah voters were Orrin's hatchlings because of the Electoral College, he said, "That's a really interesting development. They're only campaigning in about a dozen states [and even fewer as the campaign progresses]. That's pretty weird."

Does he consider himself a proletariat art threat like **Mark E. Smith** of **The Fall**, with whom his bands have been compared? "I've heard that a lot, but I don't really listen to **The Fall** that much. In terms of singing, what I've always enjoyed is the real snotty delivery... even **Johnny Rotten** of the **Sex Pistols**. In terms of hardcore, there are the **Adolescents** and, of course, the **Germs**. They're who kind of got me started. **Alec MacKaye** (Ian's younger brother who sang with **Ignition**) has been an influence as well."

As far as **Steve Albini** [**Big Black**, **Rapeman**, **Shellac**, prolific

producer] goes, Chris thinks he's a really great guy: "I know he's acerbic, but he has a very 'no bullshit' take on pretty much anything. [Monorchid, Skull Control guitarist] **Andy Coronado** is now in a group called the **Wrangler Brutes** that recorded in Chicago with him recently. I actually got to sing a little bit on the record a little bit, and it was fun being able to hang out with **Steve Albini**. The thing that people don't realize is that he's been around a long time and he has a real knowledge of the history of things."

The **Red-Eyed Legends EP**, **The High I Feel When I'm Low**, has a picture of a nekkid Asian woman on the cover art who looks like she could be the next **SLUG Queen**. Another EP is due to come out in November that features a lineup change: Guitarist **Steve Denekas** has left the band and been replaced by **Kiki Yablon**, who also plays keyboards. **THIFWIL** rocks but it is a bit esoteric, as evidenced by the first two songs: "Hamlicus (indoor version)," which sounds like a straight-ahead (not -edge) **Skull Control** song; and "Hamlicus (super indoor version)," which is a tripped-out low-dub concoction. Reviewers of the record seem to love it or hate it.

When I asked Chris how it felt to be a divider rather than a uniter with his music, he said, "I'm a polarizing influence. It's hard because everybody has these ideas about what I should be doing, and it's like 'I loved your record that came out six years ago and I want you to sound like that forever.' Because I've been in so many bands, I have that kind of relationship with a few fans."

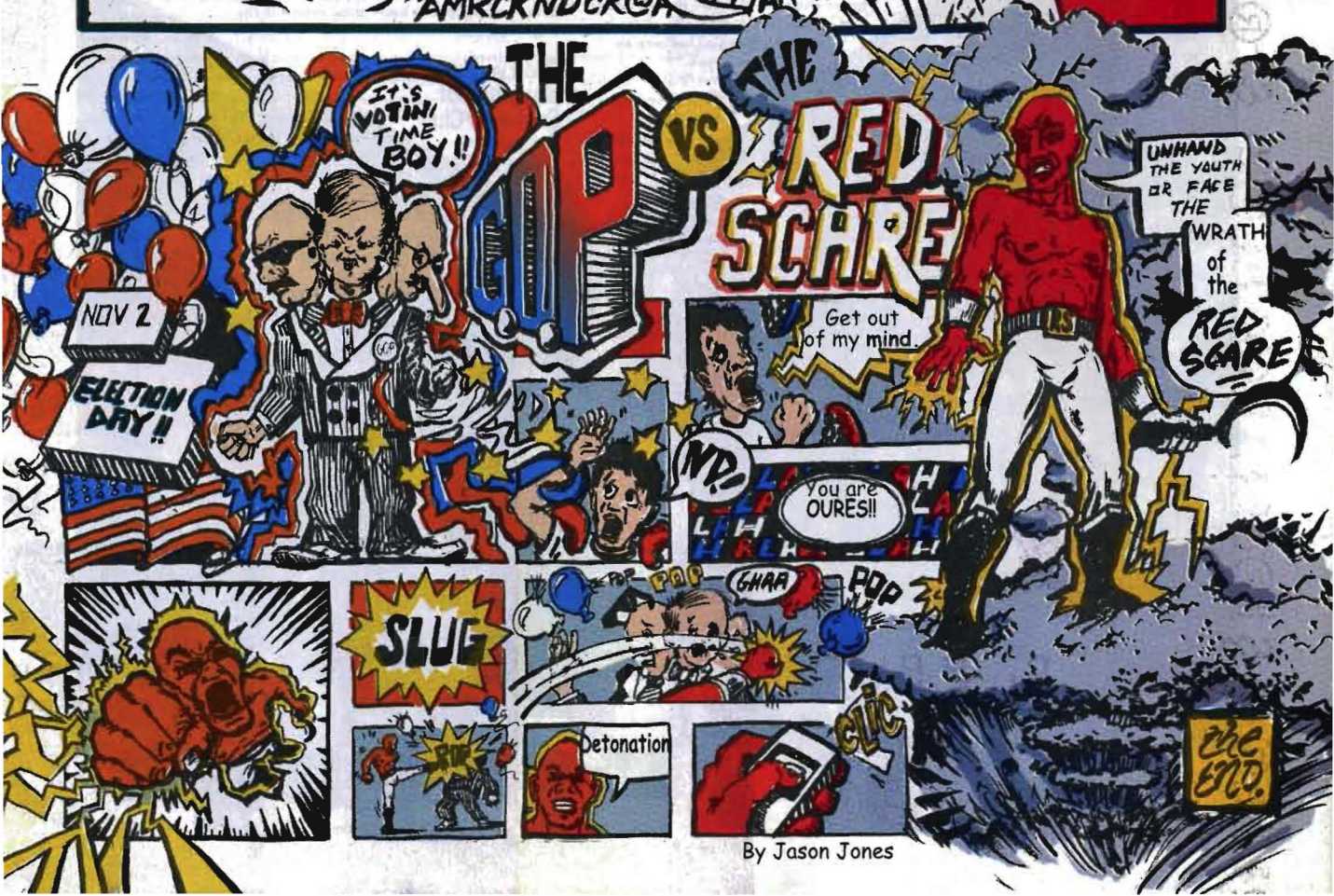
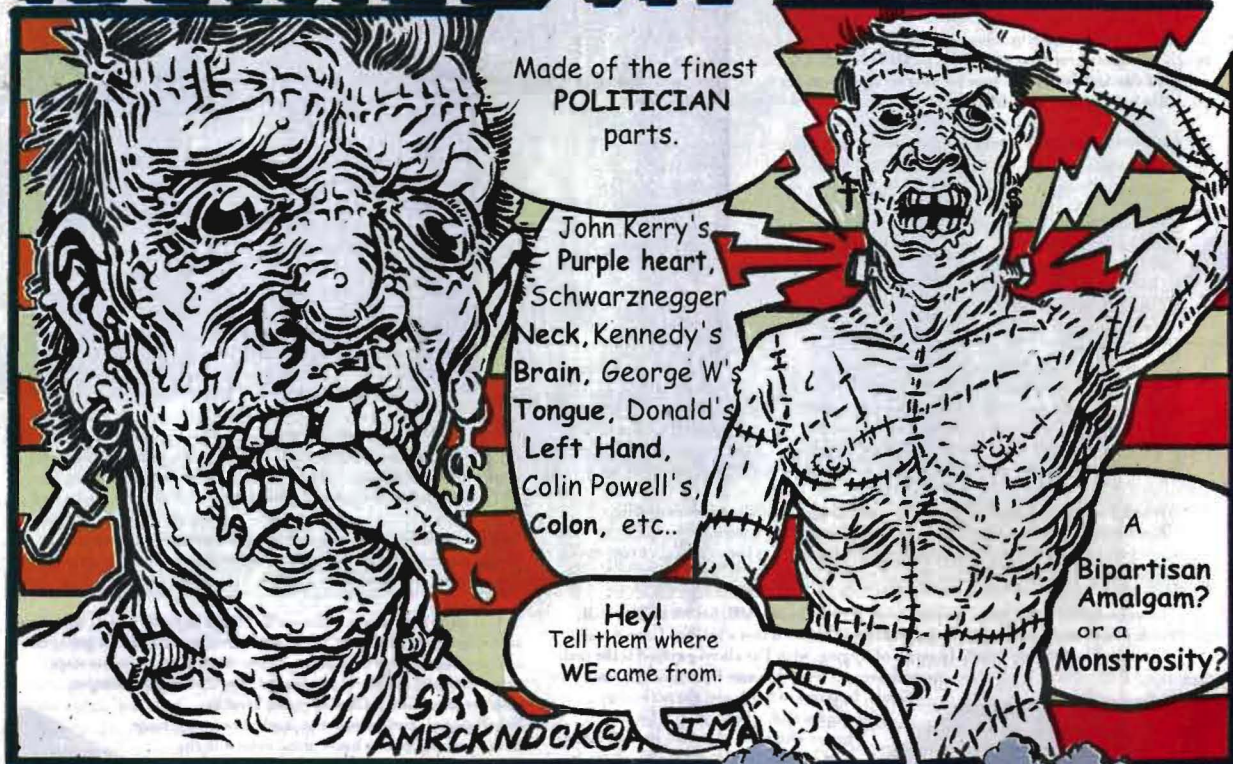
"Music to me keeps getting weirder and weirder every year," says Chris. "People want to make it so bad that they start compromising from day one." He hasn't.

SLC is quite fortunate to have the **Red Eyed Legends** arrive, as they tour infrequently. He has been in the woodshed working on his guitar chops and singing through a bullhorn. While there is no elaborate stage show, sonically, it should be over the top. Chris didn't disagree with the assessment of his (current) band by **BetterPropaganda.com**: "waved-out punk meets art damage in the parking lot of a heavy metal show with the treble cranked."

Red Eyed Legends will play with Hot Snakes at Club Sound Nov.3.



AMRCKNOCK PRESENTS "Our Governing Body"



Gallery Stroll is held on the third Friday of every month when the local galleries stay open until 9p.m. for all of us working folk to check out art by the locals and the yokels. This event has taken place every third Friday for 20 years. Show the galleries and local artists that you appreciate their work and hopefully they will continue to provide art and art walks for decades to come. As with *Bill & Nada's Cafe* and the *Zephyr Club*, you don't realize how much you miss it until it's gone. On **Oct. 15** these are some of the fab shows you may be able to see if you get your big butt off the couch!!!

Guthrie's Bicycle shop and Art Studios located at 156 E. 200 S. (Top of the stairs) will host their annual Fall Salon. This one-night-only art show provides a rare glimpse at the working artist studio. For those of you who attended the Poor Yorick open studios last month, you can attest to how enlightening this is. Artists have this knack for locking themselves into this tiny place and coming up with huge art projects to make the space seem even smaller. Twelve very talented artists are set to open their spaces, so there should be something for everyone.

Art Access, located at 339 W. Pierpont Ave, will host its third show titled *80Something*. This show has been a reoccurring event once every 5 years and the premise is 8 artists over 80 who are still actively pursuing their craft. The eight artists who will be, and should be, honored are Dorothy Bearson, Gaell Lindstrom, Marion Nelson, Dennis Papworth, Frank Riggs, Theodore Wassmer, Blanche Wilson and Francis Zimbeaux. The show will open Gallery Stroll evening and remain on display until Nov. 12. Regular gallery hours are M-F 10 a.m.-5p.m.

Sprague Branch Library, located at 2131 S. 1100 E. is please to display the recent works of Olivia Celine Glascock. Her new show, entitled *Explorations of Myth and Lore*, will offer a contrast and comparison of Mythology and religious figures focusing on the sacred roles of females. The oil-on-canvas and wood-panel portraits offer a closer yet slightly obscured look at the subject, allowing the viewer to come to their own conclusions. The show will hang from Oct. 14 through Nov. 20 and it's open during regular library hours.

From the curators of recent print exchanges *Citizen and Misplaced*, we bring you *Decay*, the work of over 30 artists in printmaking focusing on the Xerox copy format. This one-night-only show will take place at *Monk's House of Music* immediately following the Gallery Stroll on Oct. 15. Camilla Taylor explains that the idea behind the Xerox copy format is to make the prints accessible to all by only charging three dollar a print, everyone can afford to own a piece of local art. Framed pieces and entire portfolios will also be for sale. Three dollars pints and local music will round out this evening, making this a Gallery Stroll no one should miss.

If you have a show, let the people know. E-mail Mariah at mariahm@worldstrides.com



Σμ*P@R†
L@C@L
A@R†

ANTI SEEN

DESTRUCTO
MAXIMUS

Destructo Maximus

The AntiSeen

Steel Cage Books

www.steelcagebooks.com

This book drips blood. I'm not kidding. The pure destructo rock roll of the AntiSeen inhabits it. A black leather cover and silver foil lettering is more than appropriate for a book I can't put down, and am a little afraid of. *Destructo Maximus* is a collection of everything AntiSeen. Everything is here, from photos of the early days to flirts to just about every article ever written about the band. AntiSeen are the band that said "Fuck all the rules," and I mean all of them. This isn't a movement, this is a rock n' roll. Even their name actually means "anti the Scene," meaning, screw all these underground scenes trying to tell you what to do. rock n' roll means doing what you want to do—it's freedom. The AntiSeen have never pulled any punches with their music and the same could be said about this book. Even though there are a lot of cool articles about the band in here, the best are the candid interviews with band members done just for the book discussing music, life on tour and life philosophies they never hold back. A dangerous book about a dangerous band. —James Orme

Rock Faces

Edited by Oliver Cracke

Rockport Publishers

www.rockpub.com

From one's youth and throughout one's life, there will always be a photograph or a number of photographs that touch the very heart of your existence. A powerful, artistically rendered photograph can establish an intriguing rock-star image of a particular artist that creates a persona that you buy into, whether by just purchasing their album or obsessing over them. *Rock Faces*, a large, gorgeous hardback compilation of 12 rock n' roll photographers and their portfolios, holds an amazing display of numerous epic, original photographs by the best photographers in the business. Oliver Cracke compiles and introduces us to 40 years of rock 'n' roll photography, sharing stories from each photographer about their photos and the artists behind them. This book dives into the portfolios of such great photographers as Mick Rock, Gered Mankowitz and Danny Clinch showcasing new and classic artists such as David Bowie, The Rolling Stones, Bob Marley, Bjork, The Yeah Yeah Yeahs, Marilyn Manson and Tupac. This book holds numerous classic and memorable photos such as Mick Rock's cover shot for Lou Reed's *Transformer* album, and Bob Gruen's bloody depiction of Sid Vicious in 1978 at the Longhorn Ballroom in Dallas, Tex. Whether you are a music or photography enthusiast, this is a must-have for your personal library or your coffee table. —Nate Millard

CD ART: Innovation in CD Packaging Design

By Charlotte Rivers

Rotovision

www.rotovision.com

Charlotte Rivers had an unusual number of challenges when she chose to write a book about CD design. The writing had to be solid and interesting. The layout of the book had to be sexy, but could not overstep its role as a subtle cradle for CD art showcased in its 160 pages. She had to establish a network of contacts. Most daunting of all, she had to define cool. Somehow the job was done. The book is richly laden with detailed photography of CD packaging which ranges from the traditional jewel case to wood and metal enclosures to acrylic plates that screw together. There are several interviews with designers and record company executives, covering everything from strategies for creating powerful design to the politics of artistic integrity vs. marketability. My favorite quote comes from Stephen Byram, who does work for Sony USA, but also designs for NY label Sonagen and German label Winter & Winter. "I wish that the music business would stop seeing the fast-food industry as a role model." HALLE-fucking-LUJAH. The thing I admire most about this book is that the author breaks down the components and dimensions of alternative packaging into concepts that anyone can utilize. The number of sudden explosive ideas you may get from this volume are limited only to your imagination. —Spindleton



Middle Eastern dance or "bellydance," is considered to be a derivative of some of the world's oldest-known dance forms. Middle Eastern or Oriental dance is a multi-faceted art, and the term, bellydance, applies to several different forms of the dance such as, Egyptian cabaret, American classic, American tribal, or folkloric. Like our folk dances, there are traditional dances from the Middle East that come from the people or tribes of the various countries and have been handed down through the generations. These dances are usually performed in regional costumes and reflect the daily lives, joys, and sorrows of the people. These dances are also the foundation of what we refer to as bellydance.

Tamar, director of the Giza School in Salt Lake City, is actively engaged in preserving and presenting the more traditional and ethnic forms of Middle Eastern dance. "We are so fortunate in the United States to perform these traditional dances. In Iran, no one is allowed to do any public dancing. People can only dance at private parties," explained Tamar. "It is very sad. I love the Persian dances. They are so innocent and beautiful."

Tamar's belly dance experience began in New Orleans, where she danced every weekend for 15 years. She studied with some of the greatest dance teachers including Bobby Farrah, Dee Birnbaum or Zenia, Mahmoud Reda, the Fred Astaire of Cairo and Ferida Fahmy.

Tamar moved to Salt Lake City in 1997. She saw a need for a more folkloric focus in our dance community and created the Giza School. Her new troupe, *Cartouche*, is busy learning traditional Khaleggi, Nubian, ghawazee, Saidi, baladi and Persian dances. Tamar is the director and choreographer for the troupe, which is comprised of seven women and one man.

"I am looking for some more good male dancers who want to be in a folkloric troupe. They are hard to find."

"My favorite ethnic dance is Nubian. It is so exciting! It's such a happy dance performed with men and women. The costumes and steps are lively, and everything together is fun for the dancers and the audience," explained Tamar. "You don't see this dance being performed anywhere!"

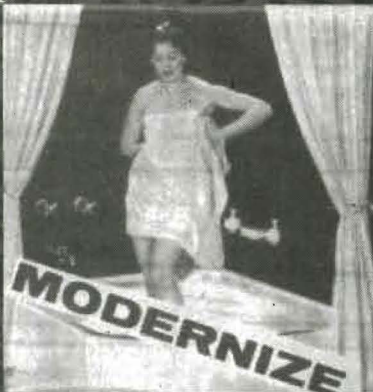
The Giza School currently has 12 students plus her new troupe. Tamar juggles her love of dancing with full-time work and being a full-time mother. Her desire for the future is to travel to Iran, Egypt, and Turkey and study the dances firsthand. In the meantime, she actively researches the traditional dances, watches videos and attends local workshops when possible.

I saw the Giza School dance last March at *Spring Fest*. I was enchanted with the colorful, vibrant and lively presentation. I especially loved watching the traditional aspect of Middle Eastern dance being presented. Variety will keep our belly dancing venues interesting, fresh and attractive to the public. Thanks, Tamar, for your contribution.

Tamar's troupe, *Cartouche*, will debut at *Spring Fest 2005* and is scheduled to perform at *Thia's* June show.

Bag Lady Boutique

241E 300S
SLC, UT



fashion
as art

tons of
retro
tees &
track
jackets

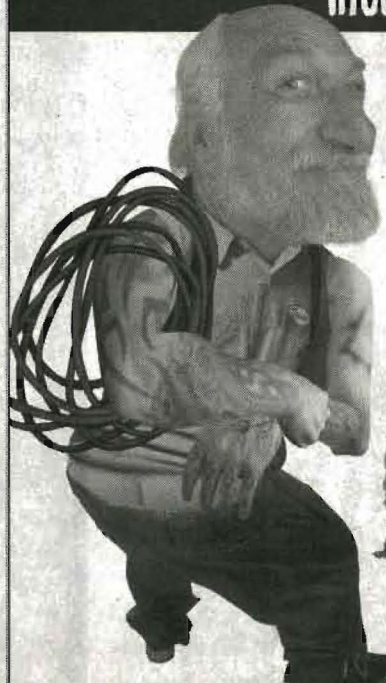
Buy-Sell-Trade
Girls and Guys clothes

seven for all man-kind,
diesel, blue cult, levis, and
miss sixty now in stock

521-6650
mon-sat
11am-7pm

the arosnet guarantee:

we won't send a **cable guy**
to hook up your **internet service.**



In the world of Internet service providers, you'll hear every promise and see every offer. But if you're not careful, you might see more than you bargain for.

ArosNet is one of Utah's first ISPs with the most reliable Internet connections and knowledgeable support technicians in the business.

Whether from home or the office, and with a high-speed connection or dial-up, we simply want to connect you to the Internet—fast, efficiently and affordably.

We don't guarantee you everything, but we will meet your Internet connection needs...and spare you from an unsightly offering.



AROS.NET

We promise you the world.

28 South 400 East, SLC, UT 84111
www.aros.net 801.532.2767

What a wonderful year for house music. Once again, we have some of the best records from the best labels to be reviewed this autumn season, from *Jellybean Soul* to our boys at *Morehouse*, and across the drink to *Defected's* "In the House" label. Also this month, check us out on the web, www.slugmag.com for an exclusive interview with *Soulful Records* guru Brian Tappert. If you're looking to experience this music live or are a DJ looking for more information regarding performances, contact me at nickjames@slugmag.com

Deep Sensation
"Somehow, Somewhere"
In the House (Defected)

This timeless classic receives a re-edit with a coat of new paint from the kings of soulful sound - Copyright. Originally surfaced on *Guidance Recordings* (think Dave Tada style), this has always been a favorite; among the biggest names surfaced in house (MAW, Dimitri from Paris, Soulful Heads) and a trusty weapon for the failing dance-floor. On this juicy piece of plastic fruit comes exceptional mixes from *Cleptomaniacs* and the fresh-as-ever copyright mix. Tracks: "Original," "Copy-edit," and "Clepto-anthem/Dub." www.defected.com

Jennifer Holliday
"Think It Over" (remixes)
JellyBean Soul

Another classic hit is rediscovered and delivered in full force on *JellyBean Soul*, this time with Texan singer Jennifer Holliday on the vocals. She perhaps is best known for her appearances on the Broadway stage (think New York people!) where she starred in a number of musicals, from "Your Arm's Too Short to Box With God," to "Sing, Mahalia, Sing" to "Dreamgirls." We have Darryl James doing additional production and remixes, bringing Jennifer's voice to the forefront with his trademark beats, melodic strings and expressive chords. Bonus Beats and an acapella version included on two mixes. www.jellybeanrecordings.com

Groove Junkies featuring Alex Sky
"I've Got It Bad"

Morehouse Records

If you haven't planned to pick this one up-stop reading and pre-order it now! We are blessed with another kick-ass, passionate lovin' wicked track from the kings of house. Featuring the debut of multitasking singer/songwriter Alexander Sky, "I've Got It Bad" (and that ain't good; remember the Duke?) showcases the wonder the Groove Junkies duo create and continue to produce. Now up to 13 releases, the *MoreHouse* label continues to prove it's got balls, it's got milk and its got house. It includes 3 mixes - vox, dub, instrumental. Love and Respect for Evan, Leneth and Parrish. www.morehouserecords.com

Mambana
"Felicidad"
Soulful Trax

Mambana is a combination of two very different personalities united by music. Isabel Fructuosos (of Afro Medusa, Afro Angel) a Spanish singer and songwriter writer with a wandering spirit full of Latin flava and Aswell (DJ/producer/mixer: Jetlag, Usher, Stonebridge, Room 5 and Soulsearcher), a young Swedish producer with the expertise of a mature producer. First there was *No Reason* in 2002, then *Libre* in 2003 and now with *Felicidad*, they are once

By Nick James



Mambana

again celebrating summer's vibe into full effect. Funky, bumpin' and all the way Latin, this sexy groover will fill your peak-time dance-floors even when you think they couldn't get any fuller. Cheers to *Soulful* for continuing the release of superb house. www.soulfultrax.com

BREW VIES

Halloween Party
 Costume Contest
 Great prizes

Also prize drawings for
 those whose costume sucks

If It's Any Good It'll Be At
 Salt Lakes Only CINEMA PUB

"substantively more damning
 than 'Fahrenheit 9/11.'"

Tina Brown
 THE WASHINGTON POST



THE EXORCIST
 DIRECTORS CUT

Sunday, October 31st
 dub

THE
 HUNTING OF
 THE PRESIDENT

★★★★★

"Riveting and revealing,
 whatever views you have
 on the partisan issues
 involved."

DICERBURG

THE CHRISTIAN SCIENCE MONITOR

Coming to Brewvies October 22nd

677 South 200 West * 355-5500 * www.brewvies.com * must be 21 with ID

GLITTER GUTTER TRASH

by ryan michael painter
rien@davidbowie.com



Namelessnumberheadman *Your Voice Repeating* The Record Machine

Quite frankly this is an experiment that at any given moment threatens to go awry. A dose of the **Flaming Lips**' bizarre atmospheric kookiness, occasional afternoon drinking binges with acoustic guitars and quiet pianos that from time to time explode into **New Order**'s rock-electronica before crashing into the coming down. *Your Voice Repeating* is an album that you can't put your finger on. The first few listens are a bit disorientating but ultimately it proves to be a very endearing album that thankfully offers more talent than gimmicks. Highly recommended to those who like a side of experimentation to go with their morning coffee.

Singapore Sling *Life is Killing My Rock'n'Roll* Stinky

Singapore Sling's debut album, *The Curse of Singapore Sling*, was greeted by over-anxious critics who hailed this Icelandic import as the rising sun. I was numbered among those critics. This isn't to say they weren't worthy of a little attention. Their sonic wall of distorted haze was worth noticing and with *Life is Killing...* they've improved upon the schematics by injecting a more melodic sense of hooks. They aren't quite up to the chaotic beauty of **My Bloody Valentine**, the aggressive punch of **Black Rebel Motorcycle Club** or the blessed out soul grind of a great **Spiritualized** tune but they're getting all the closer.

Communique *Poison Arrows* Lookout

Had **Duran Duran** grown up listening to themselves and pop punk rather than the glam appeal of **Bowie**, **T-Rex** or **Roxy Music** and stole their image from a less fashionable **Interpol** over **David Sylvian** they would have looked and sounded like **Communique**. Well you might also have to add a bit of the **Beach Boys** and a touch of **Elvis Costello** to balance it all but ultimately the key missing element that separates the student from the mentor is the "why shouldn't the world be ours?" arrogance that propelled the Durans to rise and capture the pop world in the 80's and then again in the early 90's. *Poison Arrows* is a solid album full of nostalgia that feels just a touch off center like a white man dancing, but at least it has you dancing.

The Waxwings *Let's Make Our Descent* Rainbow Quartz

Although you can hear the garage influences Detroit's **The Waxwings** pull a few tricks from the glory days of the **Rolling Stones** by way of the **Dandy Warhols** rather than jumping **The White Stripes** bandwagon. Not that there isn't any blues to be found, there's more than an ample amount of distorted bluesy riffs with wandering bass lines that have a more honest, less adrenaline pumped effect than say **Jet** or **The Hives** while keeping most of the swagger. However it is the subtle use of multi-harmonies in the vocals that sets them apart from the rest of the indie pack. *Let's Make Our Descent* is a solid album and a lovely snapshot of a band on the rise despite what the album title suggests.

The Shore *The Shore* Maverick

In a time when labels are scrambling to capitalize on the space **Coldplay** has left while they record their new album with UK bands like **Snow Patrol** and **Keane** it seems fitting that the most suitable replacement should be from California. Not that **The Shore** are going to be confused with **Coldplay** in many regards, other than a promising debut and a taste for British pop anthems. You see the undeniable truth is that **The Shore** will escape comparisons to **The Verve** about as quickly as **Interpol** ditch the **Joy Division** references. I suppose you could view this as somewhat redundant but considering **The Verve**'s absence and **Richard Ashcroft**'s amazing decent into writing lifeless songs after only two solo albums it also seems pertinent and warmly welcomed. *The Shore* isn't a masterpiece, then again neither was **The Verve**'s debut. It is however a hopeful record that proves there is still some life in American bands who aren't stuck in their garage.

The Thrills *Let's Bottle Bohemia* Virgin

The Thrills' debut *So Much for the City* was greeted with so many fantastic reviews, awards and a wallop of hype that you'd think they'd invented rock 'n' roll. I was unimpressed. For *Let's Bottle Bohemia* I wiped the slate clean, ignored the inevitable hype and the result? They're a good band that will rest along side **Gomez** and the majority of **Wilco**'s catalogue as music I recognize talent in but simply can't get into. *Let's Bottle Bohemia* is a stronger album than their debut and should more than please and increase the loyal fan base. Touring with **The Pixies** will likewise garner the band a considerable amount of attention and this time around they have the punches to live up to the hype. Besides anyone who can write a song called "Whatever Happened to **Corey Haim**" without coming off with the integrity of **Weird Al** deserves a round of applause.

modus operandi

by oneamysseven

oneamysseven@kommandzero.net

The window of opportunity has closed. I don't know of any more shows of the industrial variety coming through Salt Lake anytime in the next month or even year. I worry about the lack of support of these events. As a promoter, I know it is painful on the wallet, but seeing other promoters who have such a passion for the music struggle to keep the scene alive is even more frustrating. To quote Sister Machine Gun's Chris Randall from the recent *Domination Tour*, "In the 6 years between our last national tour and this one, things have changed in America. The touring market is down overall, and for the type of music we make, it's almost nonexistent... It was everything I could do to get this tour to the finish line, and it has left me drained both financially and physically." And it's not just in the industrial scene, it's everywhere. I don't want to be preachy, but please support these touring musicians and keep a good thing going. Without our support, they will become a thing of the past.

Terrorfakt *Cold Steel World* Metropolis 4/5

If you're not familiar with them already, then now is a good time to discover the caustic rhythms and dance-club war-zone created by Terrorfakt. With only the second release, *Cold Steel World*, they have raised the bar for acts to follow. Simple yet powerful rhythms compose each of the ear-blistering 17 tracks. Terrorfakt is the creation of Hellraver, New York City's most notorious industrial/EBM/rhythm noise DJ. It's fascinating to hear what someone who has DJ-ed a wide variety of music for over a decade can come up with. The harmony between album title, cover art and the actual sound structures douses the senses with illustrious beauty of scrapyards and industrial wreckage. In late 2002, Terrorfakt became a household name after remixing P.A.L.'s already popular track "Gelobnis." With constant static bursts and crunchy loops, Terrorfakt put out music that is impossible to ignore. There isn't a song that I don't like here, but some favorites include "No Frequency," "Steamliner," and "Hate Like This." If Tetsuo III were to happen, it would be my advice for director Shinya Tsukamoto to commission Terrorfakt to produce the soundtrack. If you haven't heard Terrorfakt or seen them live, you are missing out on a cold steel world of bliss.

[SITD:] *Stronghold* Metropolis 5/5

Originally released on Accession Records, [SITD:] has become one of my favorite acts to come out in the last few years. It all started with their single, "Snuff Machinery," on the *Septic II* compilation on Dependent Records. The infamous *Snuff EP* created a buzz in 2002, leading people to wonder when they were going to get more [SITD:]. Finally, in 2003, the German duo released *Stronghold* on Accession Records and has since reached popularity not only in the clubs, but also on the charts. Thankfully, Metropolis picked this gem up and is making it available domestically. "Lebensborn" has been a favorite—captivating strings and pulsating beats. Recently, I learned the horrors of the Nazi-led "Lebensborn," where children were kidnapped because they fit the racial criteria for "Germanizing"—the lyrics take on a whole new meaning after doing some research about this. I instantly fell in love with the beautiful hooks and vocals in "Rose Coloured Skies." Of course, "Snuff Machinery" is a song that is like a good wine—it only gets better with time. *Stronghold* is bound to be a classic. It's on my Top 10 recommended albums that I like to share with people. Seriously, pick it up!

Assemblage 23 *Storm* Metropolis 3.5/5

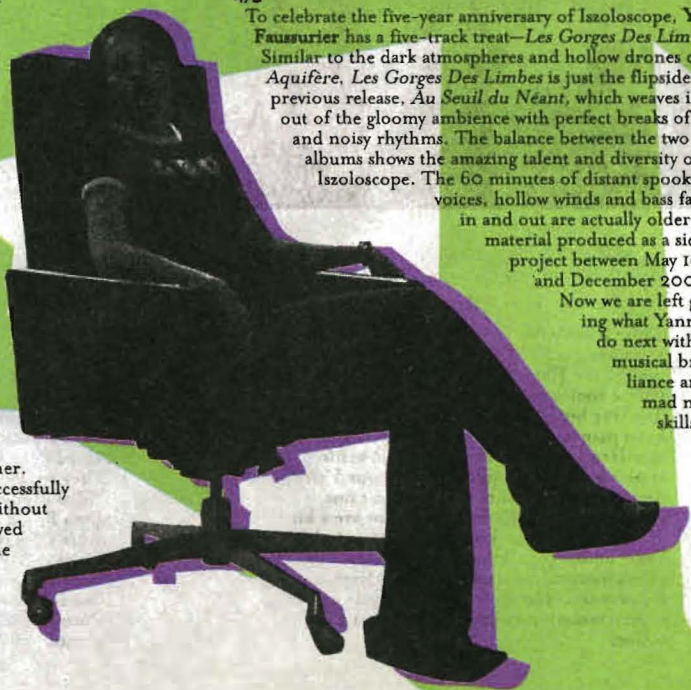
Tom Shear is back with a release loaded with thought-provoking lyrics and melodies that spark something inside of the listener. Shear has found a niche with his talent and has been able to successfully replicate his signature sound with a fresh approach each time without becoming boring and redundant on each release that has followed 1999's *Contempt*. The single for "Let the Wind Erase Me" came out in June of this year as a teaser to *Storm*. Three unique versions of the track gave a slight insight as to what was to come. It has just been announced that "Ground" will be the single to follow the album, one of my personal favorites that I look forward to hearing in a "single" format. "Skin" is another catchy one that is great to sing along with. Fans are going to fall in love all over again once they pick up *Storm*.

Panzer AG *This is my Battlefield* Accession Records 4/5

Somewhere between Icon of Coil and Combichrist, Andy Laplegua finds time for another project, Panzer AG. This first release under the Panzer AG moniker is titled *This is my Battlefield* and fits comfortably among the sounds of his other two projects. Take the synth stylings of Icon of Coil and pair it up with some of the crunchiest, dance-floor friendly noise and you have something accessible for a broad range of music fans. Fifteen tracks is the perfect amount of rich stabbing percussion, symphonic violin and distorted vocals. A fair balance is discerned between the beautiful melodies and destructive loathing created in emotive lyrics about conflicts of the world. "Introduction of the Damned" is the first track and indicates there are good things to follow with its symphonic melody and pounding beats. Other tracks that stand out include "Battlefield," with its intense vocals and fun samples: "Panzer," with its slower tempo and repetitive sampling; and "Behind a Gasmask," with its nice use of guitars. It was surprising to find a local connection to Panzer AG on the track "Tides that Kill (Panzer AG vs. Symbiont)". I'm not sure if it's actually considered a remix, cover or what. If you remember, on Symbiont's *Broken Silence*, Ted Phelps of Imperative Reaction did the vocals on this tenebrous piece. Panzer AG, Combichrist and all other projects with the name Andy Laplegua on them will definitely be a part of my CD collection. Oh—and you will be happy to know that you can pick this up for a domestic price on Oct. 12 on Metropolis Records.

Iszloscope *Les Gorges Des Limbes* Ant Zen 4/5

To celebrate the five-year anniversary of Iszloscope, Yann Faussurier has a five-track treat—*Les Gorges Des Limbes*. Similar to the dark atmospheres and hollow drones of *Aquifere*, *Les Gorges Des Limbes* is just the flipside to his previous release, *Au Seuil du Néant*, which weaves in and out of the gloomy ambience with perfect breaks of harsh and noisy rhythms. The balance between the two albums shows the amazing talent and diversity of Iszloscope. The 60 minutes of distant spooky voices, hollow winds and bass fading in and out are actually older material produced as a side project between May 1999 and December 2000. Now we are left guessing what Yann will do next with his musical brilliance and mad ninja skills.



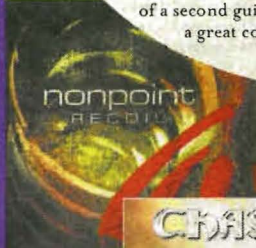
WRITTEN IN BLOOD

By John Forgash

forgash@slugmag.com

LAVA:

Even from their first album, *Struggle*, in 1999, the band **Nonpoint** wasn't a simple metalcore band. This band's music has always had substance lyrically, vocally and musically. The band continued their hard-hitting approach on their major label (MCA) debut in 2000 with *Statement*. I lost touch with the band for a while and didn't even realize they released *Development* in 2002 until I received their latest album, *Recoil*. Nonpoint started out writing fairly complex arrangements, and still, they've grown as musicians and songwriters by a ton since the last time I heard them! The production is perfect, combining deep bass lows with shimmering, crystal-clear highs. I'd hate to label this album as "more commercial" because it's not your average metal fare, although their music has grown into a more accessible product—which explains why I've heard these guys a number of times on XM and Sirius radio. Complementing the music perfectly, Elias Soriano's vocals are as strong as ever, whether he's singing single lines or creating rich vocal harmonies. It's great to see the whole band intact (Elias—vocals; Andrew Goldman—guitar/vocals; KB—bass; and Robb Rivera—drums). As far as I can tell, the lineup has remained consistent since '99, except for the removal of a second guitarist. *Recoil* is 13 tracks, including a great cover of Phil Collin's "In The Air Tonight."



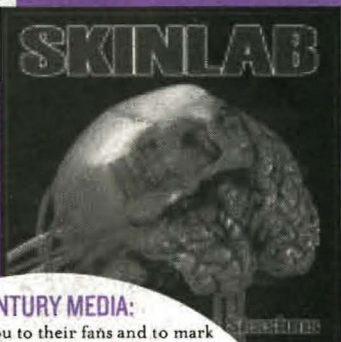
NUCLEAR BLAST:

The last time I received a Therion release, it was a slipcase promotional copy. As if that's not bad enough, there were only two full songs on the slipcase; the rest were edited to fade out after about a minute. I took the slipcase out of my mailbox, brought it in through my front door, walked it down the hall into the kitchen and threw it directly into my garbage can. Just for good measure, I lit the garbage can aflame and did various satanic rituals over the entire area. (Hey, publicity screwballs, don't bother sending me edited slipcases.) I just received the latest from Therion, and sure enough, it's a cut-down version of their double album *Lemuria/Sirius B*. Even though I didn't get the full track listing, at least this time I did get full songs. Therion, once a death metal band, seems to move further into the realm of symphonic metal with each album. Their music has a definite folk-inspired, epic sound, but still retains a metal edge. Every vocal style under the sun is used by this band, including traditional metal, clean, choir, male and female operatic, etc. While the vocals often take center stage, they never completely overshadow the music. There are undeniable flashes of musical brilliance to be had on this double release.



LEVIATHAN:

I've been listening to David Chastain's music since his '87 solo album, *Instrumental Variations*. By 1987, David was already well into his recording career, having released albums with **Spike**, **CJSS** (as David Chastain—solo albums—and as **Chastain**). Albums released by his band Chastain were more of a band effort and up until the early 90s, featured female vocalist **Leather Leone** (it was so good to see Leather get work after her stint on the show *Happy Days*). After Leather's departure from the band, she was replaced by **Kate French**. While I've never been particularly into either singer, Kate is the more tolerable of the two. *In an Outrage* is the latest from Chastain. Musically, David seems to dumb down his playing on his albums with vocals. *In an Outrage* is solid musically; it just sounds like the writing lacks the extra creative spark that is assured from every instrumental offering from David Chastain. Kate's lyrical writing is hit-and-miss, too. At times, her lyrics are derivative of every bad power-metal lyric of the last 20 years. At other times, her lyrics are just plain hokey: "You think you know me. Well, you don't know me at all, let me tell you. Why do you treat me like I'm dumb when I'm the one who makes you come over and fill me up?" What in the hell is that? David and Kate are joined by former **Vicious Rumors** rhythm section Dave Starr (bass) and Larry Howe (drums). I will give this album one thing—it's got perfect guitar tone.



SERJICAL STRIKE:

Even your worst acid trip isn't as bad as **Bad Acid Trip's** *Lynch The Weirdo*. This band is a signing of **Serj Tankian (System Of A Down)** on his Columbia imprint label. My first impression of their music reminded me of a cross between **Green Jelly** and **Thought Industry**, the former because of their ridiculous sound, the latter because of their quirkiness. As the CD played on, half of the comparison thinned. The Green Jelly comparison stuck because, well, Green Jelly sucked, too. Thought Industry is just too good to be compared to this band. Bad Acid Trip is weird, ridiculous and quirky, but unfortunately for them, they just don't have the musical or lyrical writing ability to get away with it.



CENTURY MEDIA:

As a thank-you to their fans and to mark 10 years as a band, **Skinlab** are releasing *Nerve Damage*. What started out originally as an EP of unreleased songs soon turned into a full album of unreleased material, which ultimately morphed into the double album *Nerve Damage*. This two-disc set has a total of 34 tracks, including two brand new songs: "Losing All" and "Beneath The Surface." The release also includes a slew of previously unreleased demos and alternate mixes. According to the inlay, there's a bonus video clip for "Losing All," but damn, I couldn't find it. The release also includes the out-of-print *Eyesore* EP and the *Suffer* EP. Disc 2 rounds out with a seven-song live set from the 2003 "4/20 Musik Conspiracy" festival (They'd probably be able to spell the word "music" correctly if they weren't so concerned with "420".)

WASTED LIFE

By Dave Barratt dave@slugmag.com

So what do you do with your life if you're not interested in Highlander, Outlander, Freeland, Cross Lander or Uplander SUVs, subdivisions named after whatever nature was leveled-over to put them there, popping out babies and going to church every Sunday?

How about running your own DIY punk label since 1978? Helsinki, Finland's Propaganda Records has released some of the most crucial records in the entire history of punk, period. Their *Russia Bombs Finland* (1982) and *Propaganda Hardcore '83* compilation LPs spread the gospel of Finnish hardcore bands like Riistetyt, Kaos, Rattus, Bastards, Appendix and Terveet Kadet. Lots of those bands have spent decades of their lives playing thrashing DIY punk, to the point that even the Mormon missionaries from Finland that I met a few years ago had heard of them. Contrast that with their American counterparts who change identities as often as trends dictate, and it's easy to see why the dedication and longevity of Finnish punk bands have earned them such respect in DIY circles.

Though Propaganda Records went through several periods of inactivity, the past few years they've been reissuing their classics on CD. When the *Russia Bombs Finland* and *Propaganda Hardcore '83* comps are finally reissued, I doubt I'll ever have to buy another punk record again (yeah right!).

APPENDIX Money Is Not My Currency CD Propaganda Records

Collector scum will pay close to \$1000.00 for Appendix LPs, making them completely out of reach for every punk I know. Propaganda's CD includes the *Money Is Not My Currency* LP plus their songs from the *Russia Bombs Finland* comp for \$19.00 including shipping, so the vinyl vs. CD argument is fucking stupid. Anyway, even some of the best Finnish hardcore bands instantly worship Discharge, so Appendix stands out with a dark edge more comparable to early L.A. greats like The Germs. Then after you just heard the best plodding, violent punk song in your life, Appendix will tear through an almost-thrash rager with the best punk-as-fuck songwriting you'll ever hear.



BASTARDS Siberian Hardcore CD Propaganda Records

While Appendix showed varied songwriting and influences from '77 punk to proto-hardcore, Bastards stuck mostly to fast Discharge-inspired 'core with few slow or melodic parts. Discharge has inspired tons of generic-as-punk bands, but Bastards have chops that make their songs interesting and memorable despite the faster pace. This isn't the thrash of today that sounds like a badger fighting a wolverine in a metal garbage can; this is fast hardcore punk with discernible vocals, catchy-but-mean guitar work and no blast-beats.

Those *From Farther To Whatever* bands have zero awareness of hardcore punk's history, so why not listen to the bands that were a part of that history instead? Propaganda Records can be reached at www.propaganda-records.com for discographies, ordering info and other shit. You can also find tons of good stuff about Finnish punk on the Kill From The Heart web site at <http://homepages.nyu.edu/~cch223/mainpage.html> or <http://killfromtheheart.com>.

Custom screen printing for bands, labels and zines

NO screen charge!

Free set up!

12 minimum instead
of our competitors
minimum of 36!



We Print High Quality T-Shirts

We use
HEAVY weight 100% Cotton T-Shirts

We Can Screen Print Patches, Hoodies, and Girls apparel

To Get Pricing On Large Orders Or For Any Questions Contact
S & R Prints at:

(801)347-1700

rgomez@snrprints.com

www.snrprints.com/bands

By Musicians, For Musicians

SATAN goes back to SCHOOL!

"I found some great music to study to, and some cool t-shirts so I can be popular with all the kids!"

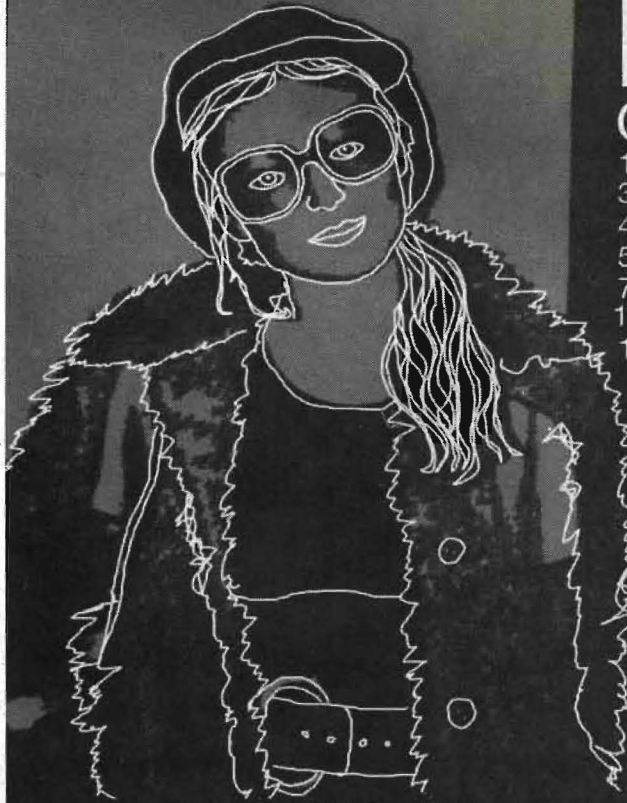
THE ABYSS

METAL • GOTHIC • INDUSTRIAL

4901 S State St. Suite G (801) 313 0266

www.theabyss-slc.com theabyss@att.net

Schoolmate Zakk Muffett: "Satan knows his metal- he even bought local death metal legends Malignant Inception's 'Black Death'- it's finally out; only \$12 at The ABYSS!!!"



MONK'S OCTOBER

- 1 le force
 - 3 general confusion
 - 4 babylon down w/dj rebel
 - 5 curtis strange
 - 7 bullen, chisholm, lovell, and thurber
 - 10 general confusion
 - 11 babylon down w/dj matlock
 - 12 dj pk and dj 2606
 - 15 xerox print show w/ether orchestra
 - 17 general confusion
 - 18 babylon down w/dj rebel
 - 19 curtis strange
 - 21 fix bayonetes
 - 22 coyote hoods
 - 24 general confusion
 - 25 babylon down w/dj matlock
 - 26 dj pk and dj 2606
 - 29 the body
 - 31 carphax files, redemption, tragic black
- karaoke every wed. and sat.

19 E 200 S 350-0950 drink specials private club

BURT'S TIKI LOUNGE* PRESENTS OCTOBER MADNESS!!

**CAPTURED!
BY ROBOTS**

w/ THE PURRBATS
TUESDAY, OCT 12
\$5 COVER

**METAL
CHURCH**

w/ 3 INCHES OF BLOOD
UN SOUND MIND
FRIDAY, OCT 29
\$12 TICKETS

HALLOWEEN PARTY FEATURING:

DIE MONSTER DIE
THE FRIGHTMARES
THE VOODOO ORGANIST

SATURDAY, OCT 30
7-SHOT SCREAMERS
COSTUME CONTEST
RAFFLE PRIZES • \$7 COVER

SATURDAY, OCT. 9

DIRTNAP

WITH:
DAISY WRECKED IT
KAL CORPSXEN

FRIDAY OCT. 23

FROM CHICAGO:
DESTROY EVERYTHING

FROM LAS VEGAS:
THE PERVES \$5 COVER

FROM ROOSEVELT: OTHER POCKET
FROM PROVO: ABOMINATIONS

**CHECK LISTINGS
FOR MORE GREAT
SHOWS IN OCTOBER**

COMING IN NOVEMBER:
DIXIE WITCH

Tickets on sale at The Heavy Metal Shop! *BURT'S TIKI LOUNGE IS A PRIVATE CLUB FOR MEMBERS

801-521-0572

I was assigned to interview members of **Flogging Molly**. I was looking forward to it; particularly the part about talking to Matt Hensley, the accordion player. I've hung out with him before and he's always been a real nice guy. For those who may be unaware, he also was a skateboarding legend. In the early 90s, he rode for H Street and was in the video *Shackle Me Not*. This would make the interview a lot easier. The difficult thing would be waking up at 9:30 in the fucking morning. I'll let you readers know something, I drink like a goddamned fish and 9:30a.m. is usually when I'm passing out. Well, obviously, through some sort of miracle, I got up in time to do the interview. Except Matt wasn't there. Dave King, the lead singer, was, however. He had just woken up too; this was also, as he described, hard, because he also had had a "long night." I already liked the man. I know from previous meetings that they have a trailer behind their bus that is literally full of Guinness of which, let's just say, they aren't scared to take a sip or two of.

AN INTERVIEW with

Flogging Molly

by Alex Woodruff

Flogging Molly are currently on tour supporting their new album, *Within a Mile of Home*. Unfortunately, they won't be coming through Utah on this tour, but they hope to be soon. Dave said he really loved the fans out here that came out and rocked out to their set during the *Warped Tour* this summer and then drowned in the stupid torrential rain that occurred almost immediately afterwards.

Dave misses his hometown, Dublin. He hasn't been back there in many years. He said that the album title had a lot to do with that, but sometimes, after you've been gone so long, you forget where your real home is. He said that home isn't necessarily a physical place; it can also mean happiness. We discussed drinking and Ybor City, a bar district in Tampa, Fla., where the streets are paved with vomit. It turns out that we have a mutual friend, Seamus, who owns the *James Joyce Irish Pub* there. Dave said he was a crazy bastard and a generous man.

He was surprised to find out that the first single is actually getting radio play. I asked him if Paddy Maloney and THE CHIEFTAINS were an influence on the songwriting on the new album. He said that no one had ever asked him that before, but yes. The biggest influence was his personal life, he says: He was depressed and having a bit of a rough time. Coming from an Irish Catholic background, Dave said he sometimes feels guilty for being too happy. Dude, is that some heavy shit or what?

You can find out a little bit more about the band on their website at www.floggingmolly.com, and be sure to check out the video for the song "Drunken Lullaby;" in the extras section, it's got my friend Patrick Melcher skating in it. Dave and I then talked about what he's listening to in his car at the moment (Tom Waits) and about how I got arrested the other day (fuck you very much, Officer J. Adamson). I told him to pass along an apology to Matt for me because during the *Warped Tour*, when we were drinking backstage, my drunk friend Brad kept repeatedly trying to force him, ad nauseam, to take whiskey shots against his will. Dave would like all of you fans and readers to know that he appreciates all of you very much. There, I did it—a whole article about Flogging Molly and I didn't mention The Pogues once. Slainte!



Credit: Shawn Bishop • L-R: Dennis Casey, Matt Hensley, Rob Schmidt, Dave King, George Schwindt, Bridget Regan, Nathaniel Maxwell



Speak Nonfiction, Bleed Nonfiction: Q and Not U Bring a Message to the People

By J. Thomas Burch, Esq.

I have always been a member of the music-and-politics-don't-really-mix-because-no-one-cares-what-musicians-have-to-say-anyhow camp. Obviously, I can't ignore the glaring exceptions to the rule. For instance, consider the reverence that **Bob Marley** and his music are still, in the present day, granted by the Jamaican populace. Yet with artists such as **Bob Dylan** and **Woody Guthrie** often still serving as musical barometers of appropriate political involvement in this country, it would seem that the need for a new form of social protest has been present for some time.

As members of Washington D.C.'s **Dischord** label, operated by members of the politically inclined post-punk band **Fugazi**, it seems that the members of **Q and Not U**, granted a bit more exposure, could easily fill the role of successful 21st-century artistic activists. Yet, **Q and Not U** are not simply a more amiable version of **Rage Against the Machine**. Our uniquely named friends are here to inform us that we must inform ourselves.

In speaking with **John Davis** (drums/percussion/backup vocals) and **Chris Richards** (guitar/bass/keyboards/vocals/songwriting) over the course of two interviews, I realized that informed optimism can often be the most valiant opponent of sociopolitical turmoil. With their musically diverse, lyrically progressive and surprisingly danceable new record, *Power*, **Q and Not U** have upped the ante for indie-rock involvement. Now they'll tell you how.

SLUG: Do the instrumental diversification and expansion of vocal treatments go hand-in-hand with either the enhanced political content on the record or the increasing urgency in the political climate at large?

Chris Richards: I can definitely see that being the case, but we feel we just do what comes naturally. But in context, all the current political debates revolve around the issue of freedom. The same freedom we possess and explore.

SLUG: Are there any collective influences or interests that are moving the band in this direction?

John Davis: Though we've been moving in this direction for awhile, the core influences that people are going to spot on this record are **Fela Kuti**, **James Brown**, **Prince**, **Daft Punk** and on and on. But we are still a punk band. But, to break it down, in 2000, when we made *No Kill No Beep Beep*, we were listening to 75 percent rock music and 25 percent dance music. Hence, that was more a traditional post-punk record. But now that ratio is reversed.

SLUG: It seems that the rhetoric on *Power* is not only more openly political than your previous albums, but the lyrics also seem to become more firm in a socially minded stance as the album progresses. With statements like "we're keeping our flags at home" and "can't take it out, forever your country" in the final two tracks ("Book of Flags" and "Tag-Tag"), it seems a message has been fleshed out of previous metaphors and allusions. Is this something that was evident to you while recording, or even now in retrospect?

JD: At first, I didn't necessarily think this was a political record. But thinking back, it makes sense, considering everything that is going on in the country and who we are as people, that there is a lot of politically minded content.

CR: I just tried to let the songs write themselves. I tried not to fight it. In the past, I was certainly more attracted to fragmented lyrics and imagery that required the listener to bring their own set of aesthetics to the exchange. Hence, this record feels far more narrative and explicit. But, on the other hand, it seems that keeping some of the lyrics in the rhetorical gray area shows more respect for the listener and their intelligence.

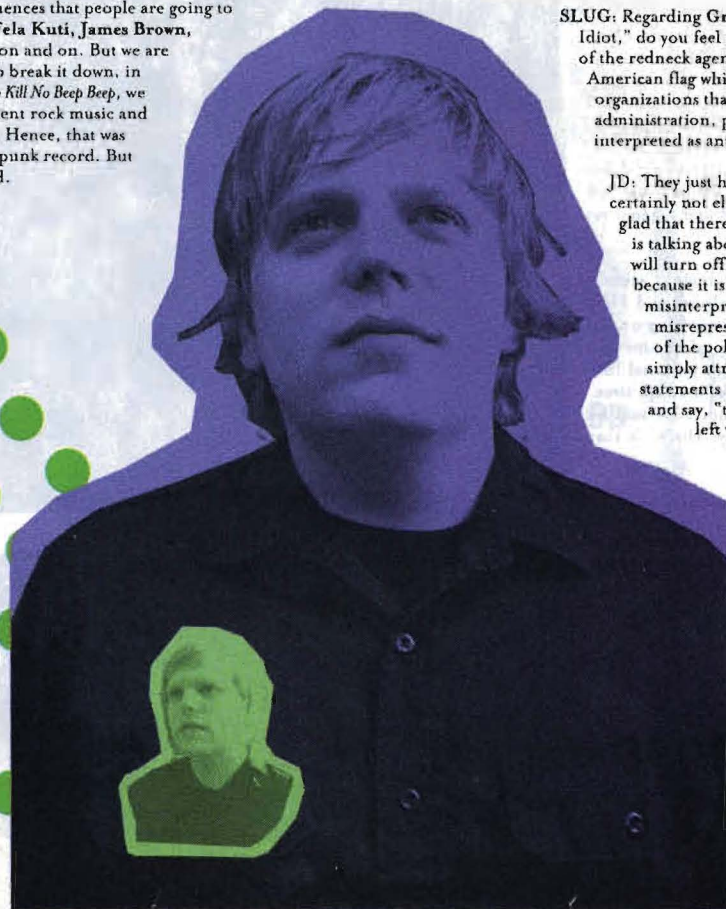
Chris went on to say that he usually doesn't inform John about the presumed messages contained in the lyrics. Hence, the band has its own set of checks and balances, a way to sort through the potential interpretations of their material.

A few days prior, my own politicking tongue had been thrust into action after witnessing a new music video with terribly overt political content. As I was speaking with culturally conscious musicians, it seemed a good idea to discuss this intersection of pop music and politics.

So I queried:

SLUG: Regarding **Green Day's** new single and video, "American Idiot," do you feel that bludgeoning statements such as "not part of the redneck agenda" or images like stripes melting off the American flag while slime covers the band hinder the causes of organizations that challenge the status quo and this administration, perhaps because the statement can easily be interpreted as anti-American?

JD: They just happen to speak to 16-year-olds. It is certainly not eloquent or mature, but I'm glad that there's a big band that at least is talking about these issues. Yet it will turn off a lot of people because it is so easily misinterpreted and misrepresented. Members of the political right could simply attribute these statements to all liberals and say, "this is how the left views this country."



Q AND NOT U

It was the same issue with Rage Against the Machine. Their words and images seemed to lack resonance because they were major-label artists. It is hard to be a rebel when the system is paying for your megaphone. But I understand the argument that they might have used the system to get their voice heard. That is really the lesson to learn: that politics and social concerns are never present in black and white. There is always room for debate.

Chris would also demonstrate this rational flexibility; a thing I thought was lost on the D.C. punk scene and Dischord Records.

CR: It's a double-edged sword, really. But I would rather have Green Day write lyrics with such political content rather than filling another album with songs about girls and Slurpees. Ideally, kids can accept this political content and then build upon that foundation themselves and reach out to more provocative information.

SLUG: Considering that, yet also recognizing such artists as Bruce Springsteen and John Mellencamp, who openly endorse the Democratic Party and could potentially influence the middle-aged vote, what artists are left to fill the influential middle ground, the 18 to 30 demographic?

CR: In the popular spectrum, the influence certainly belongs to hip-hop. Rock radio is pathetic. It's a floundering menace full of bland, atrocious music. Even considering the current work of Russell Simmons and Outkast's performance on the VMA's making light of the political conventions, the current state of musical activism is kind of sad. I mean, where's our Sly Stone? Where's our Bob Dylan? On the other hand, within the last year, vocalization about these issues really seemed to build in the underground communities. Yet, regardless of the outcome of the election, we can't subside into apathy after we get the results. Apathy has been intrinsically burned into American culture, especially in this demographic, and hopefully this election destroys that.

SLUG: In your experience, do you feel that hailing from Wash., D.C., the homeland for such issues, has made it any easier to get points across to an audience?

JD: People might think we have inherent attachments to these issues based on our location and the history of the D.C. punk and hardcore scene. Singing about politics and doing benefit shows is part of our musical DNA.

CR: In a subconscious way, being in D.C., a city that is built on the industry of the federal government, certainly influences our music. Yet I certainly don't think we are any more qualified to talk about social issues than anyone else in this country. Being an American is the only right you need to say anything.

SLUG: What is your favorite politically minded album in your collection?

I'll admit I didn't quite hold my ground on this question and allowed John and Chris the opportunity to talk about whatever they wanted. Hence, I didn't receive the most concise answers. Regardless, the resulting continuity proved to be charming.

CR: Fela Kuti is incredibly important. This is a man that ran for president of his native Nigeria, built a fence around his property and declared it a sovereign state, only to have the government invade it and kill his mother and break all the bones in his body. The tight link between music and politics for this man was truly inspiring.

JD: *Zombie* by Fela Kuti is probably the favorite, but bands like Gang of Four and U2 are certainly candidates.

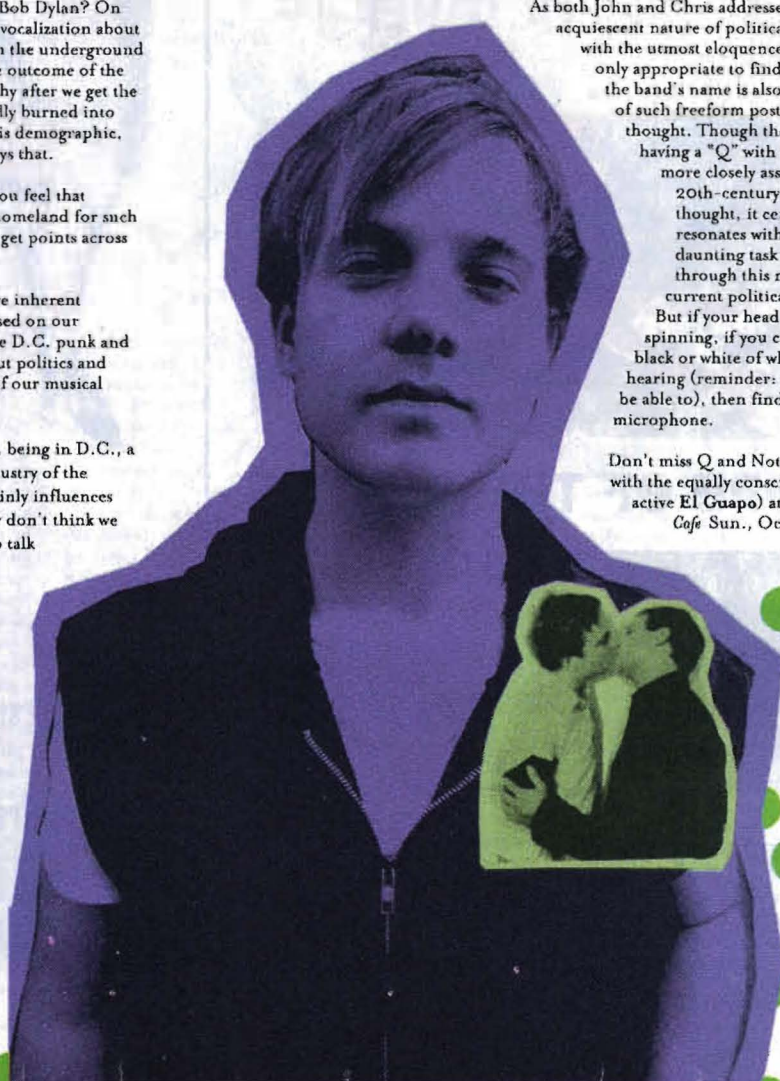
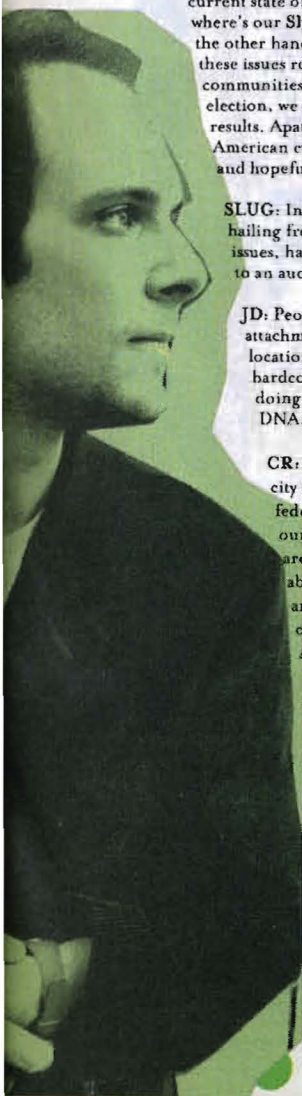
SLUG: In your opinion, what should individuals of our age group (18 to 30) be reading right now?

JD: Magazines like *The Nation* and *In These Times* have been a great inspiration to me. I think reading about American history, especially colonial history, can really put a lot of what is happening now in a new context.

In a post-interview e-mail, Chris suggested John Berger's *The Shape of a Pocket*, a collection of essays that "humanize a wide array of social and political conflicts." As this suggestion came back to me through the press agent, I was certainly nothing short of smitten with his genuine attention to detail. Furthermore, I was smitten with Q and Not U.

As both John and Chris addressed the acquiescent nature of political logic with the utmost eloquence, it was only appropriate to find out that the band's name is also an example of such freeform postmodern thought. Though the concept of having a "Q" with no "U" is more closely associated with 20th-century linguistic thought, it certainly resonates with the daunting task of sorting through this nation's current political rhetoric. But if your head won't stop spinning, if you can't make black or white of what you're hearing (reminder: you won't be able to), then find yourself a microphone.

Don't miss Q and Not U (touring with the equally conscious and active *El Guapo*) at the *Lo-Fi Cafe Sun.*, Oct. 24.



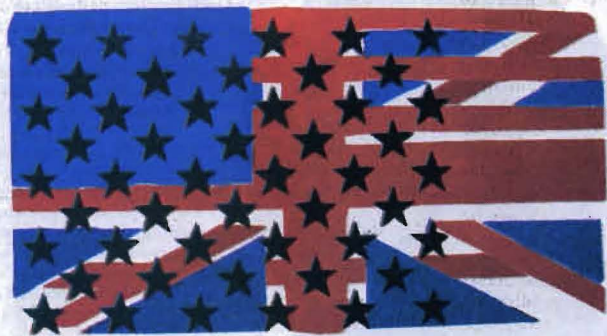


"A MARVEL...ONE OF BRITAIN'S MOST IMPORTANT NEW BANDS...."
- NME

Featuring "Pressure Point" & "You Will You Won't"

WWW.THEZUTONSUSA.COM

IN STORES OCTOBER 19



HOPE OF THE STATES



THE LOST RIOTS
"If the world does end,
this is what you'd
want to walk into
the fire to."

WWW.HOPEOFTHESTATES.TV

-NME

IN STORES OCTOBER 5

Epic and Reg. U.S. Pat. & Tm. © Marc's Recordings/© 2004 Sony BMG Music Entertainment

Available at



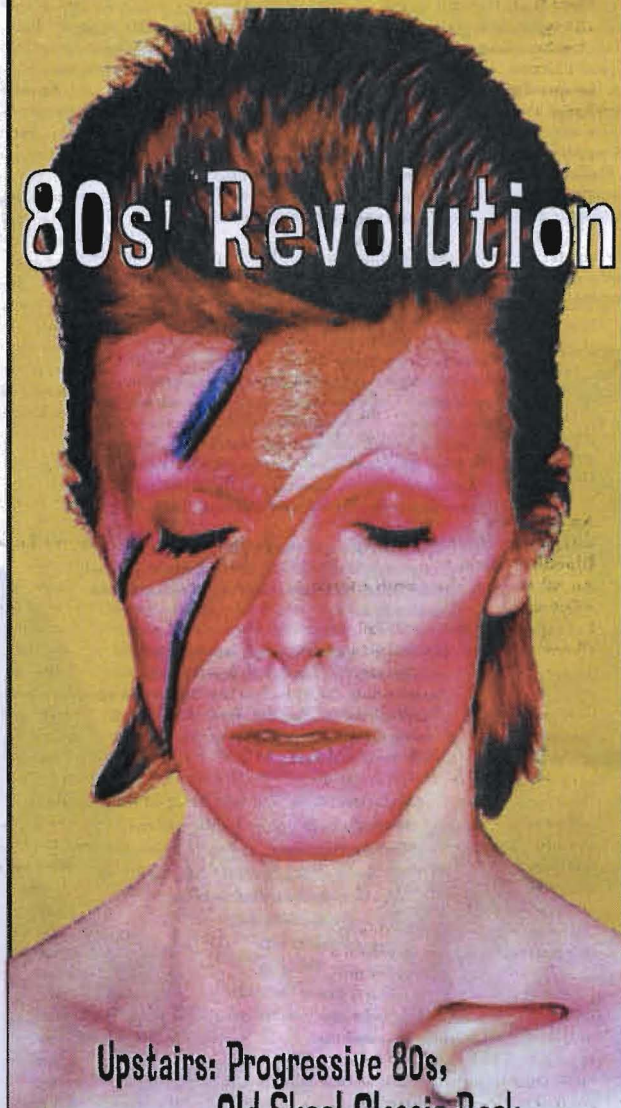
Rock. Part of The Complete Collection.

MEGASTORE

club SOUND
A PRIVATE CLUB FOR MEMBERS
579 w. 200s. | info: 328.0255

Every Wednesday

80s' Revolution



Upstairs: Progressive 80s,
Old Skool Classic Rock
Downstairs: Euro 80s + Dark 80s

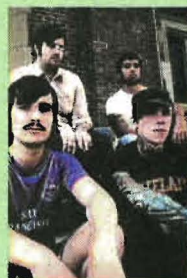
50 Cent Drafts!
\$2.50 Whiskey and Cokes!

CD REVIEWS

Converge

You Fail Me • Epitaph • Converge = Integrity • Norma Jean

Although not mind-splittingly epic and life-changing like metalcore gods As I Lay Dying (and nobody is), Converge soar far above metalcorewagon offerings like Ferret's *Every Time I Die* and Scarlett and Trustkill's *Bleeding Through*. And those ain't bad bands. More core than metal, Converge sucks its inspiration's sap from early 80s lo-fi primitive hardcore's dirty yet healing aloe leaves, glossing over nothing, getting their point across in terse, short, repetitive bursts of skull-splintering guitar riffs that are like so many pounds of TNT laced with deadly nail studs. Converge's stirring lyrics reflect love lost instead of 80s politicizing: "Searched for worth in the lust of men paid in blood in different beds/She boarded their sinking ship and crossed their red needle sea" is pulled from "In Her Shadow," a bleak, jet-black acoustic ride that will have you wanting to blow your brains out in three seconds. Killer. (Don't miss Converge at *Lo-Fi Caffe* with Cave-in and Between the Buried and Me Oct. 18.) —Rebecca Vernon



12 Step Rebels

Go Go Graveyard Rockin'

Dead Body Records

12 Step Rebels • The Quakes • Madsin • The Meteors

On Oct 31st, *Go Go Graveyard Rockin'* will be spending time in my CD player. Songs about skin walkers, banshees and other creatures of the night make 12 Step Rebels the perfect psycho band for this Halloween season.

There is a certain level of camp on this record, especially on songs like "The Hair Song" and "The Ballad of Frankenstein's Monster," but it's not overdone, so the psychos are going to love it. The hard-charging standup bass punctuates the more aggressive tracks and gives a creepy feel to the slower ones. If this release is any indication of what is to come from this second generation of American psychobilly bands, then things are going to get good and scary. —James Orme

An Albatross

Eat Lightning—Shit Thunder

Bloodlink Records

An Albatross • The Locust • Orchid • Quinton

Far superior to their later full-length album, the debut EP, *Eat Lightning—Shit Thunder*, is punk circus spazzcore clusterfuck that is not afraid to scream, "Ride 'em, cowboy!" or center a two-minute song around an organ solo. Their sonic roots sprout somewhere between *Gravity Records* and *Three One G*. This being said, An Albatross uses a lot of familiar sounds—blastbeats, screeching vocals, math-rock time changes and excessively loud keyboard. The arrangements are succinctly unlistenable, which make this band interesting enough to give them a chance to win over the elitist music fans of the world. Fans of early Locust material will be especially infatuated by these fashionable youths and their tendency to tear shit up. The bonus materials contained on this reissue are fucking sweet, with two live shows captured in delicious video.

—sevenzerayon

Apostle Of Hustle

Folkloric Feel

Arts & Crafts

Apostle Of Hustle • Broken Social Scene • Arab Strap • John Frusciante

Andrew Whiteman is a busy and unbelievably talented man. He's got

his highly praised band **Broken**

Social Scene, he works regularly with Stars, and now with his new project, **Apostle Of Hustle**, his plate has to be full. With the acclaim of those former projects, surely he must make some bad choices. Well, not yet; **Apostle Of Hustle** picks up where the stripped down, acoustic balladry of... **Social Scene** leaves off. The record is spliced with bizarre instrumental intros and interludes which only set the listener up for the pop-conscious songwriting that Whiteman has come to master. There is a strong Cuban vibe and multiple appearances by fellow **Social Scenesters**, and the album is overall amazing. The production and musicianship work as one raw entity in the balance that sets a record on the level that this one has reached. It's safe to say this is "Top 10" material for 2004. —Chuck Berrett

Arkham

The Fresh Power Candidate

Volcom Entertainment

Arkham • Drive Like Jehu • Fugazi • Mission of Burma

When I first heard of the name of this band, I immediately thought of the asylum where Batman's villains are incarcerated between crimes; that's how big of a nerd I am. Turns out that **Arkham's** comic book namesake is actually a really good metaphor for describing what their sophomore release sounds like. The **Hunter S. Thompson**-esque trip that is *The Fresh Power Candidate* is a beautifully expansive record, almost too big to take in on the first listen. Like **Drive Like Jehu's** *Yank Crime* or **Mission of Burma's** *Vs.*, it's deceptively easy to get swept up in the record's current, flowing gracefully between the quirky "30 Hours" into the Nirvana-ish "Peirato" and then into the screamy "The Passion of Chris." Like Batman's stable of lunatics, **Arkham** doesn't wear their eclecticism on their sleeve; you have to look to find the texture in this record, but once you start paying attention, you'll realize this is one of the most innovative things you've heard in some time. —Fat Tony

Baby Woodrose

Dropout!

Bad Afro Records

Baby Woodrose • Jet • The Stooges • Sloppy Seconds

Hmmm, a Danish band covering 60s garage tunes by bands like **The**

Sonics, The Stooges and Love.

Conceptually, it sounded marginally interesting. Upon listening to it a couple of times, it's, well, marginally interesting. These songs are best heard on the original vinyl by the original bands, but **Baby Woodrose** does a serviceable job here. Not bad, but most of the good elements are a result of the songs holding their luster after four decades, not because **Baby Woodrose** rips 'em up and rocks 'em hard. This disc would probably be a wonderful addition to a jukebox sitting in the corner of a smoky club somewhere on the side of the road, not in your personal CD collection. —Jesus Harold

The Blackouts

Living In Blue

Lucid Records

The Blackouts • Low Flying Owls • Division Of Laura Lee • BRMC • The Warlocks

Besides having a kick-ass press kit that freely admits that **The Blackouts** have no illusions of stardom, the band's disc is a truly powerful and interesting listen in the revolutionary world of revival rock and retro garage. If the group **Television** worked at taking the simple sounds of late 70s punk rock and making it into something intricate and complicated, then **The Blackouts** are trying to achieve the same goal in their genre. As a psychedelic garage band, **The Blackouts's** songs twist and turn with unconventional structures within their simple revival-rock backbone. There is something dark but charming about this four-piece. I think it's their honesty and raw energy that is purely captured on this stellar disc. Live in psychedelic blue at www.blackoutstheband.com or www.lucidrecords.com. —Keular7

Mark Cassidy

The Smack EP

Krazy Lady Music

Mark Cassidy •

~~~~~  
"snore"~~~~~

What is up with all these sensitive tough guys who decide to play really mellow acoustic music these days? There just seems to be this sudden surge in musicians, like **Ben Kweller**, **Dustin Kensrue** and **Badly Drawn Boy**, who are playing hippie folk music and calling it emo music. At least when **Elliot Smith** did it, his style was enchanting and fresh, but now, with

everyone doing even worse versions of **Dashboard Confessional** songs, this trend has lost any appeal. Honestly folks, is this how we get chicks now? By listening to music that sounds like the **Mamas and the Papas**? This stuff just puts me to sleep and the rest of you need to hike up your skirts and show your girlfriends that you've got a pair, you pansies. —Keular7

## Conshafter

*Fear The Underdog*

*Dork Epiphany Recordings*

**Conshafter • Taking Back Sunday • Saves The Day (but worse; if possible)**

This shit is so squeaky clean while trying to retain a "cool" rebel edge that I want to throw up. The real question is what were these guys trying to write—a punk album or a Top 40 disc? If their goal was to write a punk disc, they failed. It is the same poppy punk that sounds like it was written by the same 18- year-old kids the world over for the last 15 to 20 years. The voice is nasally sounding like today's crap emo bands one hears on the radio. This is what a band sounds like that longs for major-label money and commercial radio success, which for the listener, translates into bland, bland, boring bullshit music. Here's my advice guys, and I'm not afraid to say it: Don't give up your day jobs. —Keular7

## The Cramps

*How to Make a Monster*

*Vengeance*

**The Cramps • Jerry Lee Lewis • New York Dolls • Dead Boys**

To say that the demos and practice sessions featured on *The Cramp's How to Make a Monster* are crude would be understating it; this shit is absolutely primitive. Some of the most interesting and oddball versions of Cramps classics were recorded at practice. I can really hear the legendary style being created here. Disc 2 is two recorded live shows—one in 1977 at *Max's Kansas City*, which if you listen to carefully, you can actually hear a drug deal go down during the show; the second show recorded live at *CBGB's* in 1978, documenting what I'm sure is one of the wildest nights in rock n' roll history. If you're a fan of the band, you'll really appreciate this: if you don't know who the Cramps are, 1) What the hell is wrong with you, and 2) go buy every Cramps record you can get your hands on so you can appreciate this and don't miss them live Oct. 27<sup>th</sup> at *Club Sound*. —James Orme



# CD REVIEWS

Evening  
Other Victorians  
Lookout! Records

Evening = Jawbreaker + Interpol + Radiohead

Lush. Haunted. Mysterious. Truly lovely, but not in a feel-good way. Sonically capturing the mood of their foggy, soggy city (San Francisco), this is definitely a formidable debut and definitely unlike anything I've ever heard on Lookout! Records before. It improves with each new listening session as the layers of guitar, piano, keyboards and whatever else melt together in innumerable luscious variations. With winter fast approaching, I look forward to having this album on at four in the morning while I huddle by the heater vent in the dark and wax existential. It's not necessarily a perfect or groundbreaking album, but it's chalked so full of beauty and earnest meandering that I'd recommend it to almost anybody that enjoys brooding alone behind closed doors. —Jesus Harold



David Thomas & Two Pale Boys  
13 Monkeys on A Dead Man's Chest  
Smog Veil

David Thomas & Two Pale Boys = Captain Beefheart + Pere Ubu + Swans

If you've ever wondered what it sounds like inside the mind of a schizophrenic, just listen to this record. David Thomas was the frontman of the legendary punk band Pere Ubu and before that, did a short stint with Rocket From The Tombs. His voice hasn't refined like many others do (Nick Cave, Iggy Pop), but rather took a turn for the strange in true Tom Waits fashion. He moans and grovels over the avant-garde guitar rattles, trumpet squeals and electronic hurricane which accompany him. Unlike the energetic rock of Pere Ubu or the art pop of his previous solo efforts, this album comes from a dark place. Much of the music is broken into empty segments and guided by Thomas's Americana storytelling. At times beautiful and at other times insane, the root of these songs is planted in some very misunderstood soil. There are still plenty of grooves to rock out to, but you must expect his demented voice to bring you back down. —Chuck Berrett

Denim and Diamonds

Street Medics Unite

Bloodlink Records

Denim and Diamonds = The Faint + The Bouncing Souls + Le Tigre  
An anthemic punk-rock attitude places quite an interesting spin on Denim and Diamonds' dynamic analog dance beats. All the band members singing the chorus together—"Street Medics Unite!"—is very stylistically Rancid. The brand of street punk electroclash produced is not as aggressive as Black Cat 13, but not as cute or poppy as Freezepop. Highlighting the record is their vast utilization of beeps, blips, sweeps and lead synth over fairly conventional beats. In other words, the sounds will make you scream, "Neat!" while the beats won't confuse you too much while trying to look sexy on the dance floor. Not a solid album by any means, but several cuts of this disc will surely find their way to a dance party. —seven5zeroryan

Derketa

Goddess of Death

Necroharmonic Records

Derketa = Mythic + Cannibal Corpse + Suffocation

A posthumous release, Goddess of Death captures all the recorded works (and then some) of this very old cult band. Mostly known for being an all-female (or mostly female, in some cases) death metal band, these guys (girls) were also the first with the hype of "female" on their rap sheet. All 7" EPs, demos and compilation tracks are included here, almost all of them with overall good sound quality. This band is easily comparable to standard American death metal such as Suffocation or Corpse. If you like your women brutal and hard, then by all means ... —The BUTCHER

Funeral Dress

A Way of Life

SOS Records

Funeral Dress = Exploited + The Casualties + Anti-Nowhere League

This is painful by numbers punk rock that doesn't quite suck, doesn't quite rock, and is totally average. I suppose that with mall punk about the only thing going these days, I should be grateful to bands comprised of actual punks, but there are plenty of other bands that do the whole street-punk braggadocio thing better. The melodies/hooks/chant-alongs are sub par, the lyrics are beyond infantile, and the well-trod subject matter (drinking beer, hating cops, unity amongst "the kids," hopelessness, homelessness) has been addressed much more loquaciously by others. If you're a 13-year-old boy with uncool parents and a bratty kid sister who has never heard an Unseen or Exploited song before, then this might be your next favorite album. —Jesus Harold

The Great Redneck Hope

Behold the Fuck Thunder

Thinker Thought Records

The Great Redneck Hope =

Converge + An Albatross + Dillinger Escape Plan

At first, I actually mistook this band for An Albatross, and I thought I had put the wrong CD in my player. The vocals are virtually identical, albeit the vocalists themselves are not. Their stuttering song structure was also very reminiscent, however; The Great Redneck Hope's downfall is their complete abandonment of breakdowns, unique style and melody.

There is hardly a single measure that is played twice in the course of this short disc, and the spazz-to-the-max sections only sustain for 10 seconds or so. The guitarwork is stupid and the sonic range lacks the style of Converge or the personality of Melt Banana. In the end, the disc is so utterly predictably unpredictable that it bores the ever-living shit out of me. —seven5zeroryan

Last of the Famous

The Music or the Misery

456 Entertainment

Last of the Famous = CIV + Texas Is

The Reason + Yellowcard

Since members of Last Of The

Famous have collectively done time in Saves the Day, Gorilla Biscuits, Give Up the Ghost, Piebald and Judge, plus a pocketful of Swedish hardcore bands, I'd hate to think anyone would run out and buy this without taking a critical listen first, but I'll just save you the time. It sucks. The emo trash on this CD is so tepid, so mediocre, it just angers me when it's tra-la-ing from my speakers. Considering the founder of Last Of The Famous is hardcore legend Porcell (Shelter, Youth of Today), the actual result is way too subdued. The choruses are catchy at times, and the music sounds like it wants to rip out into a kick-ass breakdown that never seems to come. Last Of The Famous has a lot of potential, but the results are weak considering the band's gene pool. Yes, this features Porcell. No, you shouldn't buy it. Not even on sale. —Fat Tony

Masta Ace

A Long Hot Summer

M3 Records

Masta Ace = Big L + Kool G. Rap + Apathy

Masta Ace has been laying it down since the Juice Crew days, and is still doin' it on this release, which revolves around the reasons he was locked up. A Long Hot Summer is the prequel to his last album, Disposable Arts, and the debut release from Ace's new label, M3. The production is from an all-star roster of the underground's finest, and the beats are def and they fit the story line to perfection. See, Ace hooks up with a grimy cat named Fats Belvedere; they go on tour, and well, you'll see. Crazy shit, man. The songs are no different. He rips commercial pop and soap symbols with ease on "Soda & Soap" with help

from Jean Grae on the chorus. He trades graphic flows about hoes at shows with Punch & Words on "Travelocity." The Beatnuts and Rahzel lend contribution on "Oh My God," a strip-club anthem about the after-party that features Rahzel scratchin' a sample from "The Show" (The Get Fresh Crew). My favorite quote on this album can be found on the last track, "Revelations," and it goes like this: "But through it all, I weave like the Parker's hair/Shine underground cause it's darkest there." This album is an instant classic. —Keegan

Misery/Toxic Narcotic

Split CD

Go-Kart

Misery = Tech9 + Indk + Inhuman  
Toxic Narcotic = Leftover Crack + Sick of it All + GBH

Neither of these bands are fucking around. Straight-for-the-kill hardcore that counts. Misery, the godfathers of hardcore crust, take precise aim at the bullshit consistently provided by war, politics and religion. Epic with their arrangements. Misery get downright vicious and mean. Toxic Narcotic always amazes me because they play faster than anyone on the planet and yet their songs are catchy as hell—I'll be singing these choruses to myself for the rest of the month. A record like this really reflects the world the way it is: ugly. —James Orme

Mithras

Worlds Beyond the Veil

Golden Lake Productions

Mithras = Morbid Angel + Nile + Hate Eternal + Aurora Borealis

This band is poised for a dominating strike over the realm of death metal, and this is only their second album! Ultra-technical yet brutal death comprises much of this release with lengthy interludes between songs of a cosmic-sounding origin, most of which are created on guitar by one of the band's two (!) members. Quickly converting the technical death freaks to their cause, this band is getting popular rapidly. This release is their second, with their third being written already. The band is also now signed to Candlelight Records, making it a little easier to find at local metal stores. —The BUTCHER



# CD REVIEWS

## I Can Lick Any Sonofabitch in the House

Menace

In Music We Trust

I Can Lick Any Sonofabitch in the House = The Supersuckers + Uncle Tupelo + politics

If, by chance, you have talked about politically subversive music with any Pittsburgh steel worker or UPS package-handler union member, then you've probably been privy to the exhilarating alt-country of I Can Lick Any Sonofabitch in the House. Now on their third release, the band is perfecting the art of passionate brew-pub politicking. All the elements are here: an Oklahoman army veteran vocalist who proclaims, "come on, ya'll, let's fuck the president," a prodigious number of harmonica-guided rhythms reminiscent of Uncle Tupelo and a drummer named Flapjack Texas. They just came through town; playing two dates with Helle's Belles at Liquid Joe's in late September. If you missed 'em, they're regulars on the tour circuit and should be back before you can say "barfight." [www.inmusicwetrust.com](http://www.inmusicwetrust.com) —Maximillion Thunderpaws



## Of Infinity

The Essence of Infinity  
Self-released

Of Infinity = Tristania + Nightwish + Lacuna Coil + The Gathering

From the opening melodic chords of the first song, fans of Nightwish and Tristania know that they will be in for a treat. At once, very melodic gothic metal complemented with occasional mandolin chords flows from the speakers, taking the listener to a realm removed of the earth. The guitar and programmed drums mesh nicely, all topped off by haunting female vocals. This band's debut CD is a self-financed, three-song EP, and they have since been sought out by an as-yet-unnamed label for major distribution. —The BUTCHER

## On The Speakers

Self-Titled EP  
17 Reasons Records

On The Speakers = limp-wristed art boys + Jimmy Eat World (but not as good)

This record starts out nice enough. Lite melodies mix with atmospheric guitar while the lead singer's voice lifts into ethereal melodies before launching into epic rock parts that separate the light parts and keeps the opener, "Could I Be Right," from sounding like a wussy emo song. However, the second track, "Share Your Self," is a limp song that is not a rock song but a sentimental indie-style song that is not bad but is not really what I was expecting from these guys. The image fools the listener into thinking that the band does one thing, but instead, the listener gets some pretty mediocre, not-so-pretty indie songs. The rest of the EP is just a continuation of bad sounds that are supposed to be atmospheric and end up without any high points whatsoever. Somebody needs to hold On the Speakers down and shave their heads or smack them around for an hour before pointing them in the right direction. —Keular7

## The Sadies

Favorite Colours

Yep Rock Records

The Sadies = Calexico + The Byrds + 13th Floor Elevators + Neil Young

The best way to describe this band would be like using the ideas of chemistry; that is, taking two musical elements—garage and honky-tonk—and combining them together. If this equation is at all possible

without sounding pretentious or weird, this four-piece from Canada is able to pull it off with stunning results. Slide-steel guitars glide with 60s jangle-pop guitars and drum rolls. Harmonizing vocals are light and drip with beautiful flow. A couple of honky-tonk-inspired instrumentals keep the listener engaged in between the uplifting soul-energized rock tracks. The acoustic honky-tonk also shines, as The Sadies balance perfectly the right tones and rhythms so that the listener is never bored, remaining totally engaged. If music experimentation and chemistry were this fun and refreshing, then maybe the music world would be filled with way more invigorating and daring artists. —Keular7

## Saves the Day

Ups and Downs

Vagrant Records

Saves the Day = (Gorilla Biscuits + Dashboard Confessional)/2

Maybe because they were the second emo band I ever heard (the first being Alkaline Trio, who were emo before emo was emo and sucked) I consider Saves the Day the most influential band of the genre. Here goes all my scene cred: I loved STD when *Through Being Cool* came out and still think it's a good record. I think it was because the substance in the early STD records was so easily-imitated and clichéable that all of the bands and the scene that blew up after them sucked so badly. There was nothing left to do after STD did it. That being said, if you were a fan from back in the day, download this album in the privacy of your home and hide it in a file where no one will look. Listen to these rare, unreleased and often charming songs and let emo die. —Nate

## The Shivering

& Brand the Ground With Storm and Song  
Alone Records

The Shivering = Hot Water Music + Fugazi + Lifetime + Leatherface  
While The Shivering credit themselves as a sincere emo band circa first-generation emo like The Jazz June and Boy Sets Fire, I disagree with that assessment. Their sound is more like Midwest or East Coast indie rockers who played music that had offbeat and schizophrenic melody and structure changes. Jazz-influenced bass and drums mix with simple guitar chords

that flutter with delicacy one moment and then dive into a pulse-quickening drive the next. The Shivering is the perfect blend of both catchy rhythms and raw emotional intensity. While there may not be many variations in the style that The Shivering puts out, they play their sound to the utmost of their abilities. The anthem in their press kit is "death to false emo" and with this collection of previously released EPs and a full-length in the works for later this year, it is easy to see that these guys take that message to heart. [www.alonerecords.com](http://www.alonerecords.com). —Keular7

## The Skeemin' No Goods

Self-Titled  
Idol Records

Skeemin' No Goods = Jet (but better) + The Yardbirds + AC/DC (but not really)

You know when a band has the audacity to claim that they are the best thing to come out of Detroit since the MC5 I really want to hate them, especially when they don't back it up. The Skeemin' No Goods can play some real rockin' roll. I'll give them that, and they're heads and shoulders above bands like The Strokes and Jet. I would just leave the MC5 and Motorhead out of the press kit; that's stupid, and will only get you into trouble. This isn't anything brilliant, but it is a kick in the ass nonetheless. —James Orme

## The Smut Peddlers

Coming Out

TKO

The Smut Peddlers = Circle Jerks + Electric Frankenstein + Exploding Fuck Dolls

Veterans of the O.C. (no, not the lame-ass show on FOX) skate-punk scene, The Smut Peddlers have been featured in loads of skate videos and have even gotten themselves on the Jackass: The Movie soundtrack. With a throat full of razor blades, John Ransom's vocals on *Coming Out* carry forth messages of road rage and rebellion. Songs like "F.T.W.," "Too Many Cooks" and "State of the State" show just how screwed up things are in the world and especially in the band's home state of California—gotta love that Governor of theirs. The rest of the band gets lost in the mix at times behind Ransom's upfront vocals, but they are still one of the best garage punk bands out there. This band just screams backyard pool-skating session. —James Orme

## Spiderbait

Tonight Alright

Interscope Records

Spiderbait = Ministry + The Stooges + Fu Manchu + The Black Keys

This three-piece from Australia take no prisoners. Having the power and depth of bands like AC/DC and The Black Keys, Spiderbait is a powerful force when it comes to the rock epic opener "Take Me Back," with the song progressions shifting and alternating with gargantuan hooks and meaty chords. The band covers the lively blues ditty "Black Betty" with a *Deliverance*-style slide guitar woven with Stooges-style rock chords, as the lead vocalist and drummer hammer home Southern-style baritone drawl and over-the-top drum and percussion jack-hammering. The rest of the album rips with a 70s-inspired punk-meets-70s metal in a collision course of pure raw. Get bugged at [www.spiderbaitmusic.com](http://www.spiderbaitmusic.com). —Keular7

## Sybreed

Slave Design

Reality Entertainment

Sybreed = Fear Factory + Lacuna Coil + Ogre (without any of the talent or ingenuity)

Cybermetal is the death-rattle of the guys who loved the silly evil persona that industrial music took on in the early 90s. While artists like Trent Reznor moved on to prove the talent they had beyond the dark reputation they'd made for themselves, and guys like Al Jourgenson grew less mature and talented as their drugs wore off, bands like Sybreed rose in the wake of their ghosts. This record is so overproduced that it's no longer listenable. You can practically hear the digital clicks and beeps that it took to make them sound so tight and proficient. There is a continuous ethereal hum from the keyboards which lends the only real melodies that the band can offer. The vocals are non-passionate screams twisted in with over-passionate goth metal melodies. No song stands out from the others; it's just one monotonous beating of guys who probably watched The Crow too many times playing the most generic techno metal known to man. —Chuck Berrett



# CD REVIEWS

## Two Gallants

*The Thines*  
Alive Records

Two Gallants = Bob Dylan + Neil Young

It seems that the flavor of the day is the two-piece band. While *The White Stripes* and *The Black Keys* take their revival rock sound and blend it with deep Delta sounds, Two Gallants are a two-piece band that opt to try something different. They work with folk music combined with garage. The lead singer's vocals are gruff baritone and the lyrics are written for a dark perspective, so be warned; this is not music to fall in love to. However, it is perfect chill-out music after a long night at work. "Chill out" does not mean fall asleep, since the Two Gallants still rock out in their songs—it's just accented with harmonica and electric folk guitar. Two Gallants do something raw and refreshing without coming across as boring or awkward—just honest, working-man drinking tunes. —*Keular7*

## Whirlwind Heat

*Flamingo Heat*  
Dim Mak Records

Whirlwind Heat = Grap + Technicolor + More Grap  
Whirlwind Heat displays such a wide range of creativity in *Flamingo Heat* it baffles even the most experienced music listener in a bad, bad way. What the fuck were they thinking? This shit sounds like it took 10 minutes to write and record. Their stream-of-consciousness creativity covers a wide array of ripped-off styles, spanning Beck, White Stripes, Weezer, The Melvins and Tom Petty and the Heartbreakers. Every track is a ridiculously short pop or rock song that reeks of juvenile enthusiasm and basic musicianship. Whirlwind Heat has managed to mix several elements of their favorite bands and imitate them in a half-assed manner to produce some splattery diarrhea music that makes me wish I were dead. —*seven5er0ryan*

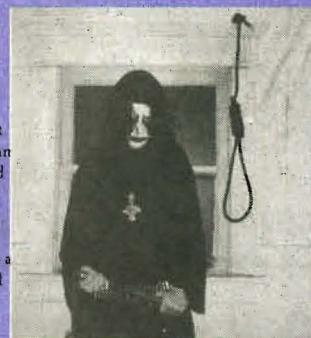
## Wrangler Brutes

ZULU  
Kill Rock Stars  
Wrangler Brutes = Green Jelly + Propagandhi  
Members of legendary L.A. thrashpunk bands like *Born Against*, *Nazi Skinz* and *Skull Control* have come together to form a band that is intelligent, ironic and fucking

## Xasthur

*Telepathic with the Deceased*  
Moribund Records

Xasthur = Carpathian Forest + Burzum + Graveland  
Malefic of the California black metal band Ashdautus returns with yet another album, making a total of three released this year under the name "Xasthur" alone. This release is the complete black metal package, and has not one thing to do with forests or snow—instead focusing on the original black metal topics of anti-Christendom, war and death. Musically, it's very raw and underproduced, so if you're looking for over-the-top production and incessant effects, look elsewhere. There are keyboard parts, but they are very eerie and complement the music well instead of overwhelming it like most "pretty" black metal these days. —*THE BUTCHER*



hardcore. Not hardcore in the lame *Taking Back Sunday* or [insert gay straightedge band here] sense, but hardcore like early 80s punk when this album would simply have been labeled "punk." ZULU is quirky, spastic and completely entertaining to anyone who wishes punk was creative again. This record is blowing up in SoCal on a DIY basis, and it is readily apparent why. —*Note*

## RVD Reviews

*Brother Versus Brother: Civil War Reenactment and Rock Music Collide at SXSW*  
Chunklet Magazine  
*Brother Versus Brother* = Christopher Guest mockumentaries + a couple of miscalculated egos

In 2000, a prominent indie musicologist will uncover this film while researching the impact of *Mission of Burma* on the latter half of the 21st century. However, instead of pedaling the aforementioned band's music to younger generations, he will reinforce an earlier thesis claiming that the indie-rock communities of the late 20th and early 21st centuries were governed by confusingly bad attitudes, ostentatious spectacles and bizarre coiffing. Like other digital indie-rock documents, the conversation is guided by a cherubic camera-hungry ass-talker (*Chunklet* editor Henry Owings). Yet, unlike other archived materials, the uninformed interviewers bombard the musicians with nonsensical questions about the American Civil War. This tactic is made all the more confusing by the creators' introduction belittling Civil War re-enactors as "overweight, sexless rednecks." Though devoid of insight and information, this disc will offer future scholars a virtual study guide to the primary component of indie-rock humor: the inside joke. *J. Thomas Burch, Esq.*

*The Fourth World War*  
Big Noise Films  
4<sup>th</sup> World War = 2/15: *The Day the World Said 'No' to War* + *The Weather Underground*  
When you look out your window or walk down the streets, you cannot see it. You cannot see the war—but it is happening. Throughout the world, there is an ongoing battle between globalization and the people whose lives it affects. *The Fourth World War* is a poetically narrated, brilliantly

presented documentary from the frontlines of those battlefields. It tells the tales of the people whose lives, countries and cultures have been decimated by the IMF's "structural adjustments," and those who fight against it. In Chiapas, Seoul, Buenos Aires, Johannesburg, Jenin, Genoa and more, people are rising up against an enemy that knows no borders, and are making noise. The spastic cuts and scattered story lines emphasize the fact that this war is found literally worldwide, and that each battle, though occurring on different continents, is happening in the exact same place—Earth. To our prosperously veiled American eyes, *The Fourth World War* serves as enlightenment and inspiration for a war against insurmountable odds that can, must, and will be won. —*Note Martin*

## The Matches

*Live From The House of Blues DVD*  
Kung Fu Records

The Matches = Lit + Zebrahead + Elvis Costello  
The Matches are my guilty pleasure of the year, so when I heard that *Kung Fu Records* would be filming their live show and releasing it as the 14th episode in their famed *The Show Must Go Off!* DVD series, I was kind of excited. The band plays a 40-minute set with 11 songs mostly from their debut album and one from a Christmas compilation that came out last year—the sound is CD quality. As for the filming of the DVD, *Kung Fu* has improved since the last few in the series, which were filled with little mistakes here and there (*Goldfinger's* DVD looked grainy, and *Bleeding Through's* was always tinted blue). The special feature department sports the best extra footage in the entire series. Expect to see a lot of goofing around backstage with *Matchbook Romance*, signing autographs and even doing an acoustic performance of "Scratch" outside a venue to a small crowd. I'm glad to say the DVD didn't let me down, and any Matches fan should pick it up. —*Pat Torg*

## The New England Metal And Hardcore Festival 2003

*Trustkill Records*  
The New England Metal And Hardcore Festival 2003 = Converge + a bunch of assholes  
Like most music festivals, The New England Metal and Hardcore Festival

2003 has several pieces which just don't fit. May be that's the charm of it, bringing different people (metalheads, fashion kids, straightedge) together, but I'm not sure if that's a very reasonable idea. This movie is two hours and 45 minutes of live performances and brief interviews. Bands as varied as *Lacuna Coil*, *Opeth*, *Killswitch Engage*, *Shai Hulud*, *Atreyu* and *Nevermore* grace the stage for a wide variety of fans. Very few bands seem to enrapture all of the people in the crowd. *Lamb Of God* manage to get everyone moving by putting on a great performance on stage, but make complete asses out of themselves during their interview. *Shadows Fall*, *Meshuggah*, and *Blood Has Been Shed* are also hailed as crowd favorites. I personally thought that *Converge* were the highlight by having no stage lights and saying "fuck you" to the entire crowd as they came onstage—no one knew what to make of them. Overall, it's a good DVD, but there are only about three bands who don't act like complete morons when they're being questioned by director Doug Spangenberg. —*Chuck Berrett*

## Supersuckers

*Live In Anaheim: From the Audio Video Dept.*  
Mid-Fi Records

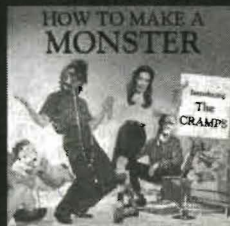
If you were in poop while inevitable, would the load be visible? This is one of many important questions that Supersuckers frontman asks his fellow band members in what has to be the most hilarious interview ever filmed. This is one of the extras that one will find on the Supersuckers' new DVD. Other extras include a two-song video of Eddie performing solo at *Amoebae* and hidden extra footage of a song that is either new or a cover. The actual concert footage—18 actual tracks, even though the DVD case says 17—is a testimony of what the band does best—kicking the audience's ass with their sonic mayhem. The humor, the masterful guitar solos, Eddie's stage antics and the band's individual rock poses are all preserved on this disc for the most hardcore or casual rock n' roll listener and watcher. Find out why the Supersuckers are called the "greatest rock n' roll band in the world." —*Keular7*



# THE CRAMPS



New Double CD of Rarities  
In Stores Sept. 21



W/ THE GORE GORE GIRLS and THE WOLFS  
**WEDNESDAY, OCTOBER 27TH**  
**AT CLUB SOUND\***

TICKETS AVAILABLE AT: [24TIX.COM](http://24TIX.COM) & SMITH'S TIX

\*A PRIVATE CLUB FOR MEMBERS

## BLUE BOUTIQUE

Shopping Made Sexy

# Happy Halloween

Gifts Lingerie Costumes Shoes Body Piercing

**Sugarhouse**

1080 East 2100 south  
801-485-2072

**Wendover**

1715 West Wendover Blvd  
866-301-blue

**West Valley**

3494 West 3500 South  
801-982-1100

**Downtown**

165 South West Temple  
801-596-2160



# LOCAL CD REVIEWS

## LOCAL CD RELEASE PARTIES FOR OCTOBER

**Purr Bats EP Release-** Oct. 1, Urban Lounge w/On Vibrato

**Alsoran CD Release-** Oct. 16, Sugarbeats

**Last Response CD Release:** Oct. 29, Ego's w/Murietta; Nov. 19, Kilby Court

**Red Bennies' CD Release:** Oct. 30, Urban Lounge, w/ The Wolves, Stiletto.

## Purr Bats

Soft Fluff EP

State of Deseret

**Purr Bats = Virgin Prunes + Rope or Bullets + candy necklaces**

**Purr Bats**, a jeweled rainbow Phoenix risen out of the bleak, life-affirming wasteland that was Utah County band Puri-do, are a fleet of unadulterated talent in a grey fog of bombastic music caricatures. They are a harbinger of the apocalypse. They are half-and-half poured over big, plump strawberries. They are sea monkeys and Indian prayer dolls. They are Furbiee.

Joining manic, Romper Room synth with X-rated themes and tongue-in-cheek innocence with murderous desperation, Purr Bats are the divine and the dirt.

They are hypnotic disco dance. They are too-precious anti-pop. The nonsensical lyrics of their first release, *Soft Fluff*, takes sheer delight in tee-hee syntactical whimsy ("If you wait around too long, old mold will grow in your crock pot"),

and conceals a keen, knowing wit that makes you laugh while laughing at you. (You deserve it.) They are funny and lighthearted; they are horrifically depressing. They will wrap you in clean white hospital sheets, scrape out your guts with a scalpel and make you whole. "Rise and shine, pumpkin, again and every day." The Purr Bats are one of Salt Lake's top three bands.

[www.rest30.com](http://www.rest30.com)

—Rebecca Vernon



## Last Response

Have You No Sense of Direction? EP

**Last Response = AFI + Taking Back Sunday + Sunny Day Real Estate**

Yes, I never thought I'd put AFI and Taking Back Sunday in the same equation, either, let alone Sunny Day, but once you hear Last Response, you'll hear what I mean. Sanguine anthems saturated with big, juicy melodic hooks, reverb, choice guitar-plucking, perfectly-in-tune harmonizing and some punk overtones make this slow-paced emo offering palatable, with no annoying pretentiousness and whiny vocals to give your mind a nice case of shingles. For someone who despises emo, that's saying a lot. Their big, washy-ish sound is probably due in large part to lead guitarist Gregg Hale, who used to be in Spiritualized—(yes, that Spiritualized; he lived in England for four years in the late 90s). I'm excited about what Last Response will have to offer in their promising future. Don't miss their CD release Oct. 29.

[theresponsemusic@yahoo.com](mailto:theresponsemusic@yahoo.com) —Rebecca Vernon

## DulceSky

Media-Luna/Half-Moon

Eden's Watchtower

**DulceSky = The Cure + Violet Run + Nirvana worship**

Once again, DulceSky have delivered a glazed-honey concoction of dense, multi-layered goth-tinged shoegazer; a smooth, dark glide down a river with no reflection, like Ophelia's ride to her final resting place. The female harmonies are especially potent on *Media-Luna*, and the naked piano breathes a melancholy caress into the atmospheric clouds of floating music that cling to your skin with all the tenderness of oscillating dewdrops. The feline yowling on "The Cats are Sleeping" is wickedly awesome. DulceSky's fondness of EPs makes sense—they can say more in five songs than most bands do in 10. *Media-Luna* is gorgeously packaged and designed via digipack, and the title track is sung in Spanish and English, so you can choose your flavor. However, there's one thing that requires no decision: DulceSky. [www.dulcesky.com](http://www.dulcesky.com)

## Yield

Self-titled demo

By Rebecca Vernon

**Yield = Alice in Chains + Metallica's "Sanitarium" + Extreme**

Mid-80s chunka-chunka low-end metal parleys with tender, suicidal Alice-in-Chains ballads touching on themes of mind-rupturing confusion with plenty of guitar-pick'd arpeggios and minor chords (choicest example: "Brainwash"). It's been done before, but Yield succeed at a much-traversed genre because they're completely un-self-aware. The more accessible tunes of Tool would be the sound I'd most closely compare Yield to, not because they spit out time-signature acrobats or come anywhere close to genius, but because of the spirit of epic oppression that permeates their aura. Did I just say "aura"?

[www.yieldsongs.com](http://www.yieldsongs.com) —Rebecca Vernon

## Terra Noir

Emperors of the Black Earth

Hellspawn Creations

**Terra Noir = Mayhem + Dark Throne + Burzum**

When you look up and see the gray skies of death above your head, your final thoughts will be about the haunting voice of hell that wafts through your mind ... Terra Noir have a unique sound that commands one's attention. The vocal attacks of bassist and main vocalist Lupericus Infernale are unique, ranging from tortured growls to shrill highs that would make King Diamond himself run and hide complemented by the low death grunts of guitarist Berzerker, complete with a curtain of holocaust-pounding courtesy of Lord Naacro Inferno. If you want your black metal raw and hateful (the way it's supposed to be), then check this band out now!

—The BUTCHER

## Powerhouse Rock

Self-Titled

**Powerhouse Rock = Alice Cooper + Ted Nugent**

Good God. Someone in the 80s invented a time machine and sent a butt-rock group to the new millennium to see if it could still survive. Unfortunately, it landed in SLC and somehow made it into my hands. I'm guessing the entire band consists of former Guns N' Roses roadies that picked up a few guitar tips from Slash when he'd drunk too much Jack Daniels to have sex with groupies. Our only hope is to find that same time machine and send this record right the fuck back into 1985. —Nate Martin



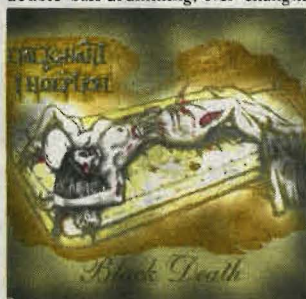
## Malignant Inception

Black Death

Slaughterhouse Records

**Malignant Inception = Malevolent Creation + Suffocation + Decapitated**

Malignant Inception have everything the die-hard death metal fan needs—relentless double-bass drumming, ever-changing guitar and bass technicality and trademark dual



low vocals topped off with the screeching highs that made this band notorious. *Black Death* is a bloody, throat-wrenching 55-minute treat. Comparisons will obviously be made to bands like Suffocation and Malevolent Creation. The band is currently working on a new album, incorporating more progressive technicality and black and death metal brutality. Watch out for them live this fall around town. —The BUTCHER



# INTERLOCKING PUZZLE PIECES:

JESSICA SOMETHING JEWISH JOIN TOGETHER FROM THE FARFLUNG CORNERS OF UTAH

By Gared Moses

All the members of Jessica Something Jewish live in completely different areas of the state. James Glines (vocals/beats) lives in Bountiful. I've known him as a singer/songwriter for a couple years and have frequented many open mics with the guy. When I finally got the chance to see his current band, I was rather surprised, because in the past, he sang along to his acoustic guitar. Needless to say, I expected a rock band or something of that nature, but JSJ's performance at Todd's Bar & Grill was much more closely related to dance or hip-hop, with some dreamy, dark ambience.

"Electro-pop indie stuff," James explained to me when asked to define their genre. Other than a few beats, he's solely on the mic throughout the set, while two young, blonde females help with back-up vocals. Of course, there are instruments as well, played by very articulate musicians.

I spoke with JSJ outside the club in the parking lot a couple days after the show. Maria (cello/violin/vocals) and Kaila Shul (keys/vocals) are sisters who both live in Heber, while Frasin Meek (guitar/pearl shaker) lives in St. George.

"We're all Internet shots," that's how we met," Glines told me. "It kind of helps out

(for promotions) that we're all from different locations," Kaila explains. "We all have different groups of friends."

James clarified that most of their following comes from the Internet. "It happens that there's a high demand for what we're doing, and it kind of blows up from there."

They are an attractive band with a stage presence that could be described as charming. Even now Glines is hugging some of the people in the crowd without losing a step on the mic. They're all quite young and have only played together for about six months, but they already have the potential for creating their own original, definitive following.

Since they all live in different corners of the state, one must keep their eyes peeled for the next performance. Log onto

[jessicasomethingjewish.com](http://jessicasomethingjewish.com)

Jessica Something Jewish will be performing live on Sat., Oct. 16 at Starry Night in Provo.



**BABYLON DOWN RECORDS**  
THE #1 REGGAE CONNECTION IN SALT LAKE CITY  
ROOTS REGGAE DANCEHALL HIP-HOP SELECTION

VINYL (7", 12", L.P.'S)  
C.D.'S  
CLOTHING  
GIFTS  
NOVELTIES

LOCATED @  
2225 SOUTH 500 EAST  
SUITE #10 IN  
WASATCH PLAZA  
FOR MORE INFO  
CALL 801 658 43 19  
[WWW.BABYLONDOWN.COM](http://WWW.BABYLONDOWN.COM)

**HEY High Fashion GOTHs!**  
Check out the elegant DIGS  
at the BEEHIVE TEAROOM  
as well as the Art of BOB MOSS! BOB BOB BOB  
GIGAWATT JUPITER 897!!!  
ask for [name] behind the counter)  
It's the next best thing to hanging  
with HORACE WALPOLE and WILLIAM  
BECKFORD 12 W. Broadway!

OPEN LATE ALL AGES

**poolhall junkies** Now Serving **junkies pizza**

Dine-In Special: 16" 3 topping pizza \$9.99  
Pizza • Deli • Coffee/Espresso • Beer  
165 East 200 South • 801-746-3334  
OPEN TIL 3 AM MON-THURS 5 AM FRI-SAT

**EVERY SUNDAY AT 10PM**  
**SWEATN' WILLY**  
AT BURT'S TIKI LOUNGE  
(A PRIVATE CLUB)





## LOCAL IMPOSTERS

imposter: one who engages in deception  
under an assumed name or identity

local & under-exposed (yet worthwhile) music

KRCL 90.9 fm

Wed. Nights from 8:30-10:30  
KRCL 90.9 fm

H  
A  
I  
G  
H  
T

Shoes! Shoes!! Shoes!!!

**30% Off**  
**With This Ad**

*Not valid with any other offers*

- Vegan Footwear
- Unique Earrings
- Pumps & Boots
- Funky Tights
- Handbags
- Accessories

Monday - Friday 12 to 9 pm  
Saturday 11 to 8 pm

2134 S. Highland Drive  
in Sugar House

801.487.7771  
www.haighboutique.com

H  
A  
I  
G  
H  
T

www.shaggyslavinroom.com

Shaggy's is  
A Private Club  
For Members



801-478-4310

155 W.  
200 S.

**MON. MONDAY NIGHT FOOTBALL KARAOKE**

**TUES. TEQUILA TUESDAYS**  
\$2 Tequila Shots

**WED. STARVING STUDENT NIGHT**  
DJ E-FLEX

\$1 Spaghetti  
\$1.50 Malt Lights

NO COVER  
W/ STUDENT  
I.D.

**THURS. Masood Entertainment Presents**  
DJ Terence M & D.V.S. **CLUB HOLLYWOOD**

**FRI. LIVE IN THE VELVET ROOM...** Tickets Available At  
**FLOCK OF SEAGULLS** Smith Tix or At Door

**LADIES' NIGHT AT SHAGGY'S!**  
**SAT. Sept 25th X96 BIG ASS SHOW AFTER PARTY!**  
**SOLID GOLD - LIVE In The Velvet Room**  
**& Big Ass Show Special Guests \$5 At The Door**

THE  
**VELVET**  
ROOM

Doors Open  
At 7pm

9/24 **A FLOCK OF SEAGULLS**

9/27 **THE SLACKERS**

9/29 **DANCEHALL REGGAE ARTIST**  
**CAPLETON**  
with Cocoa Tea, Moses I & Jah Thunder

10/10 **SOULIVE**

10/11 **THE TOASTERS**  
& New Blood Revival

10/13 **FISHBONE**

10/15 **RED BULL PRESENTS GENERAL PUBLIC** FREE SHOW!  
& Insatiable GET TICKETS  
AT SHAGGY'S

10/21 **Colonel Claypool's Bucket of Bernie Brains**  
Featuring **LES CLAYPOOL**, Buckethead, Bernie Worrell & Brain

11/4 **BLACKHAWK**

11/6 **BO DIDDLEY w/ JOHNNIE JOHNSON**

11/10 **DE LA SOUL**

11/12 **CONCRETE BLONDE**

11/23 **THE FIXX**





If I could frontside 180 with this much style,  
I would have a smile on my face too.  
Jason Gianchetta.  
P: photomillard.com



# ME FIRST AND THE GIMME GIMMES

14 NEW UNRELEASED  
LIVE SONGS INCLUDING:  
Hava Nagila · Heart Of Glass  
Stairway To Heaven & more!

Plus enhanced CD  
See the Gimmes  
ruin Jonny's big day!



Ruin Jonny's Bar Mitzvah

CD & LP IN STORES

October 19th '04

[www.gimmegimmes.com](http://www.gimmegimmes.com)  
[www.fatwreck.com](http://www.fatwreck.com)



ONLY buy  
SNOWBOARDS  
built by  
AMERICANS



  
REVOLUTION

rideharder.com

SNOWBOARDS DESIGNED BY YOU





# ADULTS ONLY

High Cascade Snowboard Camp  
Words and Images by Josh Scheuerman  
Josh@slugmag.com

When Tom Waits sang, "I don't want to grow up" from Bone Machine, I never truly understood the emotion Waits was trying to convey. It took a recent trip to "summer camp" for those words to ring true in my ears.

Growing up, the feeling of going to camp always stirred an uncontrollable desire for adventure in me. It was the thought of sleeping in the wilderness, away from my secured environment or the unpredictability that anything could happen (and in most instances something always did). Though out the years, my move from adolescence to adulthood brought "other" elements of excitement through responsibilities and hard life lessons. While on the plane to Portland I thought about these things and wondered to myself, what happened to the feeling of just being a kid? Where is that adventure that I loved as a youth? I would soon find out.

High Cascade Snowboard Adult Camp is located in Government Camp, Oregon, a short drive from the impressive Mt. Hood Mountain. This is a remedy that will cure the mind of adulthood and bring back the joy of summer camp all over again.

Leaving Salt Lake City, UT bound to snowboard outside Portland, OR in 95 degree weather seems like an impossible task. It's only August, but the season has continued through the summer while others sought the lakes and pools to freshen up their tans. Upon landing, I was picked out of the crowd by a HCSC sign that two coaches were carrying. They were to give me a ride to camp, stopping off for provisions and adult beverages, before finally arriving at the mountain around 2 p.m. The counselors showed everyone their houses they were to stay, took mug shots of all the new arrivals to identify later in case of arrest or disappearance. I Unpacked and walked the streets of Government Camp, where you can buy organic coffee or Oreo Volcano ice cream for \$2. Free gear to demo can also be found from Burton, Salomon and CAPITA for the session. Two skate parks and trampolines keep the kids busy while off the hill with entertainment systems for movies and games to practice the tricks they had learned that day.

Breakfast is served between 8-9 am, the lumberjack breakfast and daily packing paper bag lunches of chips, peanut butter and jelly sandwiches and fruit of choice. Dinner served at

7 pm with the evening chill sweeping through the spruces and pine. Skateboarders clash over rails, horseshoes ring and basketballs bounce. Dinner with the other adults, after diner parties whatever adventure you may encounter on your own. This was the camp from my childhood with the advantage of knowledge attached.

Meeting up with my coach and the rest of "the game" crew for the rest of the week, I'll be riding and learning with nine others our coach Jesse Burtner will be The Games Caption. (Waking up became quite a problem when you have no alarm and no roommates that made it home the night before from the bar to wake you up.) Camp has a daily video session on the jumps and rails to review later and actually see what they are doing wrong. Free time was spent dialing in the rail tricks and then a jump clinic at 1 pm where two coaches critiqued each jump, advised and then retried the tricks, working on style and execution. The simplest movement of the body or rotation can screw up the whole trick with dangerous consequences.

Remember as well to keep all gear in your bag or locked onto your bag while riding the lift. Half way up the lift I noticed that I was light one pair of goggles. My second trip I noticed my goggles snuggled in-between some rocks at tower II. I rode down most of the way to the bottom, walking to tower II then back down the rest of the way to ride Magic Mile for the third time, making it to camp only an hour and a half late.

During a full session there are over 25 rails, two half-pipes over 10 jumps to choose from and more pro's than you could jib in one day. My session included two picnic tables where put together to ride like a box. Next to the plastic was two rails, one flat bar 10 feet long, then another

flat to down, five feet for both pieces. The Island Feature. 15-50 ft. jumps to hone skills and jump clinics to learn new tricks. From triumph, frustration and failure I hiked back up to the jumps to practice airs and spins. The Vans street course is a perfect option to kill some time and work on your balance and tricks. There are beginner skate clinics available for those that need to dial the basics before moving on to the bowls. The rest of the night can be spent watching movies for example Clint Eastwood marathon or Neoproto for starters.

Activity day is one day in the week for campers. They have the option of paintball, wakeboarding, sleeping in, skating, hiking, etc. Since so many of The Games participants opted to do something else there were only four in our group and only one bus load of campers on hill for the day. Great day to sleep on your snowboard to refuel.

High Cascade has been a part of snowboarding history since it's birth in the late 80's. Each camper has created memories of people and places to remember. Spending even one session fills the gap from winter to fall and improves your game. Video parts are finished up each year at the Palmer Glacier and others hone their skills before the coming season. Adult camps are one of the best reasons to forget about your responsibilities, return to camp for the pure enjoyment of adventure and the love of the sport. Adult camps are available for a first come first serve basis. For more information visit [www.highcascade.com](http://www.highcascade.com) or [www.timberlinelodge.com](http://www.timberlinelodge.com) for reservations at the historic Timberline Lodge. As seen in The Shinning.

Another Yogi Bear snatching Pictures.





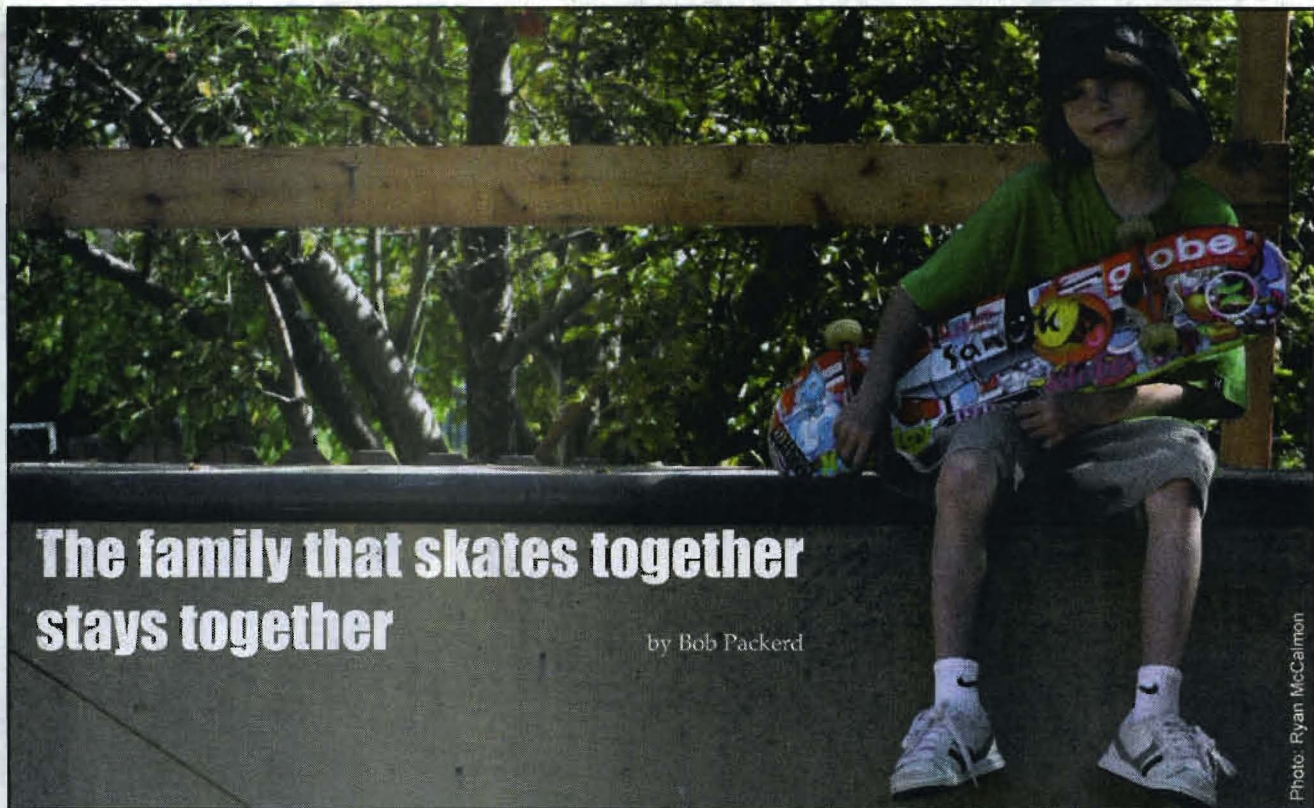


Photo: Ryan McCalmon

## The family that skates together stays together

by Bob Packerd

I fell asleep to *Schoolhouse Rocks* the other night; Maybe **Kim Bowerbank** should get her son a copy so he can sit in front of the TV instead of annoying the neighbors with his damn skateboard.

For those familiar with the **Hanger 18/Marine Products ramp**, it is now in the Bowerbank's backyard (e-mail me for the address and we'll go skate it—it's only a Class C misdemeanor). The ramp was taken apart and reconstructed according to the specifications given to the Bowerbanks by the City of Sandy. Prior to the ramp construction, the Bowerbanks received the wrong information on city code. This played a substantial role in the proceedings that followed.

Problem is, one of the neighbors didn't like the idea of the ramp in his Sandy neighborhood. They claimed that the ramp "sounded like a bus going by," and was an invasion of their privacy. Furthermore, these neighbors claimed they "couldn't sell their house because of it" and that the ramp—at 6' tall, 24' wide and 39' long with a 7' extension, was "against code." It is with these allegations that a rather entertaining Sandy City meeting was held last month.

The Bowerbank family had some serious guns to stand behind and the support to man said weaponry. The room was crowded and full of people from all ages and walks of life.

Kim (Tyson Bowerbank's mother) opened the meeting with an extremely moving and emotional speech that only a loving mother could deliver. Then the floor was opened to discussion. Of course, the complaining neighbors came first, armed with an attorney and real estate agent. Numerous friends and family of the Bowerbanks and other neighbors that don't mind the ramp in the yard followed.

Apparently, the Sandy City Council is a bad influence. They were very understanding and almost every one of them had a story from their life similar to the Bowerbank family's.

The decision was unanimous. Tyson got to keep his ramp. However, it needed to be downsized to meet city code and needed to be approved by the Sandy planning commission. After the motion was set, chairman Pott offered Tyson the chance to speak. If you know Tyson, his skating speaks louder than he does. Shy, timid and cute as a button, Tyson had this to say:

"Chairman Pott and council members, my name is Tyson Bowerbank. I understand that my ramp is against some city ordinances. However, I need the parts that are against the rules to accomplish my goal. I am not riff-raff; I am an ALPS (Accelerated Learning Program) student at Peruvian Park Elementary. I would really like to keep my

ramp; this is a training tool for me and not a toy. I would love to keep my ramp and accomplish my goal to be a pro skateboarder by the time I am 11."

With the rapid growth of skateboarding, it is great to see the number of parents that support youth. The Bowerbank family are among that number—they would do anything to see their son fulfill his dream.

This year's Summer of Death series had its number of hitches, but the best part was to watch parents cheer their kids on. Without parents' support, many of these up-and-comers wouldn't have the means to get where they are today. Shout-outs to all the parents who supported their kids and the Summer of Death!!!

With the change of seasons comes the change of terrain. Cover those backyard ramps folks (you know who you are). Head on down to Binary at 12577 S. 269 West. And if you know the secret location of the 48 training facility, you're one happy lurker!

The Utah skate scene is so diverse. From the mini-ramp champ, the vert dogs, street cats, park locals, etc., etc., etc., we look forward to making the next year's skate season better than ever. And from the looks of the support we got from many of the parents, it will be just that. Utah has bred some darn good skateboarders and hopefully, with parents like Mr. and Mrs. Bowerbank, it will continue to do so.



custom textile screenprinting:

custom tees\_ band shirts\_ originals

garb\_age

sweatshop free

any print on any shirt

we'll even print on panties (clean ones)

your design\_our design

garb\_age000@yahoo.com

712.2169

business hours: mon-sat 10-7

## SOULHEAVEN

The Deeper Side of House Music

Oct. 1 - **Brent Vincent** (C.R.C./V.A.A.A Love House) opening

w/ Resident **Nick James**

Oct. 8 - **Ian Grey**

w/ Resident **Nick James** opening

Oct. 15 - **Dave Tada** (Luv / Nite / N.Y.)

w/ Resident **Nick James** opening

Oct. 22 - **On Night Long** w/ Resident **Nick James**

Oct. 29 - **On Night Long** w/ Resident **Nick James** opening

**Nick James** (C.R.C. / Love House / SLUG mag.)

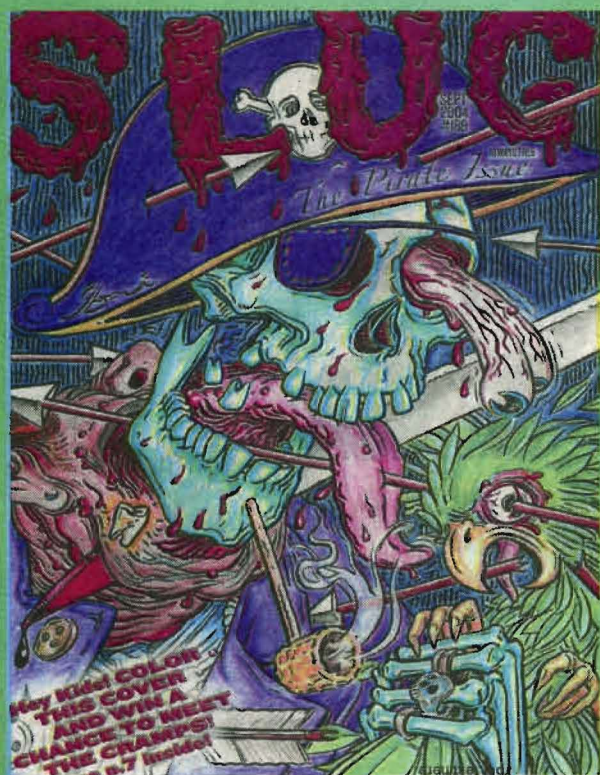
www.soulheaven.org / lovehouse.com



950 S. West Temple Downtown SLC • 354-8637 SLUG Magazine

A Private Club For Members • 9pm-2am

SLUGMAG.COM



Cordial appreciation exudes from me salty pours for all those who dared participate in the SLUG Pirate Cover Coloring Contest. Admiral **Benjamin Thunderblood** 'll docking into the Cramps soundcheck on October 27 to swap tales with the band. Runners up **Honey Singleton** and **Damian Blackhawk** 'll each find a pair of tickets floating in bottles adrift at sea their way. Call the SLUG HQ to claim yer prizes (801.487.9221).

### First Place:

Ben Thunderblood, Ogden, UT.

### Second Place:

Honey Singleton, Idaho Falls, ID.

### Third Place:

Damian Blackhawk Parish, SLC, UT.



By Josh Scheuerman

# KATCHUP

josh@slugmag.com

So the heat of summer has passed and everyone thought it would never come.

The finishing of Fairmont Skate Park, that is. In a few days, the park will be complete and full of leaves before you can say, "dropping."

Along with the passing of summer, the final **Death Series** results. They are as follows:

## Lil Buddies

1. Brandon Aguayo (going to Woodward West)
2. Jackson Bradshaw
3. Jeremy Sereka

## Middle Men

1. Holland Reed
2. Troy Vialdando
3. Tyson Bowerbank (Fighting "the Man" over that ramp!)

## Shred Betties

1. Stacy Earls
2. Heather Darkinson
3. Mercedes (hospitalized)
4. CJ Starkley

## Big Dogs

1. Jason Gaunchetta
2. Adam Dyet
3. Drew Brighton

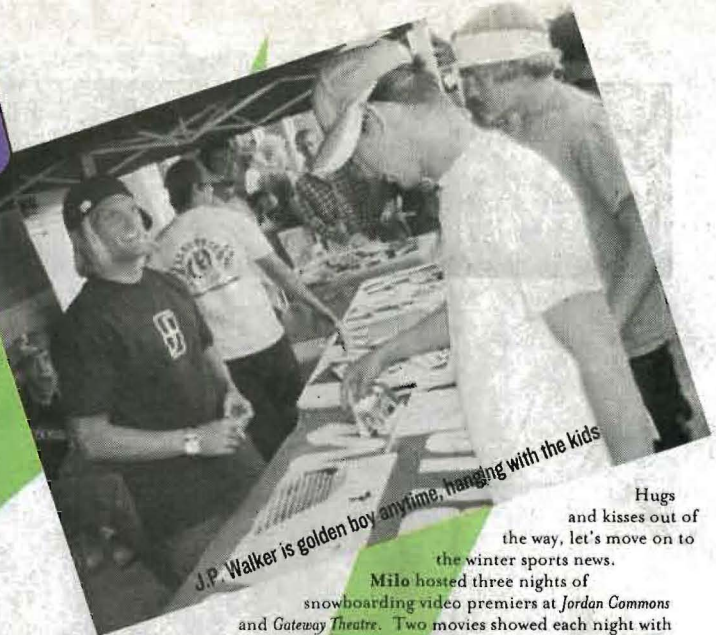
Thanks to our sponsors and staff; especially Alex Woodruff, Rob the Roadie, CJ Starkey, Paula Murdock, Revolution MFG, Benny, Zoo York, Nixon (for blinging up Jason), CIRCA and everyone at Binary and Milo.

Let Binary Skate Park fill all those bitter cold days in the future with hot skating action. 12577 S. 265 W. Or call 495-0992.

Speaking of hot sweaty action, Binary will also be releasing their first skate flick in time for the holiday season. More details will be posted in a timely fashion.

Another thanks goes out to everyone who came to support A Friendly Affair for local shred dog, Brad Hatcher's fight against cancer. The final dollars raised for a good cause totaled over \$16,000, and that's not Euros. Thanks to sponsors for donating for a great cause, Todd's Bar and Grill along with Parcupine Pub and Grill. Special shoutouts go to Stacey Adams and Meghann Griggs for their tireless efforts in making this happen.

Jason Gaunchetta: Champion of SLUG's Summer of Death Skate Series and proud recipient of a SLUG MAG & Revolution MFG custom snowboard. Hey...he isn't old enough to smoke!



Hugs and kisses out of the way, let's move on to the winter sports news.

Milo hosted three nights of snowboarding video premiers at Jordan Commons and Gateway Theatre. Two movies showed each night with pro signings and raffle giveaways. Each video can be purchased at your local skate shop, but no shizzle on dis televizzel. Robots make videos about being friends and touring the country in search of the most random obstacle to back-flip. Chulk Smack should not be smacked, but features solid heavy hitters from our local stomping ground. Aaron Bitner blows up Finger On Da Triggas, with more Rap than the Source awards. Promo copy come with their first release that is a must-buy: great soundtrack. Love/Hate features M. LeBlanc and if that is not enough, D. Mathes' part is worth the purchase.

Last year, the Burton World Tour took two days to tour our city and hang out at our local clubs. Highlights included The Premier at the Gateway, signings from all the stars before the show, carved pumpkins, keg beer and finally Romain DeMarchi being led (dragged) outside and almost arrested from the local police department. I'm sure more good times will be had this year for the two-day event, signing and movie premier.

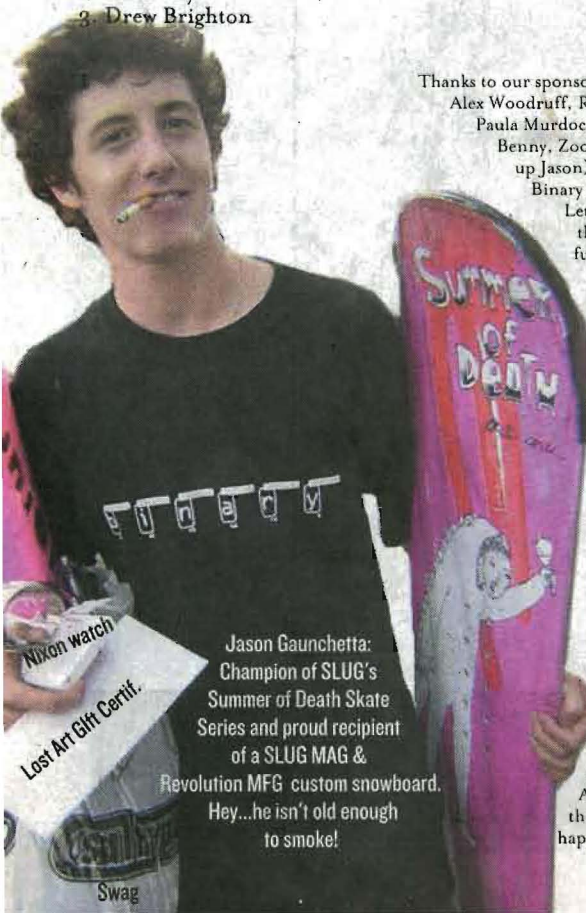
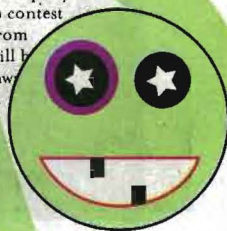
## SLC EVENT DETAILS

Oct. 13 Pre-party @ Circle Lounge, 328 S. State Street Doors open to the public @ 10 p.m., Oct. 14-Autograph Session @ 5 p.m. @ Gateway Mall Cinema, Video Premiere-7 p.m. @ Gateway Mall Cinema, @ 8 p.m. Chill at the Skybox Arcade **RIDERS ATTENDING: JP Solberg, David Carrier-Porcheron, Romain DeMarchi, Jeremy Jones.**

Incase you haven't heard, Revolution MFG (Not to be confused with Evolution) has been hosting rail jams all summer long using the latest technology in "simulated real snow." Come put your skills to the test at the next rail jam on Fri. Oct. 22. Skiers welcome. If you or your company want to get involved with this or future Revolution events, please contact Brady or Jared at 801-223-9500. Revolution is located in Orem, UT at 1185 N. 1200 W.

Yeah ladies, come learn to slash and shred like all the boys. Heather Pakinson and Binary are teaming up for an all-girl skate clinic, Sat., Oct. 23 at 1 p.m. with lessons on how to skate ramps and street course with female instructors and ONLY ladies on the course. Cost is \$20, however Technique, Milo and Blindsie are all offering 10 percent off hard goods and 20 percent off protective gear prior to the date with mention of the event at purchase. All the information can be found at [www.terrafirmaproducts.com](http://www.terrafirmaproducts.com) Learn how to ride, support the scene and each other.

Thurs. Nov. 4 is the Snow Rider's Unite party featuring an invite-only juried photo contest from SLC's top photo geeks. Video from Burton, Smith, SLUG & Technine will be screened. Tons of free swag and giveaways. Be at Club Manhattan around bar time. With the first feature snow article of the season in this issue, stay tuned for info on the SLUG GAMES 2005 in next month's issue.







# koï

## PIERCING STUDIO



**1301 South 900 East 463.7070**  
**M-Sat 12:30-8:30 Sun 1-5:30**  
**[www.koipiercingstudio.com](http://www.koipiercingstudio.com)**



# CLASSIFIED ADS

*Sell or say anything you want!*

\$10 SMALL • \$20 LARGE

**WANT TO EARN  
COLLEGE CREDIT  
WHILE LISTENING TO  
IGGY POP?**

**SLUG MAG NEEDS INTERNS  
FOR GLAMOROUS  
OFFICE DUTIES.  
E-MAIL INTERN@SLUGMAG.COM**

**MARRIAGE  
IS A HUMAN  
RIGHT**

**NOT  
A HETEROSEXUAL  
PRIVILEGE**

**Don't Amend.com**

**Check out Bob Moss'  
art show at the  
Beehive Tearoom  
12 W. Broadway**

**REWARD!**

For information leading to the public humiliation  
of the shoplifter that stole a vintage black  
leather jacket from

Moxie Consignment in Sept.  
CALL Angela @ 487.9221

**Will work for  
Beer.**

801.979.0666

**"The Blue Goat!"**

Live blues continues on KRCL 90.9  
FM, the last Monday of the month.  
Broadcast live from Ego's (a private club)

**Concert Space  
Available**

Intimate concert space in  
Sugarhouse  
available for promoters and per-  
formers. Perfect for  
acoustic, jazz, blues,  
folk and spoken word.  
Very low fee includes PA.  
Contact Andy or Angie @ 531-8181

**Xerox  
Print  
Exchange  
Art Show  
at Monk's**

(a private club for members)  
Friday, Oct. 15, 2004

*happy birthday  
frank!  
i love you!*

**VOTE!**

Red Bennies CD Release,  
*Adult Sophisticates*,  
w/The Wolfs & Stiletto  
Sat.10.30.04. *Urban Lounge*

**Free Kittens**  
801.979.6696

Death by Salt ii submission snow  
being accepted.

Deadline: March 1, 2005  
Log onto [www.slugmag.com](http://www.slugmag.com) for details.

**For Sale**  
Record Collection  
Hip Hop Reggae  
Call Matt 801.688.4820

**VOTE**  
**NO**  **ON 3**  
**IT GOES TOO FAR**



# GRUNTS & POSTURES

for all of life's costumes.....  
779 East 300 South 521-3202



- come and check out our newly remodeled store
- tons of new inventory for fall and Halloween...
- fall hours start in October--open again on Sun!
- keep listening for our grand reopening events...

pre Halloween party performances by

**PURR BATS**

free all ages

**THEE ELEPHANT MEN**

thursday october 21, 2004

7-10pm

AT

# MOXIE

retro vintage furniture clothing

now accepting consignments



enlarged to show texture

359-6699 (moxy)

T-F 10-7

57 ea 700 so S.L.C.

SAT 11-6

20% off with this add until nov. 1, 2004  
(Ten Items or Less, Please!)

SPY HOP PRODUCTIONS



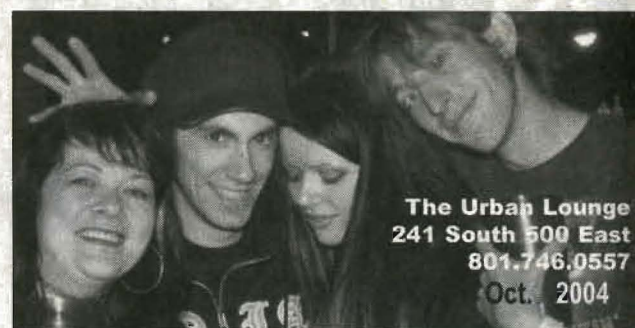
KRCL COMMUNITY RADIO PRESENT

EVERY SATURDAY.  
9PM-10PM ON KRCL 90.9FM.

# LOUD and CLEAR

- > MUSIC
- > COMMUNITY CALENDAR
- > RADIO DOCUMENTARIES
- > BANTER
- > MORE

A BIG WELCOME TO  
MAGGIE, MATT, NILS,  
ASHLEY, ANDREAS, SEAN,  
ABBEY, SHALISE, AND BOBBY



**The Urban Lounge**  
241 South 500 East  
801.746.0557  
Oct. 2004

## October 2004

**Fri.Oct.1** Purrbats CD Release  
Party w/On Vibrato, This is a  
Process of a Still Life  
**Sat.Oct.2** Babylon Down  
Records presents  
Roots Dub Showcase w/Afro  
Omega, DJ Matty L, DJ Rebel  
**Tues.Oct.5** And You Will Know  
Us by the Trail of Dead,  
Dance Disaster Movement,  
Forget Cassettes  
**Thurs.Oct.7** Six-Sided Box,  
Jesse David and His  
Goliath Band  
**Fri.Oct.8** SLUG Localized  
w/On Vibrato, Victrola  
**Sat.Oct.9** Blowskiw  
w/DJ Aspect, Mindstate  
**Tues.Oct.12** Cabaret Voltage

**Wed.Oct.13**  
Captured by Robots,  
Red Bennies, Tolchock Trio  
**Thurs.Oct.14** World Crime  
League  
**Fri.Oct.15** Rodeo Boys  
**Tues.Oct.19** Brian Jonestown  
Massacre  
**Wed.Oct.20** Ted Dancin'  
**Thurs.Oct.21** Vista Four  
**Fri.Oct.22** Da Verse  
**Tues.Oct.26** Cabaret Voltage  
**Wed.Oct.27** Le Force,  
International Playboys,  
Long Arm  
**Fri.Oct.29** Halloween Party I:  
Tolchock Trio, Nova, The Horns  
**Sat.Oct.30** Halloween Party II:  
Red Bennies CD Release, The  
Wolfs, Stiletto



# The Daily Calendar

Submissions are due by the 20th of each month. E-mail [nate@slugmag.com](mailto:nate@slugmag.com) if you want to get listed.

## Friday Oct 1

Ibex Throne, Obliterate Plague, Beyond This Flesh—*Burt's*  
The M's, Tolchock Trio, Will Sartain, The Happies—*Kilby*  
Indigo Girls—*Kingsbury*  
KRCL Freedom of Expression Festival—*Library Square*  
Clarity Process, Her Candane, Clifton—*Lo-Fi*  
Le Force—*Monk's*  
Paris Texas, Sahara Hotnights, Starmy—*Sound*  
Glacial, The Rubes, Victrola—*Todd's*  
Purr Bats EP Release, On Vibrato, This is a Process of a Still Life—*Urban Lounge*  
Spit, Cryptobiotic, Hitch—*Vegas*  
Zion Tribe—*Zanzibar*  
Kap Bros. Band—*Jordy's*  
Blues on First—*Cabana Club*

## Saturday Oct 2

Achilles Last Stand—*Brewski's*  
Die Monster Die, Thunderfist, 800 Octane—*Burt's*  
Clumsy Lovers—*DV8*  
Jesse Dayton, The Mermen, Joe Carrasco and the Crowns, DiMaggio Brothers, Three Bad Jacks, The Ridge Runners—*Gallivan*  
Jedi Mind Tricks, 7L and Esoteric, Outerspace, Broken Silence, Expression—*Lo-Fi*  
Dead Science—*Sugarbeats*  
The Horne, The Album, The Mörlocks—*Todd's*

Bo Diddley, Johnnie Johnson—*Velvet Room*

Babylon Down Records Showcase: Afro Omega, DJ Matty L, DJ Rebel—*Urban Lounge*  
Sweet Premium—*Zanzibar*

## Sunday Oct 3

Sweatin' Willy, Warsaw—*Burt's*  
Jesse Dayton—*Ego's*  
Voodoo Glow Skulls, Pistol Grip, Los Kung Fu Monkeys, IPX—*Lo-Fi*  
General Confusion—*Monk's*  
No Star Jazz Trio—*Sugarbeats*

## Monday Oct 4

The Coffin Lids, Salt City Bandits—*Burt's*  
Bayside, Hawthorne Heights, Lola Ray, Mest—*In the Venue*  
Casualties, Lower Class Brats, Antidote, Frontline Attack—*Lo-Fi*  
Babylon Down, DJ Rebel—*Monk's*  
Rye Coalition, The Kinison, Your Enemy's Friends—*Sound*

## Tuesday Oct 5

Icon of Coil—*Area 51*  
The Bleu Cheese Incident—*Brewski's*  
Lil Bit and the Customatics, Juke Joint 45s—*Burt's*  
Breaking Benjamin, Thornley—*Lo-Fi*  
DJ Curtis Strange—*Monk's*  
Seraphim—*Sugarbeats*  
Define Line, Rob Moody—*Todd's*  
And You Will Know Us by the Trail of Dead, Dance Disaster Movement, Forget Cassettes—*Urban Lounge*

## Wednesday Oct 6

Elevator Division, Jerra—*Burt's*  
The Silos—*Halo*  
Daedalus, Her Space Holiday, Neotropic, Octavius, Black Curtain, Surveillance—*Kilby*

A Thorn for Every Heart, Fallout Boy, Matchbook Romance, Taking Back Sunday—*State Fair Park*

Southerly—*Sugarbeats*

Lazer Gold—*Vegas*

80s Revolution—*Sound*

## Thursday Oct 7

Helio Sequence, Low Flying Owls, Buttery Muffins—*Kilby*  
Bullen, Chisholm, Lovell, Thurber—*Monk's*  
Six-Sided Box, Jesse David and His Goliath Band—*Urban Lounge*

## Friday Oct 8

Pagan Love Gods—*Burt's*  
The Bloody Loveless—*Halo*  
Bleeding Through, Walls of Jericho, It Dies

Today—*Lo-Fi*

RAM, Insanity Void—*Sugarbeats*

Dale's B-Day Party, Thee Elephant Men, The Hurt—*Todd's*

SLUG MAG LOCALIZED: On Vibrato, Victrola—*Urban Lounge*

Kelly Eisenhower Quartet—*Zanzibar*

## Saturday Oct 9

Dirtnap, Daisy Wrecked It, Kai Corpesan—*Burt's*

Old 97's—*In the Venue*

KRCL 25th Anniversary Street Party—*KRCL Studios*

Blueprint Car Crash, Comfortable for You, Hot Like A Robot, The Chemistry—*Lo-Fi*

Fruit—*Mo Diggitys*

Elephante, A Cop and a Criminal, Not So Forever—*Todd's*

Bloeswick w/DJ Aspect, Mindstate—*Urban Lounge*

Patti Maye Quartet—*Zanzibar*

## Sunday Oct 10

Sweatin' Willy—*Burt's*  
General Confusion—*Monk's*  
Orgy, Motograter, Jezus Rides a Rikshas—*Ritz*

No Star Jazz Trio—*Sugarbeats*

Soullive—*Velvet Room*

Happy Birthday Fletcher Booth! XO!

## Monday Oct 11

DJ Curtis Strange—*Burt's*  
Earlmarkt, The Annuals, Vista Four, Gift Anon—*Kilby*

Babylon Down, DJ Matlock—*Monk's*

Haley Bonar, John Lee Hooker Jr, Mason Jennings—*Sound*

John Whitley—*Suede*

The Toasters, New Blood Revival—*Velvet Room*

## Tuesday Oct 12

John Lee Hooker, Jr.—*Brewski's*  
Captured! By Robots, Purr Bats—*Burt's*  
DJ Mike Reim, Gift of Gab—*Egos*

Hopesfall—*In the Venue*

Frog Eyes—*Kilby*

UK Subs, Salt City Bandits, Stolen Marches, 12th St. Stagers—*Lo-Fi*

DJ PK, DJ 2606—*Monk's*

Seraphim—*Sugarbeats*

Funt, Glade, Sabra Richardson—*Todd's*

Cabaret Voltage—*Urban Lounge*

## Wednesday Oct 13

MSD, Yeti, All Systems Fail, Oatos, Pagan Love Gods—*Burt's*

Burton World Tour—*Gateway*

Rachael Yamagata, Tom McRae—*Liquid Joe's*

Dope, Adema, Twisted Method, Adjacent to Nothing—*Ritz*

Trashcan Sinatras—*Sound*

John Lee Hooker Jr—*Sun & Moon Café*

Captured! By Robots, Red Bennies, Tolchock Trio—*Urban Lounge*

Fishbone, Bargain Music—*Velvet Room*

## Thursday Oct 14

Flash Express—*Crazy Goat*

McCool?—*DV8*

Burton World Tour—*Gateway*

The Blood Brothers, Against Me, True North—*Lo-Fi*

The Mooney Suzuki—*Sound*

Bruce Goldfish—*Sugarbeats*

World Crime League—*Urban Lounge*

## Friday Oct 15

Fuck the Informer, The Hurt—*Burt's*

Flowmation—*Halo*

Incredible String Band—*Inner Mountain Stage*

Noise Ratchet, Fail to Follow, Vox Carnage, Enex, The Trademark—*Lo-Fi*

Xerox Print Show, Ether Orchestra—*Monk's*

Bang Bang Bang, Quant, Return to Sender—*Muse Music*

Hudson River School—*Scouters Theater*

Gina French—*Sugarbeats*

Starmy—*Todd's*

Rodeo Boys—*Urban Lounge*

General Public—*Velvet Room*

Melissa Pace Quartet—*Zanzibar*

## Saturday Oct 16

Cruxshadows, Machinegun Symphony, Redemption—*Area 51*

Pagan Love Gods—*Burt's*

Hamel On Trial—*Halo*

Badly Drawn Boy, Ray Lamontagne—*In the Venue*

LAO—*Lo-Fi*

Ember Swift—*Mo Diggitys*

Alex's B-Day—*Monk's*

Bang Bang Bang, Paul Jacobsen, My Mother, Cary Judd—*Muse Music*

Alcoran CD Release—*Sugarbeats*

Hello Amsterdam, Victrola, InCamera—*Todd's*

All Stars—*Zanzibar*

2nd Annual Blues Harmonica Blowout w/John Nemeth, Rick Anderson, Chris Condie—*Hog Wallow*

## Sunday Oct 17

Sweatin' Willy—*Burt's*

General Confusion—*Monk's*

No Star Jazz Trio—*Sugarbeats*

## Monday Oct 18

DJ Curtis Strange—*Burt's*

Ar Jazt—*Halo*

Converge, Cave In, Between the Buried and Me, The Blinding Light, Flatline Syndicate—*Lo-Fi*

Babylon Down, DJ Rebel—*Monk's*

## Tuesday Oct 19

Discord, Fail to Follow—*Burt's*

PJ Harvey—*In the Venue*

Over It, The Gamits, National Product, Still Famous—*Lo-Fi*

DJ Curtis Strange—*Monk's*

Seraphim—*Sugarbeats*

Not So Forever—*Todd's*

Brian Jonestown Massacre—*Urban Lounge*

## Wednesday Oct 20

Bloodworm—*Burt's*

Vaux, Fear Before the March of Flames, Code 7, Before Today—*Lo-Fi*

The Musemeant—*Halo*

80s Revolution—*Sound*

Ted Dancin'—*Urban Lounge*

## Thursday Oct 21

Sherwood—*Lo-Fi*

Lo-Fi Bayonets—*Monk's*

Pre-Halloween Party w/Purr Bats, Thee Elephant Men—*Moxie*

Vista Four—*Urban Lounge*

Colonel Claypool's Bucket of Bernie Brains—*Velvet Room*

## Friday Oct 22

JW Blackout—*Burt's*

Spit—*Dewy Pound*

Muse—*In the Venue*

Take the Fall, The New Transit Direction, Hudson River School—*Kilby*

Coyote Hoods—*Monk's*

DJ Eben Flow—*Todd's*

Da Verse—*Urban Lounge*

Harry Lee and the Back Alley Blues—*Zanzibar*

## Saturday Oct 23

Destroy Everything, The Pervs, Other Pocket, The Abomination—*Burt's*

Mirah, Tara Jane O'Neil, Kid Medusa—*Kilby*

Conflict, Total Chaos, 12th St. Stagers, The Fray—*Lo-Fi*

Achilles Last Stand, Hourglass—*Phat Tire*

The Child Who Was a Keyhole—*Sugarbeats*

Funt—*Todd's*

Angela Bingham Quartet—*Zanzibar*

## Sunday Oct 24

Sweatin' Willy—*Burt's*

Q and Not U, El Guapo—*Lo-Fi*

General Confusion—*Monk's*

No Star Jazz Trio—*Sugarbeats*

## Monday Oct 25

DJ Curtis Strange—*Burt's*

Chris Duarte Group—*Ego's*

The Advantage, Long Arm, El Toro, Kisser Axe—*Kilby*

Catch 22, Dave Potthos, Big D and the Kids Table, Mustard Plug—*Lo-Fi*

Babylon Down, DJ Matlock—*Monk's*

## Tuesday Oct 26

Even Lower, Thicker than Thieves—*Burt's*

VHS or Beta—*Crazy Goat*

The Legendary Shack Shakers—*Halo*

King's X—*Liquid Joe's*

DJ PK, DJ 2606—*Monk's*

Seraphim—*Sugarbeats*

The Blacks—*Todd's*

Cabaret Voltage—*Urban Lounge*

## Wednesday Oct 27

Pagan Love Gods—*Burt's*

Hangar 18, Prince Po, RJD2—*Ego's*

Tea Leaf Green—*Halo*

Coheed and Cambria, Underoath, Three—*In the Venue*

The Cramps, Gore Gore Girls—*Sound*

Le Force, International Playboys, Long Arm—*Urban Lounge*

## Thursday Oct 28

The Beautiful Mistake, My New Life, Single File, A Death of Us All, Ayrton—*Lo-Fi*

## Friday Oct 29

Metal Church, 3 Inches of Blood, Unsound Mind—*Burt's*

Last Response CD Release w/Muriel—*Ego's*

The Juggers, The Brobecks, Return to Sender, The Good Bites—*Kilby*

Moving Units, The Chinese Stars, Kill Me Tomorrow—*Lo-Fi*

The Body—*Monk's*

Larger Than Life—*Velvet Room*

SLUG Mag's Action Sports Night sponsored by REVOLUTION MFG w/MIDDLE DISTANCE, THE ADONIS, THE ALBUM—*Todd's*

Halloween Party I: Tolchock Trio, Nova, The Horns—*Urban Lounge*

Ricardo Romero Latin Jazz—*Zanzibar*

## Saturday Oct 30

The Voodoo Organist, Die Monster Die, 7 Shot Screamers, Frightmares—*Burt's*

Form of Rocket, Smashy Smashy, Pilot This Plane Down, InCamera, Gaza—*Kilby*

Mandarin Dynasty, J Hugh and the Picnic, Mone—*Sugarbeats*

Le Force, Callow—*Todd's*

Unconstitutional: The War on Our Civil Liberties—*U of U Library*

Halloween Party II: Red Bennies CD Release, The Wolfs, Stiletto—*Urban Lounge*

The Delgados, Crooked Fingers—*Velvet Room*

Halloween Party w/Inbria—*Zanzibar*

## Sunday Oct 31

Carphax Files, Redemption, Tragic Black—*Monk's*

No Star Jazz Trio—*Sugarbeats*

Tech N9ne—*Vortex*

Happy Halloween

## Monday Nov 1

DJ Curtis Strange—*Burt's*

Helmet—*Sound*

## Tuesday Nov 2

Mishka, Sly & Robbie—*Crazy Goat*

Travis Morrison, I Am Electric—*Kilby*

The Crackers—*Todd's*

...And You Will Know Us by the Trail of Dead—*Urban Lounge*

Get off your ass and vote—*Polla*

## Wednesday Nov 3

Mare and Lees—*Burt's*

Hot Snakes—*Sound*

Northstar, Say Anything, Straylight Run—*Lo-Fi*

80s Revolution—*Sound*

## Thursday Nov 4

Snow Riders Unite Party—*Club Manhattan*

Blackhawk—*Velvet Room*

## Friday Nov 5

Totimoshi—*Crazy Goat*

Young Dubliners—*Jeanne Wagner Theater*

12 State Killing Spree—*Todd's*

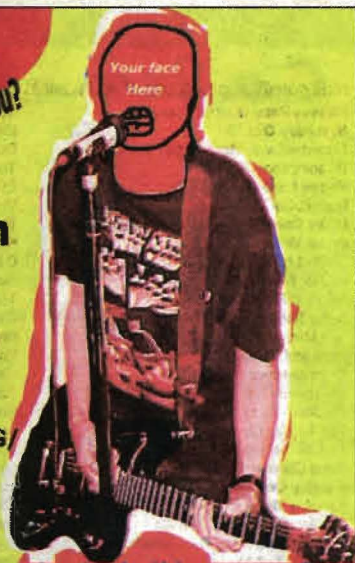
Pick up the new SLUG—Any place cool



**Hey Rocker!**  
Everyone play music but You?

# LESSONS in GUITAR BASS KEYBOARD DRUMS

With expansions into  
**SOUND ENGINEERING/  
RECORDING**



Young? What are you going to do this summer?  
Old? What have you done with your life?  
Lessons personalized to individuals' tastes and abilities.

**ALL styles, ALL ages taught.**  
Located in the Liberty Heights/Sugarhouse area.  
Affordable rates- 15\$ per lesson.  
Experienced and qualified teacher!

**Fun!!**

**MUSIC**  
FOR A LIFETIME  
OF HOBBY AND  
ESTERY

**Call 759-0571 for available times**



**ams**

advanced | media | solutions

## • NO MINIMUM ORDER

- Professional Packaging • Custom Disk Printing
- Enhanced CD - Hundreds of Flash templates to choose from
- Many other services

## DEDICATED TO THE LOCAL SCENE

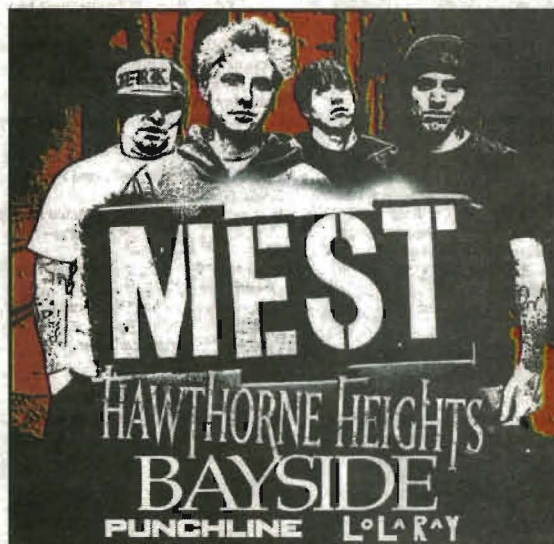
- CD & DVD Duplication and Replication
- Printing & Design
- Custom Packaging
- Web Sites, Enhanced CD
- Apparel
- Press Packs

[www.amsrabbit.com](http://www.amsrabbit.com)  
[info@amsrabbit.com](mailto:info@amsrabbit.com)  
801.397.5550  
1-866-4RABBIT

specializing in  
**CD/DVD**  
duplication

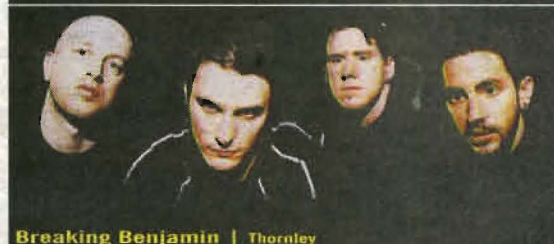
darkhorse entertainment

P R E S E N T S



Mest | Hawthorne Heights | Bayside | Lola Ray

MONDAY - 10/04/04  
IN THE VENUE 7:00 PM



Breaking Benjamin | Thornley

TUESDAY - 10/05/04  
IN THE VENUE 8:00 PM



Coheed and Cambria | Underoath | Three

WEDNESDAY 10/27/04  
IN THE VENUE 7:00 PM

## At The Velvet Room (21+)

- 09.27 The Slackers | The Story Changes
- 09.29 Capleton | Cocoa Tea
- 10.10 Soullive
- 10.11 The Toasters | New Blood Revival
- 10.13 Fishbone | Bargain Music
- 10.15 General Public
- 10.21 Colonel Claypool's Bucket Of Bernie Brains  
(Les Claypool, Buckethead, Bernie Worrell, Brain)
- 10.29 Larger Than Life (Kiss Tribute Band)
- 10.30 The Delgados | Crooked Fingers
- 11.04 Blackhawk
- 11.06 Bo Diddley | Johnnie Johnson
- 11.10 De La Soul
- 11.11 Dramarama
- 11.12 Concrete Blonde
- 12.10 English Beat | The Untouchables

**WWW.UTAHCONCERTS.COM**

You can purchase tickets at Smith's, Grey Whale CD, The Heavy Metal Shop, and UtahConcerts.com  
The Velvet Room is a private club for members, 21 and up.



# Kilby Court Calendar

OCTOBER  
2004



01- \$6, 7:30  
Will Sartain  
The Happies  
The M's (touring w/ wilco)  
Tolchock Trio

02- 6\$, 8:30  
Fix Bayonettes  
This is a process of  
a still life  
On Vibrato

06- 8\$, 7:30  
Octavius  
Neotropic  
Daedalus  
Her Space Holiday

07- 7\$, 7:30  
(this show will be rad!)  
Rogue Wave  
Low Flying Owls  
Helio Sequence

11- 6\$, 7:30  
Gift Anon  
Vista Four  
Earlmarkt  
The Annuals

12- 6\$, 7:30  
Dragon  
Theta Naught  
Frog Eyes

15- 5\$, 7:30  
James Egan CD Release!  
3% Hero CD Release!  
Larusso CD Release!

16- 6\$, 7:30 folk show  
Annelise Lecheminant  
CD RELEASE

22- 6\$, 7:30  
Hudson River School  
The New Transit Direction  
Take The Fall CD Release!

23- 7\$, 7:30  
Kid Madussa  
(feat. Lindsay of Redd Tape)  
Tara Jane O'neal  
Mirah

24- 10\$, 7:30\*  
(fix avail at gray whale, 24tix.com)  
El Guapo  
Q and Not U  
\*This show will be  
at Low-fi Cafe

25- 7\$, 7:30  
Kisser Axe  
El Toro  
Long Arm (feat. mem of  
form of rocket and smashy smashy)  
The Advantage  
(the amazing Nintendo Band)

26- 8\$, 7:00  
The Snake The Cross The Crown  
Days Away  
Number One Fan  
Armor For Sleep

29- 6\$, 7:30  
The Good Bites  
The Kittens  
The Juggers  
Return to Sender  
The Brobecks

30- 7:30pm  
Halloween show!

coming up in November...

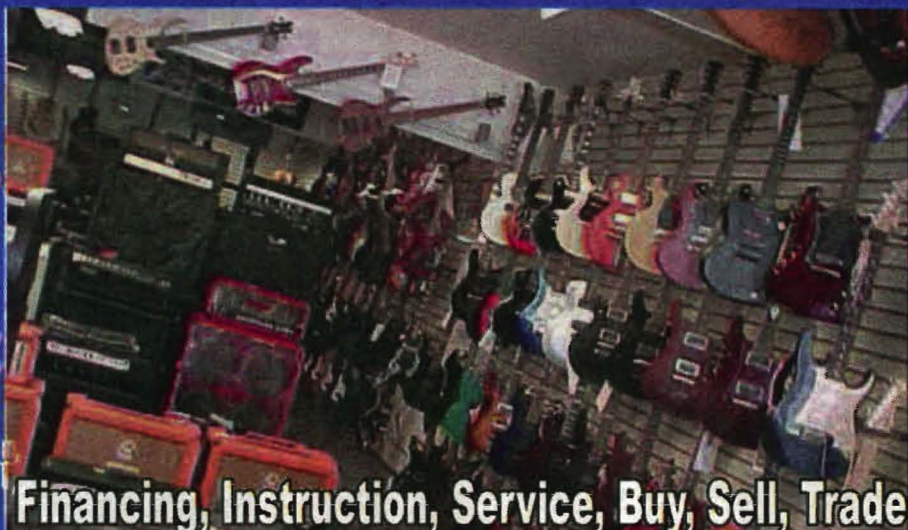
01 The Natural History 02 Travis M.  
(of Dismemberment Plan) 11 Minus  
the Bear 12 Ted Leo - & more!

Kilby Court is all ages @ 741 south 330 west SLc! Phone# 801-320-9887

**Guitars:** BC Rich import  
and USA, Epiphone, ESP,  
F Bass, Fender, G&L, Gibson,  
Gretsch, Hamer, Heritage,  
Ibanez, Lakland, Modulus,  
MTD, Parker, Paul Reed Smith,  
Spector, Squier, Tacoma,  
Takamine, Tobias,  
Tom Anderson, Warwick, Zon

**Amplifiers:** AER, Ampeg,  
Bad Cat, Bogner, Bruno, Crate,  
Fender, Gallien-Krueger,  
Krank, Marshall, Matchless,  
Mesa-Boogie, Orange, Rocktron,  
SWR, Trace-Elliott, Tech 21, VHT,  
Victoria, Vox

**Accessories:** Bartolini,  
Boss, Danelectro, Digitech,  
DOD, EBS, EMG, Ernie Ball,  
Elixir, Rocktron, Seymour  
Duncan, DiMarzio,  
Tech 21, Voodoo Lab, Zoom,  
and tons more!



Financing, Instruction, Service, Buy, Sell, Trade

# GUITAR CZAR

Mon. - Sat. 10:30am-6:30pm  
801.466.8666

2953 East 3300 South  
(3 blocks west of 215 off ramp)





**SPIN**

presents

**CMJ 2004**

**music marathon**

**october 13-16 ★ new york city**

**REGISTER BY OCTOBER 1st FOR THE BEST SAVINGS**

Special Discounts for college students and groups [www.cmj.com/marathon](http://www.cmj.com/marathon)

**DONT MISS:**

- Dozens of seminars, workshops and tradeshow exhibits
- Thousands of broadcast, music and film industry VIPs
- CMJ FilmFest - explore the convergence of music and film
- CVC@CMJ: CVC Report's annual Music Video Conference

Receive a one-year subscription to SPIN, free with your CMJ Music Marathon registration.  
Be where all the action is! Book your room now at CMJ Headquarters by contacting the Westin NY.  
Reserve by calling 888.627.7149 or go to [cmj.com/marathon](http://cmj.com/marathon)

**Gibson**

**VOICE**

Powered by  
**sonicbids**

...AND YOU WILL KNOW US  
BY THE TRAIL OF DEAD

AESOP ROCK

AVAIL

BOUNCING SOULS

BUMBLEBEEZ 81

CLINIC

COACHWHIPS

CONCRETES

CUT COPY

DEATH COMET CREW

DECEMBERISTS

DILLINGER FOUR

THE FAINT

GLASS CANDY

HIDDEN CAMERAS

HOPE OF THE STATES

NICOLAI DUNGER

PERCEPTIONISTS

PINBACK

Q AND NOT U

RJD2

SONDRE LERCHE

SONIC YOUTH

SPARTA

STRAYLIGHT RUN

SUFJAN STEVENS

TED LEO/PHARMACISTS

TV ON THE RADIO

AND HUNDREDS MORE!





if you think smoke breaks are a great way to

**CHILL**

you're right.

in the time it takes to have a smoke, a couple of americans  
will die from their habit. that's something to think about. to quit,

contact **utahquitnet.com** or **1-888-567-TRUTH.**